

warp and weft

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Volume 10, No. 3

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A Word from the Editor

We were very happy to hear from so many of our subscribers that they liked the drapery sample in Warp and Weft in our February issue. I might say herewith, that we really do enjoy the drapes hanging in our bedroom. I was never before conscious of how much drapery could improve the looks of a room, until I looked at ours several times.

We have been greatly taken with the RAMIE that we used for warp in these drapes, have been using it for other projects, trying it for both Warp and Weft. It has proved to be extremely satisfactory in every case, and we hope that soon we will have several other sizes available.

I had the opportunity of visiting the Modesto, California, Weavers Guild on February 15th, and was able to show them some color slides and also took along our annual traveling exhibit which just came back from being a year on the road. Was surprised at how nice most of the fabrics were after being used for exhibit pieces so long.

The Southern California Weavers Guild Fashion Show and Annual Exhibit proved to be extremely interesting, and we do hope to give you more details about this later.

Also, May will see the Warp and Weft staff take a trek to the 5th Annual Northern California Handweavers Conference at Sac-

ramento. Between these two, we are bound to have some quite unique and outstanding ideas to present to you in the near future.

We had mentioned the progress of our home, etc., to you so should tell you the latest. A landslide (small one—thank goodness) covered about three-fourths of the width of our driveway just the other day, the result of the rains we have been long needing here. It looks as though a good summer project will be building some retaining walls for this area, and also for the hillside cut behind our house. Any of you who want to come and visit, and help us build retaining walls, let us hear from you.

RUSSELL E. GROFF, *Editor*

This Month's Cover

The cover this month was the inspiration for the sample that you find in this issue. The cover is a detailed photograph of a woven rug. The warp I believe was linen, and the weft was several strands of fairly heavy jute all used together as just one thread.

It can almost be called a Warp-Faced rug, as the weft thread or jute is almost hidden. It is woven in a block pattern with the color of the warp in each block or in every other block alternated after each block or square is woven. For more details, see the comments about the sample in this issue.

Book Review

This month, we want to tell you about a collector's item. It is a reprint of an old book originally published by J. and R. Bronson, whom most weavers consider the father of the Bronson Weave.

The title of this book is quite a long one, and is as follows:

"The Domestic Manufacturer's Assistant, and Family Directory in the Arts of Weaving and Dyeing." It was originally published

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 anyone exceptional living in your area, please let us know about them, that we might possibly present them in this column.



HEATHER G. THORPE
of Buffalo, New York

It is always pleasing to introduce to you the author of one of the available weaving books, and thus we are pleased to present to you Heather G. Thorpe.

Miss Thorpe is connected with the Buffalo Museum of Science in a full-time capacity as a science instructor in the Junior Education Department. While teaching a class of young people about 15 years ago, they became interested in making miniature Navajo Rug Looms, and this was the stimulation that started a new interest, that of Weaving, for Miss Thorpe.

She studied weaving at the Penland School of Handicrafts and after that, was then asked by the museum to teach a weaving class under the Adult Education program. This continued for a number of years, until the Buffalo Museum of Science began to be crowded by looms. At that time, the University of Buffalo was in need of looms and an instructor for its new Occupational Therapy program, and so she now

teaches this class on her day off from the Buffalo Museum of Science.

She much prefers teaching to actual production, as she enjoys seeing her students become good weavers, and so she is interested in teaching the best fundamentals she can, so that the various students might then work by themselves and extend their knowledge.

Her statement that many of her students of the past have passed her in their knowledge of weaving was an interesting one, and we were pleased to hear it.

In 1956, Heather Thorpe finished writing a weaving text called, "A Handweavers Workbook." It was designed for the novice, or beginning weaver, and deals with the four-harness loom. However, many of those who consider themselves past the beginning stage would enjoy the treatment of the various weaves that she presents in her text.

We hope that all of you enjoyed making the acquaintance of Heather G. Thorpe.

The Exhibition Circuit

1. The 5th Annual Conference of the Northern California Handweavers, will be held in Sacramento, California, on Saturday and Sunday, May 25th and 26th at the California State Fair Grounds. There will be exhibits from many of the Weaving Guilds in California, as well as commercial exhibits by yarn suppliers and loom manufacturers.

2. The Madison Weavers Guild has a traveling exhibit that they will exchange with other guilds. If your guild is interested, you might contact Mrs. Philip H. Porter, 414 Marston Avenue, Madison 3, Wisconsin.

3. The Contemporary Handweavers of Texas will have their annual convention and exhibition at the Fort Worth Art Center on May 3, 4 and 5. We hope to have a report on this later, and possibly a picture or two.

4. The Southern California Handweavers Guild just had its annual exhibit and fashion show at Plummer Park in Los Angeles on March 9 and 10. You will hear more about this later.

Checkerboard

A pattern for a hall runner, for rugs, or for stair carpeting.

THREADING DRAFT

- A. Harness No. 1—10/3 cotton, leaf beige
Harness No. 2—10/3 cotton, dark brown
Harness No. 3—10/3 cotton, leaf beige
Harness No. 4—10/3 cotton, dark brown

Repeat this over and over until 60 threads are used in this manner. Then continue on to this below.

- B. Harness No. 1—10/3 cotton, dark brown
Harness No. 2—10/3 cotton, leaf beige
Harness No. 3—10/3 cotton, dark brown
Harness No. 4—10/3 cotton, leaf beige

Repeat this over and over until 60 threads are used in this manner. Then start over from the top again.

NOTE ABOUT THREADING DRAFT

We chose to put the threading draft in this form this time, as there are 120 threads involved in one complete repeat, and we thought it would take up too much space if we put it in, in the conventional way.

REED USED:

A 15-dent reed was used, having 30 threads per inch for this 10/3 cotton warp, 2 ends per dent in the 15-dent reed.

WARP:

The warp we used on this rug is a 10/3, tightly twisted cotton.

WEFT:

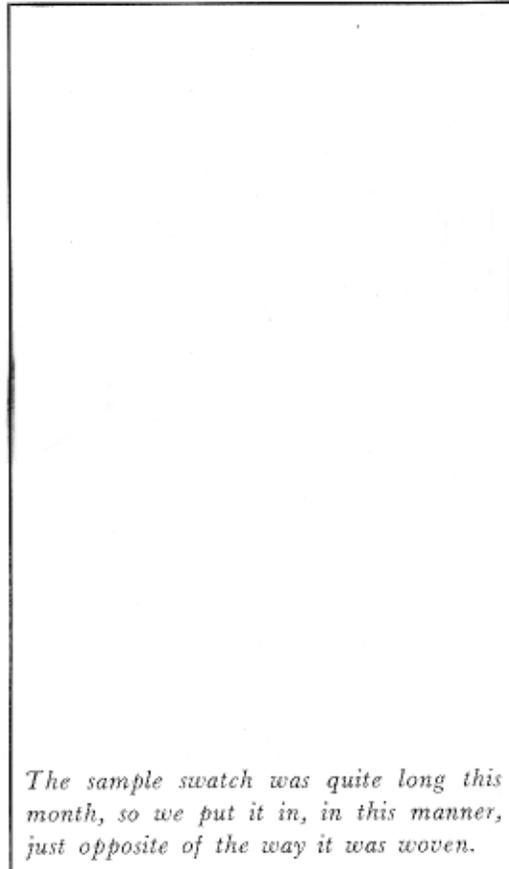
A. A heavy 6-ply jute was used as the main thread in this hall runner or stairway carpeting.

B. The other weft thread was a combination cotton, rayon, and metallic thread, a boucle with a gold twist.

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



TREADLING:

- A-tabby—6-ply jute
B-tabby—black and gold rayon boucle
A-tabby—6-ply jute
B-tabby—black and gold rayon boucle

(Treadling continued on next page)



Sample from page 4

A-tabby—6-ply jute
B-tabby—black and gold rayon boucle
A-tabby—black and gold rayon boucle
B-tabby—6-ply jute
A-tabby—black and gold rayon boucle
B-tabby—black and gold rayon boucle

One repeat, or two alternating blocks.

Repeat the whole treadling unit over and over.

Sample Facts and Figures

This was an interesting piece to weave, and to my way of thinking, would make exceptionally nice carpeting for hallways, or for stairs, or in colors of your own choice, for throw rugs.

Of course, this technique can be applied to many other fabrics other than a rug or hall runner. It can be used in drapes, with a finer jute, or it can be used in mats—or a tablecloth, in say a 3-ply jute.

Many people have asked me what or how durable I thought this would be with a cotton warp, and my answer has always been, that I thought it would be quite satisfactory and durable. The 10/3 cotton, has quite a polish and sheen, it is a mercerized cotton, and has an exceptionally tight twist. Thus, I think it will be very satisfactory myself. Of course, you can always use linen, or other materials if desired.

I wove another rug with the same jute but in turn, I did try a black rayon boucle, with a silver spiral twist. The silver is twisted on this boucle very closely, and then spread out. This to me, was much more striking than the black and gold I used. The silver

would appear in more or less uneven spots, as well as the black, and so it gave a more striking effect.

Some of you might even criticize the use of a boucle with a metallic twist in such a rug. However, we have seen the metallic used in practically everything these days, so I thought I might be impractical for once and see what it looked like. Actually in a rug of this type, the rayon with metallic twist will get very little wear, so should be quite strong and durable. However, you can always use instead of this boucle, a smooth thread perhaps the same as the warp, or a contrasting color in the same weight as the warp.

I might also mention that this would be an extremely good project for the weaver with only a 2-harness loom, as many interesting fabrics can be created in such block-type patterns.

Another thing that came to mind while weaving this was the fact that instead of 2-inch blocks as in our sample, it might be interesting to make this in say, 12-inch blocks, squared. Many of the rugs used in the contemporary homes of today are of fairly large squares of jute or hemp, or linen, and quite often these squares are stitched together in a little different pattern to make the rug a little distinctive. Imagine how nice something like this would be in a room with all bamboo furniture.

Cost of Materials Used in Sample

1. 10/3 cotton, in dark brown, and leaf beige. It comes on approximately 600 yards per spool, and is 79c per spool. It is a tightly twisted thread, and fast color.

2. The jute is called a 6-ply jute and comes on 10-pound balls. It is also available in 5-ply, 4-ply, and 3-ply. The cost is \$7.50 per approximate 10-pound ball.

3. The black and gold rayon boucle used is \$2.50 per pound, on approximate 2-pound cones, or \$.75 per 4-ounce spool.

Cost of This Month's Sample

We put a 14-yard warp on our loom, 40 inches wide, and this took in all 32 spools of 10/3 or in total cost \$25.60, this breaking down to a per-yard cost for warp, 40 inches wide, 36 inches long of \$1.83 per yard.

For weft, we found that it took about 5 pounds of jute for every rug, 72 inches long, or the cost per yard for the jute was \$1.88.

For weft, we also used 4 ounces of the black and gold boucle, or this per yard came to 38 cents.

Warp, per yard.....	\$1.83
Weft, jute	1.88
Weft, rayon and gold38
Total cost per yard	\$4.09

COST OF A RUG, 40"x72"

1. Warp, 2 spools each color	\$3.20
2. Weft, 5 pounds jute	3.75
3. Weft, 4 ounces black and gold.....	.75
Total cost of rug.....	\$7.70

BOOK REVIEW—Continued

in 1817, and this duplicate edition was reprinted in 1949.

As stated above, this is a collector's item, and the first chapter deals with the looms and utensils used in weaving. There is a complete explanation on the preparation of cotton such as sizing, drying, winding, and warping. There is a section devoted to wool, telling about cleaning, sorting, carding, spinning, warping, and sizing.

There are 35 different threading drafts given in the book for from 3 to 8 harnesses. An explanation and suggestion for the use of each of these is given, as well as the treadling.

About one-third of the book is devoted to the dyeing of cotton and woolens, and exact formulas are given, telling the amounts of each dye-stuff needed for specific colors. Here is an example of the dye-stuffs needed to dye cotton black, and we will just list the

dye-stuffs needed and not give the directions which are another 1½ pages.

1. 8 ounces of sumac
2. 6 ounces of copperas
3. ½ ounce of blue vitriol
4. 8 ounces of logwood
5. 2 ounces of fustic

After this list is given, the complete directions are given for this particular dye lot.

One of the most interesting parts of the book to me is the section on the Description of Dye-Woods and Drugs. A complete description of the woods and plants and drugs used in the dyeing is given, and this portion should be of use to us today, to those who like to try natural vegetable dyes.

The last chapter of the book is entitled "Useful Receipts," and recipes for making ivory soft, for restoring spoiled wine, for removing carriage wheel grease from woolen cloth, for removing iron molds from cotton or linen, to make black varnish, and other interesting recipes. Yes, if you like books, I'm sure you would really enjoy this one.

Title: J. & R. Bronson Book of Weaving and Dyeing.

Author: J. & R. Bronson.

Reprint by: Chas. T. Branford Co.

Cost: Originally was \$7.50 and it is reduced by the publisher to \$5.00 each, plus 22c parcel post and insurance.

Available: Robin & Russ Handweavers.

Man-Made Fibers

It has been the habit in the past to call nylon, orlon, dacron, and the other new fibers "synthetics." However, in the weaving world, it has been decided that this is an obsolete term, and not one that gives a true definition. So the policy now is to call these different fibers "man-made fibers," rather than "synthetics." A "synthetic" is something that is often thought of as a substitute, but orlon, nylon, dacron, and even rayon, have taken a rightful place in our society, and are no longer thought of as a substitute for other things. So, let's call them by their right name the next time.

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 \$4.00. Payment to accompany your advertising copy.

RAMIE, Size 20/2 BLEACHED WHITE. An exceptionally nice quality yarn, 3,000 yards per pound. Stronger than linen, won't shrink or won't stretch. Rot Resistant and Mildew Proof. On one-pound tubes, \$3.20 per pound, plus shipping. Free samples from Robin & Russ.

A HANDSKILL 38-INCH WIDTH TABLE LOOM is for sale. Table and chair included. Just \$100 plus shipping. Cost \$215 originally. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

SPUN RAYON. In 10 nice colors on tubes of approximately 2 pounds each. Just 75 cents per pound while it lasts. 800 pounds on hand. Write for free samples of this spun rayon to: Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

WARP AND WEFT BINDERS, are available once again. These are two covers with Chicago Screws for enclosing the copies, and with the name, *Warp and Weft*, in gold leaf, on the cover. Will hold approximately 3 years' issues. Price, \$2.75 parcel post prepaid.

A HANDWEAVER'S WORKBOOK, by Heather G. Thorpe is available. This newly printed book is quite interesting for beginning groups, and for the intermediate weaver. \$4.50, plus 22 cents parcel post and insurance. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

AMERICAN FABRICS, one of the best available magazines on Fabrics. Has as many as 50 to 200 swatches per issue. 4 issues per year. Articles on art, crafts, modern textile trends. Just \$12.50 per year. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

WARP AND WEFT, back issues for 1949, 1950, 1951, 1952, 1953. All mimeographed issues with samples. Regularly 25 cents each, reduced to close out at 2 for 25 cents. Not all issues available, but about 8 out of 10 for each year are available. Postage prepaid if 8 or more are ordered. *Warp and Weft*, 632 Santa Barbara St., Santa Barbara, California.

BOBBINS, BOBBINS, BOBBINS. A good hardwood bobbin, 3 inches long, imported from Sweden. 15 cents each, or 12 for \$1.50. Parcel post prepaid if 12 or more are ordered. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

WARPING PADDLES, of Rock Maple. 18 holes, paddle shaped to be held in your hand. \$2.50 each, plus 15 cents postage. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

YARN SHOPS, suppliers and distributors. Try one of our classified ads. You'll find it well worth while. Write for advertising rates to: Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

WOOL CARDS, for carding that yarn you've been keeping so long. Of steel wire, size 9/4x4 1/4. Sold only in pairs. Price per pair, \$4.50 plus postage. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

THE NORWOOD LOOM

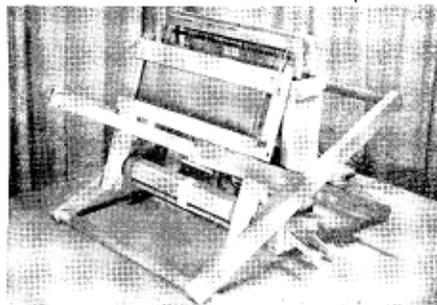
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CRUSADER—20", \$67.50
shipping weight, 40 lbs.



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