

# warp and weft

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## A Word from the Editor

Here it is the first day of spring when this is being written, and I'm sorry to say so, but spring fever seems to have sway this afternoon.

I had a chance to go to Phoenix, Arizona, this past month, and have a meeting with the Desert Weavers Guild of Phoenix.

It was an enjoyable meeting, and there were about 50 to 60 persons present. The Desert Weavers Guild then had a picnic lunch at one of the county parks, and it certainly was a sumptuous picnic lunch, and showed what could be done when a group works in harmony to make their meetings more interesting and worthwhile, as well as enjoyable.

En route home, the flu bug caught up with me, and it took about four days to get home, and then still another week in bed at home. Thus, the copy is a week late getting to the printers, and the flu bug still seems to have a claim.

We've had visits from many different weavers the past month, and they seem to be from all parts of the country. We had visitors from Atlanta, Ga.; from Idaho, Alaska, Maine, Canada, and many other places too numerous to mention. It certainly is interesting to see the likes and dislikes in regard to yarns and weaving of our various

visitors. We certainly find quite a difference in interest in projects, in color choices, and also in texture choices. It is almost possible to tell where a person is from sometimes, just by the yarns they choose.

We might mention that we have had quite a few entries in our photograph contest for covers for Warp and Weft, and we have several other winners that you will be seeing in Warp and Weft from time to time. Remember, if you have an 8x10 photograph of one of your outstanding fabrics, please send us the photograph, with details of the woven fabric. Perhaps it will qualify for an award of a 2-year renewal to Warp and Weft, or for a \$5.50 credit slip for the purchase of yarns, books or accessories.

We should also mention that we have just finished a beautiful pale yellow, 8-harness, silk and cotton fabric for sport shirt material. Certainly is nice, and I know that I'm looking forward to a shirt of it.

A new shipment of silk tweeds, and other yarns just came in, and it was about 600 pounds of yarn, packed in about 50 small boxes. Just like Christmas opening the boxes, and seeing the various colors and textures and kinds of yarn that came in. It was mostly silk, but there was a set of boxes of man-made yarns, etc.

We might change the subject and also mention that we have made a change at our home, having our front lawn leveled, and then Robin and I spent many tedious hours trying to loosen the top of this adobe soil, that we might plant grass, and then fertilize it. The day we finished this job I was off to Phoenix, so I didn't have to live with the odor, but it is gone now, and it seems as though every day we go out to see and count how many new blades of grass have come up. Actually, we feel that this new yard will improve our home 100 per cent, making it much more comfortable to us, and to visitors.

## WEAVERS, WEAVING GUILDS AND WEAVING SHOPS

It is our intention, each month, to give a short article about the various weaving guilds, prominent weavers or weaving shops throughout the country.

If you know of an exceptional weaver, or of an interesting weaving shop, or of a local weaving guild, we will be very pleased to hear about them, that we might contact them and see if it is possible to present a article about the guild, weaving shop or weaver that you might know about.

### The Portland Weavers Guild

One of the most active guilds in our Pacific Ocean region is the Handweavers Guild of Portland.

This guild was first started in 1945 with some 12 members meeting at the various homes of the members.

The first president of the Portland Handweavers Guild, as they now know it, was Mrs. Mildred Stockwell, and their membership has now grown to about 200.

Their meeting place is the Mount Scott Community Center, once a month, on the second Thursday of each month at 8:00 p.m. A business meeting is held first, and then the meeting is turned over to the program chairman.

They have a Silver tea and sale of woven fabrics in November. Most of the fabrics are donated by members of the guild, and these are all on display at the meeting preceding the sale. The December meeting is usually devoted to Christmas ideas.

Also, there are usually several day meetings during the year, and usually a workshop is given.

The Portland Handweavers had several reasons for organizing. Here are the reasons as they were given to me.

1. To unite in one local group, those people in Portland and the vicinity, who are interested in handweaving.

2. To contact sources of material, and procure such materials as the members wish. From this, they have developed their own yarn shop. This shop is operated by their

members for their own members. It is a non-profit organization, and is managed by a purchasing agent and assistant purchasing agent who are elected by the membership. They contact the sources of materials and then sell it to the membership at a slight mark-up, to cover the cost of operation.

This guild has many other projects, and we will tell you a few of them.

1. One of the most important is the Silver Tea and Sale of handwoven articles donated by the members—the proceeds of this sale and tea are given to a worthy charity.

2. Their annual style show—is their April meeting. Members show items of clothing woven during the year, and which have not been shown previously. There are usually about 50 entries to the style show.

3. The Rose Festival exhibition and sale is another venture. All articles must be handwoven by members in good standing. Only members are allowed to sell under the Portland Handweaver name.

4. Study Groups—these are under a chairman appointed by the president. They have six such groups, including their all-men group. These groups meet monthly and have an exhibit of the year's work at a spring meeting.

Besides all these ventures, they have a permanent collection of weavings that originally belonged to Marguerite Davison, the author of "The Handweavers Pattern Book" and "The Handweavers Source Book."

Another new and interesting innovation to me is their acceptance committee. Nine members' names are chosen from the floor by the members. These names are then put into a bowl, and the chairman of the project that is current — draws out three names. These are kept secret. These three names or members chosen, pass on the fabrics given to the guild sales, etc. They pass on

(Continued on Page 5, Col. 2)

## DRY SPUN LINEN TOWELING

This month's sample is woven of a dry-spun linen, and actually has other uses than that of toweling.

### THREADING DRAFT (ROSEPATH)

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

### WARP

A dry-spun bleached white linen size 4/1, with 1,200 yards per pound was used for the warp. This linen is imported from Scotland.

### WEFT

The same dry-spun linen is used as weft as was used for warp.

### REED

A 12-dent reed was used, and the 4/1 linen was sleyed 1 per dent, or 12 per inch.

### TREADLING

A plain weave was the main body of the towels woven, but we did use different treadlings for patterns for each end of the towels. We will give some of the border treadlings herewith.

1. 1, 2, 3, 4, 1, 4, 3, 2, 1
2. 1, 4, 1, 2, 1, 4, 1, 2, 1
3. 1, 4, 3, 2, 3, 4, 3, 2, 3, 4, 1
4. 1, 2, 3, 2, 1, 2, 3, 2, 1

Of these treadling drafts for borders, you can use them over and over, and repeat as often as possible.

For border threads, we used different threads, but the main one was the same thread as the warp and weft. However, you could use such sizes as 1½/1 lea, or any linens as heavy as or heavier than size 4/1 linen.

### TIE-UP DRAFT

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

1   2   3   4   5   6

### SAMPLE



## More About this Fabric

I don't know whether many of you are familiar with dry-spun linen or not. There are two main methods of spinning linen, and one is when the linen is wet, and the other is when the linen is dry. Quite often the wet method is used for spinning the finer linens, as 40/2, 20/1, 35/2, and other fine linens. As the linen is wet when spun, it is much easier to ply the linen, and to bend it to make it even and straight when plied. As many of you already know, when the linen does dry, it tends to be stiff, and so the better quality linens would dry and hold their twist or ply better than almost any other threads.

The dry-spun linens are usually not the best quality linens, but they are more than satisfactory, and this is not meant to suggest or recommend wet-spun linen over dry-spun linen. Actually, they have their own

uses. When the dry-spun linen is spun, you usually do not have as tight a twist, more tendency for slubs, and yet, because it is spun when dry, it is usually more absorbent. This is so as the wet-spun linen will usually pack tighter and take plies tighter, and dries in this shape. However, the dry-spun linen does not have the same qualities as wet-spun linen, so there is usually one great difference, and that is absorbency.

You will also find that a dry-spun linen usually does not have as much strength as a wet-spun linen, and also, it has a tendency to produce more lint in the actual weaving than does wet-spun .

Many weavers use their linens, without knowing whether it is dry-spun or wet-spun.

Because it is dry-spun, the linen is slubbier, and usually more absorbent and better for towels, etc. Also, it is usually a little softer than wet-spun linens.

Also, because it is dry-spun, there is usually a little more shrinkage in this linen in the first washing, than there is in wet-spun linen.

We made several towels of this linen, and we find them particularly soft and pliable to the touch.

Normally, dry-spun linen is not recommended for warp. However, we noticed that this 4/1 linen seemed a stouter or stronger linen than many dry-spun linens, so we tried out the single ply for warp, and it worked very satisfactorily.

This fabric would or does have a very nice draping quality, and would make excellent drapes, and have other worth-while uses.

When woven, there is a little more lint than there is from wet-spun linens. When washed, it will have some lint from the first washing or two, but after that, this fuzzing or lint does not seem to reappear. The 4/1 linen bleached white has 1,200 yards per pound, and is just \$2.40 per pound. It comes

on cones of 1 to 1½ pounds each. We wove several different sizes of towels, and will give the dimensions here.

The bath-size towels we wove were 40 inches wide on the loom by about 70 inches in length.

Then, we wove some face-size towels. These were set up about 30 inches wide, came down to about 27 inches after washing and pressing, and were about 55 inches long. We made a border on one end, and had plain weave and large hems on both ends also.

### **Cost of Towels, 35" x 55"**

One of these large towels, takes about 540 yards of 4/1 linen for warp and approximately the same amount for weft, or 1,080 yards in all. As this linen has 1,200 yards in 1 pound and is \$2.40 per pound, each towel will cost from \$2.15 to \$2.25 each.

NOTE: This 4/1 bleached dry-spun linen is available on spools of 1 to 1½ pounds each. It is \$2.40 per pound, and as you can see from the sample, is quite strong, and can be used for warp, as well as for weft. It is an imported linen coming from Scotland.

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### **PORTLAND HANDWEAVERS—Cont'd.**

the cleanliness, on the workmanship, etc. of each article and then they price the articles also. After this has been done, the names are put back into the bowl, and the next chairman draws for her project. Three of this nine-member group are dropped, and three are added each year.

Sounds like a highly successful and active weavers guild doesn't it? Perhaps your guild is doing something similar, or something entirely different from these activities. Why not share with our Warp and Weft readers, the activities of your guild, as the members of the Portland Handweavers Guild have shared their activities with us.



## This Month's Cover

The cover this month depicts two different wall hangings by William O. Nelson of Omaha, Nebraska.

The hanging on the right is a 12-harness Summer and Winter Weave, using free design with harness control on 12-harness point draft. The warp and tabby threads are 10/2 mercerized black cotton, and the pattern yarn is a white rayon ratine.

The hanging on the left is entitled "America's Story." Mr. Nelson wanted to gain the effect of an ink sketch without long skips of pattern threads on the right side of the wall hanging. Thus he used a reserve warp technique as it seemed to best suit his needs.

Beginning at the bottom, one sees the landing of the pilgrims, symbolizing all the European immigrants to our shores. Next comes the Declaration of Independence. After that we see the 13 colonies, the adoption of our Constitution in 1789, followed by the Bill of Rights in 1781, all of which established our form of government.

Next came the Louisiana Purchase, and the westward movement by river boat, by steamers, and Conestoga Wagons.

Then in the hanging, there is depicted the Emancipation Proclamation, which helps establish the dignity of man. The completion of the first Trans-Continental railroad is followed by the invention of the electric light in 1879. This is followed in later years by the automobile, and the airplane, which paved the way for Lindbergh's Trans-Atlantic flight in 1927. Concluding the theme are the present-day modes of transportation and the Statue of Liberty.

The hanging is set up with 10/2 mercerized cotton, using black, red and gold to form the vertical borders.

The reserve warp, which forms all the pattern is of 6-strand floss. The warp is sleyed at the rate of 22½ threads per inch in a 15-dent reed by sleying 2-1-2-1-21-, etc.

The weave is done with 10/2 natural cotton for weft, using only 3 harnesses as above. All of the design was worked out on graph paper.

To pick up the reserve warp, lift harness 3 only, picking up the desired threads onto a 1/8-inch wire rod, and then drop the unused pattern threads below the weaving warp. Then you lift the number 1 harness

with the pickup wire rod against the reed while the shuttle is passed through for a pattern shot. Remove the wire, thereby dropping the pattern warp below the weaving warp, and make the return weft shot with harness two in the up position. Then repeat the pick-up as is necessary according to the requirement of the design. Treadle No. 1 harness with the pattern threads up makes one shot, and returning on harness two with the pattern thread below the weaving warp.

The larger the designs are, the easier and better it is to make correct proportions in the weaving.

The weaver will have to carry off excess length of the pattern with weights, which will also give tension for the pattern warp. Probably, some type of rod or stick with sufficient weight would be best.

Also, we might mention that floss seems to give a cleaner finish than wool, as wool yarn, while it does fill the pattern area well, tends to shed lint which becomes embedded in the webb and is most difficult to remove.

I think that these are quite interesting photographs, and for the loan of these, we are going to extend Mr. Nelson's subscription to Warp and Weft for another two years.

## Conferences and Exhibitions

The Rockford Art Association, of Rockford, Illinois, will hold their 22nd annual Craft Exhibition at the Burpee Art Gallery from May 3 through May 30. It is sponsored by the Rockford Art Association and includes samples of weaving, ceramics, jewelry, wood carving and other crafts by residents of Northern Illinois and Southern Wisconsin. Entry blanks and further information may be obtained by writing to the Rockford Art Association, 737 N. Main St., Rockford, Illinois.

The Seventh Annual Conference of the Northern California Handweavers will be held Saturday and Sunday, May 2 and 3, at the fairgrounds in Monterey, California. There will be a fashion show, guest speakers, weaving and spinning demonstrations, juried guild displays, and commercial showing of yarns and equipment. Write for information: Northern California Handweavers, Box 3485, Carmel 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 \$4.00. Payment to accompany your advertising copy.

**WEAVING CLASSES** under Harriet Tidball will start May 1st through August at Hartland Area Crafts, Hartland, Mich. Courses planned and conducted by Mrs. Tidball. Reservations necessary; detailed information upon request. Address all correspondence to: Hartland Area Crafts, P.O. Box 53, Hartland, Mich.

**BLEACHED, IMPORTED LINEN**, size 4/1, on tubes of approximately 1½ lbs. each. 1200 yards per lb. Imported from Scotland, \$2.40 per lb. Excellent for drapery, mats, towels, etc. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

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**MONSTERBLAD No. 12**—The Swedish folio on the weaving of linens, with many illustrations, and with an English translation. About 15 full pages photographs. Interesting information about linens \$4.50 each, including translation, plus 14c postage. **ROBIN & RUSS**, 632 Santa Barbara St., Santa Barbara, Calif.

**A PLASTIC SPRAY, "Broma"** for preventing your reeds, heddles, and other metal from rusting. Excellent for other uses—for spray on paintings, for stopping items from getting wet from moisture. Spray some of your woven mats, and with two or three coats, you can wipe them clean. We sprayed some paintings in our bathroom to prevent them from peeling from moisture in the air from showers, etc. Large can, \$1.95. Postage extra. Robin & Russ Handweavers, 632 Santa Barbara St., Santa Barbara, Calif.

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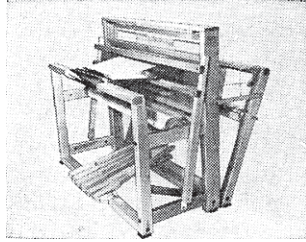
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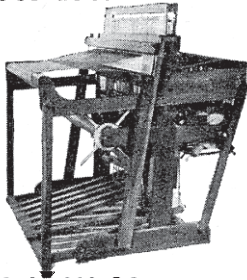
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