



warp and weft

Vol. XVI, No. 10 December, 1963

warp and weft

Published monthly (except July and August) by Robin & Russ Handweavers, 533 North Adams Street, McMinnville, Oregon.

Subscription: \$4.00 per year.

Back Issues: 40c each, plus 4c postage.

Editor: Russell E. Groff,

Assistant Editor: Robin Groff.

VOL. XVI, No. 10

DECEMBER, 1963

A Word from the Editor

Another hectic month has just gone by; hectic because of the many varied activities that took place.

The Portland weavers guild had their annual benefit tea and sale and I took part by helping with the display and then demonstrating weaving along with others at the tea and sale. It was with pleasure that I helped at this benefit tea, and the guild was able to sell over \$400.00 worth of hand-woven objects for the benefit of THE PORTLAND CHILDREN'S CENTER, INC.

During the past several years, the Portland Handweavers Guild has donated some \$3,000 to this center for their use. Besides this, they have given almost \$1,000 in hand-woven items for the Children's Center themselves to sell.

Also during this month, two weaving demonstrations were given to senior citizens groups in McMinnville, and in Sheridan, Oregon.

The day after the sale, your editor made a trip to Ashland, Oregon and presented a program to the Rogue Valley Handweavers Guild.

Also, during the month, some 500 of our new catalogues were mailed to our mailing list, and this will continue during the next month or two until over 2,000 of these are mailed out to those names on our mailing list. Along with the catalogues were sample sheets of silks and novelties.

Also, 5 days were spent at home during these activities fighting the flu bug and finally overcoming it.

Page 2

Several different samples were woven and planned for future projects for our two bulletins during this time also. A new shipment of about 500 lbs. of silk came in and had to be marked and put away, plus the regular job of working each day with the mail. So you can see what a busy time it has been for Robin and I.

Thanksgiving day saw us spending it at home, and giving thanks to God for the many wonderful blessings that have been bestowed upon us during the past year.

Because of these many varied activities, I'm afraid that Warp and Weft will be a little late this month. However, it will be in time for us to wish you "*a merry, merry Christmas and the happiest new year of weaving ever.*"

Robin and Russell Groff

This Month's Cover:

I'm sure that many of you will look at this month's cover and wonder which way is the right way to look at it.

However, read below about the tapestry which is the cover piece, and I think you will find it of great interest.

The tapestry is entitled "THE SOUTHERN CROSS," and is called a "Bark-weave." It was woven by an Australian handweaver, Marie F. Miller, and was designed by another Australian, Elizabeth Durack.

Here is the story of the cover as it was told to us.

There are many legends in Australian Aboriginal lore connected with the Southern Cross. One of the best known is illustrated here. Here is the legend:

There were two first men and one first woman. They lived on plants. When a drought dried up the plants they became very hungry. One of the men and the woman killed a kangaroo. They found it good and nourishing but no persuasion by them could induce the other man to eat it. So, he died of starvation.

The surviving man and woman saw him collapse beside a white-gum tree. A "THING" with great fiery eyes appeared and lifted the dead man into the hollow of

the tree. A storm then carried the tree skyward. It disintegrated. Soon, only the two eyes of the dead man and the two eyes of the "THING" could be seen from earth. They became fixed in the South sky. Two white cockatoos chased the air-borne tree trying to regain their old nesting place. They are still trying—to this day. We see them as "*The Pointers*."

This small tapestry is called a "Bark-weave" because the design is after the bark-painting method of the Aborigine. A knowledge of this method has been gained by the artist of this design by a study of the Aborigines. Bark-paintings are done laid flat on the ground and have no "right way up", so the tapestry can be hung either vertically or horizontally. The main figures are arranged in a loose diagonal pattern. The Kangaroo stretches across from corner to corner. The Man, the Woman, the disintegrating tree, the cockatoos, and the stars of the cross (not yet settled in their permanent places) can be picked out in their random positions.

Now that you have heard the legend, look at the tapestry again and see if you can understand it a little better.

This Month's Book Review:

This month, we are again happy to tell you about another new folio with woven sample swatches by Elmer W. Hickman.

The folio this time is entitled, "*Popular Rug Techniques*." There are 12 actual woven samples in this folio with complete directions given for each of these 12 samples.

All of these rugs may be woven on 2 or 4 harness looms and one of these samples is the 3 harness rug weave that we have told you about in Warp and Weft in two of our past issues.

The techniques that are given are as follows: Three Harness Krokbragd, Double Face Weave, Rollakan and Aklae, a Contemporary Technique, Imitation Tapestry, Soumak, Imitation Flossa or False Flossa, Real Flossa, Rya, Rya with Korndrall Ground, the Stuffer Weave and finally the Indian Saddle Blanket Weave.

Mr. Hickman has also included a 12 page pamphlet of directions, giving clear and

concise directions for each of the 12 samples in the folio.

As usual, Mr. Hickman's taste in mounting and background colors is indeed outstanding and very, very well done.

Besides complete directions for each of the 12 rugs, sources are given for all of the yarns used, and all necessary information to weave each of these samples is complete and detailed.

Mr. Hickman has maintained the same price on this folio as on past folios, keeping it to \$6.95 postpaid.

TITLE: POPULAR RUG TECHNIQUES

AUTHOR: Elmer W. Hickman

PRICE: \$6.95 postpaid

AVAILABLE: From Mr. E. W. Hickman, Homecraft Weaving Studio, Emlenton, R. D. 2, Box 158, Pennsylvania or from Robin & Russ if desired.

Our Second Monthly Project

Our second project this month is for place-mats in red and white checks which are taken from a project of the Pinellas Weaving Guild of Florida.

I believe the sample and draft came from Mrs. Edith Abbott. This is a very striking miniature pattern that would also be very effective in just one color, as well as in two colors as we are suggesting here.

The warp is 20/2 Egyptian cotton or 20/2 mercerized cotton sett at 30 per inch, or 2 per dent in a 15 dent reed. See the threading draft for the colors. Here is the plan for a 14" wide place-mat, with 30 per inch, 420 warp ends.

Rt. Selv. 1,2,3,4,1,2,3,4,1,2,3,4	12 thds.
Pattern A to C—5 times	360 thds.
A to B—one time to balance	37 thds.
Lt. Selv. 4,3,2,1,4,3,2,1,4,3,2	11 thds.
	420 thds.

warp ends

The weft or pattern thread in these mats is the 6 strand floss in red and white. The tabby or binder thread is the 20/2 cotton in red or white. Here is the threading draft.

(Continued on page 6)

A SWEDISH TECHNIQUE:

This is an interesting weave which is used by the Swedish Weavers for several different uses. They use it for borders in place-mats, aprons, skirts, etc. I also think that this threading draft is very similar to the Swedish "Drall" which they use in rugs and place-mats. Our sample here is just to show you how they use this technique in borders.

Threading Draft:

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

Warp:

Four colors of 20/2 Egyptian Cotton were used in the warp. The unusual thing about this is that there is no definite sequence or repetition of the colors in the warp, but a random color sequence is used. The 4 colors in this month's sample are:

1. Appenzell-Light Grey 20/2 cotton
2. Forest Green 20/2 Egyptian cotton
3. Royal Blue 20/2 Egyptian cotton
4. Black 20/2 Egyptian cotton

Weft:

In our sample, we used a rayon boucle for the background thread and tabby thread in between the pattern threads. We used a rose colored rayon boucle which has 1700 yards per lb.

For the pattern thread, we used 3 colors or three values of a blue as the pattern thread. This was a 10/3 cotton, which is available on 600 yard spools at 95¢ per spool.

Reed Used:

A 15 dent reed was used and it was double sleyed, 2 ends per dent or 30 threads per inch.

Page 4

Tie-Up Draft:

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

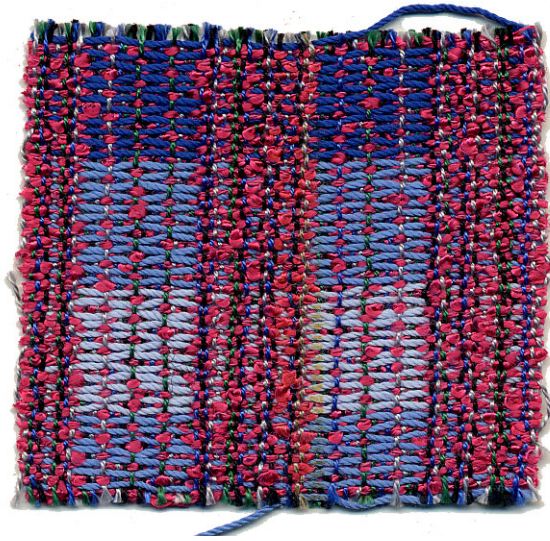
X—tie-up for Counter-balanced looms.
O—tie-up for Jack-type looms.

Sample:

Sample on next page.

Treadling:

To weave this sample to show you one of the typical swedish borders, we use the No. 1 treadle for the pattern treadle throughout our weaving. However, this is just for the border or band. Most of the fabric is woven on a regular skirt or apron with a plain weave background and in the band or border, the No. 1 treadle is used for the pattern. No other pattern treadles are used. This is a technique that I have found to be very successful in making borders for skirts. I have used it in many skirts, the Italian Diamond pattern from Davison, and then using



one pattern treadle only, we make the borders using different colors and textures of thread to make a rib like effect. If you use a pattern other than this one, you will have different ribs or stripes than in our sample here.

Treadle #1 $\frac{3}{4}$ " using light blue 10/3 cotton as pattern.

Treadle #1 $\frac{3}{4}$ " using medium blue 10/3 cotton as pattern.

Treadle #1 $\frac{3}{4}$ " using royal blue 10/3 cotton as pattern.

Treadle #1 $\frac{3}{4}$ " using medium blue 10/3 as pattern thread.

Repeat over and over as desired for borders. The borders in the various colors can be varied to any width that is desired, and do not have to be $\frac{3}{4}$ " wide as we have in our sample. This was made for convenience in cutting of the samples for use in Warp and Weft and is not a particularly desirable width for each rib. If you can use a proportion for these 3 colors or ribs of 1 to 3 to 5, I think you will like it better than if they are all even.

More About This Fabric:

We have been doing quite a bit of experimenting with this pattern and this color set-up on the loom. For the background, we have found that in most cases, we like a smooth or just slightly slubby background rather than the heavy boucle textured background as we have used in this month's sample.

We have this set-up on 2 looms which are being used in our adult education classes. One of these is set up 26" wide for use in making aprons and bags. The other, we have set up 40" wide, and are making skirts, note-book covers, upholstery and bag materials.

With these colors in the warp, we have found that certain background colors are much more satisfactory than others. We have a skirt on the loom now using the 7/2 douppioni silk in a royal purple color as a background. This allows the warp threads to be quite outstanding and clear on the fabric, and yet the purple background is the dominant color. This has been satisfac-

tory. We have also used the sage green, the dark brown, the antique gold, the royal blue, the aquagreen and the slate colors very satisfactorily in the 7/2 silk.

Still other backgrounds have been made using a heavy spun slub rayon with 1,000 yards per lb. We have used the royal blue, the teal blue, and forest green as backgrounds and bright contrasting colors for the borders or bands and they have been quite pleasing.

We tried the 10/3 cotton for backgrounds and found that the wine, the dark brown and royal blue, the rose, emerald or bright green, and the navy were all good backgrounds for these skirts and aprons.

On the 26" width that we used for aprons, we usually wove about 3 inches of a plain weave background, then border for about 4 to 9 inches wide, depending upon individual preference, and then the balance of the 26" length for aprons in plain weave. Then we wove usually three 4" bands for ties and the top of the apron to which the ties are fastened.

For bags on this warp, we found that we could use a smooth thread and a boucle together very satisfactorily. We would do these both in all over pattern and also in a plain weave. The most satisfactory combination for bags was the spun viscose rayon (a heavy rayon) and a loop rayon thread. This gave a rough texture, but yet the sheen of the spun viscose would show through, lighting up the loops of the loop rayon.

We found this type of ribbed fabric is very striking when used to cover note-book binders, good for pillow covers, and there are other uses which are limited only by your imagination.

We find quite a bit of reaction to this fabric, and the reaction is a funny one to us. Some people rave over the colors and textures used, and others are just the opposite, thinking the colors quite horrible. Sometimes I think that I like the pieces done on this and at other times I dislike them, so I'm having a hard time making up my mind about it.

There are several other things about this fabric that are interesting. One is that you can use up odds and ends in both your warp, and also as pattern bands in the weft. This is a very popular technique in Sweden of using up not only odds and ends, but unusual colors in both warp and the weft.

This month, we are not going to figure out the warp and weft cost and fabric cost per yard, as this is mainly a technique sample. We hope that it might give you some ideas as to how to use some of your threads.

OUR SECOND MONTHLY PROJECT

(Continued from page 3)

Threading Draft:

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

A—in Warp is 20/2 white
O—in Warp is 20/2 red

Tie-Up Draft:

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

X—tie-up for Counter-balanced looms.
O—tie-up for Jack-type looms.

Here is the treadling for this pattern. This treadling will suffice for either counter-balanced or jack-type loom.

For the Red Block.

1. Treadle #1 one time
2. Treadle #2 two times
3. Treadle #3 one time

Page 6

4. Treadle #4 four times
5. Treadle #3 one time
6. Treadle #2 two times
7. Treadle #1 two times
8. Treadle #2 two times
9. Treadle #1 two times
10. Treadle #2 two times
11. Treadle #3 one time
12. Treadle #4 four times
13. Treadle #3 one time
14. Treadle #2 two times
15. Treadle #1 one time

Total of 28 pattern threads

Then for the White Block

1. Treadle #4 one time
2. Treadle #3 one time
3. Treadle #4 two times
4. Treadle #1 one time
5. Treadle #2 four times
6. Treadle #1 two times
7. Treadle #4 four times
8. Treadle #3 two times
9. Treadle #4 four times
10. Treadle #1 two times
11. Treadle #2 four times
12. Treadle #1 one time
13. Treadle #4 two times
14. Treadle #3 one time
15. Treadle #4 one time

Total of 32 Pattern Threads

Mrs. Peoples who wove this pattern for the Pinellas Weavers Guild suggests that you make sure that you use the correct tabby so that the tabby will tie the blocks or groups together the same in each large block of red or white. Also she feels that it would be better to make each red or white block square rather than follow the treadling exactly as we have given it.

When weaving place-mats, if you start your treading with the treading for the red blocks, be sure that the other end of your mat ends with the treading for the red blocks, so that the mat is evenly balanced.

I might mention that this would also make an excellent table cloth in a sort of red and white check with a pattern in each check. The White block will be slightly larger than the red block.

I might also mention that I have taken the liberty of changing the treading slightly from that given by the Pinellas Weavers Guild, so that the red block or unit is slightly smaller than the white block. This will hardly show though as the red block normally will dominate the color of the mat, and should look as large as the white block. Also, rather than have what looks like a definite break between the red and white blocks in the weft, I have added two threads to the white block, so this break will not appear in your weaving.

If any of you would like to do this in an all over pattern with a one color warp, I would suggest that you use a 20/2 natural Egyptian cotton for the warp, and also for the tabby. For the pattern thread, you can use either this 6 strand floss in white or colors or you could also use a 10/2 cotton in white or colors for the pattern thread.

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.

7" BAMBOO CIRCLE BAG HANDLE WITH 12 RINGS. Excellent for hand-bags of all types of fabric. These are also available in 5" size and are \$1.25. Each large ring has 12 small non-tarnishable brass rings on it. Price is \$1.25. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

8 DIFFERENT KINDS OF WOOD SLATS AT NEW LOWER PRICES. Now available are wood slats in 8 beautiful natural woods. They have 165 to 175 slats per bundle and are \$1.25 a bundle. The lengths are 14½" for place-mats, etc. Now available in Black Walnut, Madrone, Mahogany, Ash, Oak, Spruce, Birch and Oregon Fir. These slats are ¼" wide, and have no rough edges and are wonderful for place-mats, lampshades, covers for wastebaskets and other baskets, etc. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

DECORATING WITH SEED PODS AND CONES:

An excellent book for the hobbyist interested in making Christmas decorations, wall plaques, table center pieces and the like. Complete listing and photographs of many, many different projects and the seed pods and cones that are used in them. A listing of the seed pods and cones and where they are available is also given. Price is \$4.95 plus 15c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

4 PLY NATURAL SPUN SILK NOIL WARP.

This is a fairly heavy silk warp thread having 2500 yards per lb. Excellent for the popular silk men's and women's coats. Price is \$4.00 per lb. On cones that are about 1 lb. 4 oz. in weight. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

6/5 NATURAL RUG LINEN WARP.

This is a strong and durable linen with 250 yards on an approximately ½ lb. spool. Excellent for all types of rugs. \$1.40 per 250 yard spool. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.



A

Merry, Merry Christmas

from

Janice, Robin and Russ

ROBIN & RUSS HANDWEAVERS



GIVE WARP AND WEFT FOR A CHRISTMAS GIFT.

Also, our multiple harness bulletin, **DRAFTS AND DESIGNS**, makes an excellent Christmas Gift. If you wish, we will be glad to send a gift card for you giving the name of the bulletin and the name of the donor. Just \$4.00 per yearly subscription. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

NARROW, STRAIGHT HAND WOVEN TIES.

Many, many colors available. Price is \$2.00 each plus postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

The Weaver's Marketplace

NEW!!!

Functional Overshot by Grace D. Blum
A basic source for modern designs.
Contains concise directions for weaving almost any overshot threading, in 24 different methods and 32 woven swatches.

\$16.50 per copy

Mailed prepaid when
check accompanies order.

Hand Weavers' Work Basket

Box 691, R.R. 1 West Chicago, Illinois

HANDWEAVING YARNS and SUPPLIES

A wide variety of distinctive yarns, developed especially for handweaving is available for prompt shipment in quantities to suit your needs.

The Handweaver's Headquarters

Lily Mills Company

Dept. HWWW Shelby, N. C.

A Complete Line YARNS LOOMS AND WEAVING SUPPLIES

GOLDEN RULE PRODUCTS

Write for a catalogue and list of agents

Hughes Fawcett, Inc.

P.O. Box 276 Dunellen, New Jersey

THE NORWOOD LOOM has

A new chain tie-up. It is made of non-kinking chain, is very quiet, and is very easy to change the tie-up on the loom. \$3.48 extra on all 4 harness, 6 treadle looms. Conversion Instructions are available for those now using cord tie-ups.

The Norwood Loom Co.

P.O. Box 272 Baldwin, Michigan

warp and weft

533 North Adams Street,
McMINNVILLE, OREGON

BULK RATE
U. S. POSTAGE
PAID
Permit No. 125
McMinnville, Oregon