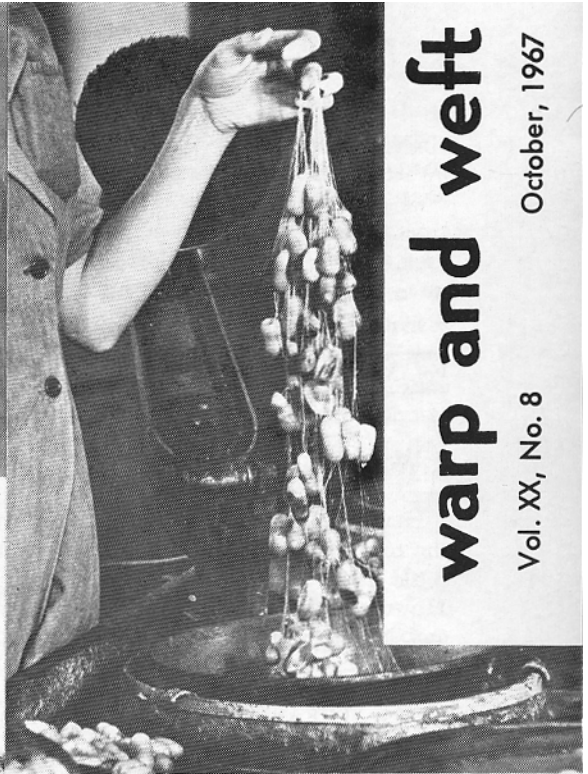




SILK FARM, AYOT HOUSE, AYOT ST. LAWRENCE, HERTS. LEAF OF THE OSIGIAN MULBERRY



LULLINGSTONE SILK FARM, AYOT HOUSE, AYOT ST. LAWRENCE, HERTS.

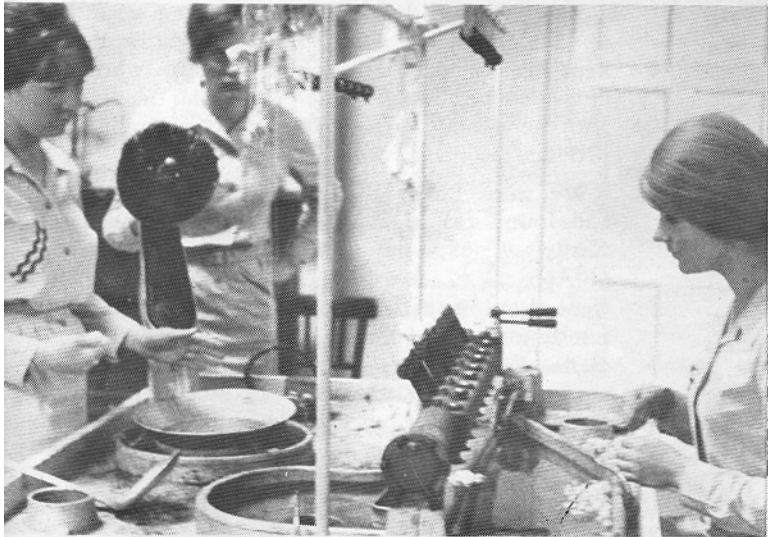


LULLINGSTONE SILK FARM, AYOT HOUSE, AYOT ST. LAWRENCE, HERTS. COCOONS AFTER BEING BRUSHED IN BOILING WATER ARE CAUGHT UP BY THE LEADING THREADS

warp and weft

October, 1967

Vol. XX, No. 8



(Left) Cocoon Operator.

(Centre) Apprentice.

(Right) Skilled Operator Reeling Silk.



LULLINGSTONE SILK FARM, AYOT HOUSE, AYOT ST. LAWRENCE, HERTS. FEEDING THE SILKWORMS

warp and weft

PUBLISHED MONTHLY (EXCEPT JULY AND AUGUST)
BY ROBIN & RUSS HANDWEAVERS, 533 NORTH
ADAMS STREET, McMinnville, Oregon 97128.

SUBSCRIPTION: \$4.00 PER YEAR.

BACK ISSUES: 40c EACH, PLUS 4c POSTAGE.

EDITOR: RUSSELL E. GROFF,

ASSISTANT EDITOR: ROBIN GROFF.

Vol. XX, No. 8

October, 1967

A Word from the Editor:

Here it is, two months since my return from the trip to Europe, and I still find it hard to settle down and do some actual weaving, etc. However, I think that you will like this sample and hope that you will enjoy others to come.

During the past month, we have had many of the TREASURES, that I purchased in Europe come in, and we still have many, many more yet to come. We have around 1200 lbs. of linen yet to come, and also there about 200 lbs. of silk which we purchased in Switzerland which we have not yet received, and there are also 6 colors of a beautiful Irish wool tweed which have not yet arrived.

However, some of the threads that have come in are worth mentioning here. First of all, we purchased 5 colors in an unusually fine metallic boucle. It is called LUMINEX, and the colors are so clear and bright it is quite unusual. It is available in gold, silver, bright red, bright blue, and purple on 500 yard tubes at \$1.25 per tube.

Then, we stocked two lines of rug wool. One is a finer wool for flossa and rya rugs, which is a beautiful worsted yarn that has a tight twist, and when cut, does not tend to unravel as do many other wool yarns. It is in stock in some 41 colors now, and is reasonably priced at \$4.80 per lb.

Another line of wool that we stocked was a 6 ply heavy rug wool, which is 80 per cent wool, and 20 per cent nylon. Should make a good, heavy, long wearing rug, and it is about the size of a pencil in it's diameter. It is \$4.00 per lb., and there are 30 colors available in it.

Yet to come is some heavy, slubby linen in a natural grey and bleached white, which we purchased in Switzerland. It is 2½ lea, which means it will have about 750 yards per lb. It is almost identical to the 3 lea or 3/1 linen we used to have in this dark natural grey and bleached white, only slightly heavier.

It has been a busy month, working out samples, and trying to catch up on all the 1001 details that resulted from this trip, and also, one of the headaches of our business is preparing a new catalogue every two or three years, and we have started on it for the next two years. You can't imagine how many price changes there have been in the past two years, and how many changes in yarns and accessories available. It is a job that we have to do in order to keep our business going though, so one of these days, you will hear that we were able to take the completed catalogue to the printer.

Janice is back from her camp, where she and her horse had a good time, and Robin is in the throes of finishing up the canning of peaches and pears, and also of entertaining my parents, who are visiting from Pennsylvania on their annual vacation.

Enough of our activities and back to our Warp and Weft sample.

Russell E. Groff, *Editor*

A Visit to a Silk Castle in England

Yes, you read the title right. While we were in London on our European trip, we weavers kept hearing of a titled Englishwoman who converted her castle to the production of silk and the raising of silk worms so she could produce the silk threads.

We were finally able to track her down, and found that this was called Lullingstone Castle and sometimes it was called Ayot Caslte in Ayot, St. Lawrence, Herts, England. We went about fifty miles from London (might be a little more) and finally found this beautiful castle way off the beaten path (out in the countryside) at St. Lawrence. It took about 2 to 3 hours for the bus to get there, and when we arrived, we were greeted by three quite pretty girls at the castle doors.

They collected our 3 shillings and 6 pence admission and began to take us on a tour of the various rooms of the castle where silk was being produced.

Before I go any further, I should mention that our three guides were all dressed in mini-skirt outfits all in a sort of cerise red color, and these were the short-short miniskirts of silk.

Each girl conducted us through a different part of the castle, and showed us the different stages of the silk worm and silk production.

In the first room we visited, there, they were raising the silk worms, and they showed us two different varieties of worms that were raised there, and they gave us the complete story of the life of the silkworm. It was indeed very interesting, and she showed us the worms eating, one or two of them spinning their cocoons, and then the actual killing of the silk worms after they had spun their cocoons, so that the silk would not be broken by the worm eating through the cocoon. We had a long lecture on the story of the silkworm, which I will not go into here.

Then, in the next room, they showed us the boiling of the cocoons, which would remove some of the gum or sericin, and then they showed us how the cocoons were brushed to find the leading threads so that they could be unwound. Then we watched them winding 7 ends of silk from seven different cocoons, and winding these all together to make a 20 denier silk. This silk was then reeled into skeins, and from there it was sold to the various silk companies so that it could be further processed to be woven.

The last room in the castle we visited was a room devoted to articles which were power woven of some of the silk raised at Ayot Castle. There were some beautiful liberty scarves, and many, many other items.

Also, one thing that I wanted to mention was that the silk cocoons would have a mile to two miles of silk on each cocoon, and after most of it was wound off, the rest of the silk cocoon left, with the worm inside was ground up, and this was made into a very popular kind of fertilizer.

So, you can see this visit to the silk castle was most rewarding. Also for the owner, it

must be a profitable one, as they have thousands of visitors who have to pay an admission charge, they sell the silk thread they produce, they sell the remains as fertilizer, and in their sales room, they sell many, many silk fabrics.

This was a most interesting afternoon, and I might mention that if any of you ever do get to visit England, you would find a visit to Ayot Castle well worthwhile.

I will also mention that I'm going to try and use some postcards as the cover photograph on this month's issue and I'll have one or two more scattered throughout this issue to try and show you just what we saw at THE SILK CASTLE.

This Month's Cover Photograph:

The cover photograph this month is a composite picture of a series of postcards which I purchased at Ayot Castle in St. Lawrence, England. This is the fabled "THE SILK CASTLE" which we visited on our recent tour, and you see on the cover, a picture of the castle, and some of the various stages of the silk production as we on the weavers' tour, saw while on our trip to England.

If I can squeeze in the other three pictures I have, I will do it in this issue.

This Month's Book Review:

The book we want to tell you about this month is one that is very hard to review as it is a dictionary. It is entitled "THE MODERN TEXTILE DICTIONARY," and is a fully revised and expanded edition which was written by George E. Linton.

Mr. Linton has written four other major textile books on different phases of the textile industry, and this is his fifth effort, and it seems to be one of the most thorough and modern that we have seen anywhere.

This issue we are looking at is the third edition of this work and was fully revised and expanded with this edition.

Let me quote a few words from the preface to tell you the contents of this dictionary. "The scope of the dictionary ranges from apparel to asbestos, from fabrics and finishes to fashion

(Continued on Page 6) Page 3

A SHEEN OF CREAM

The high gloss on this fabric is the natural sheen or gloss that you often find in a fabric of spun silk. The interesting 4 harness weave we have used seems to allow the properties of silk to show to their best advantage.

THREADING DRAFT:

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

TIE-UP DRAFT:

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

WARP:

The warp is a 7/2 spun silk which has a gloss, and which has 5800 yards per lb.

WEFT:

The same silk that was used in the warp, was also used as the weft thread.

REED USED:

A 15 dent reed was used, and it was triple sleyed, 3 ends per dent, or a total of 45 threads per inch.

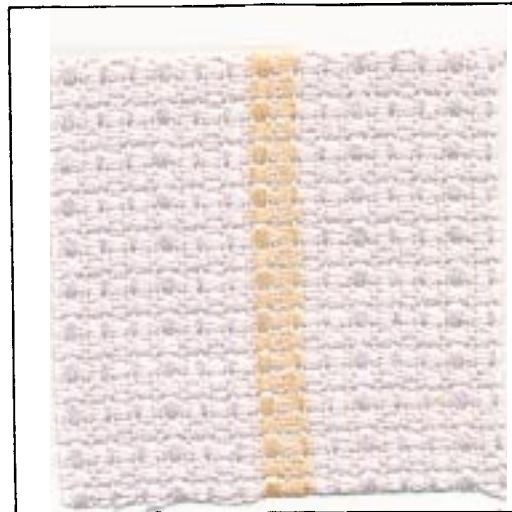
TREADLING SEQUENCE:

Please notice on this particular set-up that we have the tabby treadles as the No. 3 and No. 4 treadles. After weaving a sample and before weaving the 10 yards of material, we changed our tie-up to this one, so that it would be an easier treadling sequence. Here is the treadling sequence, and of course the entire weft is 7/2 spun silk.

- Treadle No. 6, one time
- Treadle No. 5, one time
- Treadle No. 4, one time
- Treadle No. 3, one time
- Treadle No. 2, one time
- Treadle No. 1, one time
- Treadle No. 2, one time
- Treadle No. 3, one time
- Treadle No. 4, one time
- Treadle No. 5, one time

END OF ONE PATTERN REPEAT. REPEAT OVER AND OVER AS DESIRED.

SAMPLE:



SOURCE OF THIS PATTERN

This pattern is one that is found in the highly technical book, A HANDBOOK OF WEAVES, by Oelsner and Dale.

MORE ABOUT THIS FABRIC:

Spun silk is one of my favorite threads and I was particularly pleased to be able to get a small lot of the 7/2 spun silk which has quite a nice high gloss and sheen. We are fortunate to find this lot of silk, as the price of spun silk is going higher and higher on the market we have today. The reason for this is that the costs of labor have been increasing steadily, and this is reflected in the

production of spun silk, which requires a little more work in it's production than do some of the other kinds of silks.

Also, because of the nature of this rib weave, we found that we had much less trouble or rather no trouble at all, after we started using a stretcher or temple. Before we started using it, there was quite a bit of fuzzing and fraying on the selvage edges. After the temple came into use, this was eliminated entirely.

We had a 10 yard warp on the loom, and there was not one broken thread in the entire weaving of this fabric, so this shows one of the most important characteristics of silks, and that is it's strength. It is said that if you have a fine filament of silk, and a fine filament of steel, that silk is much the stronger of the two.

We do also suggest on this weave that you use a firm, even double beat. Not a hard beat, but an even firm one is what seems to work best.

One of the secrets of this fabric is that the firm beat helps tie the rib effect together a little better, and makes it a much more durable fabric.

After woven, we suggest that you take this fabric and wash it in lukewarm water with lux or ivory snow, and rinse it thoroughly. Then you should allow it to drip dry, and after that steam press it thoroughly on both sides before making up into finished garments.

We would like to suggest that this fabric would make beautiful dress material for wedding dresses, for evening gowns, for smartly tailored suits, and even for blouse and skirt material.

ANOTHER IMPORTANT THING THAT I ALMOST FORGOT TO MENTION, is the fact that you should weave this with a fairly tight warp, or the weft thread seems to want to pile up in ridges rather than pack in evenly. We found that with a tighter warp, it worked much better and gives a more uniform beat, and a more even distribution of the weft threads. One of the causes of this is of course the fact that you have four threads together on one harness at a time in this weave.

Also, in the threading of this pattern, you

could thread the four threads that appear together in the threading draft all in one heddle, but you might have some trouble in the weaving if you do this, so my suggestion would be to use an individual heddle for every warp thread. However, those of you who might like to weave such a fabric, and who want to weave something similar and do not have 1824 heddles, you can solve this problem, by using the 4 threads in one heddle. Also, by putting 4 threads in one heddle, you eliminate much, much weight that has to be raised or lowered in the harnesses.

I might also mention that I felt it would be better if we used a cotton selvage, so we had 12 threads on each selvage edge, threaded 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. This way, there is no waste of your silk threads, less strain on the selvage threads, and as a result, I feel you have a nicer fabric.

COST OF THE THREADS USED:

Only one thread was used in this fabric, and it was the 7/2 spun silk, which has 5800 yards per lb. This sells at \$7.00 per lb., and comes on cones of about one pound and four ounces each.

COST OF THE FABRIC:

We had a 10 yard warp, 40" wide, and it took 1 lb. and 14 oz. of the 7/2 spun silk for warp. Thus, our warp cost came to \$13.12, or \$1.31 per yard.

In the weft, we had 9 yards of finished fabric, and it took 1 lb. 11 oz. of the silk for the weft. Thus the weft cost per yard for 9 yards of fabric was \$11.84 for the entire weft or \$1.32 per yard. The fabric cost per yard was \$2.63.

WARP COST PER YARD, 40"	\$1.31
WEFT COST PER YARD.....	\$1.32
	<hr/>
FABRIC COST PER YARD	\$2.63

BOOK REVIEW (Continued from Page 3)

and style, from the history of costume to management and labor, from lace to laundry practice, from manufacturing to textile testing, and from plastics to spot and stain removal and the care of clothing.

It was written because of the tremendous advances in the textile industry, with the development of so many new types of threads, fabrics, finishes and because of the changes in fashions.

I'm sure that I will find this book a great help in the future in reference, in helping to explain various techniques, and in preparing items for *Warp and Weft* articles, and I feel that it is an exceptionally good publication.

Also, as compared to other textile dictionaries, I find the price not too prohibitive at \$18.50 plus 25c postage.

This would be an excellent college reference book, and excellent for the serious weaver who would like to learn more about his hobby or avocation.

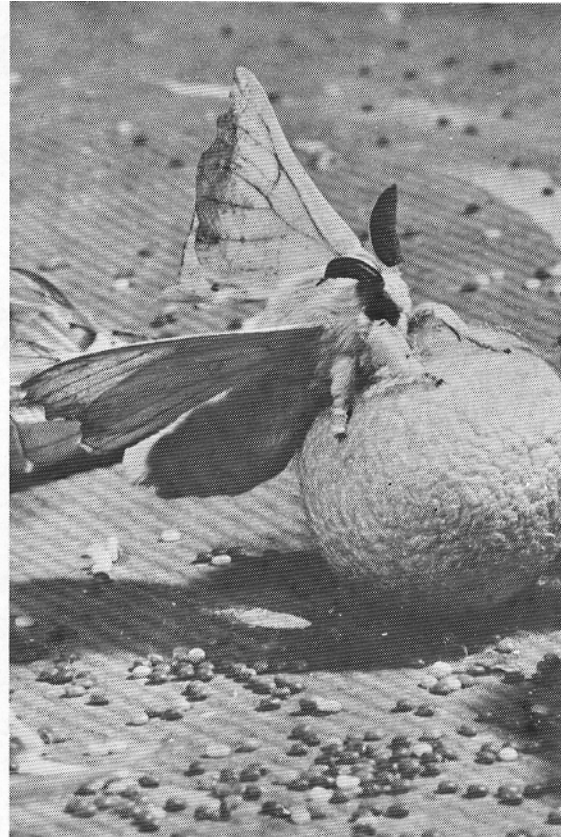
TITLE: THE MODERN TEXTILE DICTIONARY

AUTHOR: George E. Linton, who is the Textile Editor of *American Fabrics Magazine*.

PRICE: \$18.50 plus 25 cents postage.

PUBLISHERS: Duell, Sloan and Pearce, a division of Meredith Pub. Co., of New York City, N. Y.

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



Lullinstone Silk Farm, Ayot House, Ayot St. Lawrence, Herts.

Silkworm Moth Surveys the World

Resting upon its Cocoon (magnified)



(Left) Cocoons being "shaken down" to find leading threads.
(Centre) Skilled Operator Reeling Silk. (Right) Apprentice.

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THREE NEW SILKS IMPORTED FROM ENGLAND

20/0 Spun Silk, 16,800 yards a lb.
10/2 Spun Silk, 8,400 yards a lb.
5/2 Spun Silk, 4,200 yards a lb.

We had this spun to order for us in England. It is available on about 3 to 4 oz. tubes, and is all excellent warp thread. Price is \$1.00 per oz. Robin & Russ, 533 North Adams St., McMinnville, Oregon. 97128.

RYA OR FLOSSA RUG YARN

This beautiful worsted yarn is especially spun for rya and flossa rugs, has quite a high sheen, and is available in 41 colors in 4 to 8 oz. skeins. Price is \$4.80 per lb. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

5 GLAMOROUS, FINE, METALLIC BOUCLES

This is spun in England, comes on 500 yard tubes, and is quite an unusual metallic. It is different than anything we have seen in metallics. It is available in gold, silver, bright blue, shimmering purple, and bold red. Price is \$1.25 per 500 yard tubes. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

7 COLORS IN FINE RAYON CHENILLE

This looks like about an 8 cut rayon chenille, and we will wind it on 1/2 lb. tubes, and have it available at \$3.50 per lb., or \$1.75 per 1/2 lb. tube. There are 3 shades of light green, a beige-natural combination, a blue black combination, one pink color in pale pink, and a pink-red combination. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

4 PLY CASHMERE and SILK COMBINATION

This is now available in 6 colors and natural. It is 50 per cent cashmere and 50 per cent silk, and the colors are \$6.00 per lb., and the natural is \$4.80 per lb. It has 2400 yards per lb., and can be used as warp or weft. Available on cones of about 1 lb. 2 oz. each. We can also wind off 1/2 lb. spools for you if you wish. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

4 PLY SILK TWEEDS

We will have delivered to us today 4 colors in silk tweeds, which we had 4 plied, so that it can be used for warp and weft. Price will be \$4.00 per lb., and it will have 3,000 yards per lb. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

TIES OF IRISH POPLIN, SILK & WOOL

Handwoven in Ireland, these ties have a silk warp of 300 threads per inch, and a 45/3 worsted weft. They are a warp face weave, with the silk warp providing all of the color. JUST BEAUTIFUL. Price is \$5.00, postage prepaid. Few of these are in tartans, but most are in stripes. Regular small 4 in hand style, which is the popular style now. We visited this shop and watched these being woven. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

6 PLY RUG WOOL:

This is another import from England, and this is a quite heavy, 6 ply yarn, 80 per cent wool, 20 per cent nylon. It is available on approximately 1/2 lb. skeins. 31 colors available. Price is \$4.00 per pound. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

BOBBIN LACE LINEN:

We have bobbin lace linen in 4 sizes from Sweden, and in 2 sizes from Scotland.

35/2 white — .90 spool — Swedish
40/2 white — .95 spool — Swedish
50/2 white — \$1.00 spool — Swedish
60/2 white — \$1.10 spool — Swedish
20/2 mercerized white Knox —
\$2.00 per 4 oz. spool
40/2 mercerized white Knox —
\$2.50 per 4 oz. spool

ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

20/2 SPUN SILK, WITH A SHEEN

We have small lots of various colors in stock which we imported from England. We will send samples upon request. Price is \$9.60 per lb., while it lasts. Most of these are on 2 to 4 oz. spools. Limited amounts of 3 to 5 pounds of a color. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

DELUXE LOOM LIGHT:

Has two swivel joints, which can be changed in position with a fingertip touch. Has a light shade with blower so that you will not burn your fingers when you touch the light shade. Has a clamp mount or swivel mount, whichever you wish to use, and has 2 arms 18" in length with spring tension. Light shield is adjustable in any position. Price is \$20.50 plus postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

LARGE SWEDISH OPEN BOTTOM SHUTTLES:

This is one of the more popular Swedish shuttles called the S-15. It is 15" long, by 2" wide by 1 1/8" high. It will hold up to a 6" length bobbin. Price is \$2.95 plus postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

THE MAGIC OF SPINNING:

This book has been written by a beginning spinner for interested spinners. Tells of her experiences and how she mastered spinning. Price is \$1.60 plus 10 c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

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warp and weft

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