

warp and weft

Vol. XVI, No. 7 Sept., 1963

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A Word from the Editor

The summer has flown by and we at the Robin & Russ weaving shop have been very busy. We actually have been able to plan the samples for Warp and Weft and for Drafts and Designs for the rest of the year, 1963, and I believe this is the first time that we have ever been able to plan that far ahead and actually execute these plans. That means that most of the samples are already woven.

Many other things have occupied some of our time this summer. Among them was a 3 day display of weaving at the Meier and Franks department store in Salem, Oregon. This was one of the Portland Hand Weavers Guild activities and for a spur of the moment display, I must say that the guild had a very nice display of woven articles.

I don't know how many of you have had the hives, but for one month this summer, your editor spent a goodly portion of his time trying to get rid of the hives. And all (we think from just one dish of strawberries. The fruit here in our new home in Oregon is just wonderful, and as a result of the hives, the doctor said not to eat any fresh fruit. You can imagine how hard a rule this has been to follow.

Also, during the summer, we spent a good bit of time working on our new cata-

logue, and by the time you receive this issue of Warp and Weft, our new catalogue should be finished. If you would like a copy of this, just drop us a post card and we will be glad to send it. It was about 34 pages of hard work and is well illustrated and contains a listing of all the accessories available, weaving books, looms, and other items for the handweaver. You can bet that I breathed a sigh of relief when I took this to the printers.

This summer, gave our daughter Janice the choice of either picking the strawberries and beans with the other children, or working in the shop 3 hours a day. She of course, chose the easiest thing which was to work in the shop. We kept her busy cleaning up, putting yarns away, and making sample sheets and most important of all, she is learning to do a little work.

Many other activities have kept us busy this summer. Robin taught Bible School for two weeks and a week's camping trip is to start in just one more day.

We will head for eastern Oregon and explore some more of this marvelous state. Our destination will be Lake Wallowa in the northeastern corner of Oregon in the "high country."

Also one of our projects this summer has been designing and planning some fabrics for the new church which we belong to here in McMinnville. Our church is building a new building, and we hope to have these items woven by the time the opening is scheduled for the middle of September. We will tell you a little more about these in our next issue.

Other activities have been putting in a patio at the back of our home; fighting the mole that owns this patio; getting a bit of fill dirt around our shop so that by this time next year, we hope to have been able to landscape all the area around our shop; planting a large oak tree at our shop; and many, many other things too numerous to mention. Back to this month's sample.

Russell E. Groff, Editor

This Month's Book Review

The book review this month is a very interesting new monograph entitled "UNDULATING WEFT EFFECTS," by Harriet Tidball.

This actually is a study of what we normally call "HONEYCOMB," and is a very interesting study.

This folio gives an interesting history of honeycomb, and the different names by which it is known. It also delves into the characteristics of this weave and mentions some of the functional uses of this particular weave.

Most weavers consider this weave one that is very limited in its usage, but I think that you will find this monograph an eye opener with the 29 different honeycomb threading drafts that are given. The folio is also very well illustrated having some 45 photographs of the many different variations of honeycomb as explained in this folio.

There is a very clear and concise section on designing textiles with an undulating weft thread as we know most honeycomb weaves to be. Suggestions are given as to colors and their importance, tension, control of the weft thread, information about the beat and take-up, some more information about threadings, tie-ups and other related information.

Nineteen of the 29 drafts given are for 4 harness looms, and the other 10 are for the multiple harness weaver.

The weaver who is interested in learning and who is a student of weaving will enjoy this monograph very much, and it is one that I feel I can recommend without any reservations. The price on this folio or monograph is \$4.00 and I think that this is a good investment for the serious weaver. It will give you an entirely new approach to the "honeycomb" weave, and should stimulate you to use a weave that most weavers after trying one or two times because of the novelty effects obtained, put the weave away, and do not use it much thereafter.

TITLE: "Undulating Weft Effects"

AUTHOR: Harriet Tidball

PRICE: \$4.00 plus postage.

AVAILABLE: It is available from Craft & Hobby Book Service, Big Sur, California, or if you desire, from Robin & Russ.

An Interesting M's and O's Place-Mat

This is called a 5 rib M's and O's because it has just that; a block of 5 ribs in the finished project with units of plain weave in between the 5 rib units.

We used a 10/2 natural linen warp in this project at 16 threads per inch, or 2 per dent in an 8 dent reed. We had a total of 232 warp ends in all.

Threading Draft

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

C B A
2 times

There are 36 threads in one repeat of the pattern as A to B is repeated twice and then B to C is repeated once.

This whole pattern of 36 threads is repeated 6 times, making a total of 216 threads. Then to balance the pattern, you repeat A to B 2 times or 16 more threads, making a total of 232 warp ends.

Just three treadles are used in the weaving, and they are tied up as follows:

Treadle #1 is tied to harnesses 1 and 3.

Treadle #2 is tied to harnesses 2 and 3.

Treadle #3 is tied to harnesses 2 and 4.

In the weft, we used a heavy rayon frill with gold twist. This is \$2.80 per lb. It was the only weft thread, and this was a one shuttle weave. The treadling is:

Treadle 1-3-1-3-2 and then treadle 3-1-3-1-2. Repeat from beginning.

We wove each mat 19" long on the loom plus having a 1" fringe on each end of the

(Continued on page six)

Basket and Twill

An interesting 4 harness weave combining basket weave with a twill. Excellent for use in towels, place-mats, or table cloths.

Threading Draft:

	D						C						B						A					
4	0	0	0	0	0	0													0	0	0	0	0	0
3	0	0	0	0	0	0	XX	XX	XX	XX	XX	XX							0	0	0	0	0	0
2	0	0	0	0	0	0													0	0	0	0	0	0
1	0	0	0	0	0	0	XX	XX	XX	XX	XX	XX							0	0	0	0	0	0

Key to Warp Threads:

O—40/4 Bleached White Linen

X—20/2 Lemon Colored Linen

Warp: Two threads in the warp are:

O—40/4 bleached linen, which comes on approximately 1½ to 1¾ lbs. each, and is very reasonably priced at \$2.40 a lb.

X—20/2 Lemon linen warp, with the same yardage and same price as the 40/4 bleached linen above.

Weft: Two threads are used in the weft.

A—20/2 bleached ramie, 3000 yards per lb., on 1 lb. cones at \$3.20 a lb.

B—16/2 lemon colored ramie, 2400 yards per lb. on 4 oz. spools at \$1.25 per 4 oz. spool, 600 yards per 4 oz. spool.

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

Treading in This Sample

Treadle 1,2,3,4, for 28 threads using the 20/2 bleached white ramie, and then treadle 1,2,3,4 for 24 threads using the 16/2 lemon ramie thread.

Tie-Up Draft:

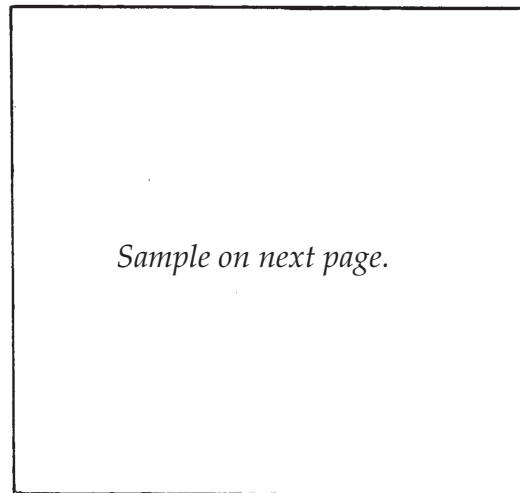
4	○	X	X	○	○	X
3	X	X	○	○	X	○
2	X	○	○	X	○	X
1	○	○	X	X	X	○
	1	2	3	4	5	6
				A	B	

X—tie-up for Counter-balanced looms.

○—tie-up for Jack-Type looms.

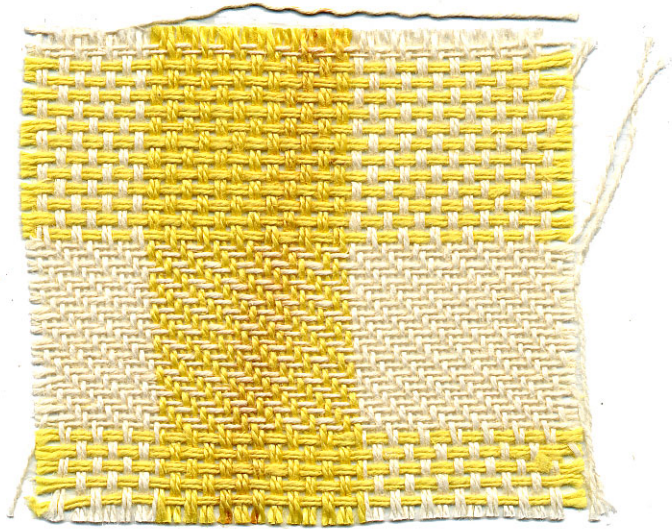
	E						D					
4	XX	XX	XX	XX	XX	XX						
3												
2		XX	XX	XX	XX	XX						
1												

Sample



More About the Threading Draft:

The threading draft as we give it here is a total of 96 threads. However, we used this extended draft so that we would have more balance of the number of heddles on each harness. Actually, if you take the draft from A through C alone, and repeat it over and over, you would have almost an identical fabric. However, you would find that if you use just A through C as your draft, that you have many, many threads on harnesses 1 and 3 and very few threads or heddles on harnesses 2 and 4.



More About the Fabric:

Ever since I first saw a sample of this weave, the possibilities of this pattern have remained with me for a long, long time. The original idea for this came from a sample woven by Mrs. Doris McCartney, of Santa Barbara, California. This was one of the samples which was woven in our study group that functioned for several years there.

Now, more about the actual sample that we have here. First of all, we used a 40/4 bleached linen with the 20/2 linen both in the warp. The 40/4 bleached linen is exactly the same size as a 20/2 linen, so you could use all 20/2 if desired. We used the 40/4 bleached linen because we have it on sale at present at a very low price and wanted to see just how it would work. I might mention that we purchased some 400 lbs. of size 40/1 linen, and had it 4 plied to make this extra strong warp thread. The 20/2 lemon colored linen was a 20/1 linen which we had 2 plied. This lemon colored linen is slightly slubbier than the 40/4, but we found that it presented no difficulties in the weaving, and that in a 10 yard warp, we did not have a single broken warp thread.

What interests me about this weave is that it brings to mind many, many possibilities. We can picture it in fine threads as dress material, in heavier threads as coat material, and even in extremely heavy threads as a rug. In our sample, we feel that it could be easily used for place-mats, for towels, and also for table-cloths.

Most of you will recognize this as what is sometimes called a "hybrid" weave, combining units of a straight twill and a double plain or basket weave as we sometimes call it.

In the weft, we used the 2 sizes of ramie deliberately for one reason, and that was for more absorbency. With the linen warp and ramie weft, this should make very absorbent towel material and it should also be excellent for mats and table linens. The use of the ramie should make it a little easier to wash also, and also a little easier to press and keep in a nice condition.

You could have used the same two threads as we used in the warp, but we found the 40/4 linen has a tight twist, and thus looks smaller than the 20/2 lemon linen. Thus the 20/2 bleached ramie with a softer twist, should be more absorbent.

While weaving this, I also kept thinking that this could be made more interesting by doubling the 16/2 lemon ramie weft thread, and using the 20/2 ramie singly in the weft. This I felt, would give more dimension or 4 different blocks of dimension to this particular fabric. Why don't you try it and see if it does.

Also, I think that you could achieve some other interesting effects by using different treadlings. Try this and see.

Plan for Towels Using This Pattern

We set up a warp for towels using this same pattern. Our warp was approximately 21" wide. It wove down to about 20", so we wove for length 32 or 33" of material. This allowed enough for hems at both ends, and made a good sized towel, 20" x 30" in size.

Here is how we warped it.

5 Pattern Repeats, 5 x 96 = 480 ends
Repeat A to B to balance = 24 ends

Total number of warp ends 504

We felt these would make extremely nice dish-towels, but they could also be used as a small face-towel after they have been washed several times, so that the linen has a chance to soften slightly.

Cost of the Fabric:

We want to mention that this fabric this month is unusually low in cost for what it normally would be. The warp thread, of 40/4 linen in white and 20/2 linen in lemon color is selling at \$2.40 per pound, which is just about one half of what it would normally sell for.

We had a 10 yard warp, 40" wide, and it took an equal amount of both the white

and lemon for warp. It took slightly over 1½ lbs of the two colors for warp, or 3 lbs. 4 oz. in all for the 10 yard warp, 40" wide. This came to \$7.80 or breaking it down to cost per yard, it came to 78¢ per yard for a 40" wide linen warp.

We could have used the same threads for weft, and thus our fabric cost per yard would have been at the most at about \$1.75 per yard. However, we chose to use the 20/2 ramie, and 16/2 ramie in the two colors, and we found it took 1 lb. of each of the two weft threads to weave 5 yards, so the weft cost came to \$1.64 per yard.

WARP COST PER YARD, 40" wide	.78
WEFT COST PER YARD	1.64
	<hr/>

FABRIC COST Per Yard, 40" wide \$2.42

This Month's Cover

The cover this month is a portion of a wall hanging woven by Mrs. Richard Gonzalez, a member of the Contemporary Handweavers of Texas.

This wall hanging won the Best Special Award at their annual exhibition this year.

It is a double weave having a black background, and the pattern was woven with brown wool. A double warp beam was used so that there would be no tension problems, and the pattern is done in a technique of finger weaving which is similar to Peruvian Lace. I wish that we had a photograph of the whole piece to show you, as I'm sure that it was a very striking wall hanging. We wish to thank the Contemporary Handweavers of Texas for sending us the photographs as they did, and we would like to invite any other guilds to send us photographs of their outstanding pieces in their annual shows and exhibits. We will be glad to present as a gift a one year subscription to either Warp and Weft or Drafts and Designs to any one who has a good 8x10 glossy photograph of an outstanding fabric, that we might use as a cover for Warp and Weft. We will return the photographs after we have used them.

M's and O's Mats

(Continued from page three)

mat. To make the fringes all even and uniform, we cut out some cardboard strips 1" wide and 15½" long. We put two of these in between each of the mats. One is for the ending fringe of one mat, and the other is for the beginning fringe of the 2nd mat. This made the finished mats 21" long overall.

We timed ourselves while weaving these mats, and found it possible on this one shuttle weave, to weave one mat every 20 to 25 minutes.

One thing that is important about these mats is that you have to use a uniform weft thread. By this, I mean that the weft cannot have large nubs or slubs at intervals, but must be evenly and uniformly spun. Of course a smooth thread works well, but the evenly spun frill thread that we used with the gold twisted evenly around it was just right for this type of project.

You could also have a hem on these mats instead of a fringe as we made them. Many prefer a hem, as the fringes, after several washings tend to fuzz and to fray so that they do not look very neat and orderly while the rest of the mat still does.

A Photograph Contest for Warp and Weft Covers

For those of you who are interested, we want to try and get some more interesting cover photographs. The photographs needed are size 8x10 glossy for cover. Those chosen will be given two items. One will be a one year subscription to either Warp and Weft or Drafts and Designs. The other will be \$5.00 in value of weaving threads of our choice. It must be a photograph of a woven fabric, and if you can give details as to the pattern, threads, and colors used, this will be appreciated.

All photographs will be returned and this includes those which we select for cover use. Send all entries to:

Warp and Weft, 533 N. Adams St.,
McMinnville, Oregon

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.

HEAVY OATMEAL COLORED SILK: This is a large size silk having 875 yards per pound. It is similar to the same Oatmeal silk we had a year ago, and this is the first we have been able to duplicate it. \$4.00 per lb., same as it was a year ago. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

A SOFT NATURAL TUSSAH SILK: This is a beautiful quality very soft spun tussah silk. It has 2,000 yards per lb., and would be excellent weft for men's sport coats, and women's light weight coats. Price \$4.80 per lb. and it is from Switzerland and comes on 4 to 6 oz. tubes. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

A TWO PLY NATURAL TUSSAH SILK. This 2 ply silk can be used for warp or for weft. It was spun in Italy. It has 4200 yards per lb. and comes on cones of about 1 lb. each. Price is \$4.80 per lb. ROBIN & RUSS, 533 N. Adams St., McMinnville, Oregon.

NATURAL HEAVY SPUN SLUB SILK. This has a slight gloss, has 1200 yards per lb., and is reasonably priced at \$3.20 per lb. Available on ½ lb. tubes. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

An Unusual Book "TAPESTRIES FROM EGYPT," is available in limited amount. This is a book showing in color, some of the many tapestries woven in a small village in Egypt by the children of that village. No directions for weaving are given but just beautiful color plates of the tapestries these children wove. This book is reasonably priced at \$6.95 plus 20c postage. It was printed in Czechoslovakia and the color plates make it an interesting collectors item.

SWEDISH SWATCHES, YELLOW SERIES. The latest book of Malin Selander with about 22 actual large size woven samples and complete directions. Price is \$9.50 plus 15c postage.

TWO IMPORTED WOOL TWEEDS: These are both beautiful quality threads. The dark charcoal heather one with colored flecks is imported from France. It has about 3500 yards per lb., and could be used for a warp as well as a weft thread. Available on about 1½ lb. cones at \$3.20 per lb. Would normally sell for about \$6.00 to \$7.00 per lb.

The second tweed is a softer twist in a variegated light green with dark green and aqua green colored flecks. It has 4800 yards per lb., and would make beautiful, soft dress, suit, and coat and skirt materials. \$3.20 per lb. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

FLEMISH WEAVING: An excellent book on small tapestries with beautiful color plates. Text is in both English and Swedish and has some extra separate patterns in the back of the book which can be used to weave the patterns featured in the book. \$3.85 plus 15c pp. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

3½/1 SPUN SLUB SILK: This is a glossy silk that could be used for warp or for weft. It has 2900 yards per lb., and while a single ply thread, it is a very strong silk. It has a slight gloss and is \$4.80 per lb. ROBIN & RUSS, 533 N. Adams St., McMinnville, Ore-

2 PLY TUSSAH SILK: An interesting and beautiful tussah silk. It is made of 50% bleached and 50% natural Tussah silk. It is a slubby textured thread which has 1500 yards per lb. Would make beautiful knit dresses as well as woven fabrics. Price is \$4.80 per lb., and this was spun in Belgium. ROBIN & RUSS, 533 N. Adams St., McMinnville, Oregon.

40/4 BLEACHED WHITE LINEN. This is the same size as 20/2 linen, and we have a special on this. It is the VERY, VERY LOW PRICE OF \$2.40 per lb., on cones of about 1½ to 1¾ lbs. each. 500 lbs. available. Postage is extra. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

20/2 MAIZE LINEN: This also has 3,000 yards per lb., and we have it on special at the Very Very Low Price of \$2.40 per lb. Cones are about 1½ to 1¾ lbs. each. Postage is extra. ROBIN & RUSS, 533 N. Adams St., McMinnville, Oregon.

DRAFTS AND DESIGNS: A multiple harness bulletin featuring patterns of 5 to 12 harnesses and mainly 5 to 8 harnesses. Large sample swatch either 3½ x 3½ or 4 x 4 with complete directions. Price is \$4.00 per year. All subscriptions start with the September issue. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

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