

warp and weft

Volume IX, No. 10

December, 1956

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Editor: Russell E. Groff, 632 Santa Barbara St., Santa Barbara, Calif.

Assistant Editors: Robin Groff and Frederick Brown.

Volume 9, Number 10 December, 1956

A Word from the Editor

First of all, I'd like to pass along the wishes of Janice Susan, Robin, Mr. Brown and myself. These wishes are: "*Best Wishes for the Merriest Christmas Season ever with Lots of Good Luck and Cheer in the forthcoming New Year.*"

Once again it will be a wonderful Christmas for us, with Janice extremely conscious now of Santa Claus, and the various Christmas stories. We seem to have more fun watching her pleasure and happiness than anything else.

Back to weaving again, I want to again repeat that as of the first of 1957, Warp and Weft will be raised in cost to \$2.75 per yearly subscription, and single back copies will cost 30c each.

Price increases in everything seem to be coming thick and fast these days. For instance, our stencils for addressing Warp and Weft have been increased in price from \$6.25 per 250 to \$13.50 for 250, more than 100% price increase. The cost of having our silks dyed, has increased in just dye lot cost, from \$10.00 per dye lot to \$20.00 per dye lot, plus 55c per pound for skeining and coning the yarn. I sure do hope that there is an end to it sometime soon.

Last month I wove a rug that I'd like to tell you a little about. It was, of

course for our new home. First of all, the rug was woven of chenille, wool, and this wool chenille was some that we made ourselves in the shop, by using all of the odds and ends of wool yarns that we had left from various skirts, stoles, yardages, etc. We made this chenille by putting 6 threads in the warp, every two inches, threaded in a regular twill. All 6 ends of warp were put in one dent of a 15-dent reed, and then the reed was empty for 2 inches, until the next group of 6 threads.

Then, taking our odds and ends, without too much regard for colors, we wound about 4 or 5 ends on a bobbin, and then wove 20 yards of materials in this manner. When finished, we cut this in strips, just exactly in the center, between each group of warp threads, and thus we had our own chenille.

Then, we set up our loom for a double weave, or a tube weave if you want to call it that, with a heavy cotton carpet warp, about twice the size of regular carpet warp, and with a tighter twist than regular carpet warp. We used an 8-dent reed, and since it was a double weave, actually had 16 threads per inch when the loom was set up. We wove a double fabric (like a tube except that one side was woven closed and the other side was woven open) on our 45-inch loom, and when finished, opened up our rug, and had a rug, 90 inches by about 120 inches. It certainly does look nice on the floor, and is thick, and soft, easy to walk on, and also reversible. Robin bound the two ends with a regular rug binding, and we ourselves feel that we have a rug you couldn't purchase for less than \$150.00.

We might just mention here that our January sample will be an all-silk fabric, and we will try and devote most of the issue to silks, silk terms and definitions.

Once again, we want to extend the "Season's Greetings to all," from

RUSSELL E. GROFF, *Editor*

Weavers from Here and There

It is our intention, each month, to give a short article about various well-known weavers from all over the country. If you know of someone exceptional living in your area, please let us know about them, that we might possibly present them in this column.



MRS. KARIN HAAKONSEN MELANDER
of Santa Barbara, California

Many of you have seen the recently translated edition of "Weaving Patterns," in the New English Edition. This book was translated from the Swedish to English by Mrs. Melander, a short time ago.

Born in Lapland, Karin (as we will call her in the rest of this article), received her weaving training in Sweden.

As a tourist in 1949, Karin visited the United States for three months. On her return to Sweden, she sold her Handicraft Shop in Goteborg, and came to Whittier, California, to live.

Karin taught for several years at the University of Alaska, and summer courses at Palmer and Anchorage.

Coming to Santa Barbara, California, in 1954, Karin opened her "Swedish

Weaving Studio," and began teaching many of the characteristic Swedish Techniques. It was early in 1955, that she was asked to teach weaving at the Devereux Ranch School in Goleta, just a few miles from Santa Barbara. She is very busily engaged there with some 30 looms being used all the time.

Karin has also conducted seminars in advanced techniques with the Los Angeles groups and the San Diego Weaving guilds. The Santa Barbara Weavers Guild has had the benefit of her instruction in several workshops, and many have learned techniques that they have for so long wanted to master, thanks to her able instruction.

While teaching at Devereux Ranch School, she also keeps her studio open several evenings a week for further teaching and instruction of adults.

If you are ever planning on coming to Santa Barbara, and are interested in visiting her studio, perhaps you'd like to write to:

Mrs. Karin Haakonsen Melander
Santa Barbara, California
216 West Figueroa Street
Karin's Swedish Weaving Studio

This Month's Cover

An unusually rich looking drapery is the fabric featured on this month's cover. When I examined it closely, it was found to be set-up with just warp threads about every 3 to 4 inches apart. The warp was threaded to a pattern, and was in 2 or 3 different shades of browns. The weft was a fine boucle, and if I remember correctly, it was cotton. The fabric was woven in a no-tabby pattern sequence, and it is not until you have this fabric actually off the loom, that you can appreciate its draping qualities.

DIAMOND LACE

A delightful, 8-harness pattern that can be adapted to many different uses.

THREADING DRAFT:

8.			X				
7.			X	X			
6.		X		X			
5.	X	X		X	X		
4.						X	
3.					X	X	
2.				X		X	
1.	X	X					X

Warp: 30/2 Bleached White Linen.

Weft: 40/3, natural, mercerized linen.

Reed Used: A 15-dent reed was used, and the warp was set 2 ends per dent, thus making it 30 threads per inch.

Note: The 30/2 bleached white linen warp was furnished for this project by The Lily Mills Company, Shelby, North Carolina.

The 40/3 mercerized, natural, linen thread used for weft was furnished by Robin & Russ Handweavers, 632 Santa Barbara St., Santa Barbara, California.

Balancing of Pattern:

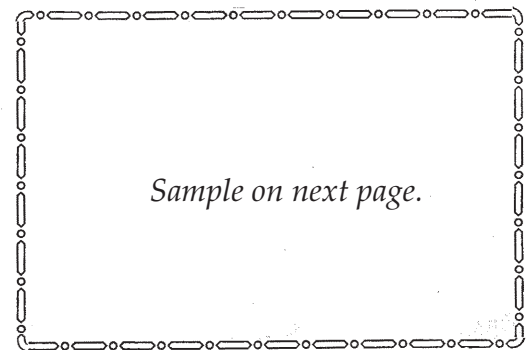
You will note that there are 18 threads in each pattern repeat. You can divide this pattern in half, and note that there are 9 threads in each half of the pattern.

When setting up your loom, be sure that on your last repeat, you repeat the first 9 threads, in order to balance your pattern on the loom. Otherwise, the two edges of your pattern will be different.

The threads for this project may be purchased from Robin & Russ Handweavers, 632 Santa Barbara Street, Santa Barbara, California, or if desired you may order the Warp from Lily Mills, and the weft from Robin & Russ.

TIE-UP DRAFT:

8.		X			X			X	X
7.			X	X				X	X
6.			X	X		X	X		
5.	X			X	X	X			
4.				X	X	X			X
3.				X	X		X	X	
2.	X	X					X	X	
1.	X	X				X			X



No True Tabby:

Also, note, that because of the way this draft is threaded, there is no true tabby or plain weave that can be done on this set-up. You can get a ribbed effect, but it is not a true tabby.

Treadling:

A. The treadling is very easy, and is done, more or less, in groups of three threads on 2 harnesses. Treadle as follows:

Treadle 8, 7, 8,

Treadle 6, 5, 6,

Treadle 8, 7, 8,

Treadle 4, 3, 4,

Treadle 2, 1, 2,

Treadle 4, 3, 4.

End of one repeat. Treadle this sequence of 18 threads over and over.

Correcting a Mistake

I just wanted to correct a mistake that I made in calling last month's cover a piece of finn-weave. Actually, it was a tapestry weave, not a finn-weave, and I wanted to thank all those who let me know about my mistake.



Changing the Treadling:

We also tried several different effects by lengthening the treadling of each half of the pattern. Note that there are 18 threads treadled in one repeat, or 9 threads in each half repeat. We changed this, by adding 6 threads to one half, and keeping the other half, just 9 threads. We also added 6 threads to each half of the pattern, or instead of an 18-thread repeat, we had a 30-thread repeat. You'll be interested to see what happens when you do this.

More about the Fabric

First of all, we'd like to speak about the uses of this fabric. I feel myself, that there are many varied uses for this type of fabric.

One of the main uses would be for drapery, and my suggestion would be to use linen for that drapery. Linen has the characteristics that so many do like in drapery, that is, it tends to be rot resistant, there is usually a wide range of colors available in many different sizes of linens, and very important is the fact that linen will usually never sag, but will hold its shape much better than many other fabrics.

This would make nice table cloths, or place-mats and napkin combinations. We have tried out a piece of this for a card-table cover, and find it is extremely satisfactory for that purpose. Most card tables are about 32 inches wide, so of course a 36-inch square is quite satisfactory for this purpose. If you have an outdoor patio, why not make this pattern in a piece about 3 to 4 yards long and use it for your patio, or barbecue table cloth.

Secondly, a few tips about the weaving. One thing that we do not often do, but which we did this time, was that we used a double beat on the linen, to make it firmer and tighter. We started out with

a single beat, and then after perhaps 5 or 6 yards, we changed to a double beat, and were much more satisfied with the material and the way it was finished. Probably your sample here will be with the single beat. The diamond is much clearer and concise when we use the double beat. Also, we might mention that we used a 20/2 bleached white linen, and a 20/2 bleached white ramie in the weft, and liked the looks of both of these very much. We also tried out 10/2 cotton, and some heavy rayon floss, but were not as satisfied with these as with the 20/2 linen and the 20/2 ramie.

We would even suggest that we'd like to try this material, or perhaps a 40/2 linen, set at 36 per inch for warp, and something similar for weft, as well as trying a 40/2 linen for warp at 24 per inch, and the 20/1 linen for weft, beat quite loosely, and thus make a semi-sheer case-ment cloth. Think that this would be lovely.

Cost of Material

Warp: We put a 20-yard warp on the loom, 30 per inch, 40 inches wide, and it took exactly 5 pounds of the 30/2 linen for this 20-yard warp. This 30/2 bleached white linen costs \$6.20 per pound, and thus the warp cost \$1.55 per yard for a 40-inch width.

Weft: In 9 yards of weft, we used some 2½ pounds of the 40/3 natural mercerized linen. This costs \$6.40 per pound, and so to break it down by the yard, we find that the weft came to about \$1.80 per yard.

COST OF WARP: \$1.55 per yard

COST OF WEFT: \$1.80 per yard

Finished Material, 40 inches wide, 36 inches long, cost was \$3.35.

Selvages or Selvedges

Quite a few people have asked from time to time about selvages on different woven fabrics, what to do to try and obtain nice edges, and other similar questions. Should you double the threads in the dents on each edge of your fabric? If you had one thread per dent in the reed, on the edge, you normally in the past had 2 per dent for 2 or 3 or 4 dents on both edges, and sometimes even for $\frac{1}{4}$ inch or more on both edges.

However, this practice in recent years has been changing to where you have the same number of threads per dent on both edges as you have in the rest of the dents of the reed. I, myself, have also been doing this, and getting just as good or better results than by doubling the edge dents.

As for selvage in the pattern, it depends upon the pattern used, the kind and type, and other such information.

For instance, in an overshot balanced pattern, the tendency now is to have either 4 or 8 threads on each edge of the fabric threaded to 4, 3, 2, 1, or to 1, 2, 3, 4. This helps make a much neater edge than if you thread the pattern clear up to the edge. Thus, on an overshot pattern, two of the first 4 threads are bound to weave in, helping you make a neater edge.

However, on novelty weaves of different types, your selvage is different depending upon the weave. For instance, on a huck weave, your selvage will normally be 1, 4, 1, 4, 1, 4 or perhaps 4, 1, 4, 1 etc., depending upon which block of the huck you start with first. In Swedish Lace and Bronson, normally your selvage will be 1, 2, 1, 2. We can say that the selvage normally depends upon the weave, and in particular, novelty weaves will vary quite a bit, and you have to analyze the pattern to see if you can get a true selvage. I hope that this is of some help, and if any

of you have questions about this, I hope that you will send them in as soon as possible, that we might perhaps discuss this once more in the next issue.

More about the Mary Meigs Atwater Memorial Fund

Last month, we mentioned that the Southern California Handweavers Guild was arranging for the purchase of The Weaving Library and Collection of Mary Meigs Atwater. This collection will be housed at the Los Angeles County Museum, and will be available to the public.

The Southern California Handweavers Guild has agreed to pay \$2,000 for this collection, and made a deposit of \$500 to the Atwater estate.

The Weaving Library and Collection is on its way to the Southern California Handweaver's Guild.

The only problem involved is the raising of the balance due for this purchase, a sum of \$1,500.

If any of our subscribers wish to make a donation to help with this purchase, and to have their name put on a scroll, showing the names of all those who made this purchase possible, you are requested to send your donation to either of the addresses below:

Mrs. Kay Joulsohn
14801 Mulholland Drive
Los Angeles 24, California

Dorothea M. Hulse
827 South New Hampshire Blvd.
Los Angeles 5, California

If any of the various weaving guilds are interested in making a donation for this worthy cause, they also, can write to either of above addresses.

CLASSIFIED ADVERTISING

A new classified advertising section will be tried out in *Warp and Weft* for a few months, to see if there is any interest or response. Why not advertise your old loom, duplicate equipment, and other such items in this section. Price per 5-line ad is \$3.50. Payment to accompany your advertising copy.

A NORWOOD folding loom, 40-inch reed, 6 treadles, sectional beam, bench, electric winder, numerous other attachments. Perfect condition. \$150. Write to: Mrs. Lydia W. Tetrick, 67 Station Street, Shinnston, West Virginia.

A LINEN and Acetate Rayon Thread. 65% linen, 35% acetate, in about 6 colors, with 2,400 yards per pound. Free samples upon request. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

DACRON, Bleached White, size 2/24s, about 6,200 yards per pound. On cones of about 1 1/2 to 2 pounds each. While it lasts \$2.50 per pound. Robin & Russ Handweavers, 632 Santa Barbara St., Santa Barbara, Calif.

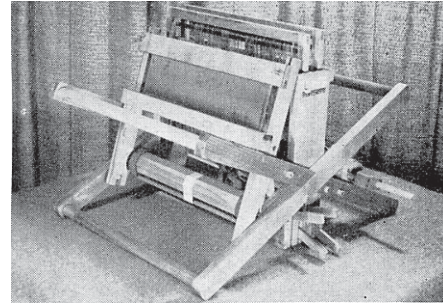
SPUN RAYON, just 75c per pound on 2-pound cones. About 200 pounds available. About 10 colors. Samples upon request. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

A 20/2 100% NYLON YARN (just like wool) about 5,600 yards per pound. Natural, in skeins. An exceptional bargain at \$1.60 per pound. Robin & Russ Handweavers, 632 Santa Barbara St., Santa Barbara, Calif.

WHY NOT let weavers know that you are a loom distributor or yarn supplier through our classified ads. Give it a try. The results of other persons to date, have been very pleasing.

REED CLEANERS. A pumice and rubber pad, specially made for cleaning off rust, etc. Used by many manufacturers. Each Reed Cleaner is \$1.00, parcel post, prepaid. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

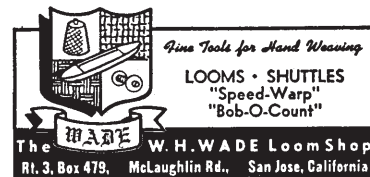
The "Crusader" 14" and 20" Table Model Looms Four Harness — 1" Sectional-Jack Type The Sample loom that has no peer



Constructed of Maple, compact, designed for strength, light weight and portability. Jack type, 6 in. weaving space, harnesses lock and release automatically. Wire staple sections on 1 in. warp beam. Firm, heavy, removable beater or change reeds. Choice of 10 or 15 dent, 400 steel heddles on 14 in., 600 on the 20 in. Shed will take a standard throw shuttle.

CRUSADER—14", \$42.50
shipping weight, 30 lbs.

CRUSADER—20", \$67.50
shipping weight, 40 lbs.



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- c. Add-a-warp gadgets—\$1.35 each
(less in quantities)
- d. Large selection of Weaving Books
\$1.00-\$8.00
- e. Variety of weaving accessories: Bobbins, Shuttles, Warping Frames, Reeds, Yarn Twisters, Spool Racks, Hand Winders, Benches, and a host of others.
- f. For the "undecided"—A Gift Certificate



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