

warp and weft

Volume IX, No. 1

January, 1956

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Volume 9, No. 1

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A Word from the Editor

A happy new year to everyone, and we'd like to share our new year's eve experience with everyone.

We were invited to a cabin in the mountains behind Santa Barbara, about 4,000 feet high, overlooking the ocean, the channel islands, and the town of Santa Barbara. It was one of the most inspiring views we've ever had of the town. The winter rains have resulted in about two or three inches of green grass all over the foothills surrounding Santa Barbara. The sun was sometimes obscured by rain clouds, and as it sank into the ocean, the sun colored all the clouds around us to a pink, yellow and red. Then the sun went down, and we viewed the town through some binoculars, and saw the many colored and white lights pinpoint the town for us. We could see the tree of light, a vast Christmas tree about 100 feet high, very clearly, and the red lights of the airport, and the other lights of the town made a wonderful picture.

I'm in no way a poet or writer, but we just had to share this experience and view that we had with others.

We'd like to give you a preview of a couple of articles to expect in the future

in *Warp and Weft*. One will be an article on the spinning of Chinchilla fur and nylon to make a beautifully soft fabric.

Another article will be on the spinning and weaving of Samoyed fur, or actually a dog hair, which proved to be particularly beautiful when washed and finished properly.

Upholstery for some wrought iron furniture is also a future project, and one we expect to present soon.

RUSSELL E. GROFF, *Editor*

Exhibition News

The fourth annual exhibition of Canadian Hand Weaving will be held in London, Ontario, Canada, February 3rd to February 29, 1956. Many valuable prizes are being awarded to weavers for the outstanding pieces. For further information, contact Mrs. W. A. Aitken, London District Weavers, R. R. No. 4, London, Ontario, Canada. We hope to have another report on this exhibit for you after the exhibit.

The fourth annual conference of California Handweavers is scheduled in San Jose, California, on the dates of June 2 and 3, 1956. It is expected that about 1,200 weavers will be present, and commercial exhibits, as well as guild exhibits will be presented, with speakers being arranged, exhibits and demonstrations on special techniques and many other items of interest to the handweaver will be presented. More information will be given in our February or March issue of *Warp and Weft*.

Another Plea for Help

We'd like to locate someone, preferably on the West Coast, who is willing to spin Samoyed (dog hair) and also someone who can spin a combination Nylon and Chinchilla for us. If you know of anyone interested in doing either of these two projects, please have them contact the editor of *Warp and Weft*.

Weavers from Here and There

It is our intention, each month, to give a short article about various well-known weavers from all over the country. If you know of someone exceptional living in your area, please let us know about them, that we might possibly present them in this column.



MRS. FLOSS O. SNEDDEN
of Port Angeles, Washington

More and more weavers are becoming conscious of color and of dyeing yarns to get the colors they desire. We are pleased to tell you about the activities of Floss O. Snedden, of Port Angeles, Washington.

Mrs. Snedden specializes in spinning yarns, and in dyeing yarns, with the dye-stuffs being made from nature. She tells us that she is fortunate to be living in the Olympic Mountains in the Northwestern part of the United States. She has found a full range of colors, using such materials as fungus on rocks, long hanging moss, weeds, leaves of flowers and of hedges and other matter commonly found in the forests, gardens, and growths along our highways and roads, to obtain colors for her hand-spun yarns.

She has made from these materials of nature as many as 134 different shades of soft, subdued colors.

Mrs. Snedden started this type of activity during the depression approximately 25 years ago. She was asked to

supervise a group of women and to search for the oldest practical method used to make yarn, and to help preserve the art of making dye from nature's flora, minerals and the like.

She finds from using all types of spinning equipment, that she prefers the Indian Spinner, as the easiest and most practical way to spin yarn from wool.

She has a shop in Port Angeles with spinning wheels, spinners, looms, and many pounds of dyed yarns, all waiting for her to use or to sell.

At present, she is making many interesting colors by using the Salal Bush, Hemlock Bark, Goldenrod, and many of the fall plants.

She enjoys giving talks and demonstrating her wares, spinning for the different clubs and school children.

If you are ever in Washington State, don't miss a visit to the Floss O. Snedden Work Shop, at 106 East 8th St., Port Angeles, Washington. I'm sure that you'll be made welcome.

This Month's Cover

The cover this month is an enjoyable one. It is a piece of FINN-WEAVE by Mrs. Amelia K. Kearney of the Santa Barbara Handweavers Guild. This piece was chosen as one of the outstanding pieces at the California Conference of Handweavers in Richmond last year. The Finn-Weave can be done on a 4-harness loom, and is a double fabric, bound together. The work is slow and sort of tedious, but enjoyable. Usually consisting of two warps of contrasting colors, the patterns or figures are made to stand out by bringing one color warp to the surface of the other color warp. The fabric is bound together at the pattern, and if you could touch it, you would see that it is a double fabric elsewhere. This is the one fabric that Mrs. Kearney enjoys doing the most, and she has sort of specialized in the FINN-WEAVE.

FLECKED DIAMONDS

An original pattern by the editor, with a treading variation developed to use either as upholstery or drapery.

Tie-up Draft:

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

THREADING DRAFT (1 repeat)

4.			x	x	x			x			x	x	x	
3.		x			x		x			x	x		x	
2.	x	x			x	x		x	x				x	x
1.		x	x	x		x	x	x		x		x	x	x

36 threads

Warp: 20/2, Egyptian cotton, color Seal Brown, sett at 30 threads per inch, or 2 per dent in a 15-dent reed.

Weft: Two different threads were used for weft.

A. An Aqua Blue 6/3 rayon was the main weft thread. This is also available in white and about 10 other colors.

B. A new metallic, space-dyed LUREX. This new metallic is a joy to use and it comes in about 8 to 10 different combinations.

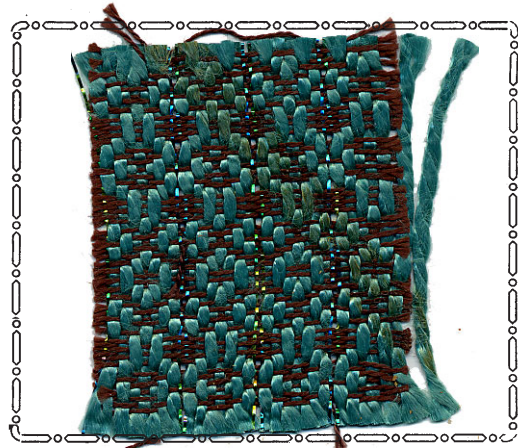
Treading:

A no tabby treading variation was developed for this fabric. Two rows of tabby were put in between each pattern unit.

Treadle No. 4—1 time—6/3 rayon
 No. 3—1 time—6/3 rayon
 No. 2—1 time—6/3 rayon
 No. 1—1 time—6/3 rayon
 No. 2—1 time—6/3 rayon
 No. 3—1 time—6/3 rayon
 No. 4—1 time—6/3 rayon
 No. A—tabby space-dyed metallic
 No. B—tabby space-dyed metallic
 (Repeat over and over)

While on the treading, we might mention that this pattern is similar to a miniature overshot pattern, and you would probably enjoy trying the overshot pattern at least once to see what it is like.

Let us give you the treading for the overshot pattern, or treadled "As Drawn In," as it is normally called.



Treadle No. 2—2 times
 No. 1—1 time
 No. 4—5 times
 No. 3—1 time
 No. 2—1 time
 No. 1—2 times
 No. 2—1 time
 No. 3—1 time
 No. 4—1 time
 No. 1—4 times
 No. 4—1 time
 No. 3—1 time
 No. 2—1 time
 No. 1—2 times
 No. 2—1 time
 No. 3—1 time
 No. 4—5 times
 No. 1—1 time
 No. 2—2 times
 No. 1—2 times

(Repeat over and over—Use Tabby)

More About this Month's Fabric

First of all, let me say that it was quite a pleasure to weave this month's sample.

You might like to know a little more about this month's fabric. First of all, the threading draft is one that I developed as a part of our study group in our local weaving guild. We have 8 members in this group, and we have a different project of some type every month. Some months, the project is that each of us make an original threading draft, and it is our hope in the near future, that we will be able to bring you other results of this particular study group.

Now a little more about the fabric itself, that is, problems involved in weaving it, characteristics of thread, etc.

First, let me say that the 6/3 rayon is a little hard to use, especially if you fill your bobbin entirely. We found from experience, that if we wound the bobbin on the boat shuttle about two-thirds full, and tried to keep it away from ends of the bobbin, even those with flanges on the end, that we were able to use it much easier. Some people find that if they dip their bobbin in water, (with the 6/3 rayon wound on it) that this is a more satisfactory way of using it. However, we prefer to fill the bobbin just two-thirds full, making the bobbin convex towards the center, that we had no trouble at all with the 6/3 rayon.

Another hint that we think is a good one is the use of the proper boat shuttle. Some shuttles are longer than others and some shorter. We want one that does not allow the bobbin to slide back and forth too much on the little metal rod that holds the bobbin in the shuttle (proper name for this little metal rod is Pirm). Thus, there is less chance for the 6/3 rayon to unwind off the bobbin and wrap around the metal rod or pirm.

There are no special instructions for the metallic and its use. We do find that if you use a boat shuttle for metallic

that it is invariably easier to weave with it. When winding the metallic, and in this case it was 1/64" metallic, you want to develop and use the proper method of winding it. We usually find that holding the spool of metallic on a stick, or pencil, and having the spool of metallic turn is the best and easiest way to handle it. If you have any questions about this, we will be glad to elaborate further in a later issue.

We might tell you a little more about the 6/3 rayon. It is available in about 10 nice colors and is a fairly expensive thread. It is not a wash-fast thread, but is usually pretty sun-fast. There is also a cheaper quality of approximately the same weight rayon available, which is sun-fast, but is not as good and smooth a quality.

The metallic is an unusual thread in that it is a variegated metallic, having blue, green, silver, and light green all on the same thread. This is available in some other unusual colors, so I will mention some of these colors here.

- A. Gold, silver, and black
- B. Gold and silver
- C. Gold, red, and blue
- D. Gold, copper and green
- E. Gold, silver and green

These are some of the color-combinations that this metallic comes in.

Cost of Threads & Fabric per yard

Warp: 20/2 cotton, 8,400 yards per lb on 1/2-lb. spools, price is \$4.50 per lb.

Weft: 6/3 rayon is priced at \$4.00 per lb. on cones of about 1 lb., 4 oz. each.

Metallic, space-dyed or variegated is \$5.00 per spool of approximately 1/2 lb. each, *with no spool deposit.*

We wove the fabric 40" wide, and the cost of the warp came to 70 cents per yard on the 40" width.

It takes approximately 9 oz. of the 6/3 rayon per yard on the 40" width material.

(Continued on page 6)

COST OF FABRIC (Cont'd from page 5)

And this comes to \$2.25 per yard. It took approximately 4 oz. of the metallic in 10 yards of material, and so the cost per yard for the metallic came to 25c per yard.

Cost of fabric per yard for both warp and weft. \$3.20 per yard.

Note: All the threads used in this months sample are available from Robin and Russ Handweavers.

Book Review

This month, we are pleased to review a copy of "America's Fabrics," by Zelma Bendure and Gladys Pfeiffer.

It was a pleasure to read this book and try and absorb some of its great content.

This book is a technical one for the student in weaving, for the handweaver curious about the threads he is using, how they are made, the many technical processes in preparing the threads, and other such related subjects are well covered.

Profusely illustrated, and with some color plates as well as black and white photographs, this is one of the nicest presented and easy-to-read books you will find.

Let us try and tell you a little more about its contents.

First of all, there is a specific section devoted to cotton, silk, wool, linen, nylon and a few of the synthetics. Each of these various threads is thoroughly covered from beginning to end of the preparation of the thread for weaving purposes. The picture of these many various stages of thread preparation are exceedingly well done, and make the reading exceedingly interesting.

After the section on the threads themselves, there is a thorough section on weaving, presenting many different types and kinds of weavings. Pictures of looms, of special technique fabrics, of yarn dying, of thread twisting and explanations of all these are but a few of the many subjects covered.

Many different fabrics are shown, with an explanation of each, the characteristics of each, and what each of these looks like is clearly explained. Have you wondered why fabrics are given such names as organdy, plisse, pongee, rep, chambray, cheesecloth. These are just a few of the hundreds that are defined and illustrated.

And there is a section on bobbin lace, on hand-made lace, and machine-made lace. A section is devoted to dyeing, the various chemicals used to dye different fibers, a section on color and the proper use of color, a very important section on fabric finishing and the problems of washing, shrinking, moth-proofing, and other subjects are covered.

Yes, the 688 pages of this textbook are very easy to get enthusiastic about, as the content is extremely interesting, the subject matter of interest to all who are doing handweaving, and the price is not too great for all this information.

Let me impress upon you once again the fact that this book is a very easy book to read and enjoy. I believe that it was written originally as a college textbook and has since been used by the whole weaving industry as a reference book.

We're sure that you would enjoy:

Title: "America's Fabrics."

Authors: Zelma Bendure and Gladys Pfeiffer.

Publishers: The Macmillan Company, New York 11, N.Y.

Cost: \$7.50 plus 25c pp. and ins.

Available: from either the publishers or from Robin and Russ Handweavers.

HANDWOVEN TIES

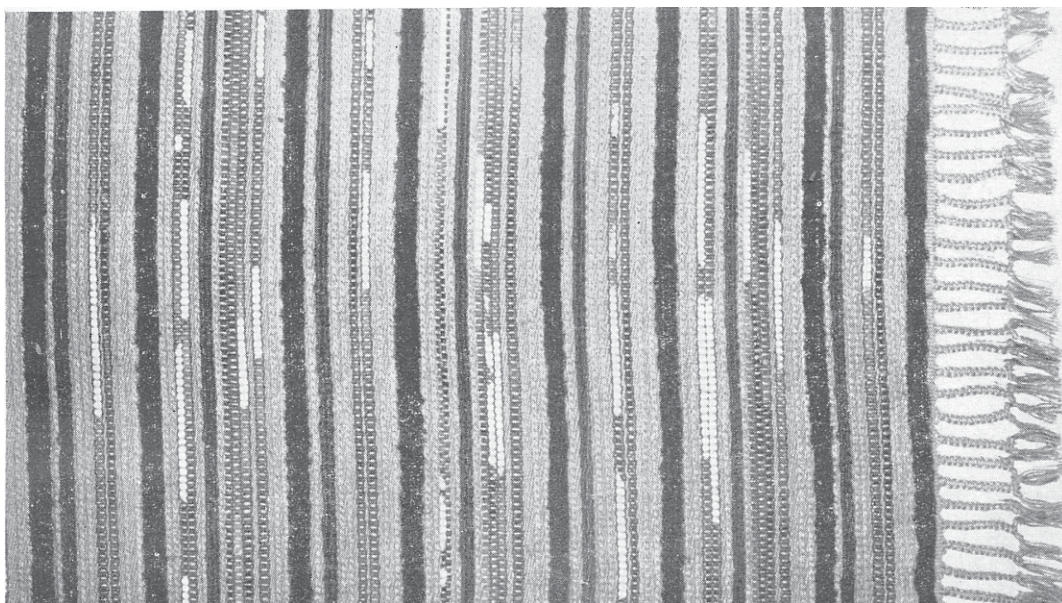
In stripes and in plaids

\$2.00 each, pp. prepaid

Write for wholesale prices

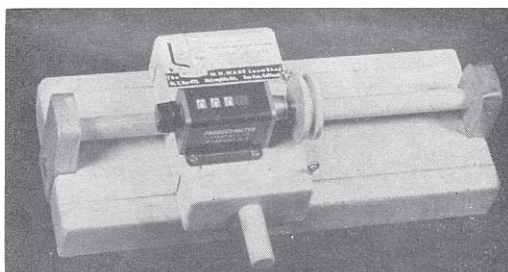
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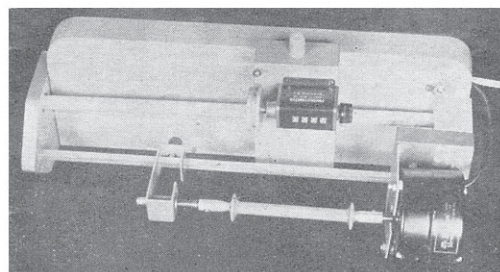


A PRIZE-WINNING RUG by Hella Skowronski of Bellevue, Washington. This rug is called a linen rug, and strips of Calfshide and wool were used in the weft. The rug is in various tones of brown, and was the first-award winner in the rug division of the International Textile Exhibition at Greensboro, North Carolina in 1954.

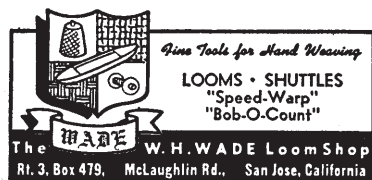
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