

warp and weft

Volume IX, No. 2

February, 1956

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Published monthly (except July and August) by Robin & Russ Handweavers, 632 Santa Barbara St., Santa Barbara, California.

Subscription: \$2.50 per year.

Back Issues: 25c each, plus postage.

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A Word from the Editor

Not much to offer this month, but to say that in March, we hope to present our annual "Tartan."

Also, we've had quite a few persons write in and ask us to have a larger question and answer column, and we will try to do the best we can with this. We'd like to invite you to send us your questions, and we will do the best we can with them.

We also want to mention, or emphasize one thing more, and that is that we would very much like to continue our column, Weavers from Here and There, and we'd therefore like suggestions from the various guilds or groups as to whom they would like to have write-ups about. Perhaps the member in your guild who specializes in color and nothing else, or the founder of your guild, or the one in your group who is a commercial weaver, or a well-known teacher. Let us have your suggestions.

RUSSELL E. GROFF, *Editor*

This Month's Cover

There are many, many kinds of shuttles that are available to the handweaver of today. Because of this, we thought that you might be interested in seeing just a few of what seem to be the most popular

ones that are available. Of course, this is just a few of the many that are available, as various areas of the country show preference in the kind and type of shuttle they use.

We numbered these shuttles, as we thought that there might be some inquiries about the various kinds. This picture does not include the various rug shuttles, flat stick shuttles, pick-up sticks, and other such media, but we hope to cover that in some later issue. If any inquiries about the shuttles, just send them to Warp and Weft.

Questions and Answers

One subscriber has written in and asked what is meant by "Twice Woven Rugs."

Answer: A twice woven rug is a rug usually woven from a type of chenille which you weave yourself. First of all, you have to weave a fabric to make a chenille, and then you have to weave the chenille into a rug.

To make chenille for a twice woven rug, I will try to outline the general procedure herewith.

Using a 15 dent reed, you set up your loom with 4 threads or 6 threads every inch to two inches wide, depending upon the thickness of the chenille that you want. If you use 4 threads, say every inch apart, the warp is threaded 4, 3, 2, 1 on the harnesses and then all four threads are put in 1 dent of the reed. The loom is set up in this manner, with 4 threads every inch for the width of the loom. Then, take your odds and ends, in this case, say all wool yarns, wind two, three, or four threads all on the same bobbin, and weave it in a plain weave on the loom. Finish your fabric in this manner. After this fabric is completed, you take a scissors and cut the fabric into strips, parallel to the warp threads, exactly in the center, or 1/2" from each group of 4 warp threads. This makes your own chenille, and then

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 present them to you in this column.



BERTA FREY

of New York City and Woodstock, N. Y.

Miss Frey became interested in weaving quite by accident. While working in an Army Hospital after World War I, as an Occupational Therapist, she had patient request a loom. She managed to find a 12" loom, called the Wonderweaver, and helped the patient thread and weave the first few inches. She states that this was her first acquaintance with weaving, and as a result, she wanted to weave herself. Three years later, at Walter Reed Hospital, as an O.T. in charge of the woodworking shop, she built her first floor loom, a 45" loom. To this day, and in spite of its infirmities, this loom is still her favorite.

A little later, she resigned from the Army to open her own studio in Washington, where she specialized on coat and dress materials.

She rebelled against Honeysuckle and Monks Belt and began to experiment with colors and irregular treadlings to get textured effects.

During the depression, she had to turn to the cover and safety of a salaried job, but soon when the job turned to part time work, she turned to the loom as a source of supplementary income. She then began working with an interior decorator, and did many things other than traditional Colonial overshot.

In recent times, her loom has never again gathered dust, and has been joined by several large looms and many smaller ones, the smaller ones for teaching. She stated that she now spends as much time with teaching as with producing fabrics.

She stated one interesting thing, and that is that in recent years, many of her students have started weaving as employment for their retirement years. She states that she is not retiring from weaving, but is retiring with it. Her house in the country is eventually to be all handwoven fabrics, and even some of the "wall paper" is now woven.

Many of you are acquainted with Berta Frey through the pamphlet she has written, titled "Seven Projects in Rosepath."

A teacher well known throughout the country, Miss Frey has had many articles in *Handweaver and Craftsman*, has had many workshops in various places throughout the country, and all who come in contact with her teaching say that they have derived much from her instruction and teaching.

Yes, it has been a pleasure for us to acquaint you with Berta Frey, of Woodstock, N. Y., and New York City.

BLUE GLACIER

An upholstery fabric of silk, rayon, and metallic. The threading draft is a slight variation of an original pattern by Doris McCartney of the Santa Barbara Handweavers Guild.

Tie-up Draft:

		x	x		x		4
	x	x		x			3
x	x				x		2
x			x	x			1
	1	2	3	4	A	B	

THREADING DRAFT

(2 repeat)

(1 repeat)

4.	X	X	X	X			X	X	X			X	X	X
3.			X	X	X		X	X	X			X	X	X
2.	X			X	X	X	X	X			X	X	X	X
1.	X	X	X		X	X		X	X		X	X		X

Warp: 7/2 spun douppioni silk, color is called Glacier Blue, and this thread was set at 30 threads per inch, or 2 threads per dent in a 15 dent reed.

Weft: Two different threads were used in the weft. They were:

A. 6/3 spun rayon floss, royal blue.

B. Light Blue 1/64" nylon supported metallic thread.

Treadling:

The treadling for this pattern is a little different than usual, as there are two rows of tabby in between each pattern thread. Then, between each pattern repeat, there are four rows of tabby.

Treadling:

No. 2 — 1 time

Two Tabby

No. 1 — 1 time

Two Tabby

No. 4 — 1 time

Two Tabby

No. 3 — 3 times

Two Tabby

No. 4 — 1 time

Two Tabby

No. 1 — 1 time

Two Tabby

No. 2 — 1 time

FOUR TABBY

Repeat over and over.

Durability:

I might also mention that we have not

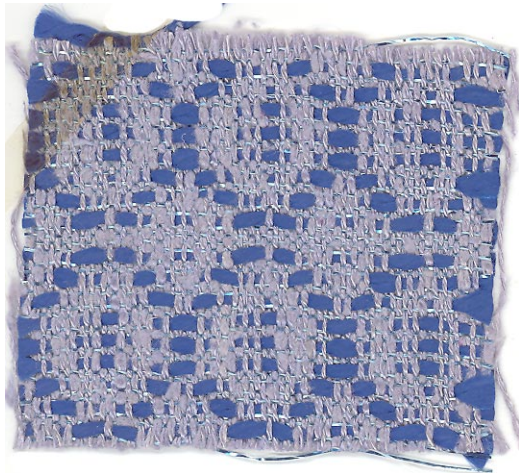


touched the subject of durability in this upholstery fabric.

However, I myself will try to give a few ideas about this. First of all, I myself feel that the best buy on the market in any thread for handweaving, is to be found in silk. Also, usually, silk sometimes doesn't look like much on the cone, especially if it is raw silk, or a douppioni silk. But somehow, or other, the fabric made of it is always beautiful and pleasing.

Normally, I don't like to recommend metallic in upholstery, but with this combination, I feel that the supported metallic would hold up very well, and give lots of wear and service. Also, as the silk is one of the stronger threads, I feel that it is satisfactory to combine metallic with it as in this sample.

The 6/3 rayon should give long, durable wear, and we deliberately changed



More About this Months Fabric

It is a new experience to use a textured, 2 ply, silk warp thread, with an irregular texture such as this thread. It was not a hard project to weave, even though we had about 12 to 15 broken threads in 8 yards of fabric. This wasn't bad at all, considering the fact that this was a textured thread, and was set quite close at 30 threads per inch.

One thing that we did find out that was a help in the weaving was the fact that we should beat the weft thread back in place, change the shed, and beat lightly a second time. This tended to clear the shed, and stop the silk warp from clinging together. After trying this for several yards, we again went back to one beat, rather than two, and this worked quite well, except once or twice a thread would cling together that would have separated had we beat lightly, after changing the shed.

The 6/3 rayon as the pattern thread, is similar or the same as some thread that was used in last month's sample. We will repeat the same suggestions that we gave last month. First of all, do not wind your bobbin too full. We were using a LeClerc Shuttle (boat) No. 120, and the bobbins that are made for this shuttle. We might also add that this is our favorite shuttle, and one that we recommend highly. There is very little play or movement back and forth of this bobbin, as the bobbin is especially made for this shuttle. Consequently, there is little chance for the 6/3 rayon to come off the end and wrap around the pirn.

The use of the supported metallic for tabby, seems to work out very well with the irregular textured silk. It sinks in the silk and is quite firm, and rather than appearing as a stripe or row, it comes forth or appears to be a type of glint. I might add that we tried many different threads for tabby, and finally when we tried this, felt that it was by far the best of all our efforts.

Cost of Threads & Fabric per yard

Warp: the 7/2 spun doupioni silk in Glacier Blue is available on cones of about 1 lb. each, and the price is \$6.00 per lb. Also, 7/2 spun doupioni is available in natural, and the price is \$4.00 per lb.

Weft: the 6/3 rayon, royal blue is on cones of about 1½ lbs. each, and the price is \$4.00 per lb., or \$1.25 per 4 oz. spool.

The supported 1/64" light blue metallic is very reasonably priced at \$4.00 per lb., and is available on spools of about 3 to 6 oz. each, with no spool deposit.

Cost of Warp per yard: \$1.25 per yard. You get about 4¾ yards of 40" wide warp, 30 threads per inch from 1 lb. of this silk warp.

Weft—two threads.

- A. 6/3 royal blue rayon — figuring it closely, we used 4½ oz. of 6/3 rayon per yard for weft or \$1.13 per yard.
- B. 1/64 light blue supported metallic— it takes just a little over an oz. per yard or 30c per yard.

Cost of Fabric for Warp and Weft, per yard:

Warp:	1.25 — 7/2 silk
Weft:	1.13 — 6/3 rayon
	.30 — supported metallic

Total Cost \$2.68 per yard

Exhibition and Conference News

We'd like to mention the preliminary announcement of the Weaving School, summer session at the Banff School of Fine Arts, of the University of Alberta, held yearly at BANFF, ALBERTA, CANADA. This is taught by Mrs. Henderson and Mrs. Sandin, editors of *Loom Music*. For information write to:

Director: Banff School of Fine Arts
Banff, Alberta, Canada.

You can't find a nicer vacation spot than Banff, as we found out from our bicycle trip through the Canadian Rockies last summer. The scenery is out of this world.

Book Review

This month we want to present to you, instead of a book review, a magazine review. We want to tell you a little about "AMERICAN FABRICS."

First of all, for those of you who are not acquainted with *American Fabrics*, we want to say that it is a quarterly magazine, with a spring, summer, fall, and winter issue for each year.

It is an inspiring magazine, devoted entirely to fabrics of all kinds and types. It can be quite an inspiration to the weaver, and to all of those interested in the latest trend in fabric fashions.

To us, one of the most important items to mention is that it contains, in each issue, many, many fabric swatches. These alone make it worth its purchase price.

We might say that there are many articles pertaining to arts and crafts, and the relationships between the various hand-craft fields.

The art work in the magazine is quite inspiring. The lay-outs for the advertising, for the latest fashions in fabrics, for full reports on various kinds and types of threads and fabrics, these are a few of the many items that make you enjoy this magazine.

Let me give you an example. One of their issues was devoted to "TARTANS." A full history of tartans was given, and there were about 25 to 30 swatches of various authentic Scottish Tartans, and histories of many of the clans were also included. Some of the advertisers were featuring tartans in this issue, and they too, showed sample swatches in their advertising. Color plates of about 30 more tartans were shown. This is just an idea of how thorough the research and work on each article is.

Yes, we're more than pleased to recommend to you, the fabric minded and interested weaver, the magazine of fabrics, "AMERICAN FABRICS."

Cost: \$12.00 per year's subscription.

Published by: American Fabrics, Empire State Building, New York 1, N. Y.

Subscriptions: May be sent directly to New York, or to Robin & Russ Handweavers.

QUESTIONS (Cont'd from page 2)

of course, you are ready to weave your chenille into a rug.

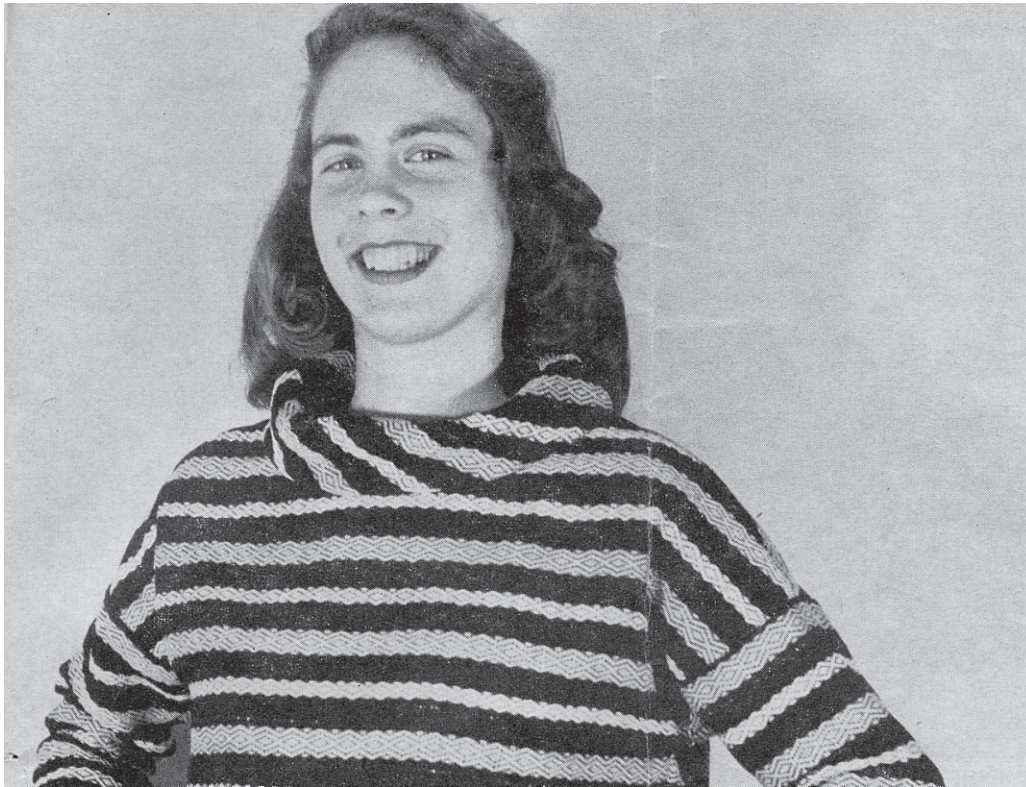
One of the most lovely of all the twice woven rugs I have seen was one woven from the inner cords of the shroud lines of a parachute. This was from silk parachutes, and the outer casing was removed from the shroud lines, and the 8 to 10 silk threads inside this casing were the weft used to make the chenille. Then, the chenille was woven into a rug. This rug was woven by the Ahrens weavers of Oakland, Calif.

Question: A subscriber writes that she is puzzled by the system used for measuring yardage in silks, and in spun silks in particular.

Answer: Spun silks threads are calculated on the same basis as cotton threads, or 840 yards to a pound of No. 1 spun silk. Say you have a 7/1 spun silk doupioni thread, it has 7 times 840, or 5,880 yards per lb. However, the measurement of spun silk differs from cotton in that when you have a 2 ply spun silk, say a 9/2, the basis of the count is the number 9, or 9 times 840 or 7,560 yards per lb. A cotton thread in the same 9/2 count would have just 1/2 the yardage of the same size in a spun silk thread, or in the case of a 9/2 cotton, 3,780 yards per lb. In other words, the fact that it is a 2 ply or 3 or 10 ply thread does not enter into the measurement of the yardage per lb. in a spun silk thread.

DURABILITY (Cont'd from page 4)

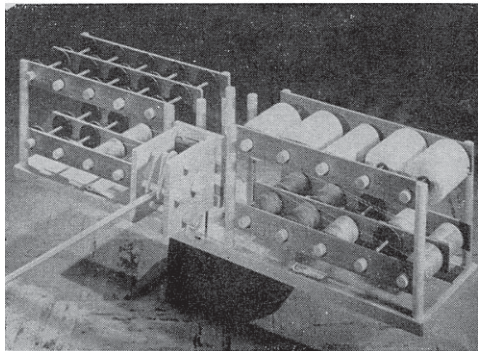
the threading draft in this pattern, to give a shorter float, so that we would have a more durable upholstery fabric. The change we made, changed the pattern somewhat, but not enough that the basic pattern, or the circle effect was changed.



The top of a novel play suit for that teen-age daughter of yours. The bottom of the play suit is a pair of pedal-pushers, made of the same material, with the stripes made up and down. This fabric was made of 20/2 Egyptian cotton warp, in black, and the weft was a medium weight black rayon boucle. The pattern is Italian Diamond, without a tabby thread being used, and we suggest a 10/3 cotton for the pattern stripes. Woven by the editor. Our model for the photograph is our assistant editor, Carolyn White.

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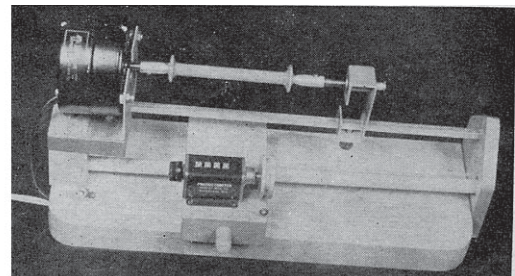
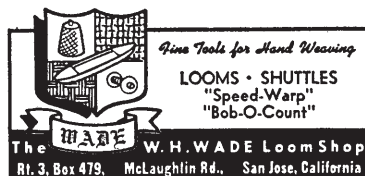


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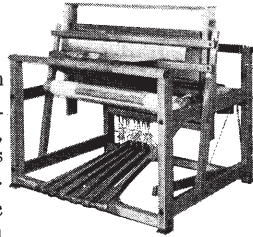
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