

WARP & WEFT

VOLUME IV

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THE WEAVING BOND TRANSCENDS DISTANCE BETWEEN NEW NAMES & FAR PLACES

WEAVERS, WEAVERS, EVERYWHERE, SOMETIMES WHERE WE LEAST EXPECT THEM! HERE IS A RECENT LETTER FROM MRS. EDWARD M. STEELE OF HIGHLAND PARK, ILLINOIS:

"WE HAD A VERY INTERESTING EXPERIENCE AT KINGSTON, ONTARIO, DURING AN AUTOMOBILE TRIP THROUGH CANADA. WHILE IN AN ANTIQUE SHOP I WAS TOLD OF SOME WEAVERS WHOSE WEAVING WAS NOT WHAT ONE WOULD ORDINARILY EXPECT TO SEE. A COUPLE, MR. & MRS. TAMASAITIS LIVED IN A TINY THREE ROOM HOUSE ON A TEN ACRE FARM. THEY BUILT THE HOUSE THEMSELVES, AND IT WAS SO TINY AND FITTED SO WELL INTO ITS LOCALE THAT AT FIRST WE PASSED IT BY WITHOUT SEEING IT. WE WENT BACK AND FOUND THE PROFESSOR AND HIS WIFE MOST UNUSUAL PEOPLE. HE HAD BEEN A PROFESSOR AND TEACHER OF WEAVING IN A COLLEGE IN LITHUANIA, AND SHE HAD TAUGHT THERE, TOO. THEIR WEAVING CONSISTED MAINLY OF MATERIALS FOR COSTUMES WHICH THEIR COUNTRYMEN WEAR ON GALA OCCASIONS. BRIGHTEST OF REDS, BLUES, YELLOWS, FIGURED BANDS WITH GREENS AND GOLD. HER TAPESTRY WEAVING WAS THE MOST BEAUTIFUL I HAVE EVER SEEN; IT LOOKED AS IF IT HAD BEEN PAINTED IN OILS. ALL WAS INDESCRIBABLY BEAUTIFUL AND WE WERE SO GLAD WE HAD GONE OUT OF OUR WAY TO SEE THEIR LOVELY THINGS. PERHAPS SOME OF YOUR READERS WILL WANT TO VISIT THESE PEOPLE, TOO."

ALONG WITH HIS FINE SAMPLES THIS MONTH, RUSSELL E. GROFF SENDS US THIS INTERESTING REPORT OF THE FIRST ANNUAL EXHIBIT OF HAND WEAVING SPONSORED BY THE SANTA BARBARA (CALIFORNIA) WEAVERS GUILD, OF WHICH HE IS PRESIDENT.

THE EXHIBIT WAS WELL PLANNED AND PRESENTED AND WAS VERY DIVERSIFIED, CONTAINING SAMPLES OF MANY DIFFERENT TECHNIQUES IN BOTH MODERN AND TRADITIONAL VERSIONS.

MRS. AMELIA K. KEARNEY OF SANTA BARBARA SHOWED SOME LOVELY MODERN DRAPERIES IN COTTON AND RAYON NATURAL TONED, TOUCHED UP WITH GOLD-WRAPPED RAYON ACCENTS. ROBIN GROFF DESIGNED SOME UPHOLSTERY IN YELLOW, CITRON, AND BROWN LINEN; STURDY AND PRACTICAL.

NORA FELKER, WHO WAS IN CHARGE OF EXHIBIT ARRANGEMENTS, DISPLAYED A TRADITIONALLY DESIGNED BEDSPREAD MADE FROM WOOL SHE SHEARED, SPUN, AND DYED HERSELF. PEGGY HARDY OF OJAI, CALIFORNIA, SHOWED A COLORFUL OVERSHOT RUG IN SHADES OF RED, YELLOW, AND GREEN. AMONG THE EXAMPLES OF WEARING APPAREL, STOLES OF ALL TYPES WERE PROMINENT. DIVERSITY OF PROJECT WAS NOTICEABLE: UPHOLSTERED STOOLS, CHAIRS, LAMP SHADES, WOVEN SCREENS, BRIGHT TABLE CLOTHES, LAP ROBES, HANGINGS AS WELL AS THE MORE USUAL ARTICLES WERE SHOWN. (CONT. PAGE 4.)

MORE ABOUT OUR SAMPLE

ALTHOUGH RUSS MADE OUR ENTIRE SAMPLE IN THE PATTERN WEAVE (HUCK) HE WRITES THAT HE THINKS HE LIKES THE FINISHED TOWELS BETTER WHERE THE BODY OF THE TOWEL IS DONE IN TABBY WEAVE WITH THE HUCK IN A COLORED BORDER. HOWEVER, THE ENTIRE HUCK TOWEL IS ATTRACTIVE AND A BIT DIFFERENT--ALSO TO MOST WEAVERS, MORE FUN TO DO THAN THE LENGTHS OF PLAIN TABBY WEAVING.

RUSS ALSO SUGGESTS THAT ALMOST ANY OF THE SMALL ALL-OVER PATTERNS WOULD BE ATTRACTIVE IN THIS MATERIAL; THE GOOSE-EYES OR ROSEPATH VARIATIONS WOULD BE ESPECIALLY GOOD.

FOR FACE TOWELS, THE 10/2 FOR BOTH WARP AND WEFT IS MOST ATTRACTIVE AND PRACTICAL. IF A BATH TYPE TOWEL IS PREFERRED, THE 10/2 WARP USED WITH THE 7/2 FILLER IS BEST. WHERE A WHITE TOWEL WITH A COLORED BORDER IS DESIRED, THE 7/2 COLORED LINEN OR THE 1 1/2 LEA COLORED LINEN WORKS UP WELL FOR THE BORDERS. ONE COMPLAINT OFTEN RECEIVED WITH REGARD TO COMMERCIALY MADE TOWELS WITH CONTRASTING BORDERS IS THAT THE BORDER SHRINKS AND THE TOWEL DOES NOT, MAKING AN UNSIGHTLY OBJECT ON THE TOWEL RACK. IN THIS TYPE OF TOWEL, WHERE ALL THE YARN IS THE SAME, YOU WILL NOT HAVE THAT PROBLEM.

27" x 36" SEEMS TO BE A POPULAR SIZE, AND FOUR OF THESE CAN BE MADE ON A FIVE YARD WARP, 28" WIDE. FOR THIS AMOUNT YOU WILL NEED 4# OF THE 10/2 THIRSTY LINEN WARP AND 1# OF THE 7/2 THIRSTY LINEN WEFT. THIS WOULD COST A TOTAL OF \$7.25 FOR MATERIAL, OR \$1.81 EACH. NOT TOO EXPENSIVE FOR A GIFT, AND WHAT A WELCOME ONE! AND ALONG WITH ALL THE OTHER ADVANTAGES, IT HAS THAT ADDITIONAL ONE OF BEING "DIFFERENT" AND SPECIAL.

SO OFTEN WEAVERS RACK THEIR BRAINS LOOKING FOR A PRACTICAL AND INEXPENSIVE GIFT FOR THE NEW BABY, OR THE ONE NOT SO NEW. HOW ABOUT THIRSTY LINEN SOAKERS? THEY'D BE GOOD ANY TIME, BUT ESPECIALLY SO FOR SUMMER TIME, FOR THEY'RE NOT NEARLY SO HOT AS RUBBER OR PLASTIC PANTIES, AND THEY ARE JUST AS PRACTICAL AS THE KNITTED KIND AS WELL AS MUCH FASTER TO MAKE. TRY THEM FOR THAT BABY GIFT PROBLEM AND JUST SEE HOW WELL THEY ARE RECEIVED.

THIS THIRSTY LINEN HAS TWO EXCELLENT FEATURES ABOUT IT--ITS LOOKS AND ITS ABSORBENCY. BECAUSE OF ITS LOOKS, IT WOULD BE WONDERFUL, EITHER BY ITSELF OR IN COMBINATION WITH OTHER MATERIALS FOR LUNCHEON SETS. IS YOUR SECONDARY HOBBY STENCILING OR BLOCK PRINTING OR OTHERWISE PAINTING ON FABRIC? IF SO, YOU COULD DO WONDERFUL THINGS WITH THIS MATERIAL, EITHER IN THE FORM OF DECORATED TOWELS OR LUNCHEON SETS. ITS FEATURE OF ABSORBENCY MAKES IT A NATURAL FOR THE TECHNIQUE OF DECORATING WITH DYED OR PAINTS, AND YOU WOULD HAVE SOMETHING ABSOLUTELY UNIQUE.

RUSS DIDN'T MENTION IT, BUT THE IDEA OF MAKING SUPER SPECIAL DISH AND GLASS TOWELS COME TO MIND. TRY A STENCILED MONOGRAM ON THESE, OR A LAID IN OR LACE DESIGN IN COLOR, AND THEY WOULD BE THE MOST CHERISHED OF GIFTS.

DO YOU HAVE A SECOND WARP BEAM FOR YOUR LOOM? IF YOU DO, IT WOULD BE LOTS OF FUN TO TRY AN ALL OVER LOOPED LINEN BATH TOWEL. CAN YOU IMAGINE GREATER LUXURY?

GET YOUR THIRSTY LINEN FROM:

ROBIN & RUSS HANDWEAVERS
25 W. ANAPAMU ST.,
SANTA BARBARA, CALIFORNIA

THIRSTY LINEN TOWELS

TOWELS ARE AMONG THE PERRENIAL FAVORITE WEAVING PROJECTS, ALTHOUGH SOMETIMES WE WISH THERE WERE SOMETHING A BIT DIFFERENT WE COULD DO WITH THEM. WELL, THIS MONTH ROBIN & RUSS HANDWEAVERS OF SANTA BARBARA CALIFORNIA BRING THAT SOMETHING DIFFERENT. THESE ARE TOWELS, EITHER FOR HAND USE OR THE BATH, WHICH ARE MADE WITH A NEW LINEN THREAD; ONE WHICH HAS BEEN ESPECIALLY TREATED TO MAKE THE FIBERS EXTRA THIRSTY AND THEREFORE MORE ABSORBENT.



THREADING DRAFT:

"DANISH TOWEL" TAKEN FROM EDV. F. WORST

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

WARP:

10/2 "THIRSTY" LINEN, AVAILABLE ONLY IN BLEACHED WHITE. 1500 YARDS PER POUND, \$3.75, ON 1# CONES

WEFT:

7/2 "THIRSTY" LINEN, AVAILABLE ONLY IN BLEACHED WHITE. 1050 YARDS PER POUND, \$3.50, ON 1# CONES.

BEAT:

THESE TOWELS MUST BE BEATEN VERY HARD TO GIVE FIRMNESS. WHILE ON THE LOOM, THIS THIRSTY LINEN IS EXTREMELY STIFF AND SOMEWHAT UNATTRACTIVE. AFTER REMOVAL FROM THE LOOM, IT MUST BE WASHED TO BRING OUT THE SOFTNESS AND ABSORBENCY. OUR SAMPLE HAS BEEN WASHED.

SISTER GOODWEAVER SAYS:

THE WAY TO BE SURE THERE IS NOTHING WRONG IS TO CHECK EACH STEP AS YOU GO ALONG.

TIE-UP:

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

RISING SHED

NOTE THAT ONLY FOUR TREADLES ARE REQUIRED FOR THIS PATTERN.

TREADLING:

2
1
2
1
2
3
4
3
4
3

TABBY:

2
3

SLEY:

FOR AN ALL OVER PATTERN AS SHOWN IN OUR SAMPLE, USE 10 THREADS PER INCH. SLEY SINGLE IN AN 10 DENT REED OR DOUBLE IN A 9 DENT REED.

IF YOU WISH TO HAVE A TABBY WEAVE FOR THE MAIN PART OF YOUR TOWEL, USE ONLY 15 THREADS PER INCH.

SANTA BARBARA ANNUAL EXHIBIT (CONT.) DISTINGUISHING WARP FROM FILLING

AMONG THE MORE UNUSUAL EXHIBITS WAS THE COAT MADE OF HAND SPUN SAMOYEDE (DOG) HAIR, AND THE FOUR PIECES OF AKLAE ENTERED BY MRS. ROBERT GANO. MRS. FISH'S COLOR SCALE MUSIC WEAVING WAS ALSO MOST INTERESTING. THE GUILD HOPES TO MAKE THIS AN ANNUAL EVENT. VISITORS TO CALIFORNIA ARE INVITED TO ATTEND MEETINGS THE 2ND TUESDAY OF EACH MONTH IN THE ADULT EDUCATION CENTER, 914 SANTA BARBARA ST., SANTA BARBARA, CALIFORNIA.

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PROGRAMS ARE OFTEN A DIFFICULT PROBLEM TO WEAVING GROUPS, ESPECIALLY WHERE THE NUMBER IS NOT LARGE AND FUNDS ARE AT A MINIMUM. HERE IS A SOLUTION FOUND BY THE DES MOINES (IOWA) WEAVERS GUILD. THE MEMBERS PURCHASED MARY M. ATWATER'S "SHUTTLECRAFT BOOK OF AMERICAN HAND WEAVING." THEY PLAN TO HAVE EACH MEMBER PREPARE A SPECIAL PROJECT FROM THE BOOK, BRING IT TO THE MEETINGS, AND HAVE A GENERAL DISCUSSION PERIOD TO TALK OVER THE PROBLEMS WHICH ARISE AS THE MEMBERS CONFRONT THEIR PROJECTS. FOR A THOROUGH STUDY OF THE BOOK WE MAY FIND, THEY SAY, THAT IT WILL TAKE MORE THAN A YEAR.

* * * * *

PLEASE NOTE THAT THIS ISSUE IS VOLUME IV, NUMBER 13. WE HAVE HAD SEVERAL REQUESTS TO MAKE OUR NEW VOLUME NUMBER CORRESPOND WITH THE START OF THE NEW YEAR. IN ORDER TO DO THIS, WE MUST HAVE TWO EXTRA NUMBERS IN THIS VOLUME. THEREFORE VOLUME IV, INSTEAD OF CONSISTING OF 12 ISSUES AS DID THE PREVIOUS VOLUMES, WILL CONSIST OF FOURTEEN ISSUES. VOLUME V, NUMBER 1 WILL BE IN JANUARY, 1952. WE HOPE THIS NEW NUMBERING ARRANGEMENT MAKES IT SIMPLER FOR YOU TO FILE WARP & WEFT, AND TO FIND THE ARTICLES YOU NEED IN BACK ISSUES.

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IN THE HANGING OF YARD GOODS FOR DISPLAY OR FOR PHOTOGRAPHY IT IS FREQUENTLY TURNED SO THAT WHAT IS REALLY WEFT APPEARS TO BE WARP. HERE ARE SEVERAL METHODS OF DETERMINING WHICH IS WHICH; NOT ALL METHODS APPLY TO ALL MATERIALS, OF COURSE, BUT IN GENERAL THE TESTS APPLY TO COMMERCIAL OR HAND WOVEN FABRICS ALIKE.

1- THE SELVAGE TEST. THE SELVAGE, OF COURSE, ALWAYS RUNS ALONG THE WARP EDGE.

2- THE TWIST TEST. THE SET OF YARNS WITH THE MOST NOTICEABLE AND TIGHTER TWIST IS THE WARP.

3- THE REGULAR NUMBERS TEST. WHERE ONE YARN IS MORE NUMEROUS AND MORE REGULAR THAN THE OTHER, IT IS THE WARP.

4- STRIPES TEST. IN COMMERCIALY MADE MATERIALS, STRIPES ARE NEARLY ALWAYS IN THE WARP.

5- VARIED SIZES YARN TEST. IF SEVERAL SIZES OF YARNS ARE USED IN ONE FABRIC, THE BASIC YARNS ARE USUALLY THE WARP WITH THE FANCY YARNS IN THE WEFT.

6- 2PLY, 1 PLY TEST. WHEN ONE SET OF YARNS IS ENTIRELY 2 PLY AND THE OTHER 1 PLY, THE 2 PLY SET IS USUALLY THE WARP. THIS IS MOST FREQUENT IN WARP FACED FABRICS, GABARDINE, FOR EXAMPLE.

7- NAP TEST. IN PILE FABRICS, THE NAP DIRECTION IS USUALLY THE DIRECTION OF THE WARP.

8- BULKIER YARN TEST. BULKIER YARN IS OFTEN USED FOR FILLING IN DRAPERIES OR IN LOW COST WEARING APPAREL FABRICS.

9- YARN QUALITY TEST. THE BETTER QUALITY OF YARN IS THE WARP THE CHEAPER, WEFT.

10- REED MARK TEST. SINGLE THREADS OUT OF LINE, VISIBLE WHEN THE FABRIC IS HELD TO THE LIGHT, ARE CAUSED BY REED VARIATIONS AND ARE ONLY IN THE WARP.

11- BEAT VARIATION TEST. VARIATIONS IN SHADING OF MORE THAN ONE THREAD ARE CAUSED BY IRREGULAR FORCE IN BEATING AND ARE IN THE WEFT.

MORE ABOUT LINEN

IT IS NOT UNUSUAL TO HEAR A HANDWEAVER SAY, "I LOVE TO WEAVE WITH LINEN; I LOVE ITS FEEL, ITS SMOOTHNESS--BUT I DO REGRET THAT IT IS SO MUCH HIGHER IN PRICE THAN MOST OF THE OTHER MATERIALS WE USE."

PERHAPS WEAVERS WILL UNDERSTAND BETTER IF THEY KNOW A BIT MORE ABOUT THE BACKGROUND OF THIS WONDERFUL MATERIAL. ONE OF THE REASONS FOR ITS APPARENT COSTLINESS IS THAT NATURE MAKES IT SO VERY DIFFICULT FOR MAN TO USE THIS FIBER. NOTHING IN THE WORLD IS SO TEDIOUS TO PRODUCE, SO TRYING, EVEN SO HARD ON THE LAND ON WHICH IT IS CULTIVATED.

LINEN IS ONE OF THE OLDEST OF THE FIBERS; FLAX FIBER CLOTHS WERE FOUND IN SWITZERLAND WHERE THEY WERE LEFT BY THE CAVE DWELLERS BEFORE THE DAWN OF CIVILIZATION; THE ROMANS FOUND FLAX GROWN BY THE GAULS AND TOOK IT WITH THEM TO ENGLAND AND IRELAND. SINCE THE DAYS OF CLEOPATRA, EGYPTIAN CLOTHING WAS WOVEN FROM THE FLAX WHICH GREW ON THE BANKS OF THE NILE.

THE MEANS OF PRODUCING THE LINEN CLOTH; THIS WONDERFUL FINAL RESULT, HAS CHANGED PRACTICALLY NONE AT ALL SINCE THE BEGINNING. LINEN FLAX CANNOT BE GROWN AS OTHER CROPS ARE GROWN; IT MUST BE COAXED ALONG, BABIED CONSTANTLY. BECAUSE OF THE EXTENSIVENESS OF HAND LABOR NECESSARY, FLAX IS GROWN EVEN TODAY IN COUNTRIES WHERE LABOR IS LESS EXPENSIVE THAN IT IS IN AMERICA. IRELAND LEADS IN THE PRODUCTION, WITH BELGIUM, HOLLAND, GERMANY, FRANCE, POLAND AND OTHER SMALLER EUROPEAN COUNTRIES CONTRIBUTING THEIR SHARE. CANADA, BRITISH EAST AFRICA, AND UNITED STATES ARE EXPERIMENTING WITH THE GROWTH OF LINEN FLAX. AFTER ONE GOOD YIELD OF THIS CROP, THE GROUND MUST BE ENRICHED FOR SIX YEARS BEFORE IT IS FERTILE ENOUGH FOR ANOTHER GOOD HARVEST, THOUGH OF COURSE, AGRICULTURISTS ARE GRADUALLY LEARNING TO CUT DOWN ON THIS TIME.

CULTURISTS ARE GRADUALLY LEARNING TO CUT DOWN ON THIS TIME.

FLAX IS PLANTED IN APRIL OR MAY, LARGELY BY HAND, AND WITH THE SEEDS VERY CLOSE TOGETHER SO THAT THE PLANTS WILL GROW STRAIGHT AND TALL WITHOUT BRANCHES. THIS GIVES THE LONG, STRONG FIBERS SO ARDENTLY DESIRED. WEEDING IS A VERY DELICATE PROCEDURE, BECAUSE ALTHOUGH THE FINAL YARN IS VERY STRONG, THE PLANTS THEMSELVES ARE VERY DELICATE. OFTEN THE FARMERS DO THE WEEDING BAREFOOTED SO THAT THEIR HEAVY SHOES WILL NOT INJURE THE PLANTS. THE FLAX BLOOMS IN THE SUMMER--THOSE LOVELY BLUE FLOWERS, AND TOWARD THE END OF AUGUST THE PLANT TURNS BROWN. THE PLANTS ARE THEN GENTLY PULLED, NOT CUT, SO THAT THE FIBERS WHICH EXTEND ALL THE WAY INTO THE ROOT, WILL BE AS LONG AS POSSIBLE. ROTTING OR RETTING IS NEXT--THAT LONG SOAKING PROCESS WHICH LOOSENS THE FIBER FROM ITS PROTECTIVE COATING. IN THE UNITED STATES THE SOAKING IS DONE IN TANKS OF WATER OF CONTROLLED WARM TEMPERATURE; IN OTHER COUNTRIES RETTING IS USUALLY DONE OUTDOORS IN A WARM POND OR STREAM. THE FIBERS, FREED FROM THE STALK, ARE THEN CLEANED AND COMBED, AGAIN AND AGAIN UNTIL THEY ARE READY FOR THE FINAL SPINNING. LINEN AGAIN PROVED ITS CONTRARINESS WHEN IT COMES TIME TO BLEACH IT. MAN MADE CHEMICALS HAVE NOT PROVEN NEARLY SO SUCCESSFUL AS NATURE, SO MOST LINEN IS STILL BLEACHED BY THE SUN. KNOWLEDGE OF THE PROCEDURE IN THE BLEACHING STEP IS TRICKY, AS SOME FIBERS MUST BE HANDLED DIFFERENTLY FROM OTHERS. UNTIL VAT DYES CAME INTO GENERAL USE, IT WAS ALMOST IMPOSSIBLE TO DYE LINEN, FOR IT IS VERY DIFFICULT TO FORCE COLOR INTO THESE FIBERS. HOWEVER, WITH THE NOW PERFECTED VAT DYES, COLORED LINENS ARE AVAILABLE AND ARE FAST. IN FACT, ONCE THE COLOR HAS PENETRATED THE FIBERS, THE COLOR QUALITY IS RETAINED ALMOST INDEFINITELY.

NAVAHO RAIN SONG

HIGH UPON THE MOUNTAINTOP
OLD WOMAN WIND
WORKS AT HER LOOM.
HIGH UPON THE BLUE MOUNTAINTOP
WORKS AT HER LOOM, THE SKY,
WEAVING CLOUDS INTO OLD DESIGNS,
BEAUTIFUL WITH MEANING.
WEAVING CLOUDS INTO PATTERNS OF
RAIN,
BEAUTIFUL BEYOND ALL OTHERS!
ELIZABETH-ELLEN LONG

* * * * *

MORE ABOUT LINEN (CONT.)

MUCH OF THE VIRTUE AND APPEAL OF LINEN LIES IN THE SHEER RICHNESS AND SIMPLICITY OF WEAVE, SO WE DO NOT OFTEN USE COMPLICATED DESIGNS IN LINEN FABRICS, WITH THE EXCEPTION OF COURSE OF DAMASKS. FOR THAT REASON, PLAIN WEAVES OR THE SIMPLEST OF VARIATIONS OF PLAIN OR TWILL WEAVES, SIMILAR TO THE ONE USED IN THIS MONTH'S SAMPLE, ARE BY FAR THE MOST BEAUTIFUL FOR LINEN YARNS.

SEVERAL YEARS AGO EXPERIMENTATIONS WITH TREATMENT OF THE FINISHED CLOTH WITH RESINOUS COMPOUNDS MADE IT MORE RESISTANT TO CREASES. AS THE TENDENCY TO BECOMING WRINKLED AND MESSY LOOKING WAS ONE OF THE FAULTS MOST FREQUENTLY FOUND WITH THE USE OF LINEN FOR WEARING APPAREL, THIS WAS A GREAT STEP FORWARD.

MORE RECENTLY INDUSTRY HAS PERFECTED A NEW PROCESS FOR INDUCING GREATER ABSORBENCY IN LINEN FIBERS, AS SHOWN IN THIS MONTH'S SAMPLE. UNDOUBTEDLY, THIS PROCESS WILL ACT TO FURTHER STIMULATE THE MORE EXTENSIVE USE OF THIS WONDERFUL FIBER.

LIKE ALL THINGS OF GREAT VALUE, LINEN REQUIRES GREAT EFFORT TO PRODUCE; EVEN THE WEAVING OF IT IS NOT AS EASY AS SOME OTHER FIBERS. HOWEVER, THE RESULT IS SO BEAUTIFUL AND DURABLE THAT IT'S NO LUXURY!

SILAS SAYS:

LINEN IS FREQUENTLY MENTIONED IN THE BIBLE, AND SHAKESPEARE OFTEN REFERRED TO IT IN BOTH HIS PLAYS AND HIS POETRY. IN THE PAST IT WAS THE TRADITIONAL GARB OF BOTH ROYALTY AND PRIESTS.

THE TABLES OF THE WORLD'S GREAT EVERYWHERE ARE ALWAYS COVERED WITH LINEN, AND THE SHEETS AND PILLOWCASES IN CASTLES AND PALACES ARE ALSO MADE OF LINEN. (ADD THAT ORIGINAL NOTE, NEXT TIME YOU ARE THE STORY TELLER.)

LINEN IS HYGIENIC; IT PROVIDES THE LEAST ATTRACTIVE LIVING QUARTERS FOR GERMS AND CAN BE THOROUGHLY BOILED WITHOUT LOSS OF STRENGTH. IT IS MOTH PROOF AND REQUIRES NO PARTICULAR CARE IN THAT DIRECTION WHEN BEING STORED.

LINEN IS SO STRONG THAT BREAKS FROM ORDINARY WEAR OCCUR BUT SELDOM. MOST BREAKS ARE CAUSED BY DAMAGE FROM CARELESSLY USED FORKS, KNIVES, RAZOR BLADES, OR OTHER SHARP OR POINTED INSTRUMENTS.

HELP YOUR HOUSEHOLD LINENS TO WEAR LONGER BY FOLDING THEM LOOSELY, WITHOUT PRESSED CREASES, AND CHANGE THE LINE OF THE FOLD AT INTERVALS.

IRON LINEN WHILE DAMP WITH A HOT IRON, BUT NOT SO HOT AS TO SCORCH. LINEN CAN STAND SLIGHTLY HIGHER TEMPERATURES THAN COTTON.

FOR ADDED LUSTER, DESIRABLE IN LINENS, BOTH SIDES OF THE FABRIC SHOULD BE IRONED. HOWEVER, A DARK LINEN SUIT USUALLY LOOKS BETTER IF IRONED ONLY ON THE WRONG SIDE, AS RIGHT SIDE IRON MARKS NOT ATTRACTIVE IN WEARING APPAREL.

STAINS OF FRUIT JUICE, TEA, OR COFFEE CAN BE REMOVED FROM LINEN BY POURING BOILING WATER THROUGH THE CLOTH. HOLD THE KETTLE AT SOME DISTANCE ABOVE THE CLOTH SO THAT THE WATER STRIKES WITH SOME FORCE.

QUESTIONS AND ANSWERS

"I HAVE READ ARTICLES WHICH STRONGLY RECOMMEND THAT ALL LINENS SHOULD BE WASHED WHEN THEY ARE REMOVED FROM THE LOOM. I MAKE TOWELS TO SELL, AND FIND THE LAUNDRY A TIME CONSUMING STEP FOR WHICH I MUST ADD TO MY PRICE. IS THIS WASHING REALLY NECESSARY, AND IF SO, WHY? IS IT ALSO NECESSARY WHEN A LINEN WEFT IS USED ON A COTTON WARP, OR IF LINEN IS USED TOGETHER WITH OTHER FIBERS IN VARIOUS COMBINATIONS?"

STIFFNESS IS IN THE NATURE OF LINEN, AND WHEN IT IS FIRST REMOVED FROM THE LOOM, IT IS USUALLY STIFF AND UNATTRACTIVE LOOKING. THE WARP AND WEFT THREADS SEEM TO HAVE BEEN FORCED TOGETHER, AND SEEM TO REPEL ONE ANOTHER. WASHING SOFTENS THE FIBERS AND INTEGRATES THE YARNS SO THAT THE WHOLE SEEMS TO BE A UNIT. THE APPEARANCE IS MUCH IMPROVED, AND FOR THAT REASON IF FOR NO OTHER, YOU SHOULD MAKE THE EXTRA EFFORT OF WASHING THE TOWELS BEFORE PUTTING THEM UP FOR SALE. YOU SHOULD BE ABLE TO ADD THE AMOUNT NECESSARY TO THE SALES PRICE TO COMPENSATE FOR THE TIME AND EFFORT EXPENDED.

IN A WAY, THIS BUSINESS OF WASHING LINENS BEFORE SELLING THEM IS TIED IN WITH YOUR HONESTY AS A MANUFACTURER. LINENS SOLD AS THEY COME FROM THE LOOM ARE NOT THE LINENS THE CUSTOMER WILL USE AFTER THE FIRST WASHING. IN BUYING UNLAUNDERED LINENS, THE CUSTOMER IS THEREFORE BUYING A MISREPRESENTED ARTICLE.

WHETHER OR NOT LINEN AND COTTON TOWELS OR LINEN AND OTHER FIBER COMBINATIONS SHOULD BE LAUNDERED BEFORE SALE DEPENDS UPON THE EFFECT OF THE MATERIAL WHEN IT COMES FROM THE LOOM. THE HIGHER THE PROPORTION OF LINEN, THE MORE APT THE MATERIAL IS TO REQUIRE WASHING.

BOOK REVIEW:

WE ARE GOING TO TELL YOU ABOUT A VERY SPECIAL BOOK THIS MONTH, ONE WHICH YOU WILL CERTAINLY WANT TO STUDY, WHETHER OR NOT YOU PLAN TO ADD IT TO YOUR LIBRARY. THE TITLE IS THE INDEX TO AMERICAN DESIGN, WITH TEXT BY ERWIN O. CHRISTENSEN AND INTRODUCTION BY HOLGER CAHILL. IT IS MADE AVAILABLE THROUGH THE COOPERATION OF THE NATIONAL GALLERY OF ART, IN WASHINGTON, D.C.

THIS BOOK COVERS EVERY PHASE OF AMERICAN FOLK ART. THERE IS A CHAPTER ON PIONEERS AND TRADERS--LIFE ON THE FRONTIER, FIRE, BOAT PROW IMAGES, AND WOODEN INDIANS. THERE IS AN ENTIRE SECTION DEALING WITH THINGS IN THE HOME, INCLUDING OUTDOOR TOOLS, FURNITURE, DISHES, AND GLASSWARE, AND AN ENTIRE CHAPTER ON THE LINEN CHEST. THIS LAST IS, OF COURSE, THE ONE AS FAR AS WEAVERS ARE CONCERNED. MUCH SPACE IS GIVEN TO ILLUSTRATIONS AND DESCRIPTIONS OF CREWEL EMBROIDERIES, APPLIQUE, AND OTHER TYPES OF NEEDLEWORK, FOLLOWED BY A FASCINATING SECTION ON EARLY WEAVING, WELL ILLUSTRATED. SHOWN AND DESCRIBED ARE OVERSHOT COVERLETS, DOUBLE COVERLETS, PATTERN DETAILS IN COLOR, AND A MOST BEAUTIFUL ILLUSTRATION OF A HOMESPUN COTTON TABLECLOTH. INTERESTING MATERIAL ON QUILTS COMPLETES THIS CHAPTER.

THE REST OF THE BOOK COVERS WHITTLING AND WOOD CARVING, PLAYTHINGS, CIRCUSES AND CARROUSELS, GADGETS AND MECHANICAL DEVICES, EVOLUTION OF LIGHTING EQUIPMENT, COSTUMES, AND NATIONAL SYMBOLS.

TITLE: THE INDEX OF AMERICAN DESIGN
AUTHOR: ERWIN O. CHRISTENSEN
PUBLISHER: MACMILLAN & CO. AND THE NATIONAL GALLERY OF ART
PRICE: \$15.00

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