

warp and weft

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ASSISTANT EDITOR: ROBIN GROFF.

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A Word from the Editor:

Once again, this issue is being written long before the normal June issue is written, and approximately when you do receive this, your editor will be finishing 6 weeks in the British Isles and about to head for Switzerland and the Scandinavian countries.

Also, this is being written before we leave to attend the Northern California Handweavers Conference in Sacramento, California, but we hope to try out two of our new possessions at this conference.

We have a new tape recorder, and are going to take this on our trip to Europe and try to record some of the sounds of the various countries, factories, and weaving shops that we visit, and we have a strobe flash attachment that we hope will stand us in good stead in securing some good pictures of weaving in the various countries, as well as the scenic aspects of the various countries.

I'm sure that all of the anticipation and planning that has gone into this trip will make it much more memorable in the eyes of your editor. However, we do hope that we will have much to show you as well as to tell you about upon our return.

I should tell you that we have three members of the Portland Handweavers Guild who come to our shop each Wednesday, and this is a day that Robin and I anticipate, as these three weavers have such a great enthusiasm for weaving and all hand-crafts, that it is a very pleasant day for all. You should be here sometime and enjoy the laughter that fills the shop every Wednesday.

Your editor took part in a function this past week that I should tell you about. The MEN'S STUDY GROUP of the Portland Handweavers Guild which sponsor-

ed the annual fashion show the guild holds every year.

Your editor was the commentator for this fashion show, describing some of the woven garments, and telling who was weaving and modeling them. The stage for this fashion show was beautifully decorated in an outdoor scene, painted for us by the assistant director of Mt. Scott Community Center, where we hold our meetings.

We had some 40 entries in this fashion show, all woven by members of the guild during this past year, and I personally feel that this is one of the nicest fashion shows I have ever seen. The weaving was beautifully done, and the tailoring was just outstanding. You know that you can weave a piece and it will look horrible if not well tailored, and I do not think there was a fabric in this show that was not well tailored.

The fashion show was directed by one of the members of the men's study group, Mr. Paul Schafer. We had an outstanding program with a cut-out on the cover in the form of a necktie, and we had about 200 programs, almost everyone different, outstanding and beautifully done.

You would have enjoyed it, and perhaps we will be able to show you a picture in a future issue of our stage setting.

Well, enough for now, and will see you in about five months with our September issue.

Russell E. Groff, Editor

This Month's Cover

The cover this month is a portion of a wall hanging or room divider, which shows some of the many ways such an item can be decorated.

Notice the contrast in textures that shows up in the threads in this piece.

Also, you can notice how you can knot various sections of your warp threads after you have finished your weaving. Of course, you would have to plan your weaving in advance, so that you can plan and execute these tied effects either while weaving, or after you have finished weaving.

Another thing that you should notice is how these tied groups of warp threads tend to keep the weft threads in place,

so that there will be no movement of the weft threads after your piece is finished.

You can imagine how striking a set of drapes made this way would be when used in the right place.

This is a photograph from one of the fabrics on display at the Northern California Handweavers Conference in Berkeley this past year.

This Month's Book Review:

As there has been an increasing interest in all types of knotting and other similar work, we want to tell you about the new and exciting book written by Virginia I. Harvey, which is entitled **MACRAME, THE ART OF CREATIVE KNOTTING.**

This is a beautifully illustrated book which combines these illustrations with excellent instructions for Macrame work.

There is an excellent section on the history of Macrame, and once again the illustrations in this section are clear, and the history is interesting reading.

Next the author has a section devoted to the relatively few tools that are needed for this type of knotting.

An excellent section follows on the proper choice of threads or yarns for Macrame work.

This book is written in clear, concise terms, and then shows, in a step by step sequence, the art of tying basic knots and combining them in finished projects.

Actually, just two basic knots are the key to most Macrame work, and these are explained in full detail in the book.

The materials needed for this type of craft are fairly inexpensive, a wide variety of designs is possible, and one nice thing is that very little space is required for this work, and it is easily portable in that it can usually be carried in your pocket or purse.

There are some 270 photographs and designs given in this book, and I can heartily recommend this one for the craftsman who is interested in knotting.

This book was written by a well known weaver and designer in the Pacific Northwest, Mrs. Virginia Harvey, and it is written in such clear terms that everyone should be able to follow the instructions that are given. I can recommend it with-

out any reservations:

TITLE MACRAME, THE ART OF CREATIVE KNOTTING.

AUTHOR: Virginia I. Harvey.

PUBLISHER: Reinhold Publishing Corp.

PRICE: \$8.50 plus 20c postage.

AVAILABLE: Directly from the publisher or from Robin & Russ if desired.

THIS MONTH'S SECOND BOOK REVIEW:

A collector's item many years ago, this book we will review was first published in the year 1912. It is entitled "**A BOOK OF HAND-WOVEN COVERLETS,**" and it was written by Eliza Calvert Hall.

This is not a pattern book, as the threading and treadlings for the various patterns are not given. The book was written at a time when the art or craft of weaving was not very popular, and little handweaving was being done. Therefore the author wanted to record some of the patterns that were developed in the early 100 to 150 years of the development of our country.

There are more than 50 different coverlets pictured in this book, and 16 of them are in color.

The author evidently did a lot of research into each of these patterns, as there are many, many interesting stories told about the persons involved in the making of these bed-spreads or coverlets.

A little is told about the mountain weavers, about the dyes they used, and there are illustrations of some of the threading drafts that they used.

There is a section on the naming of these coverlets, an explanation of some of the designs, and related facts.

This book is chock full of delightful reading. There is a section telling of the professional weaver of the long ago days of 1820, 30, and 40, stories of the weavers of earlier and later years, and how they moved from place to place and stayed where the hospitality was greatest.

TITLE: A BOOK OF HAND-WOVEN COVERLETS.

PUBLISHER: Charles E Tuttle Co.

PRICE: \$8.75 plus 20c postage.

AVAILABLE: Robin & Russ Handweavers.

GREENSLEEVES:

A fairly heavy wool and mohair fabric for use in coat material, in heavy skirt yardage, and for similar uses.

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.

Threading Draft:

4	X		X	B		A	A		B	X		X		A		B	C	B		A	
3	X	X		B			B			X	X		O			B		B		O	
2		E		B		B			E	X	X		B			B		B		X	X
1			A		B	F	B		A		X		X	B		A	A		B	X	X

Warp Threads Used:

There are seven different threads used in the warp as listed herewith.

- X—16/2 dark green worsted
- O—16/2 green gold worsted
- A—Avocado loop mohair
- B—16/2 medium green worsted
- C—Rosemary red loop mohair
- E—16/2 turquoise worsted
- F—heavy black loop mohair

Weft Threads Used:

There were two threads used in the weft. They are as follows:

- A—sage green wool tweed
- B—dark olive green wool tweed

Reed Used:

A 10 dent reed was used, and it was double sleyed, 2 ends per dent, or 20 threads per inch.

Treadling Sequence:

1. Treadle No. 1, sage green wool tweed
 2. Treadle No. 2, sage green wool tweed
 3. Treadle No. 1, sage green wool tweed
 4. Treadle No. 4, dark olive wool tweed
 5. Treadle No. 3, dark olive wool tweed
 6. Treadle No. 4, dark olive wool tweed
- END OF ONE COMPLETE PATTERN
REPEAT. REPEAT OVER AND OVER AS DESIRED.

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SAMPLE:



Cost Of The Threads Used:

- X—the 16/2 dark green worsted is \$7.85 per lb., or \$1.00 per 2 oz. tube.
- O—the 16/2 green gold worsted is \$7.85 per lb., or \$1.00 per 2 oz. tube.
- A—Avocado loop mohair is \$3.50 per lb.
- B—the 16/2 medium green worsted is \$7.85 per lb., or \$1.00 per 2 oz. tube.
- C—the Rosemary Red loop mohair is \$3.50 per lb.
- E—the 16/2 Turquoise worsted yarn is \$7.85 per lb., or \$1.00 per 2 oz. tube.
- F—the heavy black loop mohair is \$3.50 per lb.

Cost of the Fabric:

In the warp, which was 12 yards long, 40" wide, we used the following amounts of yarns. We used 2 oz. or 44c worth of the Rosemary Red loop mohair. We used 12 oz. or \$2.40 worth of the avocado loop mohair. We used 13 oz. of the dark green worsted at a cost of \$6.50. We used 13 oz. of the 16/2 worsted Emerald which was \$6.50. Just 2 oz. of the black loop mohair was used at a cost of 44c. In the turquoise and green gold worsted yarns, we used 1½ oz. of each, at cost of 75c each. The total warp cost was \$18.02 or the cost per yard was \$1.50.

In the weft, we used 2 lbs. 1 oz. each of the sage green and dark olive at a total cost of \$13.20 or the cost per yard for 10 and 2/3' rds. yards of fabric was \$1.25.

WARP COST PER YARD	\$1.50
WEFT COST PER YARD	\$1.24
<hr/>	
FABRIC COST PER YARD	\$2.74

More About This Fabric:

First of all, this was a fairly simple and easy to weave fabric with relatively few problems. Even though we used 7 different threads in the warp, we had no trouble with the shed opening, and no problems with broken threads. We do suggest that you use a medium, even double beat, where you beat, change to the next shed, and beat again.

There were several other treading variations that could be worked out on this set-up, but we will let you experiment and see what you can come up with.

I was also very pleasantly surprised at the relatively low cost of this fabric. This tweed and mohair and worsted combination should prove to be quite durable, quite warm, and long wearing.

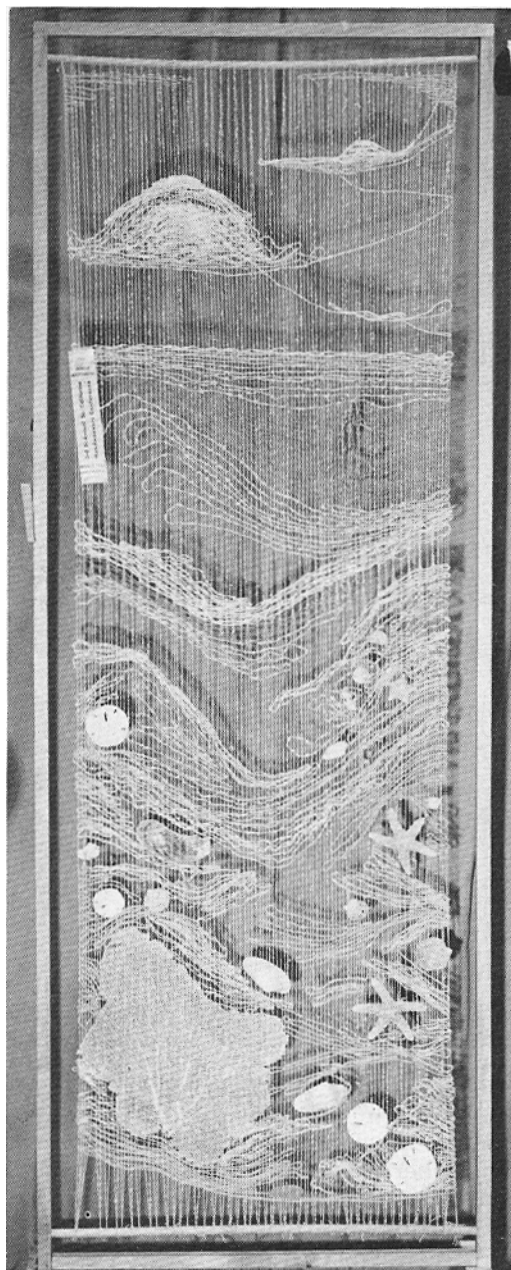
An Interesting Room Divider:

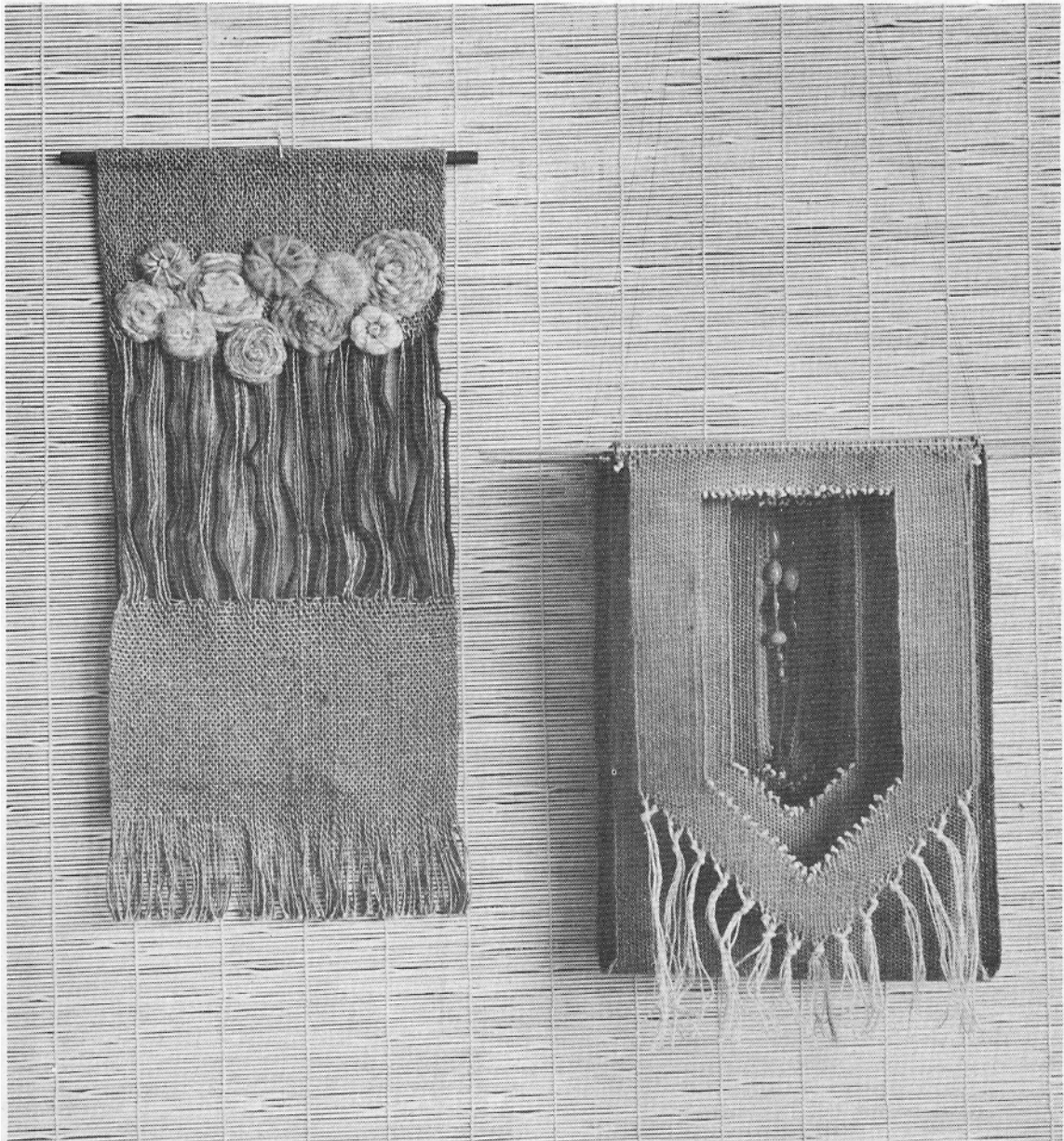
Here is an interesting tapestry type of wall hanging that is quite interesting in the way it is made.

I imagine that this project was woven without a loom, but was mounted on this frame and the weaving actually done on the frame itself. It has different types of sea life woven into the hanging, and

something of this type would certainly be a point of interest in anyone's home.

This was displayed at the Southern California Handweavers Conference in San Diego several years ago.





TWO INTERESTING WALL HANGINGS. The piece on the left with the flowers is an interesting combination of stitchery and weaving. Notice how the weaver has incorporated the warp threads into the flowers by making the stems out of the warp threads. The other piece of weaving is one of the new pieces of 3 dimensional type of weaving which is being featured in many of the museums throughout the country. This is a type of weaving, which is very technical and cleverly done, and seems to be much appreciated by the younger generation of weavers, and not so well accepted by those who have been weaving for a good many years.

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WEAVING WITHOUT A LOOM

Is an interesting book that is excellent for the school teacher, for the craftsman interested in ways of designing without a loom, and related information. Price is \$7.95 plus 20c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

MACRAME

Is another outstanding book on knotting. Available from Robin & Russ at \$8.50 plus 20c postage. Robin & Russ, 533 North Adams Street, McMinnville, Oregon 97128.

NEEDLEPOINT

By Hope Hanley is another excellent craft book on another handcraft. Beautifully illustrated, and excellent directions. Price is \$7.50 plus 20c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

BOBBIN LACE

By Elsie Gubser was just reprinted last year. An excellent manual on this unusual lace-making technique. Price is \$5.00 plus 10c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

THE MAGIC OF SPINNING

Written by a spinner as a guide for beginners with her own experiences the source of directions. Price is \$1.60 plus 10c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

TATTING

By Elgiva Nicholls is a well written book on another of the handcrafts enjoying a revival. Well written, and illustrated. Price is \$4.95 plus 15c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

The Stitches Of Creative Embroidery

By Jacqueline Enthoven was on the best seller list in the Pacific Northwest for many months. An excellent instruction manual for the beginner and the intermediate. Price is \$7.95 plus 20c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

RUG-MAKING TECHNIQUES AND DESIGN

By Mary Allard, is an excellent manual with directions for many different types of rugs, as woven, woven without a loom, hooked, flat rugs, pile rugs, tapestry rugs, soumak rugs, etc. Price is \$7.50 plus 20c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

ADVENTURES IN STITCHES

By Mariska Karasz, is an outstanding book with directions for stitches, etc. Beautiful pictures and illustrations and diagrams. Price is \$7.50 plus 20c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

TIE AND DYE AS A PRESENT DAY CRAFT

By Anne Maile is one of the most outstanding books you will find on the subject of tie and dye. Outstanding directions and instructions. Price is \$6.50 plus 20c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

A TREASURY OF SCANDINAVIAN DESIGN

Is on sale at a reduced price of \$8.95 plus 25c postage. Many, many beautiful illustrations and an excellent source of inspiration for all craftsmen. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

CRAFTS DESIGN

By Moseley, Johnson and Koenig is one of the outstanding books covering 9 different handcrafts. Almost a must for teachers, for beginners in ceramics, leather, enameling, book-binding and other crafts. Price is \$13.50 plus 30c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

DECORATIVE WALL HANGINGS

Is an interesting book on art with fabrics. Written by David B. Van Dommelen, it is priced at \$8.50 plus 20c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

CONTEMPORARY TAPESTRY

By Harriet Tidball is an excellent manual on the different methods of making modern tapestry. Price is \$5.00 plus 10c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

HANDWEAVING

By Iona Plath is another very popular weaving book, with many easy to follow projects. Complete directions for each project are given. Price is \$8.95 plus 15c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

WARP AND WEFT FROM TIBET

By William King is a manual on rug-making as is done by the weavers of Tibet. Gives complete instructions, and directions for making a small tapestry loom. \$3.50 plus 10c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

TWO PLY TANNISH BEIGE SLUB YARN:

This one is a beautiful yarn for use in sport coats, suits, etc. It is a combination of rayon with some linen. Has about 1100 yards per lb. Available on approximately 1/2 lb. tubes. Price is \$3.20 per lb. Rich in appearance, it is a slightly variegated yarn. Robin & Russ, 533 North Adams Street, McMinnville, Oregon 97128.

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