

warp and weft

Volume IX, No. 5

May, 1956

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A Word from the Editor

In last month's issue, I got myself in dutch, by making a mistake on the age of my daughter. Of course, it was Robin who caught the mistake, and not myself, and so I'd better correct it herewith. Janice is 3½ and almost 4, rather than 2½ or almost 3 as I had mentioned.

We are about to have a very happy event take place in our lives. That is the building of our own home, and it will be the first house we (I really mean the bank) have ever owned. It has stirred up a lot of excitement in our daily lives and keeps us stepping. The plans are approved, and by the time you receive this, we hope that the house is about half completed. About two years ago, we had planned on building our home, but were disappointed in costs, and so took what we had saved and purchased Warp and Weft, and built our own weaving Studio. All things turned out for the best, and it seems as though the bank thought so too, as they are helping us with our house now.

Robin is eagerly planning the weaving of approximately 60 yards of drapery, and will start on the first 15 yards very shortly. We have lots of plans for all the many woven fabrics we'd like to have in our home, and let's just hope that we have time to weave them all. It is our hope to weave wall to wall carpeting, to make all

the drapes, some upholstery, some wall hangings, rugs, towels, and other items for this home of ours. We might say that we will have a wonderful view from our home as we are on a hill above the city, and will have a view of the city, the coast-line for many miles, and a view of the Channel islands about 30 imles off the coast of Santa Barbara.

As I mentioned, all this is quite exciting to us, and so we felt that we had to tell everyone about it.

RUSSELL E. GROFF, *Editor*

This Month's Cover

The cover this month, is a picture of a fabric we wove for Warp and Weft, while it was in the possession of its former owner, Gladys Rogers Brophil. It was featured in the October, 1954, issue and this is actually the back of the fabric, which we thought was as unusual as the front of the fabric. The heavy ribs in the cloth were created by the use of 2 different weights of Jute. This material was a variation of a huck weave.

An Error in a Threading Draft

It has been brought to our attention that an error was made in the Whig-Rose set-up, or threading draft that we gave in the November, 1955, issue. We'd like to correct it herewith.

The first mistake was made in the small rose, which has 19 threads, 4, 3, 4, 3, 2, 3, 2, 3, 4, 3, 4, 3, 2, 3, 2, 3, 4, 3, 4. (19 threads in all in this small rose in this sequence. The printers had it intact, but had put one thread in the wrong place.

Also, in the same threading draft, there was a mistake in the large rose. It might not have been a mistake, but in *Warp and Weft*, part of the threading draft is hidden in the fold or pasting together of the magazine. It should read as follows for the large rose:

I, 4, I, 4, I, 4, I, 2, I, 2, I, 2, I, 4, I, 2, I, 4, I, 2, I, 2, I, 2, I, 4, I, 4, I, 4, I.

(Continued on page 5, col. 2)

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 anyone exceptional living in your area, please let us know about them, that we might possibly present them in this column.



LEAH A. ALLEN
of Milwaukie, Oregon

Some time ago, we presented an article on the Allen Loom, and now we want to get you acquainted with one of the reasons why the Allen Loom came into existence.

Leah A. Allen started her weaving in the depression. She helped out in a small ceramic studio, and the students wanted to extend their knowledge to other crafts. Mrs. Allen had two lessons, and then took over the teaching of the weaving class, by staying one hop ahead of all the rest of the students.

The looms were in very poor condition, and Mrs. Allen stated that she spent more time under them and behind them than she did in weaving. Her brother made her her first loom, and from it developed the Allen Folding Loom.

As there was little instruction available at that time, the trial and error method was her teacher. Every type of weaving was of interest and so she tried everything she could. Wool neckties were very popu-

lar at that time, and her two daughters received their college education from the sale of these ties.

Her time is now divided between teaching, helping students to plan new projects, and trying out new threads for their best use, demonstrating looms almost anyplace in the northwest, and helping in the production of the looms.

As you see in the picture, Mrs. Allen is showing you a few of the products of their looms.

The loom they produce was designed with the thought of making the loom set-up as easy as possible, and she has specialized in teaching this to all of her students.

If you are ever up Milwaukie, Oregon, way, we're sure you would enjoy a visit to the studio of Leah A. Allen, 3322 S. E. Concord Road, Milwaukie 22, Oregon.

Questions and Answers

Question: One of our subscribers has written in and asked how a silk thread can be a spun silk and a doupioni silk both at the same time, or a spun doupioni silk.

Answer: Raw or filament doupioni is brought about by two silk worms spinning together. Spun silk doupioni is produced by using the same basic raw material that is used in the spinning of a smooth or even spun silk yarn. However, in the initial processing of this raw material, as well as in the spinning of it, the yarn manufacturers endeavor to simulate as closely as possible the character and appearance of the raw or filament doupioni. Spun silk doupioni is completely boiled-off, therefore, after having been woven into a fabric, there is no loss in weight due to dyeing and finishing. The raw or filament doupioni contains about 30% sericin or gum, which weight is lost in the boiling-off process, when the woven fabric is dyed or finished, as the gum no longer remains in

(Continued on Page 6, Col. 2)

Squares from Scandanavia

A delightful fabric. with many, many various uses.

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:

| | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| X | O | X | X | X | X | X | X | X | O | X | O | O | O | O | O | O | O | O | O | O | 4 |
| X | O | X | X | X | X | X | X | X | O | X | O | O | O | O | O | O | O | O | O | O | 3 |
| | | | X | X | X | | X | X | X | | | O | O | O | | | O | O | O | 2 | |
| | | | X | X | X | | X | X | X | | | O | O | O | | | O | O | O | 1 | |

(One repeat, 72 threads)

Warp Color Sequence:

X — white 20/2 egyptian cotton

O — red 20/2 egyptian cotton

Reed Used:

18 dent reed, 2 ends per dent

36 threads per inch

Warp:

Warp thread used is a 20/2 egyptian cotton, with 8400 yards per lb. It is available on 1/2 lb. cones.

Weft:

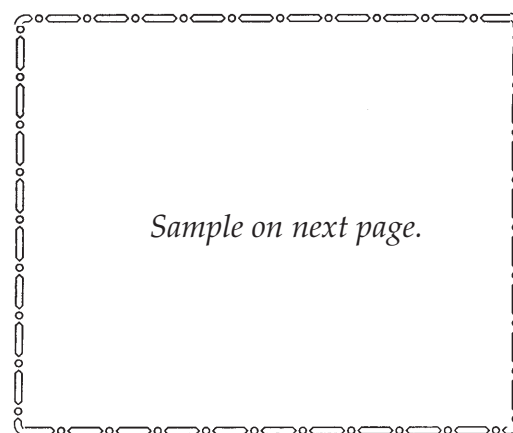
For weft, we used a 16/2 egyptian cotton, with 6720 yards per lb. This also comes on 1/2 lb. cones. Price for this thread, the 16/2 and the 20/2 egyptian cotton, is \$4.50 per lb.

Treadling for our Sample:

You can see from the treadle draft that a standard tie-up was used in this entire fabric.

The pattern spot in the middle of the square of red or white was the 16/2 cotton doubled, or 2 threads wound on one bobbin. The rest of the weft was all a single weft thread. Here is the actual treadling.

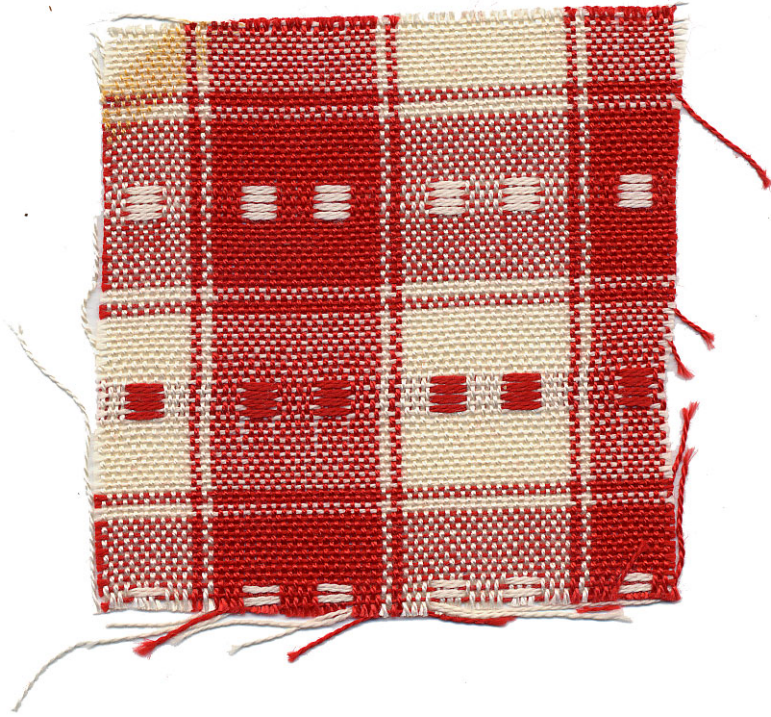
1. Treadle 10 rows White tabby
2. Use treadle No. 3, 4 times with 16/2 red doubled on the bobbin as the pattern thread, and 16/2 white, single thread, used as tabby.
3. Treadle 10 rows White tabby



4. Treadle 2 rows Red tabby
5. Treadle 2 rows White tabby
6. Treadle 10 rows Red tabby
7. Use treadle No. 3, 4 times with 16/2 white doubled on the bobbin as the pattern thread, and 16/2 red, single thread, used as tabby.
8. Treadle 10 rows Red tabby
9. Treadle 2 rows White tabby
10. Treadle 2 rows Red tabby

This is one repeat. Repeat over and over as desired. Also, this might vary from one person to another slightly, as it might take only 8 or 9 rows for another person to balance the squares. We tried to beat this fabric quite tightly, and thus make it a little firmer than it would usually be.

Note: Tabby as listed above are treadles A and B on the Standard Tie-up or are the plain weave treadles.



Sample Facts and Figures

The fabric this month is a multiple purpose fabric and has many uses. We set up the loom with a 16 yard warp, and from this, we received approximately 14 yards of fabric.

Approximately 2½ yards of this fabric was used in a folk dance costume. We find traces of this same type of weaving in many different countries, finding it in Swedish Texts, and even in an old German Text, and thus we feel that it can be properly used in an authentic folk dance costume, perhaps more typical of Czechoslovakia or Poland. Our friend, for whom we made the fabric has the rest of the costume, the apron, the head-dress, and belt, etc., and it is our hope that we will sometime soon be able to have a cover on *Warp and Weft*, showing this completed costume.

Another good use for this fabric would be for kitchen or bathroom curtains. It can be made as we did with checks or squares of red and white, or you can introduce another color in the overshot in the center of the squares, or of course, use almost any color combination you want to. The cotton used in this fabric is fast colors, and so should very admirably serve the purpose of being kitchen or bathroom curtains.

Another use, and one we like, is to use this pattern for table-cloths, or for card-table covers. It serves very well for this purpose, and of course can be made out of linen as well as cotton. If you turn a hem on all 4 sides, you should have no trouble with the long float on the back of the fabric. If you desire to use the cotton for the table-cloths, if you starch the fabric fairly heavily, you will find that it works very well for a table-cloth, and a very decorative one at that.

Threads are Available

Yes, threads used in this sample are available from Robin & Russ Studio. The

egyptian cotton size 20/2 comes in about 70 different colors, some of them being really unusual and spectacular colors. The size 16/2 is available in only 10 colors, and these are black, white, natural, and the primary colors of red, blue, green, plus a navy, an orange and a wine. Price is \$4.50 per lb., and it comes on ½ lb. cones. Write for free samples.

Cost of Fabric

This egyptian cotton is a wonderful thread to use, and you will find it almost entirely knot free, and extremely strong, and easy to handle.

This sample is very similar to one found in Mr. Elmer Hickman's folio, "Linens on Parade." However, we thought it might be a more durable fabric if we set it at 36 per inch, instead of 30, and also, thought and still feel that it will be a much nicer fabric through using the 16/2 cotton for weft instead of the 20/2. This gives it a little more body and weight.

We set up our loom with a 16 yard warp, 40" wide, 36 threads per inch. This took 1½ lbs. of each the red and the white egyptian cotton, or the cost of the warp in all was \$13.50 for the 16 yard warp, or actually, 85c per yard.

The weft was 16/2 egyptian cotton, and it too, took just a little less than 1½ lbs of each the red and white, and thus the weft too, came to 85c per yard.

| |
|---|
| WARP: Cost was 85c per yard |
| WEFT: Cost was 85c per yard |
| <i>Cost of fabric per yard was \$1.70</i> |

Can you imagine a very nice table-cloth or card table cover, 38" square costing you \$1.70 each.

AN ERROR IN A THREADING DRAFT—Cont'd

We hope that this will straighten out any questions that have come up in regard this threading draft. The standard tie-up draft was used on this fabric, and the fabric was treadled as rawn in.

Book Review

This month, we'd like to tell you about a little different book, titled, "HEIRLOOMS FROM OLD LOOMS," printed by the Colonial Coverlet Guild of America.

This Guild was organized in 1924 by a group interested in the study and collection of hand-woven coverlets and American Textiles. They have made a very nice collection of many different Colonial Coverlets and Bed-Spreads, and this book tells you a little about them and has over about 350 photographs of some of the coverlets that have been collected and are being preserved for the benefit of future generations, as well as those of our present day and age who are interested in what our forefathers did.

In the book an explanation of the Colonial Coverlet Guild of America is given, telling how and when it was founded, and some of its work and what its efforts are.

An interesting story about Coverlets is given, and in this story is a little about those of the Overshot Weave, those in the Double Weave, those made in Summer and Winter, Blanket and Twill Weaves, and also those made on a Jacquard loom.

A little is told about the materials that were used, the looms and equipment that was used in Colonial times, and other interesting information.

In the book, there are approximately 200 full page illustrations of hand-woven Coverlets, and some of them are quite beautiful and well worth seeing. And then there are about 170 to 180 more photographs of Jacquard Weaves, and Double Jacquard Weaves.

There is also an interesting section giving the names and dates of some of the

(Continued on page 7, col. 2)

QUESTIONS & ANSWERS—Cont'd

the yarn. Thus, a spun doupioni silk is superior to a doupioni silk, and has the qualities of spun silk.

Question: One reader writes that she understands the technique of Brooks Bouquet, but not how it would apply in the fringe of a stole.

Answer: If the fringe is to be woven as part of the stole, the process is to actually use the warp threads as the fringe. On the beginning and end of the stole, you can use Brooks Bouquet, to make the end of the stole light and airy, and not bulky as are many fringes. You can use not only Brooks Bouquet, but many of the different lace techniques for the fringe. If you weave say, two or three rows of a lace at the end of the stole, because of the construction of the lace, it is almost impossible for the fabric to unravel. Thus the lace serves two purposes, one being decorative, and the other functional in that it keeps the stole from unraveling.

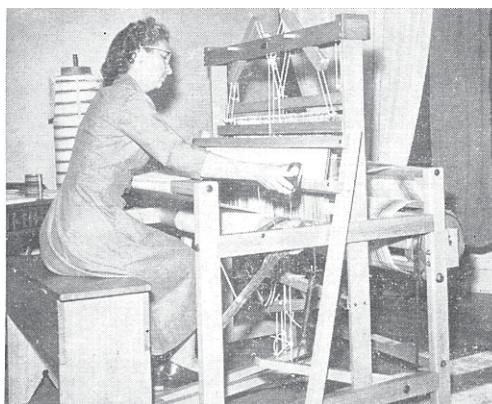
The Burnham Loom

Made in Southern California, the Burnham loom is one of the most popular in that area, and all over the country.

This loom is a sturdy, rigid one, and is easy to assemble or to take apart.

It has a large type warp beam, which is one yard in circumference.

Usually the loom is made of douglas fir, but if preferred, I believe that you can



have it made of hardwood, in Maple or Birch.

It has an unusual brake action, which releases at just a touch of the brake pedal, to move the warp forward. It maintains an accurate warp tension.

The Burnham loom is made in a variety of sizes and also may be had with a fly shuttle attachment in the 45", 60", 72" and 76" sizes. I believe that it is available in 27", and 36" sizes as well without the fly shuttle attachment.

This loom also is made by a family team, Mrs. Burnham doing the teaching and purchasing of yarns, etc., and Mr. Burnham doing the loom construction work.

Their loom is available in 4, 6, and 8 harnesses, and are quiet and easy to operate. The harnesses are hanging from the top, swing easily, and are accurately balanced.

If you'd like a brochure and prices and

sizes of the various looms, why not write to:

The Burnhams
4115 North Center Street
Baldwin Park, California

BOOK REVUE—Cont'd.

commercial weavers of our early 19th century.

If you're interested in history, this is a unique phase of it, and we feel sure that you would enjoy:

Title: "Heirlooms From Old Looms"

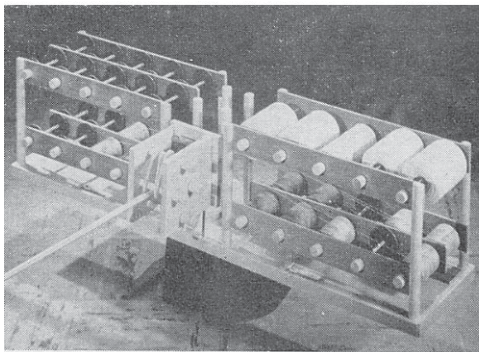
Publishers: Colonial Coverlet Guild of America.

A copy of this book may be purchased from either Robin & Russ, or from the Colonial Coverlet Guild of America, c/o Mrs. Harold S. Sanke, 5454 N. Ashland Ave., Chicago 40, Ill.

Price: \$10.00 plus 16c postage.

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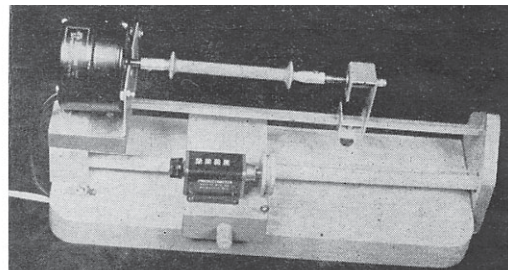
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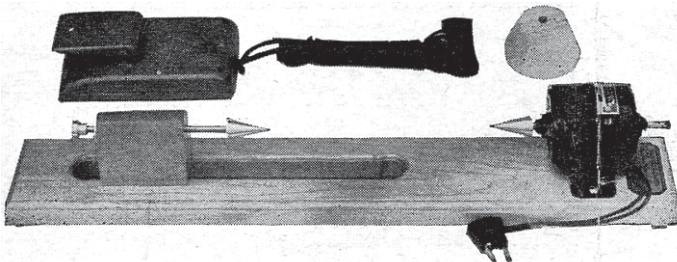
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