



# warp and weft

Vol. XVI, No. 4

April, 1963



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## A Word From The Editor

A hectic month has just gone by. It was hectic mainly because of the flu and two weeks of not working. This of course resulted in Warp and Weft last month being a week late, so we do hope that you will understand the delay. We always try to mail Warp and Weft on the same day each month if we can, but this time, it was 8 days later than usual.

As a result, there was quite a stack of mail unanswered for a good while, and we are just now catching up.

We have an interesting new novelty weave that we think you will enjoy in one of the forth-coming issues. It depends upon how quickly I can finish it as to whether it is next month's sample or not.

Also, we haven't mentioned it previously, but we want to mention that the *Northern California Hand-weavers Conference will hold their 11th annual meeting and conference at the Jack-Tar Hotel in San Francisco on May 18th and 19th.* Any of you who are anywhere near should plan to attend this outstanding conference if you can. Also, I should mention that there will be a very interesting one week work-shop after the conference in San Francisco on Navajo Weaving. For further information you can write to: Mrs. Florine Sondergaard, 8490 Kennedy Road, Sebas-

topol, California. If you care to, you can send a \$5.00 registration check along with your name, address and related information so that you can participate in this conference. The theme of the conference is "Weaving, Yesterday, Today and Tomorrow." There will be a fashion show, individual guild exhibitions and many commercial exhibitions also. I think that the site for this conference is an exciting and pleasing one, as I think that San Francisco is one of the most fascinating cities in the United States.

This month, we also had the privilege of giving a program to the Albany, Oregon weavers guild, to the Linfield College Women's Club, to the friends of the public Library in Woodburn, Oregon. Besides all of these programs that I gave, one day we had a visitation from 250 members of the Agriculture Extension Service of Pike County, Oregon. So, with all of this, you can see that it has been a hectic month. Hope that it calms down for a while now, so we can concentrate a little more on weaving. Well, enough of the activities this way, and back to this month's sample.

Russell E. Groff, Editor.

## This Month's Cover

The cover this month is another of the outstanding tapestries woven by Helga Miles of Lomita, California. We featured another tapestry by Mrs. Miles about 1½ years ago, and we hope that we can present more in the future. Mrs. Miles was taught her basic weaving instruction in Germany. I believe that she now gives lessons in tapestry and she has her tapestries for sale if anyone is interested. If you are interested further in Mrs. Miles, you should check the September, 1961 issue of Warp and Weft. Her address is: 2028 Allbrook Street, Lomita, Calif.

## **This Month's Book Review**

The book review this month is a new Monograph of the Shuttle Craft Guild entitled "PETER COLLINGWOOD: HIS WEAVES AND WEAVING." Peter Collingwood is an English Weaver who recently conducted a workshop in Waldenwoods, Michigan under the auspices of the Shuttle Craft Guild.

Mr. Collingwood specializes in rugs and in this particular monograph he gives instructions for 3 different types of rugs; plus many other items of general interest to the weaver.

One section of the monograph is devoted to the different methods of finishing a rug so that the warp ends are properly handled. He gives directions for braiding, plaiting, knotting, plying the warp ends to make different finishes.

There is still another section devoted to the method of tying up a countermarch loom; still another section describes the knots that Mr. Collingwood uses in his handweaving. The last portion is devoted to some practical hints that he gave in his lectures at the Waldenwoods workshop in Michigan.

TITLE: PETER COLLINGWOOD:  
HIS WEAVES AND WEAVING.

AUTHOR: Peter Collingwood.

PUBLISHER: The Shuttle Craft Guild.

PRICE: \$4.00 plus 15c postage.

AVAILABLE: Robin & Russ Handweavers or the Shuttle Craft Guild.

## **A Three Harness Weft Faced Rug Project**

One of the most interesting rug weaves is a 3 harness weave that comes to us from Norway. This 3 harness weave is sometimes called "Krokbragd," and a literal translation of this from Norwegian to English is Crooked Path.

From this 3 harness weave, you can achieve step like patterns. It is an easy way to use bright colors, and the weaver who loves brilliant colors finds this weave

one of the easier ways to combine these bright colors.

For warp, we used an 8/5 natural rug linen set at 6 threads per inch.

For weft, we used a 4 ply heavy rug wool in bright colors. The weft threads pack in very tightly and push up against one another, and as a result if you use a heavy soft wool, your finished rug will have a heavy soft texture. Also this weave is particularly adapted for the blending of shades or values of one color, so it is a very versatile weave.

The threading draft is very simple, and reads: 1,2,3,2,1,2,3,2 and repeat it over and over. For a little larger figure, you can thread it as follows, but all of the following information is based on the 1,2,3,2,1,2,3,2 threading.

Here is the larger threading draft that is sometimes used. It is 1,2,1,2,3,2,3,2,1,2,1,2,3,2,3,2 and repeat this over and over.

For weft there are lots of different materials that can be used. For the most durable rug though I would recommend the very heavy rug wool which is quite expensive. This heavy rug wool comes in 4 oz. skeins and is \$5.40 per lb. You can get just one 4-oz. skein of a color if desired and there are 30 different colors available. There is also another line of slightly finer rug wool with about 300 to 500 yards per lb. to it, and it comes on 1/2 lb. spools and is \$3.50 per lb. This can be used singly, as the weft threads do pack together so much. Still another thread that can be used for weft in this type of rug is the heavy cotton rug roving which is available in about 24 colors. It comes in 4 oz. skeins and is 45c per skein or \$1.80 per lb. for the colors. Natural and white are slightly less.

Still a fourth material that you can use for weft are rags folded to about 1/2 to 3/4 the size of a regular pencil.

However, your rags should be solid

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### **More About This Fabric**

This is an easy fabric to weave, but there are several suggestions that will help most weavers. One is the idea that a temple or stretcher will be of help in eliminating broken edge or selvage threads. The wool fabri yarn is quite elastic and many find that it pulls in the edges. Thus, if you use a temple or stretcher, it will not only result in your fabric weaving much wider, but will also result in less trouble with the broken selvage threads. If you have your fabric 40" wide on the loom, be sure to set the stretcher or temple at the 40" width also, and as a result, instead of about 37" width, you should have about a 39" width fabric.

The treadling is quite long and involved. Therefore, divide your treadling into 3 or 4 short groups, write it down this way, and fasten it to the loom in front of you so that you can easily see it, and work the treadles in groups or portions of the pattern. When you finish one portion of a group of the pattern, put a straight pin in your paper where the pattern is marked. Then proceed to the next group and then when it is finished move the pin over so that it is now under the 2nd group of your pattern signifying that it is done and proceed on to the third group. Continue this procedure and many will find it easier to keep track of the pattern. This is just one of several different methods that can be used to keep track of a longer treadling, and I will really suggest that you use the method that you find the easiest to follow.

Also in this set-up, when warping we found that the black cotton warp left excess dye on your hands when warping. We used a less expensive quality thread as the warp in the pattern, and I do really feel that it pays to use the best quality available, and so I would recommend the egyptian cotton quality over most others. However, this bleeding of the black in your hands is not the fault of the thread, but evidently a little too much dye col-

lected on it when it was being dyed. In most cases, in your initial washing, even with excess dye like this; it is not a problem, and normally doesn't discolor the weft thread.

Incidentally, Robin wanted to use this pattern for a jumper, so if you intend to use it for any clothing use whatsoever, and for other uses, I definitely suggest that you wash the fabric first before making up.

I would suggest washing in luke-warm water with lux or ivory snow, rinse thoroughly, allow to drip dry, and then proceed to steam press the fabric when it has dried. We invariably use this method on almost any fabric that we weave, including all wool materials.

### **Cost of The Fabric**

On a 10 yard warp, we find that it takes 1½ lbs. of warp thread in the 20/2 black mercerized cotton for a warp set 40" wide and thirty threads per inch. This thread sells for \$3.20 per pound, and it took 1½ lbs. so that is \$4.80 for a 10 yard warp, or 48c per yard.

In the weft, for the 10 yard warp, it took 1 lb. and 4 oz. of the fine rayon boucle in the dark grey with fine green nub. This sells for \$2.40 per lb., so the tabby thread in approximately 9½ yards of finished fabric comes to \$3.00.

The white fabri used for the pattern thread sells for \$6.80 per lb. It took 1 lb. 12 oz. for the 9½ yards of finished material. It took \$1.25 worth of fabri for each yard of pattern, or \$11.90 in fabri in all. Thus, the total of weft threads (two of them) came to \$14.90 for 9½ yards. The weft cost per yard comes to \$1.57 per yard.

WARP COST PER YARD .....	\$ .48
WEFT COST PER YARD .....	1.57
	-----
FABRIC COST PER YARD .....	\$2.05



(Continued from Page 3)  
 colors and not variegated. Still another material that you could use for weft would be the heavy nylon selvages that are sometimes available in different colors. These usually sell at \$1.60 per lb.

One thing that I should emphasize though is the fact that you should not mix materials in the weft, but use all of one same kind and quality.

The wool weft is by far the most expensive, but it too would be the longest lasting and most durable of all the materials mentioned, and I think it would be by far the softest and less prone to get dirty.

On this 3 harness weave, there are 6 different treadle combinations possible, so I will give the tie-up below for all 6 of these. However, if you have only 4 treadles, you can easily step on 2 treadles at a time when required.

### ***Tie-Up For 3 Harness Weave***

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

Note: Treadles No. 2 and 4 or those marked A & B above are the plain weave treadles and are used for the heading at the beginning and end of your rugs.

I will suggest several treadlings and the first one will use 3 colors and rather than call the 3 colors by name, I will call them light, medium and dark.

Treadle No. 1—light color  
 Treadle No. 2—medium color  
 Treadle No. 3—dark color  
 Weave as long as desired and change to:

Treadle No. 1—medium color  
 Treadle No. 2—dark color  
 Treadle No. 3—light color  
 Weave as long as desired and change to:

Treadle No. 1—dark color  
 Treadle No. 2—light color

Treadle No. 3—medium color  
 Weave as long as desired.

This is just one of the many different treadling combinations you can use. I would like to give some other suggestions for treadling also.

Treadle No. 1—light color  
 Treadle No. 2—medium color  
 Treadle No. 3—dark color  
 Treadle No. 2—medium color  
 And repeat over and over.

Using just two colors, here are three different treadle combinations you can use, and we will just call the two colors light and dark.

Treadle No. 5—light color  
 Treadle No. 3—dark color  
 As much as desired.  
 Treadle No. 6—light color  
 Treadle No. 1—dark color  
 As much as desired.  
 Treadle No. 4—light color  
 Treadle No. 2—dark color

We will give one more treadling<sup>4</sup> sequence and while there are many other treadling variations possible, we will leave these to your imagination and hope that you will experiment yourself and see what you can do with this three harness weave. This last treadling is for 3 colors, and there are 6 different blocks that you can use in one rug if desired, and you can make any of these as long as desired or as short as desired, and you can use them in different sequences than what we are suggesting here.

Treadle No. 5—light color  
 Treadle No. 3—medium color  
 Repeat as desired.  
 Treadle No. 1—light color  
 Treadle No. 6—medium color  
 Repeat as desired.  
 Treadle No. 5—medium color  
 Treadle No. 3—dark color  
 Repeat as desired.  
 Treadle No. 1—medium color  
 Treadle No. 6—dark color  
 Repeat as desired.

Treadle No. 5—dark color  
Treadle No. 3—light color  
Repeat as desired.  
Treadle No. 1—dark color  
Treadle No. 6—light color  
Repeat as desired.

I want to emphasize again that you are not limited to just 2 or 3 colors but you can use 4 colors very effectively and can actually use as many colors as you desire, as long as you use the contrasting colors or tones of the same color.

I find that it takes 2 spools of the 8/5 natural rug linen for warp for 3 yards of warp, 26" wide. If you use this width, you should make the rug about 26" x 39". Many would prefer a 40" width x 60" length. It would take 3 spools of the 8/5 natural linen rug warp for a 3-1/3 yard warp 40" wide. Thus the warp cost for 2 rugs 26" wide would be \$2.80 and the cost for 2 rugs 40" wide would be \$4.20.

As for the amount of weft, this has to be determined by the weaver, as one will beat much harder than another, and also, there are so many different materials one can use for weft.

I should also mention that on a jack-type loom any three harnesses can be used on this weave. On a counter-balanced loom, if harnesses 2 & 3 work on opposite rollers, I would suggest tie-ing these two together and just thread through one of them. Then, tie the treadles up so that both harnesses 2 & 3 will act as one harness and move up and down together. The warp ends would be threaded through only one harness of these two that are tied together, and you should consider this group of 2 harnesses tied together as No. 2 on your threading draft. The 1st harness would be No. 1 on threading draft, and the 4th harness would be No. 3 in the threading draft. I hope that this covers all of the problems involved, but if not, please feel free to write us about this weave.

## 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.

**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.

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**40/2 BLEACHED WHITE RAMIE.** This is a superior quality ramie, with long, smooth lustrous fibers and has 6,000 yards per lb. Use as warp at 30, 32, 36 and 40 threads per inch. Price is \$4.50 per lb. on 1 lb. cones. ROBIN & RUSS, 533 N. Adams St., McMinnville, Oregon.

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**4/1 BLEACHED DRY SPUN LINEN.** It is excellent material for heavy towel weft, and can be used for warp at about 12 threads per inch if desired. 1200 yards per lb. on 1 1/2 lb. tubes. \$2.40 per lb. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

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