



warp and weft

Vol. X, No. 5

May, 1957

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Volume 10, No. 5

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A Word from the Editor

I had hoped to tell you how our new twisting machine worked, but it is still gathering dust, while we wait for a pulley for the 2" flat belt that will drive the machine. This isn't available in Santa Barbara, and they haven't been able to find one in Los Angeles either. Sure do hope that they do something about it soon, as we are getting impatient to see just how it works. Oh yes, I might mention that we did have to purchase a new motor to run this machine, and then after doing this, we had to have one wall of our shop rewired, so that it could use this new three phase motor.

We've been experimenting with some huck weaves and also some barley-corn weaves lately, and hope that we will be able to give you samples of both of these sometime soon in Warp and Weft.

I wish that every one of you could see how nice our drapes look in the living room of our new home. It is a pleasure to Robin and I to close the drapes and just sit there and look at them for a few minutes, they seem so nice to us.

We should also tell you about the latest idea of ours, or perhaps I should say acquisition. We have purchased a Volkswagen Micro Bus. It is big enough that when we open the two doors, we can put a loom in it, and if we do want to use it for camping,

we can easily remove the back two seats and have lots of room.

We are considering driving across the country and camping out in our Volkswagen, enroute to Pennsylvania and back.

Our 1948 Chevrolet had just about reached it's last legs, so we just had to do something about it, and the Volkswagen, with all the room that you have in it, seems to be just the answer.

The Fifth Conference of Northern California Handweavers is to be held in Sacramento the 25th and 26th of this month, and we will have our first major test of the new car, as we will use it to take all our display cases, etc. to the exhibit. We hope that we can tell you quite a bit about this conference in our next issue.

RUSSELL E. GROFF, *Editor*

This Month's Cover

The fabric pictured on this month's cover was quite an unusual one, what with the main weft thread being Broom Sedge, or the same material that we find those everyday house brooms made of. It certainly made an effective wall hanging, or room divider. Notice also, in between each group of broom straw how the heavy jute-like thread was woven in, and how, when it carries over the broom sedge, it creates a pattern. This particular piece won a ribbon in the experimental classification at the California Conference of Handweavers last year in San Jose. Perhaps you might like to try something like this with the reed or bamboo or doweling that you've been considering using for the past year or two.

A New Location for Gilmore Looms

Mr. E. E. Gilmore, manufacturer of the well-known Gilmore Looms, has announced that he will, very shortly, be moving into his new plant, where he will continue production of his looms and accessories. The new address will be:

MR. E. E. GILMORE
1032 North Broadway, Stockton, Calif.

WEAVERS from here and there. No article again this month, so we will instead make a project suggestion for a quick, easy to weave, place-mat project, and hope that next month, we can resume the regular schedule.

A MODERN, good looking, and easy to weave place-mat is the project we have found so popular in our shop, and will tell you about herewith.

WARP: Use a 12/2 or a 14/2 linen, in a natural or pastel color.

WEFT: A rayon with a large nub is preferred, and we have been using ourselves a nub thread of rayon and cotton with a gold twist. One pound makes about 12 mats.

WIDTH: The width on the loom is planned at 14 inches wide, or as close to this as possible.

LENGTH: We weave these mats 18 inches in length with a knotted fringe on each end. We actually allow 6 inches of warp between mats. Of this, 3" for one mat and 3" for another. At the end of the 3", put in about 3 rows of a plain weave and then your other 3" of skipped warp. all to exact length, and it is much easier. This will be a good guide for cutting them all to exact length, and it is much easier than trying to measure and cut to length after taking off the loom. We usually knot about 4 or 6 ends together, and push the knot exactly up to the edge of the fabric. Then after knotting the fringe, we cut the fringe as short or as long as we want it.

THREADING: Use just a plain, 1, 2, 3, 4, threading draft, as the fastest and quickest to set up.

SLEYING OF REED is done in a special manner listed herewith.

- A. 1 thread per dent for 14 dents
- B. skip 2 dents
- C. 2 threads in the next dent
- D. skip 2 dents
- E. repeat this over and over for your full width, making sure that each side of your loom set-up has 14 threads.

(Continued on Page 6)

Weaving and the Weather

By Mrs. Betty Schaar

Editors Note:

This article is a reprint of an article in the Contemporary Handweavers of Texas monthly news letter and bulletin that goes out to the members of this particular weaving guild. We thought that you might particularly enjoy it, as we, too, have experienced some of the eccentricities of weaving that have been caused by changes in the weather. We might also mention before we start the article, that this isn't a *Texas Tale*, as I'm sure that all of us have been reading of the eccentricities of the weather in Texas these past few weeks.

Your weaving troubles, blame them on the weather. A century ago, England was known for the finest quality in cottons. Manchester cotton mills had a reputation second to none. Weaving mills elsewhere, as hard as they tried, could not duplicate this perfection in weaving. Like many other things, you can blame it on the weather!

The moist air of the British Isles gave the cotton threads an extra "stretch" and prevented many breaks. Years later, and much research, the Central European Textile Industry piped moist air into its weaving rooms to imitate "British Climate" and reduce its thread breakage.

If you live in a dry climate, or your loom stands near a hot air outlet, you may very well have more than your share of trouble, particularly when weaving with fine or weak cottons. Cotton threads, particularly loosely spun, have a tendency to shrink in dry weather, and to stretch in damp air. Slightly greater warp tension is needed with higher humidity. Also, the weft packs differently according to the moisture content of the air. Since humidity can vary from day to day, your finished material may also vary.

Another result of extra dry air is the occurrence of static electricity, which is created by friction, particularly with wool and silk.

(Continued on Page 6)

FLEUR - DE - LIS

An upholstery fabric of linen and cotton that will blend in with the contemporary furniture of today, or with the period furniture of yesteryear.

KEY TO COLORS IN WARP:

- A. is 10/2 cotton, color Aztec Brown.
- B. is 10/2 cotton, black.

THREADING DRAFT

4.		BB																AA	
3.		A	A		A	A	A	A	A	A	A	A	A	A	A	A	A	A	A
2.		A		A		A		A		A		A		A		A		A	
1.		BB		BB														AA	

59 Threads in one repeat

TIE-UP DRAFT:

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

REED USED:

A 15 dent reed was used, and it was double sleyed, or 30 threads per inch.

WARP USED:

- A. 10/2 Egyptian cotton, color Aztec.
- B. 10/2 Egyptian cotton, color Black.

WEFT USED:

The weft thread in this fabric was a 10/2 linen, color BLACK, and it is an imported linen from Belgium. It has quite a sheen, and almost looks as though it is mercerized linen.

TREADLING SEQUENCE:

- Treadle No. 4, 1 time
- Treadle No. 2, 1 time
- Treadle No. 4, 1 time
- Treadle No. 3, 1 time
- Treadle No. 1, 1 time
- Treadle No. 3, 1 time
- Treadle No. 4, 1 time
- Treadle No. 2, 1 time
- Treadle No. 4, 1 time

Then alternate, starting with treadle No. 3 and then No. 4 for 9 threads.



We will give the alternate treadling also. This can be combined with the treadling above, which is what the sample is woven on.

- Treadle No. 3, 1 time
- Treadle No. 1, 1 time
- Treadle No. 3, 1 time
- Treadle No. 4, 1 time
- Treadle No. 2, 1 time
- Treadle No. 4, 1 time
- Treadle No. 3, 1 time
- Treadle No. 1, 1 time
- Treadle No. 3, 1 time

We might also mention while we are talking about the treadling, that you can repeat the first treadling over and over, without the 9 rows of tabby or plain weave in between each complete unit, and alternate it with this 2nd treadling. If you do this the entire length of the fabric, of course you get a ribbed type of fabric.

More About this Weave & Fabric

We did use a linen as weft, and as it is fairly coarse, we would suggest quite a tight beat, or even a double beat. This helps make the fabric much firmer, and so it is more practical for the use we have planned, that of upholstery.

Once again, using a linen on the bobbins as we did, you will find that if you do not fill the bobbins entirely, but just $\frac{3}{4}$ full, and filling it more towards the center, and away from the ends of the bobbin, you will thus eliminate some of the slipping off the bobbin that we commonly have in linens. I eventually took a small amount of wool and wound it on the metal rod or pin that supports the bobbin, and this tends to eliminate any back lash that you might have from your bobbin turning excessively fast.

We put a 14-yard warp on the loom, 40" wide, and from this we received just about 3 inches shy of 12 yards of fabric. Of the approximately two yards difference between 12 and 14 yards, about 20" was waste on the loom which could not possibly be woven, and the other yard and one-half was take-up in the weaving. Because of the size of the weft thread, there was this much loss in warp length.

We might also mention that we washed this particular piece of fabric and steam pressed it to see exactly how much we would lose in shrinkage. After washing and steam pressing this 11 yards and 33", we found that our material measured 11 yards and 26", or a loss in shrinkage of just 7 inches.

In the width of the material, we didn't find even $\frac{1}{2}$ " of shrinkage.

We might point out that this particular weave is a variation of a group called a CANVAS WEAVE. Sometimes this is called a lace weave or a mock leno weave, as it is designed so that you have lacy type openings in your fabric.

This particular weave is a favorite of ours, and you will see more samples of it in the future. It is quite an adaptable weave, working well in baby blankets, and working well with wool, silk, cotton. A characteristic of this weave that we like, is that it seems to point out or accentuate the characteristics of the particular yarn that it is woven in.

The Finnish and also some of the Scandinavians weave a fabric with an all over pattern of this weave, and this particular material after woven, is then used in certain types of embroidery.

It is particularly adaptable to draperies, and those soft spun cottons or 8/2 drapery cottons as we sometimes know them, work particularly well in such draperies.

We might also point out that while in our sample we used only one thread in the weft, this pattern is normally used with a double thread or two weft threads in the same shed at periodical intervals.

Amount of Materials Used

We used 3 lbs. 5 oz. of the 10/2 Egyptian cotton, color date, in the warp, and about 6 to 7 oz. of the 10/2 black. In all, 3 lbs. 12 oz. of the 10/2 Egyptian cotton went into the warp, and this was set at 30 per inch, and a full 40" wide. The Egyptian cotton costs \$5.00 per lb., and so this warp cost \$18.75 for a 14 yard warp, or the actual cost of the warp was \$1.34 per yard.

In weft, we used $4\frac{3}{4}$ lbs. in all, of the 10/2 black linen. This linen is available in about 18 colors and comes on 4 oz. spools,

and costs \$4.80 per lb., or \$1.20 per 4 oz. spol. Weft cost per yard came to \$1.80 per yard for material 40" wide and 36" long.

COST OF WARP PER YARD—	\$1.34
COST OF WEFT PER YARD—	\$1.80
FABRIC COST PER YARD—	\$3.14

PLACE-MAT PROJECT

(Continued from Page 3)

WEAVING. All that is necessary now to really get going is to make sure you have a large nub thread for your weft, and enough to finish the desired number of mats. We find that we can weave one of these mats every 15 minutes. It gives a nice modern appearing mat, one that will go well with almost any type of table. If you want to, you can use a pastel colored warp that will blend with your dishes. We've sold from 200 to 300 of these, and find them well liked.

The unusual sleying of the reed gives you a slight ribbed affect, with an open space that allows your table to show through slightly, and the contrast between the table and wood is sometimes accented so that this will stand out more.

Of course, if you want to be more elaborate, you can perhaps plan a variety of pick-up lace at periodical intervals, in the 14 thread repeat of plain weave in the fabric. I wish that I could show and tell you of all the different variations we have tried, but space does not permit it.

Northwest Weavers Conference

We understand that the Northwest Weavers Conference, held a short while ago, was a great success. We've just had a few scattered reports about it, but we do hope that some of the organizers can send us a detailed report on it, and possibly some photographs of the outstanding fabrics that we might share them with *Warp and Weft* subscribers.

WEAVING — AND THE WEATHER

(Continued from Page 3)

You encounter it with some automobile seat covers which shock you. The friction between threads, when changing sheds, can create a static charge. In one case the warm air from a central heating duct, created enough friction to charge the threads electrically. As a result, the weft thread could not lie down in the open shed but floated in the air, until the shed closed. Warp threads had a tendency to cling together more than usually, making it difficult to obtain a clear shed.

Such static charge also attracts dust and fuzz and makes it cling to your yarn.

More moisture in the air, or moving away from the heating duct, will solve this problem.

Each fiber reacts differently, of course, and weaving surroundings differ with every weaver. If you have "unexplainable troubles," don't forget to "watch the weather."

I might mention one or two instances where weather has affected weaving in the Robin and Russ studio. Last fall, during a quite hot and dry spell, we were weaving with silk. We used an electric bobbin winder, and after winding a bobbin, found that we got quite a shock when we went to take the bobbin off the winder, and touched it. In fact, it was enough of a shock that we eventually had to ground all the static electricity before we could remove the bobbin from the winder.

Another example was an experience with a nylon warp. Weaving some stoles with a nylon warp, and some nylon in the weft, we found that because of the dry air, and the heat, that a static electricity charge in the the warp attracted the weft thread we were using. This attraction was so great that it proved quite troublesome in the weaving. Then we experimented with a silk weft thread, and this reaction was just the opposite, as the static electricity in the nylon warp was so great that it held the silk up in the air, about 4 inches above the warp.

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.

HEDDLE TRANSFER RODS are a real timesaver in transferring heddles to and from the loom. Thin, pliable, steel rods, that will slip inside the heddles while they are on the loom. Also used for storage or spare heddles, keeping them all neat and even. Snaps are put on each end of the rods that will also stop the heddles from sliding off these rods. \$1.00 per pair, parcel post prepaid. **ROBIN & RUSS**, 632 Santa Barbara St., Santa Barbara, Calif.

SLUB RAYON, 2 ply, about 2,500 yards per lb., on spools of about 1 lb. 4 oz. each. Looks very much like some of our silks when woven. Good for weft in skirts, blouses, etc. \$2.50 per lb. **Robin & Russ**, 632 Santa Barbara St., Santa Barbara, Calif.

REEDS for your loom are available in 4 1/2, 5 and 6 inch heights. Available in 4-5-6-7-8-9-10-12-15-18-20 dents per inch. Write for price list and brochure. **Robin & Russ**, 632 Santa Barbara St., Santa Barbara, Calif.

UMBRELLA SWIFTS. An imported Swedish skein winder with clamp to fasten on table. Price is \$6.50 plus postage. **Robin & Russ**, 632 Santa Barbara St., Santa Barbara, California.

BACK ISSUES of *Warp and Weft*, in the early mimeographed issues with sample. Still about 30 left for the years 1949, 1950, 1951, 1952 and 1953. We're trying to make room for the current back issues and are closing out the old ones at 2 for 25c. If 8 or more are purchased, postage prepaid. **WARP AND WEFT**, 632 Santa Barbara St., Santa Barbara, Calif.

TEN BOXES LEFT of 12, 1000 foot spools of 1/64 metallic per box. Assorted colors, with about 4 colors per box, our choice of usable colors. These spools are made like bobbins and will fit in many shuttles without re-winding. They are \$4.00 per box plus 35c postage. **ROBIN & RUSS**, 632 Santa Barbara St., Santa Barbara, Calif.

TWO NEW LIGHT-WEIGHT fly shuttles, just about 1/2 the weight and size of the regular weighted shuttles. Made especially for hand-weaving. Smaller one is \$5.00 and larger one with rollers on the bottom similar to many of the Swedish Light Weight fly shuttles is \$5.50. Special bobbins are required for these, and they are 20c each. **ROBIN & RUSS**, 632 Santa Barbara St., Santa Barbara, California.

A USED 45" LECLERC LOOM, with a sectional beam that can be easily changed to a plain beam. Also has a hanging beater with shuttle race added. A good buy at \$85.00, plus shipping. **Robin & Russ Handweavers**, 632 Santa Barbara St., Santa Barbara, California.

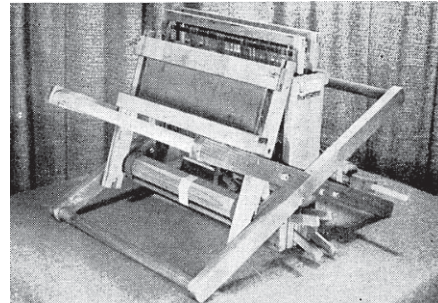
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SILK TWEEDS, 18 colors now in stock. 11,000 yards per lb. on cones. Use singly, doubled, or tripled. \$8.00 lb. Free sample sheet upon request. **Robin and Russ**, 632 Santa Barbara St., Santa Barbara, Calif.

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.

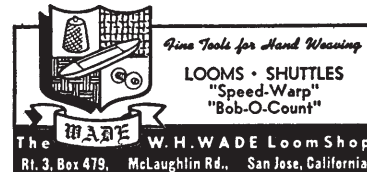
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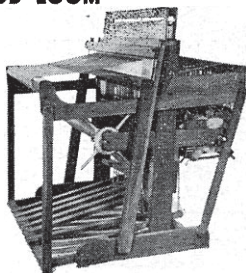
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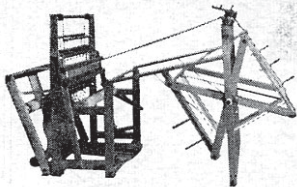
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