

warp and weft

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by Robin & Russ Handweavers, 632 Santa
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Editor: Russell E. Groff, 632 Santa Barbara St.,
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Assistant Editors: Robin Groff and Frederick
Brown.

Volume XII No. 10

DECEMBER 1959

A Word from the Editor

You will probably be receiving this issue of Warp and Weft about a week to 10 days before Christmas, so we want to take this opportunity to wish you a very Merry Christmas, and the best wishes and thoughts for the coming New Year.

Of course it is kind of hard to say this, when the copy for this issue of *Warp and Weft* is being made up just before Thanksgiving, and when the Christmas spirit has not yet been felt by us here in the shop.

The past 30 days have once again been hectic ones. Particularly so, because of the absence of Mr. Brown, who bumped his knee on a bench here in the shop, and as a result, it became so badly swollen that a doctor was called, and Mr. Brown has been in the hospital for the past two weeks. We miss his help and his inspiration and presence here in the shop.

And these past two week-ends have been particularly busy, because of the annual fashion show and exhibition of the Southern California Handweavers Guild on one week-end, and because of a visit to a guild that is a little over one year old, the BOBBIN WINDERS WEAVERS GUILD, this past week-end to show them the various types of yarns and accessories that are available from our studio.

We had a commercial exhibit at the Southern California Handweavers Guild, and had several articles in the exhibit and in the fashion show.

I wanted to mention that we had some material left from the curtains featured in the October issue of *Warp and Weft*, and so we made a skirt of it. I myself, thought that it was as outstanding a material as was exhibited in the fashion show at the guild meeting. The dressmaker said that it was easy to handle, and that if it were tailored to fit Robin, which it was, that it would make a very nice skirt. Of course, half of the battle was the beautiful tailoring job that she did in making up the skirt.

As a result of all of these activities, the mail is about 3 days behind schedule, and so I hope that we might get caught up very shortly.

Our sample sheets and new catalogues are still being prepared and mailed, and to date, almost 1,000 of them have been mailed with about another 1,000 yet to be sent out.

To change the subject, we often feel that we need a change from the shop, so about three weeks ago on Sunday, we took Janice with us, and the three of us went on a nice relaxing 10 mile bicycle ride. This was Janice's first long trip on the small bicycle that she has, and she has asked that Santa Claus will bring her a full sized bicycle for Christmas. Of course, Robin and I are very pleased about this, as we have hopes of another bicycle trip through Europe in another summer or two at the most, and we want Janice to be able to ride with us also. It will probably be the summer after next before we are able to make this trip, and you can be sure that each month, one of the first things we do, is to put into a special savings account the \$30.00 a month that we are saving for this trip to Europe.

I might mention that Robin and I went through Scandinavia by bicycle about 10 years ago, and I myself felt that I learned more in the 5 months of our trip then, than I did in 4 years of college.

Well enough about us, and back to the weaving again.

Russell E. Groff, *Editor*

A Study About Linens

We will have several articles about linens, and we might mention that we have obtained the facts for these articles from many different sources. One of these sources is from a folder by the Agricultural Experiment Station at Oregon State College in Corvallis, Oregon.

Other sources used for articles on these various facts about linens are from the books as follows: **TEXTILE FIBERS AND THEIR USES**, by Katharine P. Hess; **HOW TO WEAVE LINENS**, by Edward Worst, from various copies of **AMERICAN FABRICS**, and from several other technical books on natural fibers.

There are three (3) main types of flax fibers, **TOW**, **LINE**, AND **SHORT LINE FIBERS**. **TOW** is the shortest of all the flax fibers. It is usually from the combings of the line fiber that we obtain the tow.

LINE fibers are usually the best quality that can be found in linens, particularly because of their length, usually running from 18 to 20 inches long. Because of the length, it is a little easier to spin than tow fibers.

The third is **SHORT LINE** fibers of about three inches in length.

Linen is a fairly difficult fiber to spin, and so as a result usually only smooth linen fibers are spun. However, we are finding with the development of more textile machinery and new kinds and types of machinery, that linen is now spun into different textures, and it is also combined with many other fibers in the making of a yarn.

If we trace the history of Flax and Linens we can find that its use has been found as far back as the Stone Age, and thus, this makes it the oldest known fabric. The earliest specimens of linen that we know of were found among the remains of the lake dwellings in Switzerland.

It is unusual to note that the cultivation and preparation of flax today is almost exactly the same as it was cultivated and prepared as far back as Ancient Egypt, about 5,000 years past.

Next month we will tell you a little about the planting and cultivation of flax, but before we do anything else, we should perhaps give you a glossary of a few terms relating to linen or flax. Here are a few of the terms that you might see used in relation to linens:

LEA—a term referring to the transverse size of the linen. One standard **LEA** of linen equals 300 yards per lb. Thus 20 lea linen would be written 20/1, and would have a total yardage per pound of 20 times 300 or 6,000 yards per lb. A 20/2 linen would have 20 times 300 and this total divided by 2, as it is a two ply, or 3,000 yards per lb.

LINE refers to the long flax fibers from the flax plant running from 20 inches to 48 inches in length.

TOW refers to short or broken fiber separated from line fiber in the scutching operation.

SCUTCHING is the process of frailing and scraping the flax fiber to remove the broken shives and tow fibers.

SHIVES are the broken pieces of woody straw which are actually a part of the outside covering of the flax plant.

BREAKING is the process of dividing woody portions of the straw into fine short pieces so that the straw can be separated from the linen fibers.

HACKLING OR HECKLING is the separation of the linen fibers still further into their finest filaments by a combing process. The finest quality linens today are still Hand Hackled that we might obtain good quality threads in very fine sizes that can be used for warp.

RETTING or rotting as it is sometimes called is the breaking down or dissolving of pectins and gums by bacterial action so that the straw and fiber on the outside of the flax plant can be removed to get at the fibers inside.

ROYAL DELL

An upholstery fabric made of 4 shades of blues, 2 of royal blue and two of delft or aqua blue. It is a combination of cotton and viscose rayon.

THREADING DRAFT:

4	R	R	O	O	O
3	A	A	D	D	D
2	R	R	R	O	O
1	A	A	A	D	D

(One repeat, 20 threads)

KEY TO COLORS USED IN THE WARP:

- A—Aqua Spun Viscose, Heavy
- R—Royal, 10/3 cotton, medium
- D—Delft Spun Viscose, Heavy
- O—Lt. Turquoise, 10/2 cotton

WEFT:

Several different threads were used in the weft, and they are:

- A. Aqua Spun Viscose, Heavy
- B. 8/2 black drapery cotton
- C. Fused, variegated, metallic and cotton

REED USED:

A 15 dent reed was used and all of the warp threads were threaded one thread per dent, or 15 threads per inch.

TREADLING SEQUENCE:

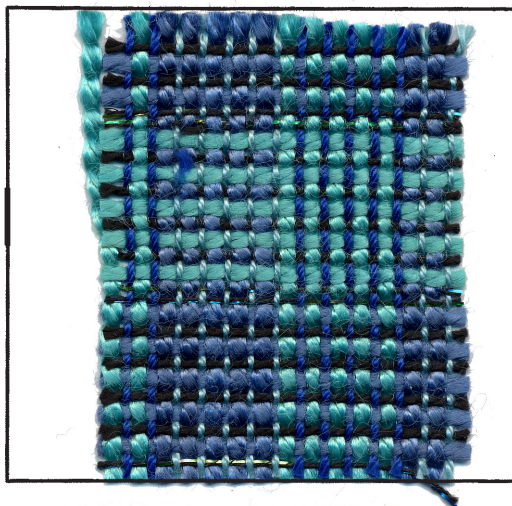
In this Log Cabin Weave, it is the colors and textures that are used in the Warp and Weft that make the pattern. It is an entirely textured and colored controlled weave, on a plain weave treadling. In this case, we will call our plain weave treadles #5 and #6. Also, please note that this tie-up can be used on either a jack-type or a counter-balanced loom.

1. #5, delft spun viscose rayon
2. #6, 8/2 black drapery cotton
3. #5, delft spun viscose rayon

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:



4. #6, 8/2 black drapery cotton
5. #5, delft spun viscose rayon
6. #6, 8/2 black drapery cotton
7. #5, delft spun viscose rayon
8. #6, 8/2 black drapery cotton
9. #5, delft spun viscose rayon
10. #6, fused, cotton and variegated metallic
11. #5, fused, cotton and variegated metallic
12. #6, aqua, spun viscose rayon
13. #5, 8/2 black drapery cotton
14. #6, aqua spun viscose rayon
15. #5, 8/2 black drapery cotton
16. #6, aqua spun viscose rayon
17. #5, 8/2 black drapery cotton
18. #6, aqua spun viscose rayon
19. #5, 8/2 black drapery cotton
20. #6, aqua spun viscose rayon
21. #5, fused cotton and variegated metallic
22. #6, fused cotton and variegated metallic

(Repeat over and over, from beginning)

More About this Fabric

First of all, I want to say that we found on these colors, that when we used the black 8/2 drapery cotton in the weft instead of the same colors as in the warp, we found that both the warp and the weft colors were made to stand out or be much sharper in value than when we used the 10/2 Light Turquoise or the 10/3 Royal cotton in the weft.

We even experimented using just the black alone in the weft, and we were very pleased with this one color alone in the weft. Of course, if you would just use one color in the weft, say the 8/2 black drapery cotton, it certainly would be a much faster fabric to weave.

In between the two units or blocks of the Log Cabin, we put in two threads of the cotton and metallic combination, to see if we could add more highlights or life to the fabric. Actually, I think this would be better without the metallic but once started, I felt I had to continue with what I had started. The insertion of this space dyed or variegated metallic makes the fabric much more expensive than when you use just the 8/2 black drapery cotton as weft, along with the 2 colors in the spun viscose.

Another thing that we found in the weaving of this material, is that the contrast in the size of the threads used in both warp and weft, helps make the log cabin design much more predominant. Thus, if you do decide to weave something similar to this, perhaps you might like to use for instance a 20/2 cotton and a heavy perle 3 cotton to help set off colors more.

I might mention that we experimented and used a twill treadling for one of our sample pieces, and we were very pleased with the results. However, most traditional log cabin weaves are practically all in a plain weave rather than one of the many twill combinations, that you could use on this tie-up.

The spun viscose comes in about 14 very attractive colors, and the colors are sun-fast. I think that you would have no trouble in weaving with the pastel colors and using it in place mats as well as the upholstery that we planned. I also think that this combination of materials could be used in drapery materials, particularly if it was not beat so tightly, and if it were not quite so stiff as our samples.

The spun viscose has 800 yards per pound, comes 1/2 lb. spools, and it does have its share of knots. You will find that it is practically impossible for a knot in this spun viscose to pass through the reed, and so this will delay the weaving somewhat. I found that it was best to have a short length of the spun viscose wound on a bobbin to take care of these knots, and when we had a knot in the warp, we would hang a new thread down from the warp beam on a bobbin and insert it into the warp, and hold out the thread with the knot until it was long enough to put back into the warp without having to weave the knot.

A Little About Log Cabin Weaves

Perhaps most of you know this, but I thought that perhaps I should mention it. The key to a log cabin weave is of course the changing of the color and sequence of the warp threads, and of course the changing of the color sequence of the weft threads.

Most common log cabin weaves utilize just two colors, but to me, it becomes a more exciting weave with the introduction of 4 or 5 colors.

In Log Cabin, you alternate the color of your warp every other thread, for as large a block as you desire. Then to make your next block of the log cabin stand out and be different from what you have just done, you have two threads of the same color together, and then once again alternate your

colors. These two threads of the same color together will of course change the sequence of your colors in the warp, and so when you step on a plain weave treadle, one color of the warp is raised in the first block, and a different color will be raised on the same shed on your second block, etc.

In the weft, you use two colors in the most common log cabin weave. To change to a different block, you have to use the same technique as in the warp, and that is instead of alternating every other thread, you have two of the same color together, and then you alternate, and this will develop a different block in the weaving.

It is actually one of the oldest of all weaves, and as I mentioned, it was most commonly done by the use of just color alone. However, with the many different kinds of threads available today, you can vary it, by having a different texture of the same color in the warp and in the weft.

Cost of the Fabric

It took 3600 yards of viscose for a 12 yard warp, 40" wide, and it took 1500 yards each of the 10/2 Light Turquoise and 1500 yards of the 10/3 Royal Blue cotton.

The viscose has 800 yards per lb., so in all, it took 4½ lbs. for the warp. It took three 600 yard spools of the 10/3 royal blue cotton for the warp, and the 10/2 light turquoise, it took in all 7 oz. Thus the warp cost for 40" width is as follows :

The total warp cost for the 12 yards came to \$19.62 or breaking it down to cost yard, it came to \$1.64 per yard of 40" width material.

The weft cost per yard in all came to \$1.61 per yard. I would have been about \$1.30 per yard if we had not used the variegated and fused metallic and cotton combination.

WARP COST PER YARD	\$1.64
WEFT COST PER YARD	1.61
Fabric cost per yard	<u>\$3.25</u>

Without using the metallic, I figure that the fabric cost per yard would have been about \$2.95 yard instead of the \$3.25 as above.

Perhaps I had better give the prices of the individual threads used and the put-ups.

1. SPUN VISCOSE comes on ½ lb. spools, 800 yards per lb., and the price is \$3.35 per lb.
2. 10/3 ROYAL BLUE tight twist cotton comes on 600 yard spools and they are priced at 79c per spool.
3. 10/2 LIGHT TURQUOISE cotton comes on ½ lb. spools, 2100 yards per spool, and it is \$5.00 per lb., or \$2.50 per spool.
4. 8/2 BLACK DRAPERY COTTON comes on 1 lb. cones, has 3360 yards per lb., and is \$2.50 per lb.
5. FUSED METALLIC AND COTTON comes on small spools of 350 yards per spool, and each spool costs \$1.25.

This Month's Cover

The purse featured on the cover of *Warp and Weft* was woven by Mrs. Lyle R. Shepard of Houston, Texas. It was given first prize in the accessory division at the Contemporary Handweavers of Texas last year.

It is a clasped weave in novelty cotton, and was done in shades of dull green, light powder blue, white rayon and cotton with a dark brown nubby tabby.

The pattern weft was inserted on one pattern shed only, and the weave was a Summer and Winter threading draft. The warp was a natural carpet warp set at 15 threads per inch. The clasp part of the handle is also woven, and the handle itself is a natural driftwood color.

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.

CARD WEAVING CARDS, in a set of 100 cards, all punched and printed for use in card weaving \$2.00 per set, plus postage. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

CARD WEAVING, a book by Lois Clifford, in soft cover form, with complete instructions as to how to set up your cards for card weaving, and with a series of about 15 to 20 different patterns given. \$1.25 each, plus 10c postage. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

SHUTTLES FOR CARD WEAVING are available from Robin & Russ. Especially made for use in card weaving, these shuttles are made in Norway and are of hard wood. \$1.00 each, plus postage. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

SMALL WEBS. The excellent Swedish book which has been translated into English and which features the weaving of small articles. \$4.25 per copy, postage prepaid. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

LINEN & VISCOSE NUB YARN. A beautiful quality natural linen and viscose nub combination. Regularly \$3.50 per lb. 100 lbs. available at \$2.40 per lb. Just one lot only, and in natural. Postage extra. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

COLOR WHEELS. A well designed and well planned color wheel, for use in helping choose proper color combinations. \$1.00 plus 5c postage. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

SPUN SILK BOUCLE. One of the most beautiful silks we have ever had, this lot of 40 lbs of silk boucle has a high sheen and luster, and it is so soft to the touch that you can realize why silk was often called the luxury fabric of kings. About 3500 yards per lb. to this silk boucle, and only 40 lbs. left. \$5.50 per lb., while it lasts. I think it is one of the best buys we have ever had in silk. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

SPUN SILK WARP. A fine, extremely nice quality spun silk warp, with 15,000 yards per lb. It is actually a 4 ply natural spun silk, with a nice gloss, and it comes on cones of about ¾ lb. to 1 lb. each. You would probably need to set this up at from 55 to 65 threads per inch. \$7.00 per lb., postage extra. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

NATURAL, UNMERCERIZED EGYPTIAN COTTON in three different sizes. Available in size 24/3, 16/3 and 16/4, on cones of about 1 lb. each. \$3.50 per lb.

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16/4—has 3,360 yards per lb.

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A COMPLETE SET OF SAMPLES, and your name on our mailing list for further periodical samples. Fee for this is \$1.00, and it includes our current 6 different sample sheets. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

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16/3 BLEACHED WHITE RAMIE. On cones of about 1 lb. each. 1600 yards per lb. \$3.20 per lb. Very, very strong, and of long staple fibers. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

ODD LOT SPECIAL. 10 pounds of nice quality yarns, about 1 lb. each of 10 kinds for \$8.50. Postage prepaid in California, and \$1.00 extra if out of the state of Calif. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

12/1 SPUN DOUPPIONI SILK. Natural only, with a slub in the silk. Cones of about 1½ to 2 lbs. each. Just 50 lbs. available in your natural silk color. \$1.60 per lb. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

A FREE CATALOGUE listing weaving looms, all kinds of weaving accessories, and all kinds of weaving textbooks, as well as some of our stock staple yarns. If you do not have one of our catalogues, drop us a card, and we will send you one free of charge. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

LOOM ANCHORS: These popular loom anchors are a specially prepared felt pad with a pressure adhesive on both sides. These are used in many factories to hold power looms in place. \$1.50 per set of 4, postage prepaid. Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

TEMPLES OR STRETCHERS: are available in 3 different sizes, and are adjustable in length.

A 15" to 24"—\$3.50

B 25" to 44"—\$4.50

C 30" to 54"—\$5.75

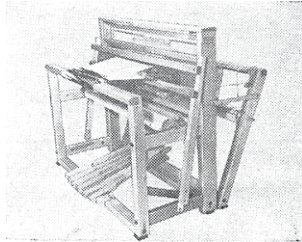
These are used to keep your materials on the loom out to the desired width. Robin & Russ 632 Santa Barbara St., Santa Barbara, Calif.

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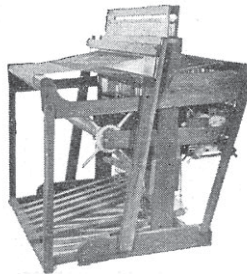
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