

warp and weft

Vol. XIX, No. 10 December, 1966

warp and weft

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Vol. XIX, No. 10 *December 1966*

A Word from the Editor:

The Christmas season is once again upon us, and before we do anything else, we want to wish you and your friends and family a very merry CHRISTMAS AND A HAPPY HOLIDAY SEASON. This is from Robin, Janice, Anita Williams and Russ.

Also, inflation is still with us, as our cost for publishing warp and weft is going up, and we have had a price increase from the printers of about 22%.

And, unless we have zip codes on all addresses, and have our files revised to fit zip codes, we will have to send Warp and Weft via first class mail. This will mean an increase of mailing costs from \$30.00 per month, to \$55.00 per month. Whatever we do, it will mean a lot of work, particularly if we set-up our files with a zip-code file. January 1st, 1967 is the deadline, and the post office will not take bulk mailings unless they are all zip coded.

Yes, inflation is with us, as it looks as though it could cost us about \$50.00 to \$55.00 per month more to get these mailed to you.

I'VE FAILED TO MENTION THIS BEFORE, BUT SO MANY PERSONS MOVE AND DO NOT NOTIFY US FOR FIVE OR SIX MONTHS AND THEN WONDER WHY THEY HAVE NOT BEEN RECEIVING THEIR WARP AND WEFT ISSUES.

We do not have these issues returned to us, but in many cases they do not forward third class mail, but destroy it, and

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so we have no way of knowing if you are getting your issues or not. **SO, IF YOU MOVE, OR HAVE YOUR ADDRESS CHANGED, BE SURE TO NOTIFY US.** The post office made a policy of charging 8c each for each copy of Warp and Weft that was returned because of address changes, so we just discontinued having them returned to us.

Christmas season is always a busy time for handweavers. However in shops such as ours, after the 1st of December, businesses such as ours slow down as most hand-weavers already have threads for their Christmas projects. Perhaps we will have a little time to get some weaving done, and some planning for future projects over the Christmas season.

As Janice (our daughter) and Robin both have horses, they don't know it yet, but one of their Christmas presents will be a bale of hay placed under the Christmas tree. I wonder if we'll have any room for a tree.

Normally, we like to close during Christmas vacation, and take a week's vacation ourselves, but this year is different. Robin said the other day that if we didn't go on a vacation, we could save the money and eventually buy a freezer that she could use for some of the many wonderful fruits and vegetables that grow in this area.

Well, enough chatter, and back to our sample for this month.

Merry Christmas, everyone.

Russell E. Groff, *Editor*

This Month's Book Review:

There is a new book available, which I'm sorry to say, isn't too practical for most of the American Weavers with jack-type looms.

This book is entitled "THE TECHNIQUE OF WEAVING," and is written by John Tovey. It has been published and is available in England, and is a good text if you have an English, Swedish, or Danish loom.

Most of the text is concerned with the loom set-ups, but most of it is done in

methods not commonly in use in the United States.

The looms in the book are mostly counter-balanced or contra-march, with string heddles, and are large box type looms, which are quite sizeable as compared to our American Looms.

The pictures are very good in this book and quite numerous, and I do think that we can learn from this book. It does show how a raddle is used; how to use a warping paddle; how to use an upright warping mill, and other related information.

Portions of the book are devoted to the explanations of how a counter-balanced and contra-march loom operate, and this is the first book that I've seen that gives an adequate description of a contra march loom.

If one has an English or Scandinavian loom, then I think this text will be very helpful to help you understand your loom and how it operates.

TITLE: THE TECHNIQUE OF WEAVING

AUTHOR: John Tovey

PRICE: \$14.50 plus 20c postage

U. S. PUBLISHER: Reinhold Publishing Corp., New York, New York

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

This Month's Cover:

The cover photograph this month, is an excellent close-up of a portion of a drape on display at the Northern California Handweavers Conference in Berkeley this year. What I particularly like is that it shows in detail one of the methods of creating a distorted warp effect by winding your weft around some of the warp threads. Also notice how this distorted effect has been made more interesting in this drape by the change in position of the distorted warp effects. If I remember correctly, these 4 groupings were repeated in this drapery at regular intervals and made it very interesting. This of course is one of the methods that you can decorate a plain fabric, and is one of the techniques that is or can be done on a 2 harness loom.

This Month's Second Book Review:

Back in print again at long last, and slightly revised is the new edition of "SEVEN PROJECTS IN ROSEPATH," by Berta Frey.

As you see from the title of this manual, there are seven major projects given using a rosepath pattern. However, each of these seven different major projects has anywhere from 5 to 25 different minor projects, which she entitles problems.

This is an excellent manual for a study group within a large guild, or for a guild to choose as a work project. For a stimulating project, you should see some of the samples woven by various guilds using some of the different major or minor problems as their subject.

In problem No. 1, Miss Frey describes the four different ways of writing a four harness rosepath, and then she gives a series of projects to do with these four different drafts.

The second project is concerned mainly with color variations, and there are 10 different problems in this unit.

Her third project is designing in rosepath for 8 harness weaves.

Project number 4 is a sampler of lace weaves, and there are 30 different projects given which would be excellent for a study group or serious weaver.

There are two major parts to the fifth project, one being 8 harness, double width material, and the other is a 4 harness interwoven rosepath project.

Boundweaving is the subject of project number 6, and the explanation of this technique seems clear and concise and there are seven projects or problems for the four harness weaver and seven projects for the 8 harness weaver.

The final project is special techniques, and particularly such techniques as tufting, giordes knots, soumak, twining and related projects.

Even though entitled "7 Projects in Rosepath," if one did all of the problems in this book, he would cover a wide-wide variety of techniques.

The price is \$2.50 plus 10c postage and it is available from Robin & Russ Handweavers.

RIBBON MAGIC:

The sample this month is an interesting 4 harness ribbon fabric, with the ribbon used both in the warp and weft.

THREADING DRAFT:

4	G	P	T	G
3	R			
2			R	
1	T	G	G	P

* * * * *

NOTE:

- Two threads in one dent
- * One thread in one dent

KEY TO THREADS IN THREADING DRAFT

- G—LIGHT HEATHER GREY LOOP MOHAIR
- P—PURPLE, 2/18's FABRI
- T—CHINA AQUA LOOP MOHAIR
- R—ASTER RAYON RIBBON

WARP:

Four threads were used in the warp and they are described just above in the Key to threads in the Threading Draft.

WEFT:

In the weft, we used three different threads. One was the Aster colored rayon ribbon; the second was the China Aqua loop mohair as used in the warp; and the third thread was a dark charcoal fine heather loop mohair thread.

SLEYING OF REED:

Starting on the right of the threading draft above here is how the reed is sleyed.

- 1st dent—grey mohair and purple fabri
- 2nd dent—china aqua and grey mohair
- 3rd dent—aster ribbon by itself
- 4th dent—grey mohair and purple fabri
- 5th dent—china aqua and grey mohair
- 6th dent—aster ribbon by itself

Please note that one complete repeat of the pattern is equal to one inch width in the reed.

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TIE-UP DRAFT:

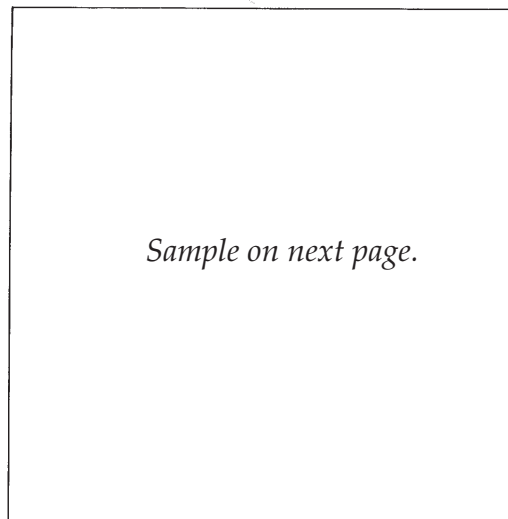
4	X	X	O	O	X	O
3	X	O	O	X	O	X
2	O	O	X	X	X	O
1	O	X	X	O	O	X
	1	2	3	4	5	6

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

REED USED:

A 6 dent reed was used, and it was with a special sleying as listed below. With this special sleying, we had a total of ten threads per inch.

SAMPLE:



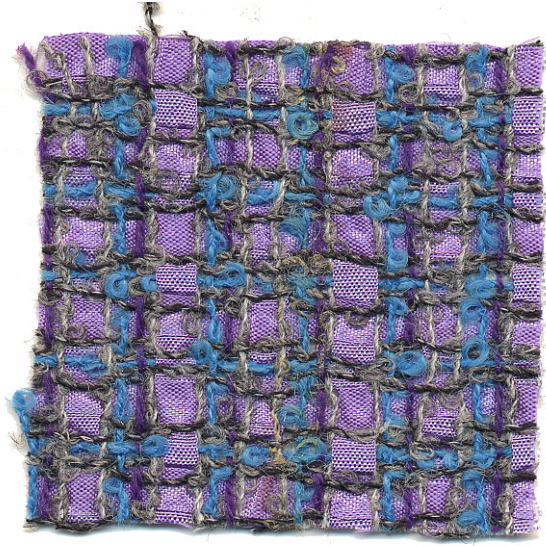
Sample on next page.

SOURCE OF IDEA FOR THIS SAMPLE:

One of our customers, Mrs. Velma Fitz, of Modesto, California purchased some ribbon and loop mohair and told us that she was going to use it in a ribbon fabric. She sent along the threading draft and asked if we'd like to try it also. We thought it worked out quite well, and want to thank Mrs. Fitz for the idea.

TREADLING SEQUENCE:

1. Treadle No. 2—aster ribbon
2. Treadle No. 3—dark heather grey mohair
3. Treadle No. 1—dark heather grey mohair
4. Treadle No. 6—china aqua loop mohair



5. Treadle No. 1—dark heather grey mohair
6. Treadle No. 3—dark heather grek mohair
7. Treadle No. 2—aster ribbon
8. Treadle No. 1—dark heather grey mohair
9. Treadle No. 3—dark heather grey mohair
10. Treadle No. 6—china aqua loop mohair
11. Treadle No. 3—dark heather grey mohair
12. Treadle No. 1—dark heather grey mohair

End of one pattern repeat. Repeat over and over as desired.

MORE ABOUT THIS FABRIC:

Please note that on our sample, the ribbon tends or looks as only the warp thread of ribbon shows up. Actually the weft ribbon crosses the warp ribbon and then does not show much until it crosses the warp ribbon again. This left a fairly long ribbon float on the back, and so we were dubious about the wearing quality of this ribbon float.

Notice the back of the sample now, and **SEE THAT WE HAVE HAD ANOTHER PIECE OF FINE CHEESE-CLOTH BONDED TO THE BACK OF OUR SAMPLE.**

With this bonding, we find that the threads are all firmer, and thus, this would be much more satisfactory for a dress fabric.

This is a service (BONDING) that has just recently become available to the commercial companies, and now it is available to the hobby weaver. Notice how much more durable this sample is with the bonding.

When we finished this sample, we decided to have it commercially finished and bonded. I called "Geltman Spinging Co." of Portland, Oregon and asked what the charges would be to have the fabric finished and bonded and was pleasantly surprised to have them quote a price of \$1.00 per yard.

Geltman Spinging Company also has offices in Los Angeles and San Francisco, as well as Portland, and I'm sure that they will do your fabric for you. Be sure to include payment with your fabric and also allow an extra \$1.00 for postage for them to mail back your fabric. They will also Scotchgard your fabric if you wish, but you will have to check on the price for

this. For instance, if your fabric is 8 yards long (any width), then send \$9.00 with your yardage for the pressing, processing, and bonding.

Another very pleasant piece of information is the fact that we sent a piece of fabric 9 yards long and 36½" wide, and it came back to us all processed, and 9 yards and 36½" wide.

So, if you ever have a piece of yardage that is sheer and might tend to slide or slip and cause openings, remember that this service is available, just by sending your yardage to a good spinging company. I'm sure that there are other spinging companies in all the major cities of the United States who will do this same service.

Some other things that I want to mention about this fabric are the following items.

First of all, in the weaving and using the ribbon, be sure to wind your bobbin so that the ribbon stays perfectly flat on the bobbin when you are winding it.

In weaving with the ribbon, I found that if I would pull out the weft so the ribbon shuttle would go about ¾ of the way across the shed before pulling more ribbon off the bobbin that it tends to stay and not twist and turn too much. However, if it does twist, you have to be very patient, and turn the thread until all the twists are out flat, and then close the shed until almost closed and beat lightly. I actually used a light double beat throughout, on the ribbon and the other weft threads. You want to be sure that the ribbon is beat back tight enough not to cause gaps or openings in the fabric.

On today's market, ribbon as used in our sample is very expensive as it is primarily made for the harn-knitters. However, I see that more and more of it is being used in high fashion fabrics.

We have seen many samples of these fashion fabrics from Paris lately, and much if it incorporates this type of ribbon.

We do all of our weaving on sectional warp beam looms. In warping, we used the ribbon as it comes on a 100 yard spool.

We just put the spool in the spool rack along with the other threads and then warped it onto the beam, trying to always keep it as flat as possible, without any twisting. When we came to the end of the 100 yard spools of ribbon, we put new spools on the spool rack, and by using spee-dee cement, we glued the two ends of ribbon together and in a minute we were ready to continue warping and did not waste a bit of the ribbon thread.

Now on this project, we thought we would have quite a bit of trouble with the warp ribbon twisting as well as the weft ribbon. However, such was not the case. We found that if we used the same tension as much as possible that the warp ribbon thread tended to "lay" flat and give no trouble in the weaving. We had trouble with just one ribbon thread in our 10 yard warp, 40" wide, and this thread we found had been creased and folded when wound on the spool originally by the manufacturers. Of course on both sel-vage edges, we did have perhaps one or two ribbon threads on each edge crease and fold up, and of course this is due to the fact that the fabric weaves about 3" narrower than what width it is in the loom. So, if you want about a 37" fabric, you had better plan on at least a 40" width in your loom set-up.

Also, we came across one knot in the ribbon in our warp, and we decided to see if we could weave with this knot in the ribbon. To our surprise, we were able to weave with this knot in the fabric, and we were able to see that the knot appeared on the back of the fabric than the surface that you see.

One more thing in the weaving with the ribbon is that you want to control your ribbon shuttle, so you have very little back-lash on your bobbin. If you can control this, you will have very little trouble with the ribbon twisting in the weft.

Also, I think that those of you who like to use the weighted shambow type shuttles with the stationary bobbin, will find it much easier to weave with a boat shuttle and a bobbin that rotates. Each time the thread winds off a stationary bobbin in

a weighted shuttle it twists, so this would cause you to have perhaps 5 or 6 twists in your ribbon in a 40" width fabric.

Also, as I mentioned earlier, we found it much easier to almost close the shed before we beat the ribbon back in place. Do not close the shed entirely, but just about all the way, and you should find this the easiest way to handle the ribbon.

COST OF THREADS USED IN THIS FABRIC:

All of the mohair threads used in this fabric are some of a 1300 lb. lot of mohair which we got an exceptionally good buy on, and we are selling it for \$3.50 per lb. While it lasts, it is \$3.50 per lb. However, I must tell you that this price is less than what it actually costs to manufacture most of this thread, and normally you will pay anywhere from \$4.50 to \$7.50 per lb. for the same threads.

The ribbon comes in about 50 different colors, and it is \$2.50 per 100 yard spool. However, if you buy it in box lots of 10 spools to a box, then it is \$2.25 per spool. Only in box lots though, and all of one color does the \$2.25 per spool price apply. NOTE: If interested in ribbon, we will send you a sample card of the colors available, only if you agree to return it. These sample cards cost us \$1.00 each.

Fabri is \$2.00 per 4 oz. spool.

COST OF THIS FABRIC:

In a 10 yard warp, 40" wide, it took 1½ oz. of Fabri, 10 oz. of the china aqua loop mohair, 12 ounces of the light heather grey loop mohair, and eight spools of the ribbon. Thus, the warp cost for 10 yards was \$26.34, or \$2.64 per yard.

In the weft, we used eight spools of ribbon in 9 yards of fabric. We also used about 8 oz. of the china aqua loop mohair; and about 12 oz. of the dark charcoal heather fine loop mohair. Thus the weft cost for 9 yards came to \$24.39, or the weft cost per yard was \$2.71.

<i>Warp Cost Per Yard, 40" Wide</i>	<i>\$.264</i>
<i>Weft Cost Per Yard, 37" Wide</i>	<i>\$.271</i>
<i>Fabric Cost Per Yard</i>	<i>\$.535</i>

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.

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

LIGHT GREEN WOOL TWEEDS:

These are two new wool tweeds just in, both with 2,000 yards per lb. The highest green has flecks of Nile, natural and brown, and the slightly darker green has flecks of red and lavender and brown. Both can be used for warp or weft. \$3.20 per lb. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128

TWO COLORED CRESLAN & WOOL TWEEDS:

These are both 1½ run, with 2400 yards per lb., and are very strong and can be used for warp or weft. One is light oxford with pink and pumpkin colored flecks (see June, 1965 Warp and Weft) and the other is light oxford with blue and aqua nubs. Both are \$3.20 per lb., and can be used in suiting, coat material, etc. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

HEAVY, 2 TONE, FLAKE YARNS:

These are all rayons, and we have about 6 colors on hand now. Three of these are 2 ply and very heavy, and three are single ply with about 900 yards per lb. Unusual and different. All are \$3.20 per lb. Free samples upon request. ROBIN & RUSS, 533 North Adams St., McMinnville, Oregon 97128

THE MAGIC OF SPINNING:

This little pamphlet is well written and tells how a beginner learned to spin. Explains all of the spinning wheel parts, how to card, tells about wool fleeces, and suggests places to visit. Price is \$1.60 plus 10c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

TIE and DYE AS A PRESENT DAY CRAFT:

This is a most outstanding book on the art of tie-dye work, and well worth having in your library. Clearly written, concise, and chock full of information. Price is \$6.50 plus postage of 20c. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128

SEVEN PROJECTS IN ROSEPATH

By Berta Frey. Back in print again is this popular project manual. Price is \$2.50 plus 10c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128

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Beautifully made spinning wheels are available from Robin & Russ in Cherry, Black-Walnut, Maple and Oak. Maple and Oak are \$105.00 each, Cherry is \$115.00 and Black-Walnut are \$125.00. On display at Robin & Russ studio. If ordered to be shipped to you, there is a \$5.00 crating charge. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128

HAND-SPINDLES, for HAND SPINNING:

Made by a friend of ours here in Oregon, these are made of Oak, and the price is \$2.50 each, plus shipping. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128

LINEN & RAYON FLAKE YARNS:

These are colored rayon flakes with a natural grey linen twist. These colors are beautiful and now available in 10 colors. 900 yards per lb. Spun to order for Robin & Russ. Price is \$4.00 per lb., or \$1.00 per 4 oz. spool. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128

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