

warp and weft

Vol. XIX, No. 2

February, 1966

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Assistant Editor: Robin Groff.

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A Word from the Editor:

Can we say that this past month has been a busy and quiet one for us??? It has been a month of trying to catch up on the correspondence after enjoying a trip to Santa Barbara over the Christmas Holidays.

We had a wonderful trip down and back, and enjoyed seeing many friends in Santa Barbara. However, we were not able to see all of the friends that we had hoped to see in Santa Barbara, and it looks as though someday in the future, we will have to make another trip down that way.

It looks as though many people think a trip to California at Christmas is a bad time to make such a trip. Last year, floods and snow delayed us greatly both coming and going. This year, we managed to squeak through without any delays, but if we had been a half day later either going or coming, we would have been delayed several days.

It is always a pleasure to have Christmas come because of the cards of cheer from the many friends you do not see or hear from during the rest of the year. This year, we had several very nice cards from weavers with woven swatches.

One Christmas greeting was in the form of a miniature Christmas tree woven as a favor for a Christmas dinner decoration, which we will tell you about at a later date.

We have been busy in trying to make up some 2,000 sample sheets, and to date have mailed about 700 to 1000 of these so far this month. We hope to get the others of these mailed next month along with our catalogues still unmailed, but still this will be hard to do

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when I see a stack of unanswered mail about 4 inches deep which I work on every day.

This month's issue is the first copy of our 12th year of publishing Warp and Weft. We have had so many back issues pile up that we had to have some more storage shelves built in the back of our shop. This is why we have had the sale of back issues for two months instead of one this year, hoping that we could dispose of enough to give us more room. However, this was wishful thinking, so now we do have a nice new set of about 100 shelves and more wall storage space that we did not have last month. The husband of one of our Warp and Weft subscribers did the work, and he did a very nice job.

Then January has seen me working on the annual inventory, a job which you know is one we all dislike, but one which must be done. Still hours of work to do on this, extending figures, etc., but perhaps it will be done by this time next month.

This year, I have been asked to be a judge at the Southern California Handweavers Conference in March, and this is one task which I enjoyed very much in the past, and will enjoy it again this year. It is an opportunity to closely examine such fabrics, and perhaps it will be an opportunity for me to choose some fabrics for us to feature on future Warp and Weft covers.

This year, I also hope to visit another conference, the Mid-West weavers conference which will be in Denver.

It will be a busy year with two conferences in California and one in Colorado, so we should have some excellent photographs available this year.

Enough for this time and back to this month's sample. (I still have 7 to 9 yards yet to weave the next 4 days).

Russell E. Groff, Editor

This Month's Cover:

This is a close up of a drapery woven by Mrs. Vera F. Starkey of Eugene, Oregon. It was a ribbon winner at the Pacific Northwest weaving conference in Portland last year.

This is a combination of a huck weave along with a pick-up lace.

The warp was a 20/2 white unmercerized Ramie set at 24 threads per inch.

The weft was a 9/1 linen and rayon thread, 50 per cent linen, 50 per cent rayon, in natural and white.

The long ribs up and down are the huck ribs, and the pick-up lace is a lace similar to Brooks Bouquet or Mexican Lace.

The weaving on this piece was beautifully done as is all the work by Mrs. Starkey. I believe that she made quite a long yardage of this of 20 or more yards.

This Month's Book Review:

There has been a very great revival of interest in many of the hand—handcrafts such as bobbin lace and stitchery. Because of this I want to review a book on bobbin lace entitled "A MANUAL OF HAND-MADE BOBBIN LACE WORK, by Margaret Maidment.

This book is an excellent one for a beginner and intermediate lace-maker. It has many, many illustrations and drawings and explanations and photographs and looks like these are all clear and concise and easy to understand.

The first four chapters of this book are devoted to an explanation of materials and equipment needed, general methods of winding bobbins and preparation, and an explanation of some of the different stitches used in this type of work.

The first chapter explains a type of lace called plaited lace or Egyptian twisted lace. The next three chapters are explanations of the bobbin lace technique.

The following chapters after these first four are devoted to different kinds of lace telling how to design and make patterns for each, sizes of threads to use, and then the many technical aspects of each of these different kinds of lace.

One lace-maker told me that she feels that many beginners prefer this book to any other that is available, and I can understand from a thorough study of the book that beginners should be able to understand this book quite easily.

This book was written by an Englishwoman, Margaret Maidment, who gives a little of the

history of lace-making and tells how it was developed in England.

There are 172 illustrations of this lace technique given in this book, which help make it easy to understand.

TITLE: MANUAL OF HANDMADE BOBBIN LACEWORK

AUTHOR: Margaret Maidment

PUBLISHER: The Charles T. Branford Co. of Boston, Mass.

PRICE: \$6.95 plus 20c postage.

AVAILABLE: From either the publishers or Robin & Russ if desired

A SECOND BOOK REVIEW

About 8 years ago in Santa Barbara, we came across a manual, WARP AND WARP FROM TIBET, by William A. King.

This manual went out of print a long while ago, and we received permission last year from Mr. King to republish this work, and this is the book that we want to review this month.

First of all we want to say that Mr. William A. King was the son of missionaries Edith B. King and Earl L. King who spent many, many years in Tibet. I believe that Mr. William King, the author of this work spent some years with his parents in Tibet.

This manual is actually a guide to Tibetan Rug Weaving, as taught by Edith B. King.

This is a picture manual with many excellent illustrations, showing the complete, step by step procedure used by the Tibetans in weaving their rugs. This technique follows very closely the methods of weaving similar to that of the weaver with a back strap loom, but explains the few differences very clearly.

You will find this interesting reading with the introduction telling about the weaving in Tibet, and the materials used.

Two different looms are explained and both are tapestry type looms. One is a floor model and the other is a lap model, and complete dimensions are given, and it would be easy for one to make one of these and use it as an upright tapestry loom. Equipment is illustrated and explained also.

(Continued on Page 6)

FROSTY WINTER MORN

A broken twill weave is used with brushed mohair yarn and a tweed for overcoat or sport coat material.

WARP

The warp thread is a tweed yarn which is 70 per cent Creslan and 30 per cent wool. It has flecks of blue and turquoise.

WEFT:

The weft is a brushed mohair and orlon yarn. It is 70 per cent mohair and 30 per cent orlon with quite a high brushed nap.

REED USED:

An 8 dent reed was used, and it was double sleyed with 2 ends per dent, or 16 threads per inch.

THREADING DRAFT:

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

MORE ABOUT THE THREADING DRAFT:

The threading draft above is a broken twill weave called a DORNIC TWILL. In most twills or point twills you have a turning point where normally 3 threads will float at one of the turning points in the weaving. However, this is not true in a DORNIC TWILL, as you cut down the number of float threads, so thus, it can be assumed that it is a more satisfactory weave for durability purposes. This weave has sometimes been called a Broken Herringbone weave, and the word Dornic has also been spelled Dornick and Dornock.

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.

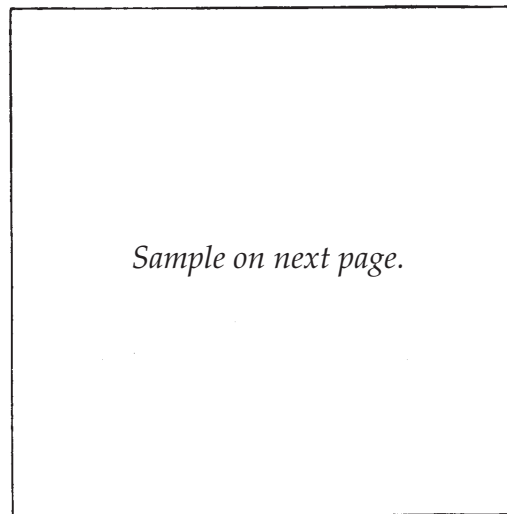
TREADLING SEQUENCE:

1. Treadle No. 1 — brushed mohair
2. Treadle No. 2 — brushed mohair
3. Treadle No. 3 — brushed mohair
4. Treadle No. 4 — brushed mohair
5. Treadle No. 1 — brushed mohair
6. Treadle No. 2 — brushed mohair
7. Treadle No. 4 — brushed mohair
8. Treadle No. 3 — brushed mohair
9. Treadle No. 2 — brushed mohair
10. Treadle No. 1 — brushed mohair
11. Treadle No. 4 — brushed mohair
12. Treadle No. 3 — brushed mohair

END OF ONE PATTERN REPEAT OR OR TREADLING SEQUENCE. REPEAT OVER AND OVER AS DESIRED.

This treadling sequence can also be called "Treadled as drawn in," as you use exactly the same sequence in the treadling that you have in the threading draft.

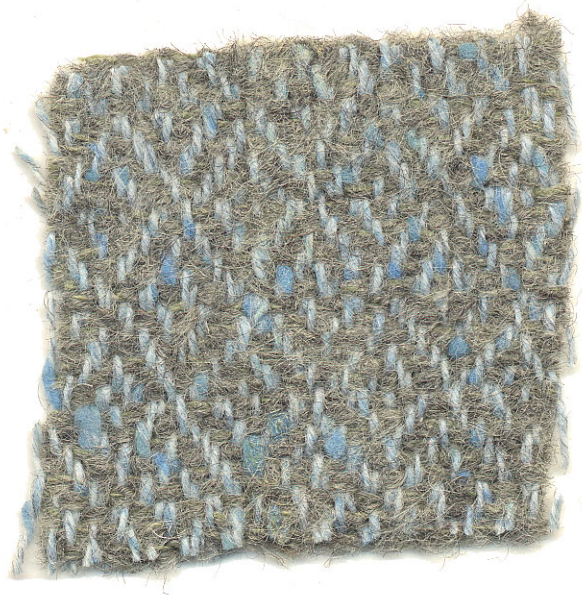
SAMPLE:



Sample on next page.

MORE ABOUT THIS FABRIC:

First, I must mention some about this warp thread that we used. It is 70 per cent creslan (a man-made fiber) and 30 per cent wool. I first noticed that it has a great deal of strength, and that led me to think that this single ply tweed yarn would be strong enough for warp. I tried it for warp in a sample, and it is unusually strong and made an excellent warp. In 6 yards of weaving with this thread as a warp



thread, I did not have one broken thread, even though it was a single ply yarn.

Also this is known as a 1-1/2 run yarn. This means that it has 2400 yards per lb. Most manufacturers use this system of measuring many wool or synthetic yarns and it is a standard measure of 1600 yards for one run. Thus, a 1-1/2 run yarn has 1-1/2 times 1600 or 2400 yards per lb.

Creslan is one of the Acrylic fibers which is used so much in wash and wear materials, where pressing is not needed so much. Because of this, I thought it would be excellent for warp for an overcoat or sport coat or suit. It is said that the Acrylic fibers have a memory and if bent out of shape, remember what shape it was, and then goes back to that original shape. Thus, this warp thread we have used should help cut down the wrinkles and the creases or folds that can happen to some coat and suit materials.

Another thing that I noticed when warping the loom was that there was practically no lint at all from this thread, while in an all wool warp thread, there is normally quite a bit of lint.

Almost everyone of our warps is done in a sectional warp beam method and I was amazed to find that when I had put a section of 2 inches, 14 yards long on the beam, that Scotch Tape did not stick to it. I eventually used masking tape to hold each of the 2" sections of thread and keep the warp ends all in an even sequence. I had to work hard or use a good amount of pressure to even make the pressure adhesive tape work. This is the first I have ever encountered this type of reaction.

Another property of Creslan that I want to mention is that it tends to resist soaking up water and thus does stay dry longer than wool, and is easier to press than wool.

However, I must mention some shortcomings to the handweaver. The main one is that this yarn is not always available to the handweaver and that a standard line of sizes and colors of this yarn is not available that I know of. It is more or less made to order I'm sure for the textile industry. We have had it in another color combination other than this one in a sort of oxford yarn with peach and

pumpkin colored flecks. Also, so often such yarn is sold to us as all wool by a jobber, as many of them do not recognize some of the many man-made fibers. This was the case in this yarn and in another lot that we previously had.

The weft in this fabric was a heather dark grey yarn with a slight touch of green. The touch of green is so slight that many times you cannot even see it. This brushed mohair was made for the knitting industry, and can be used in weaving as well. It is 70 per cent mohair and 30 per cent orlon and has 900 yards per lb. We have seen it used in the warp and weft before, and this normally sells for about \$1.25 to \$1.50 per ounce when you purchase it for knitting purposes. We purchased 100 lbs. of it for use in both knitting and weaving, and are selling it at about 1/5 of its regular retail cost, at \$4.80 per lb., instead of \$20.00 to \$25.00 per lb. you would have to pay for it as a knitting yarn.

We made several samples and this is one that Robin liked very much. We hope to also have this brushed mohair used in a later sample on a wool, single ply tweed yarn which we will use for warp.

We put 14 yards of the creslan and wool yarn on the loom as warp, 39" wide, and in weaving this in the dornic twill of our sample, we find that it takes about 7½ to 7¾ ounces per yard of the brushed mohair as weft.

One thing that I should mention about the brushed mohair as weft is to not fill you bobbins too full on the ends. The hairs of this yarn are so long that if you do fill the bobbin too full, these long hairs extend over the end and wrap around the pirn or metal rod of your shuttle, and make the turning of the bobbin hard until the individual hairs break.

I must also tell you that I have been definitely prejudiced in the past, favoring only the animal and vegetable fibers over the man-made fibers. However, this experience has helped me change this thinking somewhat and I will say that if you can find the right size and twist of the man-made fibers that it can be used satisfactorily, as warp and weft.

On this fabric, I used also 8 threads of sel-

vage on each edge. For a selvage thread, I used a size 20/2 Ramie in natural. This thread for selvage was not wound on the warp beam, but I wound it on a spool of about 10 oz. each in weight. I wound 8 threads on each of these two spools, and used one spool for the left selvage and one for the right selvage. I let these spools hang down from the back of the loom, and thus was able to keep them under the proper tension and the result was a much neater edge, and less broken selvage threads than if I had wound them upon the warp beam as we did the creslan and wool warp thread. Of course the creslan and wool had much more elasticity than did the Ramie, and this was the reason for letting it hang from the back of the loom on a weighted spool.

Actually, now that I think of it, it would have been even more satisfactory if I had wound these 8 threads for each selvage on an ADD A WARP CLIP SPOOL, and then tightened or loosened the tension of them by tightening or loosening the tension of the add a warp clip spools.

I must also mention that these 8 selvage threads were threaded 1, 2, 3, 4, 1, 2, 3, 4 and were threaded 2 per dent in the 8 dent reed. This made the actual width of the warp including the selvage 40" wide on the loom.

In the weaving, I found that even with this selvage, that the fabric wove down to about 38" width while still on the loom.

One more thing about this fabric is that if your desire a more napped effect, you can take a small brush and brush the fabric and raise more of a nap very easily.

WHAT BEAT TO USE WITH THE BRUSHED MOHAIR

I used a double beat with this brushed mohair, and it was a light double beat. I would beat with the shed open, change to the next treadle or shed, and beat lightly again.

It was surprising that very, very little of the colored flecks in the warp brushed off and at most all are still in the finished fabric. However, there was quite a bit of lint from the brushed mohair weft. For someone who might be very allergic, this could result in a problem, although I did not notice this.

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COST OF THE THREADS

The creslan and wool tweed yarn has 2400 yards per lb., and is priced at \$3.20 per lb. It is available in 1/2 lb. spools if desired.

The brushed mohair yarn has 900 yards per lb., and comes on approximately one pound cones. It is \$4.80 per lb., and the minimum purchase is approximate one pound cone.

COST OF THE FABRIC:

The 14 yard warp took 3 lbs. 10 oz. of warp, and thus, the warp cost was \$11.60. This comes to 83c per yard for the 14 yard warp. In 5 and 2/3 yards of finished fabric, we used 2 pounds 12 oz. of the brushed mohair. Thus the weft cost per yard comes to \$2.33 per yard.

WARP COST PER YARD	\$.83
WEFT COST PER YARD.....	2.33
FABRIC COST PER YARD.....	\$3.16

BOOK REVIEW OF "WARP AND WEFT FROM TIBET"

Continued from page 3

The rest of the manual gives step by step procedures in warping the loom, and doing the actual weaving. This is one of the most clearly explained step by step procedures that I have seen given in any book.

An interesting section on some of the different Tibetan Motifs as they used them, is explained, and after a couple of illustrated simple Tibetan patterns are given, some general information on finishing the rug ends the book.

I had the pleasure of attending a class given by Mrs. King, and weaving a sample of one of these rugs, and I must say that this manual gives the entire technique. Also, I want to emphasize that this gives the plan for an upright floor loom and a lap loom and that both of these can be used by an individual as a tapestry loom, or it can be used as it was by the Tibetans.

TITLE: WARP AND WEFT FROM TIBET

AUTHOR: William A. King

PUBLISHER: Robin & Russ Handweavers

PRICE: \$3.50 plus 15c postage.

AVAILABLE: Robin & Russ Handweavers
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An excellent manual on the use of vegetable dyes from all parts of the world with an extra well done section on materials used in the United States and Canada. Price is \$1.65 plus 10c postage.

ADVENTURES IN WEAVING,

by Gertrude Greer is one of the overlooked weaving books that is still available. Price is the same as when originally published at \$12.00, plus 20c postage. Many interesting projects. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

FINE LINEN AND RAYON FLAKE:

50 per cent Linen and 50 per cent rayon this flake yarn has 2400 yards per lb. Can be used for warp or weft. Has dark natural linen with the white rayon for the flake effect. Price is \$4.00 per lb. Excellent for drapes, upholstery, table linens. Available on 1/2 lb. spools. Robin & Russ, 533 North Adams St., McMinnville, Ore.

THE STITCHES OF CREATIVE EMBROIDERY

by Jacqueline Enthoven was on the best-seller list for many months here in the Pacific Northwest. An excellent book on stitchery, well illustrated. Price is \$7.95 plus 20c pp. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

DARK TURQUOISE 15/2 NOIL SILK:

This is the turquoise color that has been so popular the past 3 or 4 years. We had it dyed for us this color. It has about 6,000 yards per lb., and I would suggest it primarily for weft, unless you are a very experienced weaver. It could be used for warp if handled carefully. Price is \$4.80 per lb., on about 1 lb. cones. We can double or triple it for you at 50c per lb., extra. ROBIN & RUSS, 533 North Adams St., McMinnville, Oregon 97128.

HAND WEAVING PATTERNS FROM FINLAND:

An excellent manual for the multiple harness weaver. Some exciting and unusual texture patterns. Price is \$5.00 plus 20c pp. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

WOOL POMPADOUR

This yarn is about 85 per cent wool and 15 per cent rayon, and is very attractive in the baby colors. It has 2240 yards per lb., and is \$5.40 per lb. It is available in approximately 2 oz. skeins at 69c per 2 oz. skein or in lots of 1 lb. or more, it is \$5.40 per lb. Available in baby white, baby yellow, baby pink, baby green and baby blue. Robin & Russ, 533 N. Adams Street, McMinnville, Oregon.

OAK, BIRCH, WALNUT AND MAPLE SLATS

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FRAME-N-ALL BAG PATTERNS

This is a complete set of metal, spring top, bag frame which snaps closed, and also, included in each package are the instructions and pattern for making up the bag for this handle. \$1.50 per set, plus 20c postage, Robin & Russ, 533 N. Adams, McMinnville, Oregon.

WARP AND WEFT BACK ISSUE SALE

We offer complete sets of the years 1955, '56, '57, '58, '59 and 1960 at 1/2 price or \$2.00 per year's set, plus 12c postage. If 3 or more years are ordered, we will pay postage. Only one issue missing, Jan. 1955. The years, 1961 and 1962 are \$3.00 per year's set, and all others are regular price. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

DRAFTS & DESIGNS BACK ISSUE SALE

Seven years of back issues of our monthly bulletin, Drafts and Designs, with samples swatch in each issue. Complete set of 7 years would sell for \$28.00, and we have a special at \$20.00 for 7 years back issues. If you just desire one year's set, it is \$3.00 plus 12c postage. All multiple harness weaves of 5 to 8 harnesses with an occasional 10 or 12 harness weave. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

BROWN FLECKED SILK AND NYLON:

This thread is 80 per cent silk and 20 per cent nylon. The nylon seems to add a gloss to it. It comes in about 4 sizes. Free samples upon request. About 3500 yards per lb. Reasonably priced at \$3.20 per lb. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

THE NEW KEY TO WEAVING

by Mary Black is considered by many the best book for the beginning and intermediate weaver there is. Chock full of useful information, patterns, instructions for many types of weaving. Has a section on tapestry, as well as conventional 4 harness and a few multiple harness patterns. Excellent studies of some of the different weaves. Regular price is \$12.00 plus 20c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

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