



# warp and weft

Vol. X, No. 9

November, 1957

## warp and weft

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**Assistant Editors:** Robin Groff and Frederick Brown.

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### A Word from the Editor

Nothing much to report this month. Our local Santa Barbara Weavers Guild had their 10th anniversary meeting just a few weeks ago, and it was fun to attend the meeting as one of the original Charter members.

We are preparing for 1958, an exhibition of fabrics that have been featured in Warp and Weft for the past 3 years. It will also include probably 10 to 15 more additional pieces other than the samples that have been featured in Warp and Weft. We plan to have this available for interested guilds and study groups who might like to study and examine them. It will be available for guilds for an 8 day period, in the first half, and last half of each month, beginning in February, 1958. If any of your guilds or study groups or individual weavers are interested, please write and contact us for further information.

Sample weaving continues and we have been concentrating on some 8 harness weaves this past month. It is our intention to offer to weavers all over the country another bulletin, devoted exclusively to multiple harness weaves, from 5 to 12 harnesses. This will be a monthly like Warp and Weft. It will just be a 2 page bulletin though, concerned primarily, with the sample featured in each bulletin. The sample swatches in the multiple harness bulletin will be larg-

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er, with complete details about the sample. Complete details are still being worked out, and it depends upon this, as to when we can offer our first issue. Price has not yet been decided either, and we are trying to have at least 5 or 6 samples ready before we offer these to the public. More information will be forth-coming in our next issue, and we are interested in knowing how many of our Warp and Weft subscribers might be interested.

We will still continue to do our utmost to bring you interesting samples in Warp and Weft, and we do not expect the multiple harness bulletin to conflict in any way with our Warp and Weft procedures. We will still continue to feature 4 harness patterns in Warp and Weft 9 times a year, and one multiple harness weave once a year.

Looking forward to hearing from some of our Warp and Weft subscribers about such a bulletin, we will close now and finish work on this issue of Warp and Weft.

RUSSELL E. GROFF, *Editor*

### This Month's Cover

This month, the cover is a photograph of an 8 harness Diamond Weave that was used in making a quite striking baby blanket. I believe the warp was about a 2/18's worsted, and the weft or pattern thread was a pompadour wool. A pompadour yarn is usually a wool or worsted yarn that has a rayon twist, to give a little more color to the wool being used. In this particular weave, I believe that two or three ends of the pompadour were wound together on one bobbin.

This also was one of the fabrics exhibited at last year's Northern California Conference of Handweavers. Incidentally, it might be nice to mention that both Northern and Southern California will have conferences in 1958. Hope that you all can hear about both of them.

## Weavers and Weaving Shops

It is our intention, each month, to give a short article about various well-known weavers, or about different weaving supply centers and shops throughout the country. If you know of an exceptional weaver in your area, or of a good supply center where there is weaving going on, we will be more than glad to hear about them, that we might contact them and see if it will be possible for us to present an article about the individual weaver or shop in each issue.



**HELEN NEWHARD**  
of Milwaukee, Wisconsin

Helen Newhard, designer — craftsman — teacher, is the instructor of handweaving at the Milwaukee Vocational and Adult School, Milwaukee, Wisconsin.

Miss Newhard believes the most important part of teaching weaving is to help her students gain a thorough understanding of the materials, tools, and technical knowledge of the craft, and to inspire them to do independent creative weaving. Courses in the Adult School that she teaches include the basic weaving techniques and include color and design, and the study of materials and sources, etc. This beginning course is

followed by a course in Techniques and Research, and finally by courses in Creative Design and in Color in Creative Design.

Not a producing weaver herself, she says, "I leave that to my students and find my greatest satisfaction in their achievement, whether they are weaving for fun, weaving for exhibitions, or taking parts in the activities of their guilds or in the Wisconsin Federation of Handweavers."

Miss Newhard does design fabrics which are woven by her mother, Mrs. Lena Pitts Newhard, and these have been accepted in National and State Exhibitions.

For relaxation and creative outlet, Miss Newhard does enameling and silver jewelry. With a friend, Evelyn McKinley, she is established in business as McKinley-Newhard Crafts. During the winter months they produce enameled plates, bowls, ashtrays, jewelry, and silver jewelry which they sell in their own shop in Central City, Colorado, during July and August.

Miss Newhard is a native of Iowa, a graduate in Applied Art from Iowa State College and has her Masters Degree in Education.

She has exhibited annually with the Wisconsin Designers Craftsmen since 1947. She has had work at Wichita, and in both the Midwest Designer Craftsmen Annual Exhibition and in the traveling exhibitions of the work of Professional Members. She had an invitational one-man show at the Milwaukee Art Institute, and her work has been in other invitational shows. With her partner, Miss McKinley, she has participated in several Two-man Invitational Exhibitions, one of which was circulated through Wisconsin under the sponsorship of the Milwaukee Art Institute.

Miss Newhard extends an invitation to interested weavers and craftsmen to visit the Weaving Studio at the Milwaukee Vocational School or the craft shop in Central City, Colorado.

## Book Review

An approach to weaving that we haven't mentioned very much in *Warp and Weft* is covered in this book that we are reviewing herewith. The title is, "THE USE OF VEGETABLE DYES," by Violetta Thurston.

(Continued on Page 7, Col. 1)

## FLOWERS OF SPRING

An interesting, decorative, huck weave, with many adaptations. Can be used for trim or decoration in dark places.

### THREADING DRAFT:

4	C	C	C	C	C	C	C	C	B	B	B	E	E	E	E	E	E	E	E	B	B	B
3		C	C	C		C	C	C		B	B		E	E	E		E	E	E		B	B
2			D			A				A			D			A				A		
1			D	D		A	A			A	A		D	D		A	A			A	A	

### Key to Colors and Thread Sizes in Warp:

- A. size 20/2, spring green egyptian cotton
- B. size 10/2, toboggan orange egyptian cotton
- C. size 10/2, canary egyptian cotton
- D. size 20/2, sky blue egyptian cotton
- E. size 10/2, gold egyptian cotton

### TIE-UP DRAFT:

4		O	O	X	X	O	X
3		O	X	X	O	X	O
2		X	X	O	O	O	X
1		X	O	O	X	X	O
		1	2	3	4	A	B

X — tie-up for counter-balanced looms.  
O — tie-up for jack-type looms.

### REED USED:

A 15 dent reed was used.

### WARP:

A size 10/2 and a size 20/2 Egyptian cotton was used, the colors as listed in the key above.

### WEFT:

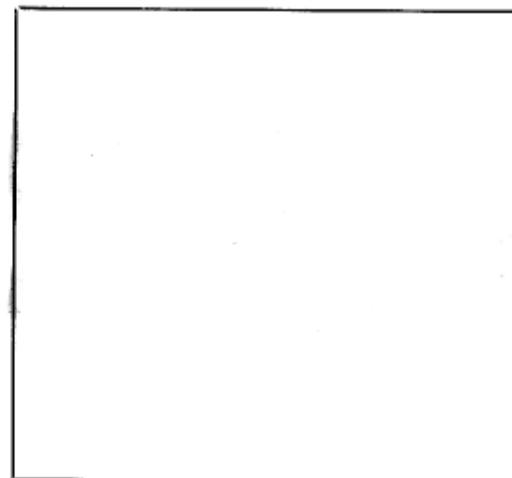
A 6/3 rayon floss type yarn in black was used, and with it as an accent thread every 8th thread was an aqua nub with gold twist.

### TREADLING:

1. Treadle No. 3, 1 time, black
  2. Treadle No. 4, 1 time, black
  3. Treadle No. 1, 1 time, black
  4. Treadle No. 2, 1 time, black
  5. Treadle No. 1, 1 time, black
  6. Treadle No. 4, 1 time, black
  7. Treadle No. 3, 1 time, black
  8. Treadle No. B, 1 time, aqua nub
- REPEAT OVER AND OVER

### SLEYING OF REED:

3 threads, 20/2 spring green in 1 dent  
skip 1 dent  
5 threads, 10/2 toboggan orange in 1 dent  
skip 1 dent



3 threads, 20/2 spring green in 1 dent  
skip 2 dents  
7 threads, 10/2 gold in 1 dent  
skip 1 dent  
3 threads, 20/2 sky blue in 1 dent  
skip 1 dent  
7 threads, 10/2 gold in 1 dent  
skip 2 dents  
3 threads, 20/2 spring green in 1 dent  
skip 1 dent  
5 threads, 10/2 toboggan orange in 1 dent  
skip 1 dent  
3 threads, 20/2 spring green in 1 dent  
skip 2 dents  
7 threads, 10/2 canary in 1 dent  
skip 1 dent  
3 threads, 20/2 sky blue in 1 dent  
skip 1 dent  
7 threads, 10/2 canary in 1 dent  
skip 2 dents

REPEAT THE WHOLE ABOVE UNIT  
OVER AND OVER



Sample page 4

## More About the Fabric

First of all, there are many ways that you can simplify this fabric. You can use all one weight, size 20/2 cotton, and I would suggest it as easier than the combination of both 10/2 and 20/2.

Secondly, you can have just 2 colors or perhaps 3 colors, instead of the 5 that we used in this sample. We were so pleased with the colors, that we wanted to try more, but just didn't have the chance. This can be made to appear as flower-type figures in many different colors, blues, greens, etc.

I might just mention that we gave this fabric the name, "Flowers of Spring," because it reminds both Robin and I of some of the California Wild Flowers, Miniature Daisies that we see every year at Davy Brown Camp in the Los Padres National Forest. We have an annual spring-time trip **there every** year, and the flowers are so **plentiful** they appear as a carpet, with the dark brown soil showing up as the background. Wish that you could see it for yourself.

The variation or treadling is one of our own, but the threading is a true "Huck" threading. Of course, in most of the true huck weaves, they did not skip dents in the reed as we did in this fabric.

There are many different treadle variations that you can work out on this set-up. We had 4 different pleasing combinations, but we are just giving you one of the treadlings here.

We would like to recommend this fabric for specific uses, such as pillows, lamp-shades, trim on valances, for covering waste-baskets, and for any use that might allow you to brighten a dark room or a dark corner. Of course this particular fabric can be made in even more vivid colors than our sample.

Another use for this fabric that we think you might enjoy is using it to decorate your Christmas cards. We made a cut-out of a Christmas tree on a piece of paper, and then on the underside of this cut-out, we scotch taped a piece of this material to cover the whole cut-out of the tree. This makes it look as though it is a Christmas tree all decorated with bulbs and lights. It could be made in colors more suitable to Christmas if you like. Why don't you try it in this manner. Bet that you'll like it.

## Yarns Used in the Sample

The yarns used in this sample, the 6/3 black rayon, the aqua nub with gold twist, and 10/2 and 20/2 Egyptian cotton are available from Robin and Russ Handweavers, 632 Santa Barbara St., Santa Barbara, California.

We used a counter-balanced loom when we were weaving this fabric, and we had some trouble on the No. 1 treadle, when we pulled down harnesses 1 and 2. Then trying to find why the shed wasn't as good as the rest of the other sheds, we re-balanced the harnesses a little, raising them, so that the warp threads were in the center of the reed when the shed was closed. This eliminated the trouble. If you were to weave this on a jack-type loom, I don't think that you would have the least bit of trouble. I might mention that we had a good shed before this on other weaves, but for a reason I don't know, on this weave, we had trouble on this particular shed. I thought it might be the threads, 10/2 and 20/2 combined, but I WOVE another sample of this on another loom, and no trouble whatsoever, so thus our conclusion that the harnesses must be perfectly balanced.

We also counted the number of threads in several pattern repeats and the number of dents in these repeats. After doing this, the warp figured out to 30 threads per inch, for the whole width of the loom.

On one of our experimental treadlings, we used a black rayon boucle, a heavy round copper metallic, and the aqua rayon with gold twist, and we were very pleased with this particular effort also.

We also discovered when we used all 20/2 in the warp, that the round-flower effect was not as pronounced as when we used the combination of 10/2 and 20/2 cotton.

We were extremely pleased with the cotton we used. This is an exceptionally nice quality of cotton, the Egyptian cotton, fast colors, and we recommend it highly. The 10/2 comes in about 40 colors and the 20/2 in about 80 colors.

## Cost of the Fabric

It took approximately 2 lbs. of the 10/2 Egyptian cotton for warp, and approximately ½ lb. of the 20/2 Egyptian cotton. Thus, our 10 yard warp came to \$12.50, as the Egyptian cotton is \$5.00 per lb.

For weft, we used approximately 3 lbs. 8 oz. of the 6/3 black rayon. We used approximately 12 oz. of the rayon nub and gold in aqua color. The black 6/3 is \$4.00 per lb., or \$1.25 per 4 oz. spool, the aqua rayon nub and gold is \$3.50 per lb., or \$1.00 per 4 oz. spool. The entire weft cost \$16.64, for 10 yards.

Warp per yard.....	\$1.25 per yard
Weft per yard.....	1.66 per yard
Total cost.....	\$2.91 per yard

Also you must remember that this was for a full 40" width material. In most cases, if you use it for a decorative fabric as we suggest, it will be only 1/3 to ½ as wide, and thus the fabric will cost only 1/3 to ½ as much as the above figures.

### AN EXPLANATION OF THE TIE-UPS AND TREADLINGS (as given in Warp and Weft).

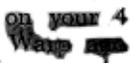
We have had several persons write in and say they did not understand the treadling as we were giving it, or the tie-ups as compared to a jack-type or counter-balanced loom. I will try and explain them both here-with.

First, our tie-ups are based on 6 treadle looms. Many weavers have only 4 treadle looms and that is where I believe the confusion exists. Here is the standard tie-up for the 6 treadle counter-balanced loom.

4				X	X		X
3			X	X			X
2		X	X				X
1		X			X	X	
	1	2	3	4	A	B	

The numbers on the left from top to bottom are the harnesses and read, 4, 3, 2, 1. Thus anything marked in the top row is tied

to the 4th harness. The numbers at the bottom are the treadle numbers and read usually from left to right, 1, 2, 3, 4, and then the tabby or plain weave treadles, A and B. Treadle No. 1 is tied to harnesses 1 and 2, so that when you step on treadle No. 1, you either pull down or raise harnesses 1 and 2, depending upon whether you have a counter-balanced or jack-type loom. On the jack-type, the harnesses will be raised. On the counter-balanced, harnesses 1 and 2 will be pulled down, and consequently harnesses 3 and 4 will be pulled up. Treadle No. 2 is tied to harnesses 2 and 3. Treadle No. 3 is tied to harnesses 3 and 4. Treadle No. 4 is tied to harnesses 4 and 1.

If your loom has only 4 treadles, you can still use our directions. If the pattern in Warp and Weft calls for treadle No. 1, then on your 4 treadle loom, you look at the tie-up draft above, and see that you will step on treadles 1 and 2  treadle loom. If the pattern in Warp and Weft calls for treadle No. 2, then on the 4 treadle loom, you will step on treadles 2 and 3, as directed above. This continues for treadles 3 and 4 and A and B.

Now, about tie-ups for counter-balanced and jack-type looms. The standard tie-up is given above, and normally it is for the counter-balanced loom. You can use this same tie-up on the jack-type loom, and if you do, the correct side of the pattern will appear on the underside of the fabric instead of the top.

Or, if you want to, you can tie-up your loom just opposite of the above, and then your pattern will appear on the top or surface. Here is further explanation.

Using the standard tie-up as above.

1. Treadle No. 1 calls for ties to harnesses 1 and 2. If you have a jack-type, you tie treadle No. 1 to harnesses 3 and 4.
2. Treadle No. 2 calls for ties to harnesses 2 and 3. On jack looms, tie treadle No. 2 to harnesses 1 and 2.
3. Treadle No. 3 calls for ties to harnesses 3 and 4. On jack looms, tie treadle No. 3 to harnesses 1 and 2.
4. Treadle No. 4 calls for ties to harnesses 1 and 4. On Jack looms, tie treadle No. 4 to harnesses 2 and 3.
5. Treadles A and B need not be re-tied, but can be left alone if desired.

#### BOOK REVIEW—Continued

Printed in England, this is a very interesting book to the weaver who is interested in dyeing some of their woolens for hand weaving purposes.

This paper bound edition has much content. It gives, first of all, the reason for the use of vegetable dyes.

There is given a list of the many different plants that can be used for dyeing, and the characteristic colors that result from the use of these different materials. All the different kinds of barks, berries, flowers, etc., are mentioned.

There is an interesting explanation of the two major classes of dyes, the non-mordant and mordant, and characteristics of each.

Great detail is given in the explanation of the 4 most common kinds and types of mordants, and how they are prepared. Practical hints to remember in mordanting and the actual dyeing process are stressed also.

Different methods of dyeing of yarns are given, and information about the collection of the various plants, when to collect them, and other information is also given.

A thorough explanation of many of the British Dye Plants (this applies to many of our plants also) is given, and the uses of the different materials and plants is one of the larger chapters of this book.

There is a very interesting section of the book devoted to dyeing of yarns with Lichens and Mosses, the methods used for these materials, and the names and types of Lichens and Mosses that can be used for this purpose.

Some of the foreign dye-stuffs that are used are discussed, and the sources of most of these are told. Then, there are complete recipes for the dyeing of some yarns in specific colors, such as scarlet, crimson, tans, browns, warm yellows and golds, greens, oranges, blues, greys, and lavenders.

I'm sure that those of you who are interested in this phase of weaving might find this little book of interest.

*Title:* THE USE OF VEGETABLE DYES.

*Author:* VIOLETTA THURSTAN.

*Cost:* \$1.00 plus 15c postage.

*Available:* THE CHARLES A. BENNETT CO., INC. PEORIA, ILLINOIS — or from ROBIN AND RUSS HANDWEAVERS.

## 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.

**ATTENTION:** Teachers, loom distributors, yarn suppliers and distributors. **DOM'S LOOM SHOPPE** will make for your individual needs or stock, any hard to get accessories, shuttles, spool racks, warping equipment, etc. Let them make special accessories exclusively for your studio. **DOM'S LOOM SHOPPE**, 14901 E. Clark Ave., La Puente, Calif.

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**SECTIONAL WARPERS, ATTENTION:** Fabri, 2/18's worsted on 2 oz. spools. 600 yards per spool. \$7.50 per lb., or \$1.00 per 2 oz. spool. Black, white, baby pink, baby blue, and medium yellow now available. Other colors will be available as stock is added. **Robin & Russ Handweavers**, 632 Santa Barbara St., Santa Barbara, Calif.

**FIVE DIFFERENT WEAVING TEXTS AVAILABLE.** They are listed by title and price just below.  
**THE USE OF VEGETABLE DYES:** \$1.00.  
**THE WEAVERS CRAFT:** \$5.75.  
**WOVEN RUGS:** \$1.50.  
**PALMETTO BRAIDING & WEAVING:** \$2.50.  
**CARD WEAVING:** \$1.25.

All imported from England except the book on Card Weaving. Please add 22c postage on your order. **Robin & Russ Handweavers**, 632 Santa Barbara St., Santa Barbara, Calif.

**LINEN boucle**, with a rayon twist. On cones of about 2 pounds each. 950 yards per lb. \$3.50 per lb. **Robin & Russ**, 632 Santa Barbara St., Santa Barbara, California.

**ODD LOT SPECIAL**, 10 lbs of nice quality yarn, on cones or spools, mixed, one to two lbs. of a kind. \$12.50 per 10 lb. lot, for California purchasers only. Out of state orders, \$13.50. **Robin & Russ Handweavers**, 632 Santa Barbara St., Santa Barbara, California.

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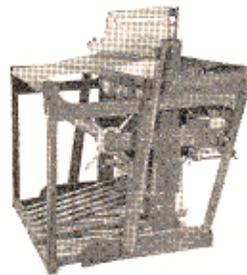
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