

warp and weft

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Assistant Editors: Robin Groff and Frederick Brown.

Volume 9, No. 8 October, 1956

A Word from the Editor

Eureka, yes, at last we made it. We moved into our house about 10 days ago. And is it ever nice. On a shelf high above the city, with a view of all of Santa Barbara, the ocean, and the Channel Islands. (We like to just sit and look out the window at night.) But there are so many boxes to be unpacked, clothes hooks to be put up, ants to get rid of, brush to burn, etc.

Oh yes, I should tell you of one thing that happened. Just after moving in, we finally had the electricity turned on. So, we put all the food in the refrigerator, and then plugged it in. To our amazement, the garbage disposal unit in the sink turned on. We looked for a switch to turn it off. No switch, the electrician had forgotten it, so we couldn't use the refrigerator for a couple of days. We ended up eating down here at the shop, where we have a unit in the back, which is a combination sink, refrigerator, and gas stove.

Back to weaving again. We should tell you that with the end of summer vacations, there is always a stimulating new rebirth of weaving interest. Our adult education class in Santa Barbara has a record enrollment. The class I teach at Ventura Junior College is a busy one, and everyone starts weaving again.

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With this sort of rebirth, which we notice every year, there are about 3 or 4 new books that we should mention. One of the best technical Swedish Texts, "Handbok I Vavning" by Ulla Cyrus, has just been printed in English and is an interesting account of most of the Swedish techniques we hear so much about. The price is \$5.95, and well worth while. It is concerned with most of the technical aspects of the Swedish-type weaving.

Then another book is out that we should mention. It is a Swedish text, too, "Vavmonster" by Selander. It, too, has been translated into English and is excellently done. It is of more interest to those with 4 harness looms, and there are about 16 color plates with 3 to 10 fabrics pictured on each page, and an explanation of every one of the fabrics. I had intended to review another book, but believe that we will do this instead. It is now titled, "Weaving Patterns," by Malin Selander, and is the same price as the Swedish Text was, \$6.95 per copy.

We're making a beautiful baby blanket sample for next month, just to give you a preview of things to come. Enough of this, and now back to the sample of the month.

RUSSELL E. GROFF, *Editor*

This Month's Cover

This was an interesting fabric from the 4th California Handweavers Conference in June.

The fabric was made for either a wall hanging, or a room divider, or an experimental piece. The warp was the fine laminette metallic, along with a heavy white rayon or cotton, and a slightly finer black thread. Spaced in the reed rather coarsely, it was very effective. For weft, it was a loop yarn, and the twist of the white yarn was separated by either a glass or plastic dowel. Quite effective, and it can be easily done in any number of color combinations and materials, for a room divider, or screen.

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.



IRMA S. TAYLOR
of St. Petersburg, Florida

We thought that this month, you might like to hear of a weaver who's specialty is Finn-Weave, and you can see from the above photograph, a sample of one of her pieces of finn-weave or double weave.

Irma S. Taylor was born in France, and came to the United States in 1903.

She founded the American Weaving Company in Chicago, a firm that specialized in reweaving and repairs of damaged fabrics.

After retiring, she started her hobby of hand-weaving, and is today, a very enthusiastic weaver. One of her looms is a 30 harness loom. She specializes in trying and creating new and different patterns, and searching out old ones.

She has woven pieces of finn-weave for her local guild, the Pinellas Weavers Guild, as well as for the state guild in Florida, the Tropical Weavers.

If by chance, that vacation takes you to Florida, you might visit with:

Irma S. Taylor
1010 24th Avenue North
St. Petersburg, 4, Florida

Book Review

This month, we are pleased to review again, a book that we reviewed when it first came out in Swedish. Now, printed in all English text, the book "WEAVING PATTERNS," by Malin Selander, used to be called "Vavmonster," in Swedish.

We were particularly impressed with this book when it first came out in the Swedish Text, and now to have it in English is a treat indeed.

Well illustrated in black and white photographs, it also has 16 pages of color photographs, with anywhere from five to 30 different fabrics illustrated on each color plate. The sizes of the threads used for warp and weft in the fabric, the other details necessary, such as tie-up, threading, and treadling, are all given.

The book, for instance, has a very good detail of Rya Knots, of Cut Fringe Techniques, of various rug weaves, of many linen weaves, some damask, and numerous other weaves of interest.

About 85% of the book is devoted to 4 harness weaving, and the other 15% is mostly on 6, 8 and 10 harnesses on damask or linen weaving in particular.

We might add that one of the persons who did the translation is a friend here in Santa Barbara, Mrs. Karin Haakonsen, and we feel that she, together with Alice Griswold, another Warp and Weft subscriber, did an excellent job.

We really will recommend this book very highly.

TITLE: *Weaving Patterns*

AUTHOR: Malin Selander

PRICE: \$6.95 plus 17c postage.

AVAILABLE: Robin & Russ Handweavers.

COLLEGE CLASSIC

A sport coat material, that will fit in with most college activities, as well as go with the trend in coats to brighter, and more striking fabrics.

THREADING DRAFT:

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

One Repeat 24 Threads

Warp:

2/16's Orlon, Color Graphite, and a Black and White Splash Rayon.

Weft:

Woodpecker Tweed, No. 157, and Splash Rayon.

Reed Used:

15 dent reed, 2 ends per dent, even when the splash rayon appears, there is a thread of the Orlon with the splash rayon, thus 2 per dent.

Materials Used In This Fabric:

All the materials in this fabric, except the splash rayon, black and white, were furnished by GOLDEN RULE PRODUCTS, Division of HUGHES FAWCETT, Inc. The Splash Rayon is available in black and white and brown and white, and is from the ROBIN & RUSS STUDIO.

Material Availability:

The materials in this fabric, except for the splash rayon, may be purchased from Golden Rule Products, Division of Hughes Fawcett, Inc., or from Robin & Russ Handweavers, or any of the many distributors for Golden Rule Products that you will find around the country.

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

Note About Warping:

In setting up the loom, we used the Orlon for warp, and then every 40th thread in the warp was a splash rayon in the black and white combination. So, you have a sequence of 39 threads of orlon, one of splash rayon, repeated over and over.



Treadling:

With the standard tie-up, treadles numbered from left to right 1, 2, 3, 4, A, B, we treadled as follows. We might also mention that most of the weft was the woodpecker yarn, but approximately every 40th thread was the black and white splash rayon in the weft.

Treadle all these just one time.

1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, and start over.

Traveling Exhibition Exchange

The Fort Wayne Shuttlecraft Guild has assembled an exchange exhibit of 72 pieces, and the guild is willing to exchange exhibits with other guilds. For further information, write to: Miss Blanche Hutto, 3416 S. Clinton St., Fort Wayne, Indiana.



Sample Page 4

Sample Facts and Figures

This was a fabric that was a joy to weave, and for at least two reasons. One was that some of it will be made into a new sport-coat for Russ, and the other was the easy way these threads worked together, and the ease with which the fabric was woven.

The Orlon used in the Warp is extremely strong, and we didn't have one broken thread in the 24 yard warp.

The Woodpecker yarn has a tendency to feel slightly stiff, but is easy to weave with, and easy to handle in every respect.

The Splash Rayon is quite strong, and using it in the warp at intervals as we did, there was no trouble whatsoever, with breakage or the nub pulling or fraying apart.

The Orlon is a rather expensive warp, but it is one of the miracle fibers that we hear so much about, one of the man-made fibers. Supposedly, there is no shrinkage, it is resistant to rot, and is practically mildew-proof. It compares in size to a 20/2 cotton, probably just a little heavier. This particular size in the Orlon is a very practical one, and it is pleasing to know that there are about 30 different colors that are available.

We washed the fabric in the automatic washing machine. Some people feel that this is not right, but it has always been successful, and seems to soften the woodpecker yarn considerably. This fabric will make a nice lightweight sport coat, and one I'm sure that your husband will enjoy wearing.

Cost of the Materials in the Project

1. *Warp*: the 2 ply orlon, color graphite has 6,720 yards per lb. We did a 24 yard warp, 40 in. wide, and the orlon, which costs \$11.20 per lb., comes in cost per yard to \$2.20 per yard.

2. *Weft*: The Woodpecker yarn is \$6.25 per lb., and we used a little less than 5 lbs. in getting 22½ yards of fabric.

Thus, the weft came to \$1.35 per yard.

3. *Warp and Weft*: In this fabric, we had one splash rayon every 40 threads, and so that meant 30 threads in the 24 yard warp. It was also used in the weft as every 40th thread. We used 2 lbs. 6 oz. in the 22½ yards, and thus this came for both warp and weft to 36c per yard.

Warp per yard, Orlon \$2.20

Weft per yard, Tweed \$1.35

Novelty Warp and Weft .36

Total Cost per Yard \$3.81

Quips and Quotes

I'd like to see if you enjoy part of a letter we received from one of our weaving friends in Illinois. The following is a quote from her letter.

"My looms are broken down affairs that really won't turn anything out. My newest was from an attic, and every so often when I push a treadle, cables, pulleys and what have you, fly in all directions and a weighted gigantic harness takes a free fall on the warp. My other loom is an old MacKay that is fifth-hand, with an overhead beater. It does queer unexpected things too. That sample of cloth I sent you was done on the MacKay loom *with the dog's leash holding a hot iron to the ratchet on the warp beam, to keep it from slipping out of gear.* I pulled one harness up by hand by reaching into the castle. I held the beater back for every time I put a stick shuttle through the shed, and *wove bare-footed, and used my toes to shove other treadles out of the way, so I could depress the one I wanted.* I'm forever re-tying things that give up the ghost. But by golly, I got a piece of cloth out of it."

This is the quote we mentioned, and we feel sure that you enjoyed reading it as we did.

This shows the determination that some weavers have to master the craft, and too, it shows the value of good equipment and a good loom.

Another Book Review

Another book just recently made available, is by Lili Blumineau and is entitled, "The Art and Craft of Hand Weaving."

We feel that this is a good book for beginners in particular, and the information contained therein, is of special interest to those just starting in weaving.

A very interesting history of the evolution of Hand-weaving to its place in today's life is very well done, and worth reading.

Another section of the book is devoted to the different kinds of looms and loom parts, to the function of the parts of the loom.

Still another section is the one on fibers. This is always interesting to know what kind of animals or the sources from which our yarns come, the characteristics of the various yarns, how they are spun, the new man-made fibers, and others are discussed.

A section on the development of weaves, not a pattern section, but more of an explanation of how to plan and design various weaves, starting with no knowledge, is a section that everyone interested in weaving should read.

And then, the proper use of design in weaving is discussed, and the elements of good and bad designs are thoroughly covered. The photographs in the design section are particularly well done, and of interest.

If you are a beginner, you would probably enjoy:

TITLE: *The Art and Craft of Handweaving*

AUTHOR: Lili Blumenau

PUBLISHERS: Crown Publishers, New York.

PRICE: \$2.95 plus 17c postage

Helpful Hints

Here is a way to speed the double slewing of your reed, when using the standard

twill, 1, 2, 3, 4 or 4, 3, 2, 1.

1. Raise the back two harnesses of your loom and fix them temporarily in this raised position.
2. This separates your warp threads into groups of 2, and then it is easier to pick up each 2 for the individual dents of the reed.
3. This is practical only when you have the warp threads through the heddles and are ready to sley the reed.

How About an Annual Commercial Loom Exhibition by Manufacturers?

The 18th Annual National Conference of American Handweavers took place this August in Springfield, Illinois.

One aspect of the conference that intrigued us and that we wanted to bring to your attention, was the display of the various looms and equipment that was made possible through the guild activities. Approximately 15 different loom manufacturers sent looms to the conference, and many sent other pieces of equipment. Then, these looms had different projects set up on them, and the weavers attending the conference had a chance to try out the many different kind of looms and thus get acquainted with the characteristics of each.

We felt that this was an extremely wonderful idea, and it was brought out that the loom manufacturers should arrange annual displays throughout the country.

Mrs. Osma Gallanger had a very thorough staff of teachers at the conference, including Mrs. Evely Neher, Mrs. Loraine Kessenich, Lillian Robbins, Miss Florence House, Hilma Berglund, and others.

Available once more is the
Swedish book
"JAMTLANDSRALL"

Devoted entirely to crackle-weaves with illustrations for each pattern, with threading and tie-up and treadling. 95 pages on Crackle Weaves.

Price is \$2.30 plus 17c pp and ins.

ROBIN & RUSS HANDWEAVERS
632 Santa Barbara Street
Santa Barbara, California

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 advertising copy. As we are just beginning this section, you will find that all the following listed ads are for items available from our studio.

A well planned LOOM LIGHT at a reasonable price. This new loom light has an adjustable clamp, that it can fit almost anywhere on the loom, 9 foot cord, and a double swivel socket to change the light in any direction. Also, a hood over the light to keep it away from the eyes. And the price is just \$3.50 and postage extra. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

A terrific buy in a 30", 4 harness Norwood loom. Sectional warp beam on loom, plus bench, spool, and spool rack, and 65 yards of peach mercerized warp on loom. This would cost well over \$225.00 now. Willing to sell for just \$100.00, plus shipping. Write to owner, Ruth Logan, Geneva Arcade, Geneva, Illinois.

In English, A Manual of Swedish Handweaving, by Ulla Cyrus. Just translated. Available from Robin & Russ. Price is \$5.95, plus 17c pp. and ins.

Reed-Cleaners. A specially prepared pumice and rubber pad for removing rust and dirt from your old reeds, and from other rusty loom parts or steel, etc. Price is \$1.00 each, pp. prepaid. Robin & Russ, 632 Santa Barbara Street, Santa Barbara, California.

DISCONTINUED ITEM — 4 small electric bobbin winders made by Sabina Loom Co. In good condition. Price is \$6.00 plus postage. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

THE CLANS AND TARTANS OF SCOTLAND, a beautiful book with color photographs of 125 authentic tartans. Regular edition, \$2.50. Cloth bound edition with tartan binding, \$3.50. Postage and insurance on both, 17c extra. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

Handwoven Ties. Retail or wholesale. Retail at \$2.00 each. Available in 30 different plaids and 30 different stripes. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

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Quebec, Canada

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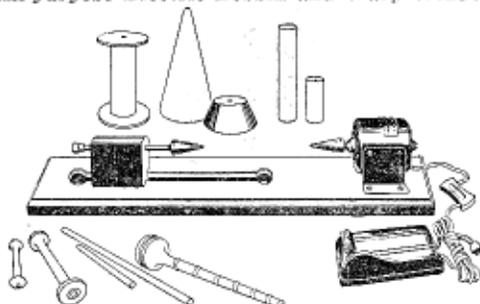
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