



warp and weft

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May, 1963

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A Word From The Editor

We have always heard that Oregon is the Webfoot state because of the continual rain, but this past month of April has proved it to us. The average April rainfall in McMinnville is normally from 3 to 5 inches and already in just 2/3rds of the month, there has been over 10" of rain. However, the day that I'm writing this is one of bright sunshine—at least temporarily—so perhaps spring has finally arrived.

One thing sure is that the rain while it does keep you inside, helps you to get more weaving done. That is our case anyhow, and we've had several interesting projects going.

One that is almost finished now was the use of the 7/2 douppioni silk in dark turquoise for warp at 24 per inch. For weft for the dress length we used the same 7/2 silk, but for the jacket, we used the heavy slub spun silk in 11½/1 dark turquoise. This is working out very nicely and should make an unusual dress and jacket combination.

We seem to have more interest in the actual finished hand-woven objects here in McMinnville than we did in Santa Barbara. I know that we have received more orders for woven materials here since last September than we did in over a year in California.

The novelty weave that we mentioned

working on last month is not quite finished, so we will feature it in the June issue of Warp and Weft. We also have an interesting project in progress for a tailored wool suit that will be featured in a forth-coming issue.

Our Adult Education weaving class continues to be stimulating and most of the aprons that we have described in this issue have been woven in our class here in McMinnville.

Life here in Oregon for the three of us continues to be rewarding and stimulating to all of us. We thought that our move from California to Oregon might result in a slightly slower pace of living for us, but we find just the opposite is true. With our church activities, with our square dancing and round dancing, with our study group meetings of the Portland Handweavers Guild, with my bowling and the 1001 other things to be done around our new home and shop, and with samples for our two bulletins—we seem to be continually busy and have very little free time or evenings. Perhaps this is what is necessary, as we all seem to enjoy this activity and thrive on it. We will admit that we have been disappointed with so much rain, but everyone says this is way above normal so perhaps this one minor point of discord will even out with the years of living here.

Well, enough of this and back to the sample for this month.

Russell E. Groff, Editor.

This Month's Cover

This is another of the wonderful tapestries that were exhibited by the Orange Coast Weavers Guild at the weaving conference in Santa Barbara last year. All of these tapestries were outstanding, and I think you will feel the same when you review and look at all of the different tapestries that this particular guild exhibited. We do not know who wove this particular one, but perhaps we can have this information for you for the next issue.

A Swedish Apron Project

This apron project has turned out to be very popular in our adult education weaving class, and so we thought you might like to try it out.

First of all, let me tell you about the warp we used. We used 4 different colors of 20/2 egyptian cotton in the warp. These colors were mixed together and no definite sequence was used. However, we do use sectional warping, and as a result, the colors are pretty uniformly balanced in each 2" section of warp. We used a Bright Yale Blue, a Steel or light charcoal, a forest green color and a black. These 4 threads were used in the warp. Then the threading draft is as follows:

4		4		4 4		4 4 4 4		4 4
3		3		3 3 3 4		3 3 3 3		
2		2 2 2 2		2 2 2 2		2		2
1		1 1		1 1 1 1		1 1		1

This is an interesting weave in that it uses only three treadles of the conventional 6 treadle loom. The treadles used

are the two tabby or plain weave treadles and the treadle controlling harnesses 3 & 4 together. If you use the same tie-up as we have in the other sample in this issue, it would be treadle No. 3 and No. 5 and No. 6. The No. 5 and 6 treadles are the A & B tabby treadles and the No. 3 treadle is the only pattern treadle used. Thus, when weaving the pattern or border of the apron the treadling is as follows:

- Treadle No. 3—in pattern thread
 - Treadle No. 5—in tabby thread
 - Treadle No. 3—in pattern thread
 - Treadle No. 6—in tabby thread.
- Repeat over and over as desired.

We warped our loom so that it was 28" wide, 30 threads per inch or 2 threads per inch in a 15 dent reed. For the apron or main body of the apron, we normally weave about 3 to 4" of plain weave, and then we weave a bright, gay, colorful border to go with the background thread that we have used. We make the pattern anywhere from 3 to 15" wide, and we like

to do several bands with plain weave in between. We usually weave a piece about 24" to 26" long for the main body of the apron, and then we weave 3 ties about 4" wide. We sometimes put a narrow pattern in the center of each of these ties. One of the ties will be the top of the apron and belt of the apron, and the other two ties are sewed on to the belt of the apron on each selvage edge. Let me tell you about our experiment on this particular set-up.

We decided to use a heavy rayon and cotton boucle thread in a rose color for tabby or background, and 3 shades of 10/3 cotton in blue for the pattern. This made quite a striking fabric and many persons commented on it. It makes a very gay and decorative apron.

Then for more practical and less colorful aprons we used a 10/3 cotton for the background or tabby and the double-quick cotton for the pattern. We found that many colors worked well over this 4 color warp. In particular, we liked the royal blue, the rose fraise, the dark brown, the dark green, the navy blue, the wine colors for the background and contrasting colors in double-quick and perle 3 cotton for the borders.

We also found that shaded borders on this type of project were most effective. We used a dark blue, medium blue and light blue in several aprons. A combination of avocado green and a navy blue was well received, and the naturals, creams and tans all blended well in the apron borders.

We made several aprons with an over-shot pattern the whole length of the apron except for the bottom hem, and about two inches on the top below the waist band or belt. All in all, we feel that we achieved so many pleasing effects on this warp, that we wanted to share the ideas with you. The apron on the loom now is a striking one with a rose fraise 10/3 cotton for back-

(Continued on Page 6)

Shades of Brick

A striking 4 harness sample which was planned for upholstery and drapery. It features two different methods of writing rose-path in the threading draft.

Threading Draft

4	BB	C	C	D	D	BB	C	C	A	A	
3		C	C	D	D		C	C	A	A	
2		C	C	D	D		C	C	A	A	
1		C	C	BB	D	D	C	C	BB	A	A

Key to Colors Used In Warp

- B—16/2 Ramie, Black
- C—16/2 Ramie, Rusty Brown
- D—16/2 Ramie, Brick Red
- A—16/2 Ramie, Rose Brick

A Note About Threading Draft

In the threading draft above, we had 4 colors. We had each individual thread in a separate heddle except for the two B's together. This was the 2 black threads, and both of these were threaded through the same heddle. You could possibly thread them through separate heddles, but when put through one heddle, I feel that they work together better as just one thread, rather than as two separate threads.

Warp

For the warp thread, we used 4 different colors in the size 16/2 Ramie. This has 2400 yards per lb., is available on 4 oz. spools, and is \$5.00 per lb. The colors are sun-fast and washfast.

Weft

In the weft, we used two different colors in a rayon boucle, and one color in the size 16/2 Ramie. The two colors in the rayon boucle were Tobacco Brown and Rose, and the 16/2 Ramie was the Rusty Brown color.

Tie-Up Draft

4	X	X	O	O	O	X
3	X	O	O	X	X	O
2	O	O	X	X	O	X
1	O	X	X	O	X	O
	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 on next page.

Sample Reed Used

A 12 dent reed was used, and it was double sleyed, 2 ends per dent or 24 threads per inch.

Treading

Treadle 1,2,3,4 in Rusty Brown Ramie
Treadle No. 1, only in Tobacco Brown Boucle

Treadle 4,3,2,1 in Rusty Brown Ramie
Treadle 4,3,4, in the Rose Boucle

END OF ONE PATTERN REPEAT.
Repeat over and over as desired.

More About The Fabric

This was a particularly easy fabric to weave. The 16/2 Swiss Ramie was very easy to handle, and presented no problems



whatsoever when used for both warp and weft. The Swiss Ramie seems to have a little tighter twist than does the Japanese Ramie. Because of this tighter twist, there seems to be less of a problem of the warp being slightly fuzzy that you associate with Ramie. Also, I think that sometimes it seems as though the Swiss Ramie has a little less sheen than does the Japanese Ramie. However, when you look at this sample, you do find that it has quite a bit of sheen. The colors in the Ramie are supposed to be both sun-fast and wash-fast, so I think that this would make an excellent drapery or upholstery fabric.

The rayon boucle that we used in this sample comes on 1/2 lb. spools. It also is sold to us as being sunfast, although we have once in a while had a little trouble with the more intense colors such as navy, and royal blue, etc.

One thing that is deceiving is that this is just a small sample swatch that you see here. I feel that the large, 40" width material is much more striking in appearance than is the 2 1/2" square that we use for our sample swatches. If we cut this right, we should have a little extra left over, and if you ever have a chance, we hope that you will stop by and see what the large piece of fabric looks like as compared to the smaller sample swatches used.

Also, please note that the threading draft as used in this sample is actually two different methods of writing out Rose-Path. The 1,2,3,4,1,4,3,2,1 portion of the pattern is one rosepath and the other variation is 4,3,2,1,4,1,2,3,4. There are 4 easy methods of writing the Rose-path threading draft on a 4 harness loom, and several complicated methods of doing so also, but these two as we have used them, are perhaps the most simple of the many different ways of writing it. In the large piece, you can see a definite diamond pattern that might not be obvious in the small sample swatch.

Cost of This Fabric

First of all, let me mention the cost of the individual threads that were used. The 16/2 Ramie is available in 16 colors which are sunfast and wash-fast. It has 2400 yards per pound, and is \$5.00 per lb., or \$1.25 per 4 oz. spool.

The rayon boucle that we have used comes in about 35 colors. It is \$3.50 per lb. and has about 1650 to 1700 yards per lb. It is available on 1/2 lb. spools. A sample sheet of the colors available in this rayon boucle is available upon request.

We had a 40" wide warp, 10 yards long, and it took 13 oz. of the Brick Red, 1 lb. 10 oz. of the Rusty Brown, 14 oz. of the Rose Brick, and 14 oz. of the black. Thus the 10 yard Ramie warp came to 4 lbs. 3 oz. The cost of this at \$5.00 per lb. is \$20.93. Breaking it down into cost per yard you find that it cost for the warp \$2.10 per yard.

For weft in the 10 yards of warp, we used the rose boucle, the tobacco brown boucle and the rusty brown Ramie. It took 1 lb. 6 oz. of the rose boucle, 8 oz. of the rayon boucle in tobacco brown, and 2 lbs. 1 oz. of the 16/2 Ramie in the Rusty Brown. Thus, the total weft cost came to \$16.87 and figuring it on a basis of 9 1/2 yards of finished material, you find that the weft cost per yard comes to about \$1.77.

Thus the total fabric cost per yard for 40" wide material comes to \$3.87. I think that this is a reasonable cost for a fabric which will give you the wear that Ramie will. Of course, it could be made out of linen if desired, or all cotton, or many other combinations.

WARP COST PER YARD	\$2.10
WEFT COST PER YARD	\$1.77

FABRIC COST PER YARD	\$3.87

Book Reviews

There always seems to be a great interest in dyeing with vegetable dyes, so we want to tell you about three little pamphlets or manuals that are available on this subject. The first is entitled "THE USE OF VEGETABLE DYES" by Violetta Thurstan. This book is written in England and gives many of the different items used in England for dyeing. Most of the materials there are found in the U. S. also and so this manual applies to U. S. Weavers and Dyers. Complete details about the plants, collecting them, the mordants used and complete instructions are given in this particular manual. It is priced at \$1.75 plus 10c postage.

The 2nd of these little manuals is written in New Zealand and is entitled "DYES FROM PLANTS," by Joyce Lloyd. It is very interesting also, and complete instructions are also given in this manual, but many of the plants used are those that are not common here in the U. S. However, the different dyes from many flowers should apply anywhere in the world, and thus we did want to include it in with the other two manuals. Also, there is quite a bit of information about mordants that are used, and I think that this too is important. This is priced at \$1.25 plus 10c postage.

The third of the manuals that we want to tell you about is written here in the U. S. by Mrs. Emma Conley and revised by Mrs. Meta Lewis. This little manual gives specific instructions for the use of 31 different common vegetables, trees and flowers that are commonly found in the U. S. Such materials as acorns, sumac berries, rhododendron leaves, marigolds, maple bark, tobacco, and apple bark are given here and these and the other materials are available to most of us. This manual is entitled "VEGETABLE DYEING," and is priced at \$1.25 plus P.P.

Titles

1. Dyes from Plants, by Joyce Lloyd
2. Vegetable Dyeing, by Mrs. Emma Conley and Mrs. Meta Lewis
3. The Use of Vegetable Dyes by Violetta Thurstan.

The first two titles above are \$1.25 each, plus 10c postage and the one by Miss Thurstan is \$1.75 plus 10c postage. All are available from Robin & Russ Handweavers.

A SWEDISH APRON PROJECT

(Continued from Page 3)

ground, and a yellow-cream color pattern thread.

We've liked this project so well that we might actually weave it for a future Warp and Weft sample.

The multicolored warp was effective as when a smooth thread was used for background, it gave a slightly striped or textured appearance to the background, even though just smooth threads were used.

The combination of colors in the warp is a typical Swedish method of using up odds and ends, so perhaps this idea might be intriguing to you. I think that a combination of 10/2, 10/3 and 20/2 threads in the warp would be another way to vary these aprons.

Also, an extra piece of pattern could be woven, and this could be used for a bib on the top of the apron or for patch pockets on the surface of the apron.

Perhaps you might explore this project even further and share some of your results with us.

I might also suggest that besides an apron project, this set-up would make very striking skirt material, and if you use the heavy boucle for tabby and the 10/3 cotton shaded in one color for the pattern, I can see that this would also make striking upholstery material. I think that it would also be outstanding when used for book-covers and also I feel it would make very striking drapery material in the right colors to fit your room.

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.

CARDWEAVING OR TABLET WEAVING. This is an interesting little text by your editor with complete instructions for cardweaving in photographs and in script, with over 50 different projects illustrated and complete details given. Price is \$3.50 postage prepaid. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

HANDMADE RUGS: This is an interesting little manual with instructions for braided rugs, hooked rugs, woven rugs, shirred rugs, tufted rugs, etc. Price is \$1.75 plus 10c postage. Instructions are simple and easy to understand and no great technical details are involved. ROBIN & RUSS, 533 N. Adams St., McMinnville, Oregon.

THE OUT OF PRINT BOOK BY J. & R. BRONSON. We found 4 copies of this book by J. & R. Bronson in perfect condition. This is the book entitled "Domestic Manufacturer's Assistant and Family Directory in the arts of Weaving and Dyeing by J. & R. Bronson." This was reprinted in 1949 from the earlier 1817 edition, and has been out of print for about 7 or 8 years. This book was originally written by the Bronsons, to whom we trace the Bronson weave as we know it today. Price is \$7.50 plus 20c postage while they last. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

CARD-WEAVING AND INKLE WEAVING SHUTTLES. These are a fairly new design and are made of hard-wood. Price is \$1.00 each plus 10c postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

FINE 2 PLY JUTE IN NATURAL: This is the same size as the fine jute we used to have at \$1.00 per lb., and this new lot has gone up just slightly to \$1.10 per lb. Free sample upon request. Can be used for warp or weft. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

THE RECIPE BOOK by Mary Atwater is an outstanding collection of patterns for weavers with an 8 harness loom. Price is \$8.00 plus postage and is well worth while. PP. is 25c. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

SWEDISH SWATCHES, YELLOW SERIES by Malin Selander. This limited edition (400 copies) is well over ½ gone and will not be available long. 21 actual woven

swatches. Price is \$9.50 plus 15c postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

SILK FLOSS IN A NATURAL TUSSAH SILK. This is called a five fold silk floss with a slight texture. It has 3,000 yards per lb., has a nice sheen, and is available on ½ lb. spools. Price is \$4.00 per lb. or \$2.00 per ½ lb. spool. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

LARGE LOOP MOHAIR IN BLACK AND NATURAL. This large loop mohair is available on cones of about 1½ lbs. each, and it has about 750 yards per lb. Price is \$3.00 per lb. plus postage. ROBIN & RUSS, 533 N. Adams Street, McMinnville, Oregon.

LOOM LIGHTS WITH A LIGHT SHIELD and a 9 foot cord are available. Price is \$4.50 each. This also includes a very strong spring type clamp to fasten this light to your loom. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

BOBBIN LACE ROBBINS: These are well made of hard-wood and imported from Sweden. Price is 20c each, or \$2.00 per dozen. ROBIN & RUSS, 533 N. Adams St., McMinnville, Oregon.

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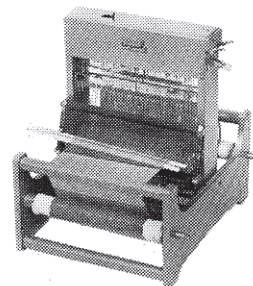
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