

LACE

SWIVEL

warp and weft

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warp and weft

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Editor: Russell E. Groff, 632 Santa Barbara St., Santa Barbara, California.

Assistant Editor: Robin Groff.

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A Word from the Editor

We can heave a big sigh of relief now, as the conference you have heard so much about is over. We feel that it was a very successful conference and the most outstanding of the three that have been held in Southern California during the past 6 years.

There were over 450 persons who attended the luncheon and fashion show and evening program of a speaker, and in all, over 700 persons took in the conference during the two days it was in existence.

There were 15 different guild exhibitions, and 12 commercial exhibitions, and this filled up our small auditorium we had, plus the lobby of the Mar Monte Hotel, across the street from us.

We had an open house in our shop on the Friday evening before the Conference for all of those who checked in one day early. This was crowded much more than we had ever anticipated.

And most important of all, we find that it was a financial success with the expenses of almost \$2,000.00 being paid, and with a surplus being handed over to the next group that will sponsor this event in two years. This future event will be in San Diego in 1964.

Now, we are trying to catch up on all

the work in the shop which was delayed by the conference activities, plus *Warp and Weft* and *Drafts and Designs*. We are a little behind schedule, but not as much as we originally anticipated, so it is hoped that you will receive *Warp and Weft* this month without any delay.

RUSSELL E. GROFF, *Editor*

This Month's Cover

The cover this month is one of the exhibitions which was on display at our 3rd Bi-Annual Conference of Southern California Handweavers held March 17th and 18th. THE THEME OF THIS CONFERENCE WAS "SAND AND SEA" and this exhibition was prepared by the *Bobbin Winders* of the Baldwin Park, Covina area of California. If you will look at the cover closely, you will see that each one of the samples in the picture was woven to match either the pattern or colors of each of the sea shells fastened to the lower left corner of each swatch. I myself, thought this was one of the outstanding efforts of preparation for this conference and it was beautifully done.

We have another 15 to 20 very good photographs of individual pieces exhibited at the conference, and hope to share these with you in future issues of *Warp and Weft*.

I might also mention that the *Bobbin Winders* also had charge of the fashion show for the conference, and there were over 60 different pieces of handwoven materials modeled in the fashion show.

I should also mention that there were many beautiful tapestries exhibited at this conference. Not only were there more than ever before, but I also thought that they were much more outstanding tapestries than I had ever seen at a conference before. We have photographs of about 10 of these, which we will share with you.

This Month's Book Review

For the historical minded, we want to call your attention to a book that not many weavers know about. It is entitled *Studies in Primitive Looms*, and was written by Ling Roth. This book was originally printed in 1918, and has been reprinted into the 2nd and 3rd edition and revised slightly with each edition. The last edition was printed in 1950.

This is an excellent study on many different primitive looms from all over the world. The book has many, many drawings, and I think the illustrations are very clear.

Among the many looms illustrated and described in full are the Ainu, Early American, African, Indonesian, Oriental Vertical Mat Looms, A Lapp Woman's Belt Loom, different vertical looms, similar to the back-strap looms of Mexico and Guatemala and a few other obscure ones. Not only are the looms described, but also the materials used by the weavers of these different countries are told about. The Ainu used the inner bark of the Birch trees; some of the Indians of North America used the inner bark of the yellow cedar and red cedar; some of the natives of the Santa Cruz Islands used fibers from the stem of the black Banana; and fibers were obtained from the Raphia palm of Africa. Many of the reeds or heddles as they were called were made of reed or split bamboo and other native materials of the particular country being discussed.

A map of Africa is given and it is divided into parts showing the different types of looms used in the various parts of that large continent.

If anyone is as interested in weaving as we seem to be, I think that this book is an extremely educational one and well worth its purchase price.

BOOK: "STUDIES IN PRIMITIVE LOOMS."

AUTHOR: Ling Roth.

PUBLISHER: Bankfield Museum, Halifax.

COST: \$4.50 plus postage.

AVAILABLE: Robin & Russ Handweavers.



One of the striking wall-hangings exhibited at the conference March 17th and 18th. The theme of the conference was SAND AND SEA, and Mrs. Marorie January of Escondido, California, did an excellent job of bringing the theme and her ideas into this wall hanging or room divider. Note the star-fish, coral, and sand-dollars in the hanging.

TWO TEXTURES

An experiment using two different weights of thread in a 4-harness huck weave. This would be excellent for place-mats, or for drapery in particular.

THREADING DRAFT:

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

A—is 20/2 Natural Belgian Linen.
B—is 16/5 Natural Cord Linen.

WARP:

Two different threads are used in the warp. They are:

- A. 20/2 Natural Belgian Linen Warp, with 3,000 yards per pound.
- B. 16/5 Linen Cord, a heavy linen having 1,000 yards per pound.

WEFT:

In the weft, we used the same two threads as were used in the warp, the 16/5 linen and the 20/2 Belgian linen.

REED USED:

A 12 dent reed was used, but it was sleyed somewhat different than usual. Here is how the reed was sleyed:

- A. One thread per dent for 5 dents, using the heavy 16/5 linen.
- B. One thread per dent for 1 dent, using the 20/2 Belgian Linen. Then 3 threads of 20/2 linen in one dent, and then one thread per dent in the next dent using 20/2 Belgian Linen.

MORE ABOUT SLEYING THE REED:

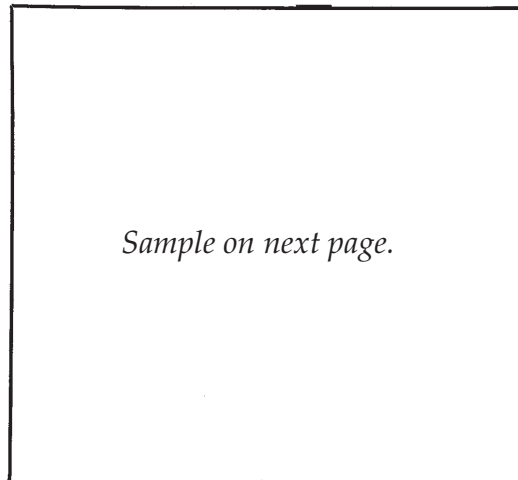
In sleying the reed, we had 10 threads in every 8 dents, or a total of 30 threads every 24 dents or two inches. This actually comes out to 15 threads per inch, using a 12 dent reed.

TIE-UP DRAFT:

4	O	O	X	X	X	O
3	O	X	X	O	O	X
2	X	X	O	O	X	O
1	X	O	O	X	O	X
	1	2	3	4	5	6
					A	B

X's above—tie-up for Counter-balanced
O's above—tie-up for Jack-type

SAMPLE:



PLAN FOR PLACE MAT:

This place-mat will be easy to weave and will be set-up in the reed 14 1/3 inches wide, or a total of 215 threads.

- A. Selv—5 threads 4, 1, 4, 1, 4 using the 16/5 linen.
- B. Pattern: 1, 2, 1, 2, 1, 4, 3, 4, 3, 4. Use the 20/2 linen on the 5 threads on harness 1 and 2, and use the 16/5 on the 5 threads on harnesses 3 and 4. REPEAT THIS UNIT OF THREADS 20 TIMES for a total of 200 threads.
- C. To Balance Pattern—5 threads of 20/2 linen threaded 1, 2, 1, 2, 1.
- D. Selv—5 threads 4, 1, 4, 1, 4, using the 16/5 linen.

This makes a total of 215 threads in all and is ideal width for mats. When woven the mats are usually about 13 1/2" wide by 19 1/2" long, plus hems.



More About this Fabric

First of all let me say that the particular set-up we have used here is a very versatile one. By this, I mean that if you use two contrasting textures in the warp and in the weft, you can make excellent material for mats, drapes, upholstery or what have you.

If you use extremely contrasting sizes of threads, extremely fine and extremely heavy, you can almost make this fabric look like a waffle weave; having a heavy ribbed area setting off a square, with the center of the square recessed because of the fine threads in both the warp and weft which will cross in the center of the square.

I feel myself that the sample as you see it now in Warp and Weft would make outstanding drapes, but they would be quite expensive ones.

However, sometimes the initial expense is not the important one, as if you did use this type of material for your drapes, you would have such long wear out of them, that your initial high cost would actually be quite inexpensive over the longer period of time.

I purposely did not keep track of the material used in our 40" sample, as originally I had planned this as a sample for mats. However, the more you weave it, the more you like it, and the more you feel it will be excellent drapery material.

There was only one problem in the weaving of this material, and that is with your 2 weft threads. Your linen is quite heavy and on the 4" plastic bobbins that we use, it tends to come off the end of the bobbin in your shuttle, particularly if you wind the bobbin quite full to both ends. What we did was to wind the bobbins about $\frac{1}{2}$ full, level from one end to the other. Then we wound a little more until the bobbin was full in the center, and only $\frac{1}{2}$ full on the ends. This tends to eliminate about 80 to 90% of the unwinding off the ends of the bobbins.

TREADLING FOR OUR SAMPLE:

- A. Treadle 5, 1, 5, 1, 5 using the 16/5 linen.
- B. Treadle 3, 1, 3 using the 20/2 Belgian Linen.
- C. Treadle 5, 1, 5, 1, 5 using the 16/5 linen.
- D. Treadle 6, 5, 6, 5, 6 using the 20/2 Belgian Linen.

End of one pattern. Repeat over and over.

In the treadling above, we have taken the liberty of numbering the treadles from left to right as Treadles 1 to 6. Actually, treadle No. 5 is normally the A tabby treadle and treadle No. 6 is normally the B tabby treadle. Thus, the treadling above could also read as follows:

- A. Treadle A, 1, A, 1, A using the 16/5 linen.
- B. Treadle 3, 1, 3 using the 20/2 Belgian Linen.
- C. Treadle A, 1, A, 1, A using the 16/5 linen.
- D. Treadle B, A, B, A, B using the 20/2 Belgian Linen.

End of one pattern. Repeat over and over.

MORE ABOUT THE SAMPLE:

If you decided to use linen as we did in our sample, you want to be sure to use a heavy, even beat or a double beat actually. I would suggest that you beat, change to your next treadle, step on the treadle, and with the shed open beat again. On a 40" width fabric of linen, this will give you a firmer and more practical fabric. However, on the 14" width for mats, it normally is not necessary to beat as tightly as the 40" width, as the weight of the beater quite often makes it firmer than is expected.

However, if you decide to use cotton or

other materials, in most cases, you will not have to beat as tightly as you do with the cord linen.

Several weavers have asked about using two such different threads in the warp, and what this does to tension problems, but in this case, we had no problems whatsoever with a difference in tension from our two weights of warp thread.

We did this on a sectional warp beam, as most of our warps are done, and had no other problems at all with it.

COST OF THE THREADS USED AND THE COST OF A 10 YARD WARP FOR MATS

The 20/2 natural Belgian linen is one of the nicest linens we have ever used. It is \$4.40 per lb., and it usually comes on tubes of about 1 lb. 2 oz. to 1 lb. 4 oz. each. It has 3,000 yards per lb. This linen seems to have more sheen or luster than most natural linens of the same size, and is very rich appearing when it has been woven, washed and pressed.

The 16/5 linen comes on tubes varying in size from 1/2 lb. to 1 lb. each. It has 1,000 yards per lb., and is priced at \$3.20 per lb. This is a very hard size to find however, and is not always available on the open market. This is a very reasonable price for this nice quality cord linen.

I also figured out the cost of a 10 yard warp of these two linens as warp for mats.

In 10 yards of 14-1/3" width material, it would take 1/2 lb. of the 20/2 natural Belgian linen. This would come to \$2.20 in cost. It would take slightly over 1 1/2 lbs. of the 16/5 linen and this would come to approximately \$4.90. Thus your warp cost for 10 yards would be \$7.10, or the warp would cost 71c per yard.

Taking this a little further, if you check you would see that a 40" warp for drapes would cost approximately \$1.90 and the weft

in 40" material would come to approximately the same, thus the all linen drapes would cost about \$3.80 per yard.

I would like to suggest that some of you experiment with this in drapes using the 10/2 or 20/2 for one of the warp threads, and using the Perle 3 cotton as the other heavier thread, and I think a much more economical fabric will result, and you will also have an extremely interesting texture effect.

Back Issue Sale

To avoid having to move them all to Oregon, we are trying to sell as many back issues of Warp and Weft as possible. A complete set of each year from 1955 through 1960 is available at \$1.75 per year. Just a few sets of 1955 left, and the January 1955 issue is not available. All other years complete. Buy a set for your guild library. If less than 3 years is purchased, postage is 12c per each year. If more than 3 years is purchased, postage is prepaid by Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

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CLASSIFIED ADVERTISING

A 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.

LOOM FOR SALE: A 50", 12 harness Norwood Loom is for sale in Santa Barbara. It is a jack-type loom and is in excellent condition. Price is \$275.00 plus packing and shipping. For further information, contact: **ROBIN & RUSS, 632 Santa Barbara St., Santa Barbara, California.**

LOOM FOR SALE: An 8 harness, 56" Walling Cam Action loom with fly shuttle attachment is for sale at 1/2 of its original price. Shipping charges extra. For further information, contact: **Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.**

TWO PLY ORLON: For warp or weft. This is a fine 2/26's Orlon with approximately 7,000 yards per lb. It is natural white, on 1 3/4 to 2 lb. cones and is on sale while it lasts at \$1.60 per lb. Can be used as warp if desired.

SILK BOUCLE: In natural, and in 3 colors. 2,100 yards per lb. It is 53% silk, and the core threads are wool. Available in Dark Turquoise, California Gold and Aqua Green. Natural is \$4.00 per lb., and colors are \$6.00 per lb. **Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.**

LARGE LOOP MOHAIR in bleached white. Same as the natural that has been so popular. 750 yards per lb. on cones of 1 to 2 lbs. each. Price is \$3.50 per lb. Can be used for knitting as well as weaving. **Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.**

CELLOPHANE on 1,000 yard spools. It is available in a beautiful dark forest green and is about 3/8" wide. Excellent for mats, screens, wall hangings, etc. \$3.50 each. **Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.**

3/1 BLEACHED WHITE SLUBBY HEAVY SILK. This is a slubby silk with 2,500 yards per lb. On cones of about 1 1/2 lbs. each. Price is \$4.00 per lb. while it lasts. **Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.**

JAPANESE SILK NOIL IN CHARCOAL: It is size 12/1 and has 10,000 yards per lb. On approximately 1 lb. tubes. Price is reduced to \$1.60 per lb. to clear. **Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.**

CHANGE OF ADDRESS FOR WARP AND WEFT: Remember that Warp and Weft will have a new address as of July 1, 1962. It will be:

Warp and Weft
P.O. Box 273
McMinnville, Oregon

This will also be the address of Robin & Russ Handweavers, and of our other publication, Drafts & Designs.

THE HANDWEAVERS WORKBASKET now stocks a complete and full range of Bernat colors in both the Fabri and Afghan yarns. Sample color cards, thirty cents, upon receipt of request. **Grace D. Blum, THE HANDWEAVERS WORKBASKET, Box 691, R. R. 1, West Chicago, Illinois.**

BROMA: The Clear Plastic Spray for Rust prevention. This is recommended for use on reeds. It also helps to protect fabrics from soiling. In the large one pint can. This is a plastic lacquer spray. \$1.95 per can. **Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.**

COLOR WHEELS: These are very well made color wheels for help in your proper color selection in planning your fabrics. They show the Analogous, Triadic, Complimentary, Near Complimentary and Split Complimentary colors, as well as giving definitions of these terms and other terms in relation to color. \$1.00 each, plus 10c pp. **Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.**

TRIP COUNTER WITH A RESET: For mounting on your loom to count the number of turns of your warp beam. Can be set back at zero at any time and counts up to 999. Complete with striking arm and screws to fasten to beam. \$7.50 each. **Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.**

OVAL SHAPED BAMBOO RINGS. These have about a 7-in. width on the long part of the oval. Excellent for bag handles of all kinds. 90c each, or \$1.75 per pair. We also have these in 7-in. diameter circles at the same price, and 5-in. diameter circles at 60c each, or \$1.15 per pair. Postage is extra. **Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.**

OVAL BAMBOO RINGS WITH 12 BRASS RINGS. These are the same size as the oval rings above, but have 12 brass rings on each oval. Price is \$1.25 each. **Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.**

SALE, SALE, SALE

Many items in the studio of Robin & Russ are on sale from now until July 1st. Many of the lots are too small to advertise, so we hope that you can visit our shop and see for yourself what is available at reduced prices.

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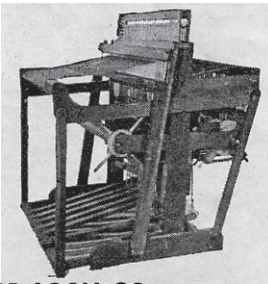
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