



warp and weft

Vol. XVIII, No. 2, February, 1965

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Editor: Russell E. Groff,

Assistant Editor: Robin Groff.

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A Word from the Editor

Behind schedule as usual, we are now starting our 11th year of publishing Warp and Weft. Hope that you will enjoy this 11th year, as much as we have enjoyed the first 10.

Busy is the word around here, as we are working on many different projects. We are making some more of the jute for the leather hand-bags that we used to make in Santa Barbara, and are working or I should say attempting to work on about 6 other projects on the looms.

We are making up a few throw rugs with one of the patterns that we gave you in Warp and Weft a short while ago.

We have a Duncan tartan on the loom made of Fabri, and this is to be for either skirts or jumpers for Janice and Robin. And we have a friend knitting a sweater out of this same fabri yarn to go with the plaid jumper or skirt.

Still another project on the loom are some of the canvas weave place-mats that we featured last fall.

And, we are working with the other guild members on further planning for our Pacific Northwest Weaving Conference to be held in Portland, May 22nd and 23rd at the Multnomah Hotel. We certainly do hope that weaving acquaintances from California, Washington, Oregon, Idaho and Montana (as well as the rest of the country) will come to this first conference to be held in Portland, Oregon. You will notice a registration slip is enclosed herewith or is a part of Warp and Weft this month, and for those interested, we urge you to send your reservations in that we might

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have a better indication of how many will attend this conference. As part of our conference, there will be a display of the collection of weaving that Marguerite Porter Davison had accumulated and used to help her in writing her Pattern Book and Source Book. There will be two well known speakers, and a fashion show, and at least 14 different guild booths, and 6 or 7 commercial booths, so we are sure that there will be much here for you to see and do. This now sounds like a commercial for the PACIFIC NORTHWEST WEAVING CONFERENCE, and that is what it is. Hope you will come. Our shop will be open in McMinnville during the two days of the conference so we hope that you might have a chance to stop by and visit our handweaving shop. Even after two years, we are so pleased with the design and layout of our weaving shop, and we hope that it might prove to be an inspiration to some of you.

Another new project that we are working on is the preparation of some 3,000 sample sheets that we hope to mail out to our mailing list between now and June. Enough for now.

Russell E. Groff, Editor

This Month's Book Review:

Because of the great interest which has recently developed in stitchery, we wanted to review this book just published on the subject. The title is: "THE STITCHES OF CREATIVE EMBROIDERY," by Jacqueline Enthoven. Stitchery, on handweaving, is one use for your hand-woven materials, and the author, Jacqueline Enthoven, has used this material for many different pieces of her own personal work.

In this book, there are more than 200 stitches clearly described and illustrated in easy to follow diagrams. There are also many, many excellent photographs with great detail showing, which illustrate both traditional and modern examples of embroidery.

Mrs. Enthoven was born in France and since her childhood days, has been collecting stitches in the hopes that she could publish them. She spent many years vacationing at her grandmother's home in Brittany and it was here that she learned many Breton stitches which have seldom, if ever, previously been described in print.

She has taught both adults and children for many years, and is now in the process of presenting a workshop for the Seattle Weavers Guild.

The first portion of the book deals with the planning of a sampler, with the choice of proper materials, threads, and colors, and tells how to transfer designs to your fabric and then the actual stitchery instructions are given. Step by step diagrams are given for individual stitches, and it is this that constitutes the major portion of the book. She has planned the explanation of these stitches in what she believes is a logical manner, so that you can start with an easy stitch, and work up to the harder and harder stitches.

The end of the book has an interesting section on the uses of stitchery in your home. There is a section on the creation of borders, geometric designs, flower, leaf, bird, and animal forms.

Even I find this book interesting reading, and without knowing a thing about stitchery, or sewing, I find that I have a desire to see and to try some of this work myself. Perhaps this might be the opening of a new world of interest to you. Why don't you try it and see.

TITLE: Stitches of Creative Embroidery
AUTHOR: Jacqueline Enthoven
PUBLISHER: Reinhold Publishing Corp.
New York City, New York
PRICE: \$7.95 plus 20 cents postage
AVAILABLE: From the publishers or from
Robin & Russ, if desired.

This Month's Cover:

The tapestry shown on the cover is an outstanding tapestry hung in the United Nations Building in New York City.

This tapestry is in the South Lobby of the General Assembly building. It may be seen at night from the plaza in front of the Secretariat building. This, supposedly, is the largest tapestry ever woven, and was presented to the United Nations by Belgium as "an expression of the profound attachment of the Belgian people to the ideals and works of the international organization."

This tapestry measures 43½ feet by 28½ feet. It is the work of 14 Belgian artist craftsmen who put together 94,000 miles of yarn to create it. It was designed by Peter Colfs, an Antwerp artist.

In the center of the design, the dove of peace approaches the fountain of goodwill. The borders are enriched with views of the chief cities of member countries of the United Nations. The predominant color is green, the universal symbol of life and living things, and the traditional color of Peace.

Belgium had a national competition for the design of this, and 80 outstanding artists were asked to make a design for this. The one we see depicted, was chosen as the outstanding one.

I might mention that when I heard about this tapestry, I wrote to the United Nations and asked if we could obtain a photograph of it. They very graciously sent it, and gave us permission to use as a cover photograph for Warp and Weft.

CREDIT: United Nations – Belgian Tapestry

<p style="text-align: center;">REGISTRATION SLIP for PACIFIC NORTHWEST WEAVING CONFERENCE May 22nd & 23rd at the Multnomah Hotel, Portland, Oregon</p> <p>NAME: _____ STREET: _____ CITY & STATE _____ GUILD MEMBER OR NON MEMBER _____</p> <p>Send check for \$7.50 registration fee, which includes Fashion Show, \$2.50 hot luncheon, two speakers, 15 guild booths, open house at several places, and other related activities. Registration up to April 30th is \$7.50 and late registrations after this date will be \$8.50. Send your registration slip and check to: WINNIFRED JONES 4900 N. Harvard Portland, Oregon 97203</p>
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Monk's Belt:

An interesting, traditional 4 harness weave which makes interesting belts, bags, and borders on skirts, stoles, dresses, drapery, etc.

THREADING DRAFT:

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

SELVAGE FOR MONK'S BELT:

A good selvage for this type of pattern is either 4, 8 or 12 threads threaded in sequence. Use for both right or left selvage either 8 or 12 threads, threaded 3,2,3,2,3,2,3,2,3,2,3,2.

WARP:

Our warp is the 20/2 natural, mercerized Ramie, which comes on either 4 oz. sps, or 1 lb. cones. It has 3,000 yards per lb. Also, a copper Guimpe has been used as a divider between every two blocks of pattern in this "on opposites" weave.

WEFT:

There are two threads in the weft also. One of them is the white, 6 strand floss, which we doubled on the bobbin, making it a 12 strand floss.

The thread used for tabby was the 20/2 Citron Lemon Mercerized Ramie, same size as the warp thread.

REED USED:

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

KEY TO THREADS IN THE WARP:

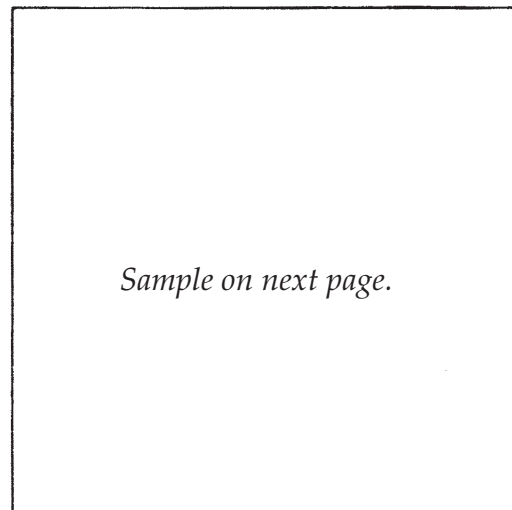
- X - 20/2 natural mercerized Ramie
- O - Copper Guimpe

TREADLING SEQUENCE:

1. Treadle No. 1, 10 times with white floss with an alternating tabby after each shot of pattern thread.
2. Treadle No. 3, 2 times with tabby.

REPEAT OVER AND OVER AS DESIRED:

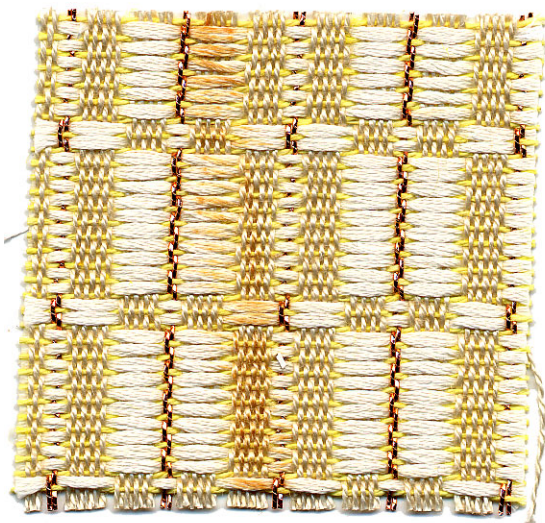
SAMPLE:



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.



MORE ABOUT THE FABRIC:

Monk's Belt is a traditional pattern for 4 harness overshot, and is much used by weavers in mid-Europe and in particular in the Scandinavian countries. This is the first time that we have ever featured it in Warp and Weft, but it is a good type of pattern that you can use for borders in skirts, aprons, curtains or drapes, and other such materials.

This is a traditional, 4 harness weave used throughout Europe and Scandinavia. This pattern is normally woven "on opposites," which means that you treadle one block (say 1 & 2 harnesses) and then the next block you treadle is on harnesses 3 & 4.

Also, this is one pattern that you can sometimes put in the warp, and use to create a warp faced pattern of monk's belt, and thus use only one shuttle for weft.

The only problem in weaving this piece of material was in the use of the metallic guimpe. If the guimpe had a knot in it, you could not weave the knot in, but had to replace it. Also, the metallic guimpe, even though it looks quite strong would break, and thus, you would have to piece it by hanging a spool on the back of the loom for the broken metallic. At one time, we had 8 spools hanging from the back of the loom.

And yet, this metallic is quite strong, is durable, and will wear quite well. It is actually a copper metallic wrapped around a cotton core.

This type of pattern could be used very effectively in place-mats, and in many, many other uses too numerous to mention.

COST OF THREADS USED:

1. 20/2 Natural Mercerized Ramie and 20/2 Citron Lemon Mercerized Ramie are both \$5.00 per lb. or \$1.25 per 4 oz. spool.
2. The white 6 strand floss that we doubled is \$3.85 per 1 lb. cone, or 54 cents per spool of 2 oz.
3. The copper guimpe comes on spools of 400 yards each, and it is \$1.00 per spool. This is also available in gold and silver as well as copper.

COST OF THE FABRIC:

For a 10 yard warp, 40-1/3" wide, it took 3 lbs. 12 oz. of mercerized ramie in the natural. Also, we used 4 1/2 spools of the copper guimpe at \$1.00 per spool. The Ramie in mercerized 20/2 is \$5.00 per lb. Thus, the total warp cost was \$23.25, or the cost per yard was \$2.33.

In the weft, we used 4 lbs, 4 1/2 oz. of the white floss at \$3.85 per lb. In the weft as tabby, we used 1 lb. 8 oz. of the 20/2 Citron Lemon Mercerized Ramie. Thus, the total weft cost on 9 yards of finished fabric was \$22.84 or a cost of \$2.54 per yard for the weft.

WARP COST PER YARD: — \$2.33

WEFT COST PER YARD: — \$2.54

FABRIC COST PER YARD: — \$4.87

This is quite expensive, but you must remember that this is made of Ramie and good cotton thread, so this is the same as if it were a linen fabric. You could bring the cost down quite a bit by using a 10/2 cotton for warp, and a 10/2 Lemon colored cotton for tabby.

This Month's Second Project:

WARP FACED MONK'S BELT:

Here is a plan for a place-mat with the warp faced Monk's Belt, that we mentioned in earlier pages of this issue of Warp and Weft.

THREADING DRAFT:

	E	D	C	B	A
4	NN		NN	NN	NN
3		NN	NN		NN
2			W		W
1		W		W	

N — 20/2 natural linen

W — 10/2 bleached white linen

WARP:

A 20/2 linen is the background warp thread in cream or natural color, and a 10/2 Bleached White linen is used for the Warp-Face pattern.

WEFT:

The weft thread is a size 10/1 linen in cream or natural color.

REED USED:

A 15 dent reed is used and 2 ends of 20/2 natural linen are sleyed in each dent. When you come to the 10/2 bleached linen on each of the borders, then you sley 3 threads in each dent, 2 of 20/2 linen, natural, and one of 10/2 linen, white.

PLAN FOR PLACEMAT,

14" wide, with a White Border on each selvage edge, 2" wide. You have a warp of 482 warp ends, and of these 422 are of 20/2 natural linen, and 60 ends (30 ends on each selvage edge) of white 10/2 linen.

THREADING PLAN:

1. Thread A to B, 15 times – 90 thds (3 in one dent)
2. Thread B to C, 75 times – 300 thds (2 in one dent)
3. Thread C to D, 15 times – 90 thds (3 in one dent)
4. To balance – Thread D to E
just one time, to balance – 02 thds

TOTAL NUMBER OF WARP ENDS 482 thds

DRAWING IN:

In this particular set-up, we want two ends of 20/2 natural linen through each heddle, and one end of 10/2 bleached linen through each heddle. Thus, when you sley these threads in the reed, you will have 2 ends of 20/2 natural and one end of 10/2 bleached all in one dent for 2" on both the left and right side, and in the center 10", you will just have 2 ends of 20/2 linen in each heddle and these 2 ends from the same heddle will go through one dent of the reed.

TIE-UP DRAFT:

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

The tie-up given just above is for a jack-type loom. However, any loom that will allow a direct tie-up of one treadle to one harness will be practical for this weave. Some counter-balanced looms might give some problems in weaving this, if 2 harnesses always balance 2 others.

TREADLING SEQUENCE:

One shuttle only is used in the treadling and that has 10/1 linen as weft. You treadle 1,2,1, 2,3,4 over and over as desired.

MORE ABOUT THIS PATTERN

This is a technique in which you achieve a pattern by adding or putting the pattern thread in the warp. Pattern threads are normally put in a separate heddle from the basic background warp. If you should ever pull out the pattern threads, you should have a regular tabby weave still remaining.

Very important is the fact that in the weaving, the pattern warp will not take up as much as the tabby warp threads. Thus you must plan for this by having a stick with a weight on each end to pick up all of the pattern threads on the warp beam, and with the stick under these and a weight on each end, the slack will gradually allow the pattern threads to slacken and hang down lower than the tabby or background threads. You must keep the pattern warp threads tight at all times by means of such a stick, and this will make your weaving much easier.

Normally in such a pattern on a 4 harness loom, 2 of the harnesses are used for the warp pattern threads, and the other 2 harnesses are used for the background tabby threads.

The Scandinavians like to use this weave to make decorative mats, narrow table runners about 7 to 10" wide, and materials for napkin rings, etc.

CLASSIFIED ADVERTISING

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.

IN STOCK:

48 colors Swedish Linen. (Color cards 50c). Fabri and Afghan. (Color cards 35c) The Handweavers' Workbasket. Box 829, R. 1, West Chicago, Illinois 60185.

FOR SALE:

Brand new—never used—40", 8 harness jack loom with sectional beam, two warp beams, new bench with drawer, extra reed and shuttles. \$350.00. Cathryn Edwards, 1036 Pueblo Ave., Napa, California.

BRUSHED LOOP MOHAIR IN TWO COLORS:

Just in is a stock of brushed loop mohair in a light aqua and a light grey. We have about 80 lbs. of the aqua and about 50 lbs. of the grey. This is an outstanding buy at \$4.80 per lb. There is 1400 yards per lb. in this thread. If you purchased this in a knit shop, you would pay at least \$1.00 per oz. for it. Excellent for KNITTING AND WEAVING. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

1 1/2 Lea LINEN IN NATURAL AND BLEACHED WHITE.

Natural is \$2.50 per lb., the bleached is \$3.00 per lb., and there are about 4 colors available at \$3.50 per lb. This is a good quality linen with 450 yards per lb. Available on 1/2 lb. spools. ROBIN & RUSS, 533 North Adams St., McMinnville, Oregon.

FLAKE LINEN & RAYON COMBINATION.

This yarn is beautiful having about 2400 yards per lb. It is a natural grey linen, and a glossy white rayon combination. We have this spun to order for us. Can be used for warp as well as for weft. \$4.00 per lb. on 1/2 lb. spools. Robin & Russ, 533 North Adams Street, McMinnville, Oregon.

IMPORTED RAMIE DISHTOWELS:

These are imported by us from Switzerland, and are very soft and very, very absorbent after they have been washed a few times. Large size with hook hangers on each end. Available in a bleached white with blue, or in natural with red. Price is \$1.25 each, plus 10 cents postage. Will outwear most linen towels about two times. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

CORRIEDALE WOOL FLEECE FOR HANDSPINNING.

These fleece average about 12 lbs. to 15 lbs. each, and are very nice, clean wool. This is considered by many to be the finest wool raised in the Willamette Valley. Price is 85 cents per lb., and minimum order is one fleece. Shipping is extra. In most cases, may be shipped via parcel post. For further information write to: Robin & Russ, 533 North Adams St., McMinnville, Oregon.

15 COLORS IN 8 & 12 CUT RAYON CHENILLE

This hard to get thread has either 2400 or 3600 yards per lb. Price is \$3.50 per lb. on 1/2 lb. spools. Free samples upon request. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

6/1 GREY LINEN WITH GOLD TWIST.

This linen is supposed to have about 1800 yards per lb., but we find that it has about 1600 yards. It is a slubby texture with gold twist, and is \$3.20 per lb. Available on 1/2 lb. spools at \$1.60 each. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

20/2 NATURAL LINEN:

A nice quality linen at \$4.00 per lb. Comes on 1 lb. cones with 3,000 yards per lb. The natural color is slightly darker than most naturals, so I think it is a more interesting thread. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

8 COLORS OF RAYON BOUCLE WITH METALLIC TWIST.

Just in is this stock of 8 different colors of rayon boucle with either a gold or silver metallic twist. Yardage is about 1300 to 1400 yards per lb. Price is \$2.80 per lb., and the minimum amount available of a color is 1/2 lb. Free samples upon request. Robin & Russ, 533 North Adams Street, McMinnville, Oregon.

TAWNY TAN LOOP MOHAIR.

This mohair can also be used for knitting or weaving. It has approximately 1250 yards per lb., and has a reasonable price of \$4.00 per lb. We have about 35 lbs. available at this price. Normally would sell for \$6.80 per lb., and this color is on sale as a close-out color by the manufacturer. Robin & Russ, 533 North Adams Street, McMinnville, Oregon.

BLEACHED WHITE LOOP WOOL.

A beautiful quality thread that has 2200 yards per lb. to it. Can be used in the warp with other threads. Makes wonderful stoles, accents in dress materials, and many, many other uses. A regular stock item, it is \$6.50 per lb. It comes on cones of about 1 lb. each, but we can wind off a 1/2 lb. spool for you if desired. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

3 COLORS IN LINEN BOUCLE AT \$3.20 lb.

A good buy, this linen boucle has about 1800 yards per lb., and comes on 1 lb. 4 oz. tubes. It is available in Harvest Orange, Citron Chartrousse, and California Gold. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

WHITE LINEN & ACETATE NUB.

2500 yards per lb., this thread is excellent in mats, drapes, upholstery, etc. Price is \$3.50 per lb., and it comes on 1 1/2 lb. cones or 1/2 lb. tubes. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

STEEL WIRE WOOL CARDS:

For preparing wool for handspinning, we sell many of these steel wire wool cards. The price is \$5.00 per pair, plus postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

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warp and weft

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