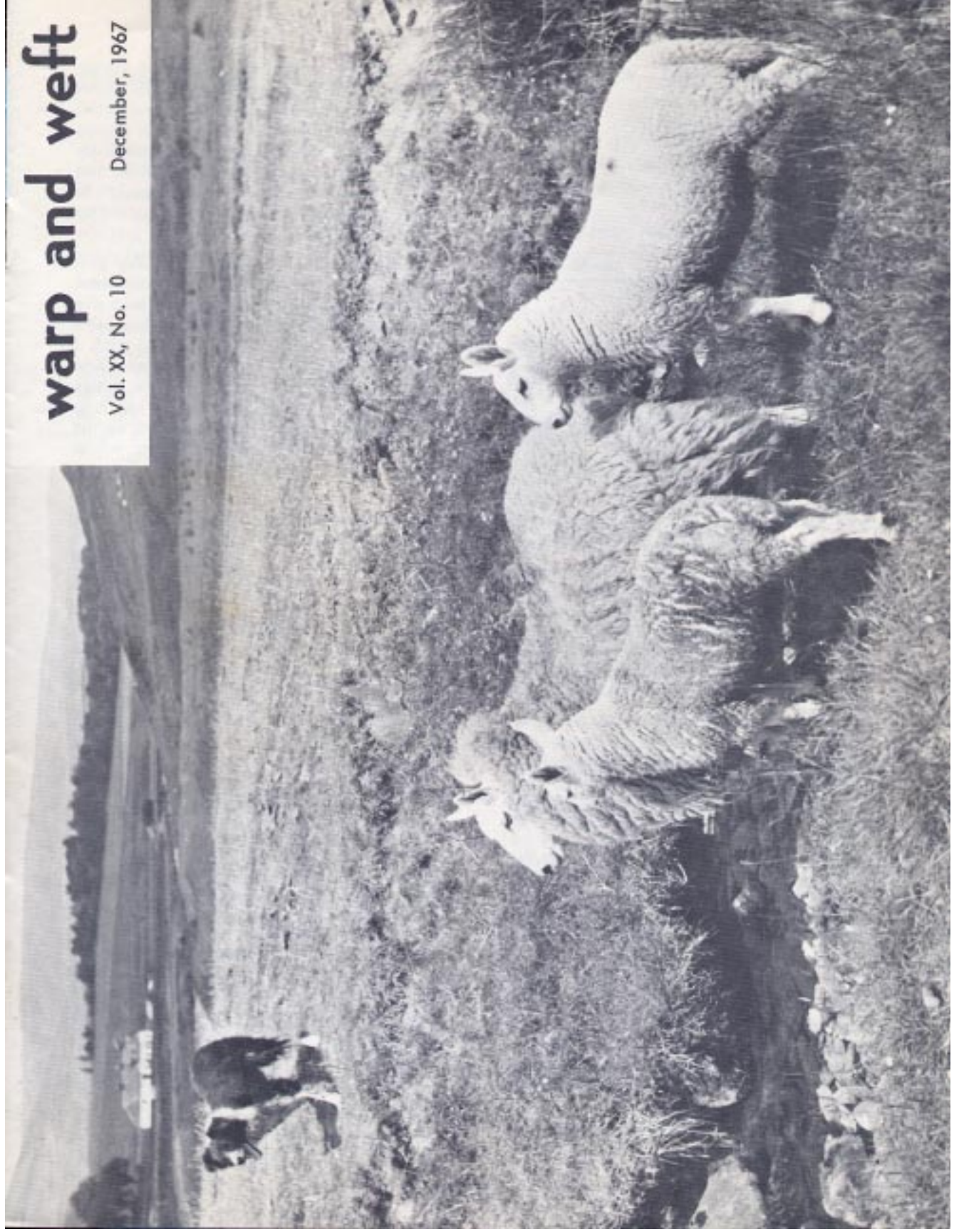


warp and weft

Vol. XX, No. 10

December, 1967



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EDITOR: RUSSELL E. GROFF,

ASSISTANT EDITOR: ROBIN GROFF.

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A Word from the Editor:

My, how the time passes by. As I'm writing this for the printers, Thanksgiving is just 4 days away, and you will be receiving this just at Christmas time. So, with this thought of the time of the year, we five (Janice, Robin, and I, along with 2 college students who are parttime workers) wish you A HAPPY, HAPPY HOLIDAY SEASON, AND BEST WISHES FOR THE COMING NEW YEAR.

It has been another busy month here at the Robin & Russ Studio. We did finish working up for the printers our new catalogue, and we have now received it back from the printers. We had all the prices printed after each object in the catalogue, but already, we have received 3 price changes, even before we have mailed one out to you.

We might mention that one of our catalogues will be sent to all of you subscribers of Warp and Weft, as well as to the other names on our mailing list who have paid for the initial yarn sample fee.

This time of the year is always a busy one for hand-weavers, as they are working on projects for gifts for the holiday season, as well as working on their regular projects. Here in the shop, we have been busy working on some 3,000 sample sheets, addressing about the same number of catalogues, and starting to get them tied up and in the mail.

We have now received all of our shipments of yarns and fabrics from the British Isles and Switzerland except for about 400 lbs. of Barbour linens which are on the way, and also for a shipment of seven spinning wheels, which we have had no word about yet.

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All of our yarn bins are full, and I keep telling myself not to purchase any new yarns — but it is almost impossible — as we get offers on new yarns and unusual ones at least once or twice a week. But, we really will try to avoid any new purchases for awhile, and try to design some fabrics with the multitude of yarns that are the result of this recent trip to the British Isles.

The mail has been heavy during this past month, and I'd like to say that I've answered everything promptly, but this is not true. I've fallen behind, and have been working overtime, trying to catch up. Sometimes I think it is about caught up, and there comes a new stack of mail or new yarns, and new things to do. However, this is the way we like it to be, and Robin and I seem to thrive on the challenges of our business, and we would have it no other way.

Enough for this time, and we will close with another wish to our subscribers for THE HAPPIEST HOLIDAY SEASON EVER.

Russell E. Groff, *Editor*

This Month's Cover:

This month's cover features one of the best known breeds of sheep that you will find in the British Isles. This is a picture of some CHEVIOT sheep, taken out in the countryside.

These sheep are normally found in the British Isles in the Cheviot Hills, in South Scotland, in Northumberland and in South Wales. You will find this breed now is being produced in Canada, Scandinavia, the United States, South Africa, and New Zealand.

These are medium sized sheep with white faces and legs. There is usually a ruff of wool behind the ears. The fleece from these sheep is usually about 4 inches in length, and a fleece is usually about 4 to 5 lbs. in weight. The quality is usually a 50's to 56's, which is quite a good quality wool.

These sheep account for nearly 1/4th of the wool produced in Scotland. It is suitable for use in clothing ranging from rugged sportswear to lighter town suitings.

This Month's Book Review:

While in the British Isles in May and June of this year, we had the opportunity to see about 8 to 10 tapestries woven by one "TAD-**EK BEUTLICH.**" You can imagine our pleasure upon arrival home to find a new and excellent book on tapestry, entitled **THE TECHNIQUE OF WOVEN TAPESTRY**, by this same Tadek Beutlich.

Mr. Beutlich is a tapestry weaver with many years of practical experience and it was with this background that this book is written.

He defines "What a tapestry is," to begin his work; and from there he progresses to step by step instructions on how to weave a tapestry; high and low warps, weaving a sampler to get some practical experience, how to keep your tapestry at an even width, how to combine tapestry with a plain weave, and then he goes into great detail and explains how to make about 10 different kinds of tapestries. He explains the weft faced tapestry, a warp and weft face tapestry, a double cloth or double weave tapestry, rya rugs as wall hangings, and other types and kinds of wall hangings.

There is an interesting section on designing, on the use of color, sizes of wall hangings, etc.

We must not forget to mention that there are many diagrams and photographs to make this text a clear, explicit text, which is easy to understand.

I might also mention that Mr. Beutlich's approach is not one that is "Way Out," as we are seeing in more and more wall hangings, but it is a conventional approach and he leaves the door open so that if you wish, you can make a way-out tapestry. Most of his diagrams and pictures are worked out on an upright tapestry frame, but these could all be worked on the conventional floor loom also.

Mr. Tadek Beutlich's work is well-known throughout the British Isles, throughout Europe, and quite a bit has been exhibited in the U. S. A. Much of it has been purchased by different museums for their permanent collections.

Without any fears, I can recommend this book as a text that is excellent for a beginning tapestry weaver.

TITLE: THE TECHNIQUE OF WOVEN TAPESTRY

AUTHOR: Tadek Beutlich

PUBLISHERS: B. T. Batsford, Ltd., London and Watson - Guphill Publications, New York.

PRICE: \$10.95 plus postage of 20c

AVAILABLE: It is available directly from the publishers or from Robin & Russ Handweavers.

MORE OF THE BRITISH ISLES A VISIT TO THE SPEEN WEAVERS

One Sunday, our weaving tour left from London at about 10:00 in the morning to visit the Speen Weavers and the owner of this studio, Miss Joyce Coleman.

We were positive of the address, but the name of the town was not on the map. Directions were asked in many places, and about five hours later, after traveling through much back country, and seeing some beautiful countryside and the narrow, narrow, country roads bounded on both sides by hederows about 10 to 15 feet high, we finally arrived at the Speen Weavers of Speen, Aylesbury, Buckinghamshire, England.

This was a delightful visit. Miss Coleman was a small, vivacious lady of about 70 years, and her weaving studio was her home and a sort of barn connected to the house. The house was a charming, old English home full of beautiful pieces of weaving, looms, and spinning wheels. We four men in the weaving group had our picture taken with Miss Coleman working on her spinning wheel, and this picture eventually appeared in 3 or 4 different newspapers and it was circulated all throughout the British Isles.

Miss Coleman's specialty seemed to be a beautiful rug, of uncarded and unspun wool yarn, in shades of browns, black, and natural. They were so beautiful that I purchased one for display in our shop, and it has stimulated many weavers to make something similar in the Pacific Northwest area.

On these rugs, she uses a fairly heavy 4 ply
(Continued on Page 6) **Page 3**

MELLOW YELLOW:

An interesting Summer and Winter variation which gives you a combination of 12 different squares of Summer and Winter weaves before there is a repeat.

THREADING DRAFT:

4	P	P		O	O						
3			M	M			P	P		O	O
2		O		P		M		O		P	
1			O		P		M		O		P
		4 times		4 times		4 times		4 times		4 times	4 times

Please note that one complete pattern repeat consists of 96 threads

IDEA FOR THIS PROJECT:

The idea for this project was derived from a sample in red colors woven by the Creative Weavers Guild of San Diego for a Fourth of July Project.

WARP THREADS USED:

The warp thread in this project is the beautiful 20/2 Egyptian Cotton in three colors. The three colors used are as follows:

P – 20/2 Egyptian Cotton Princeton Orange
 O – 20/2 Egyptian Cotton, Old Gold
 M – 20/2 Egyptian Cotton, Medor Gold

WEFT THREADS USED:

There are three different threads used in the Weft. Two of these are the Irish Wool tweeds we have imported, and the third thread is the 16/2 Ramie which is also imported from Switzerland. The 16/2 Lemon colored Ramie is used as a tabby thread, and in separate blocks, we used a wool tweed called IRISH GOLD, and another wool tweed called ORANGE PEACH.

REED USED:

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

KEY TO COLORS IN THE WARP:

P – 20/2 Princeton Orange Egyptian Cotton
 O – 20/2 Old Gold Egyptian Cotton
 M – 20/2 Medor Gold Egyptian Cotton

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TIE-UP DRAFT:

4	O	O	X	X	O	X
3	X	X	O	O	O	X
2	X	O	X	O	X	O
1	O	X	O	X	X	O
	1	2	3	4	A	B

Note: X – Counterbalanced tie-up
 O – Jack-type tie-up

SAMPLE:



TREADLING SEQUENCE:

There are two units in the treadling which results in 2 distinct blocks in your weaving. There are a total of 20 threads in each block, or a total of 40 threads in one complete pattern repeat.

Treadle No. 1 – Irish Gold Tweed
 Treadle No. A – 16/2 Lemon Ramie
 Treadle No. 2 – Irish Gold Tweed
 Treadle No. B – 16/2 Lemon Ramie

Repeat this unit five (5) times until you have 20 threads.

Treadle No. 3 – Orange Peach Tweed
 Treadle No. A – 16/2 Lemon Ramie
 Treadle No. 4 – Orange Peach Tweed
 Treadle No. B – 16/2 Lemon Ramie

Repeat this unit five (5) times until you have 20 threads.

END OF ONE COMPLETE PATTERN REPEAT. Repeat over and over as desired.

Also, we might mention that you do not have to have squares as we have here, but by more or less repeats of the two major treadling units you can create rectangles of varying sizes, so make your fabric more interesting in this manner.

MORE ABOUT THIS FABRIC:

First of all, please note that while this is a summer and winter weave, it is altered considerably for one major reason. The reason for this change is that we use harness 1 and 2 together as one of the two tabby threads, and we use harnesses 3 and 4 together as the second tabby thread.

It is primarily this change, which makes this version of a summer and winter a little different than what we ordinarily think of as summer and winter.

Secondly, we have three colors used in the warp, and we have used two blocks of summer and winter weave. If you change the position of the three warp thread colors in each of the two blocks, you have 3 times 2 or six different color blocks of summer and winter. And with the introduction of two colors of pattern threads you have 2 times 6 or twelve different color blocks in one complete repeat of your pattern. AND – the combination is endless. If you introduced 3 pattern colors in the weft, you could have 18 blocks, and 4 pattern colors would give you 24 different blocks in one complete repeat, etc. So, here you can see that this is a slightly different approach to a summer and winter weave than you ordinarily have, and this is what makes the fabric unique and excitingly different.

I myself feel that this fabric has a multitude of uses. It would make excellent upholstery, excellent pillow material, could be used for drapery – and – we primarily planned it as suiting material for a tailored woman's suit. I think it would be one of the most durable fabrics you could ever have for an apparel fabric.

I might mention that we used a 16/2 Ramie

as tabby in this pattern. This gave us a fairly heavy and firm fabric, which is what we were working for. However, I think that if you used a 20/2 cotton as tabby (it is about 3½ times finer than the 16/2 ramie), you would still come up with a durable and exciting fabric. You might have to change your treadling somewhat if you used the 20/2, to come up with a square, but this should present no problems.

This variation of a Summer and Winter weave is so intriguing to me, that I am now experimenting with another sample on the same set-up in a series of red and oranges. Hope that I can find something even more interesting for another Warp and Weft project.

On this fabric, you want to use a firm even, double beat. It is not to be an extra hard beat, but just firm and even. If you can develop a good rhythm in your weaving, this would help you secure the firm even beat, and make the fabric a durable one.

COST OF THE THREADS USED:

The 20/2 Egyptian Cotton is mercerized and gassed, and while we used just 3 colors in the warp, it comes in about 95 to 100 colors. The price is \$5.50 per lb., and it comes on 1/2 lb. tubes.

The 16/2 Ramie yarn is available in 17 colors, and is Imported from Switzerland. It has 2400 yards per lb., and is available on approximate 1 lb. tubes or 4 oz. tubes. Price is \$5.00 per lb., or \$1.25 per 4 oz. spool.

The Irish Wool Tweed in IRISH GOLD AND ORANGE PEACH, are two of the colors of tweed yarns we imported from Ireland after our trip there earlier this year. I WAS INTRIGUED BY THE IRISH METHOD OF MEASURING THE YARDAGE IN THIS TWEED YARN. Their thread count is based on the fact that they spin this so it has 28 yards per 1/4 oz. This would give it 112 yards per ounce, or 1792 yards per lb. This is the first time that I have ever seen such a system of measurement used. Oh yes, the price of these 6 colors in Irish Tweed is \$4.80 per lb., and it comes on about one pound cones.

COST OF THE FABRIC —
of warp and weft:

We had a 12-yard warp, 40" wide at 30 threads per inch. This came to 14,400 yards of warp or just slightly less than 1¾ lbs. of 20/2 Egyptian Cotton at \$5.50 per lb. Thus the total warp cost of actual thread used was \$9.63 or the cost per yard comes to 81c per yard.

In weaving the fabric, we lost track of the amounts of thread used. So, when finished, I counted the number of rows of tabby and pattern thread per yard, figured the cost of each per yard, and came up with these figures as the cost per yard for the weft. I figured that it took 1/8 of a pound of Ramie per yard for the weft, and it took 1/6 of a pound of the 2 colors of wool tweed for weft in a yard. Thus the Ramie (65c) and the wool tweed (80c) cost per yard comes to \$1.45 per yard.

WARP COST PER YARD, 40" width.....	81
WEFT COST PER YARD, 38" width...	<u>\$1.45</u>
FABRIC COST PER YARD	<u>\$2.26</u>

I felt that this was a fabric that was well worthwhile, at this cost per yard, and I know that you could not duplicate it anywhere in a power-woven fabric at less than \$8.00 to \$12.00 per yard.

"SPEEN WEAVERS" — continued

wool warp at 5 or 6 threads per inch. The weft through is the important part of this rug. Selected wool fleeces, selected because of their colors, are washed, and then sorted according to color. And then, instead of using a shuttle, the only description is that a large gob of wool is taken, pulled out lengthwise slightly by hand and inserted in the shed as the weft. Sometimes you have to have 3 or 4 gobs of this wool to make one complete row across. This is beat back firmly as the weft, and some of the wool sticks up and covers the warp almost entirely, and this makes a beautiful heavy rug about 1/2" or more thick. In some places the weaver tries to blend the brown, grey, natural and white of the fleece to make stripes or rows of plain natural, grey, tan, brown, etc. In other cases a little gob of dark brown or grey wool is taken and mixed in

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with the natural wool, and this creates a color spot in that particular weft shot. The finished rug woven of this unspun wool ends up weighing about 8 to 10 lbs., but is most beautiful, and inspiring.

The weavers who are doing these here in the Pacific Northwest now, are using a 6/4 or 8/5 linen rug warp at either 5 or 6 ends per inch, and they are taking the carded curls of wool, and sometimes putting 2 or 3 of different colors together, pulling them out into a length of weft, and inserting them in the shed in this manner. I saw one last evening that was most beautiful, in stripes of natural shades of tan, brown, and natural.

Right now, I have a tremendous bag of carded wool on hand in brown, tan, and natural and I hope soon to be able to weave one of these myself.

I might mention that I showed one of these rugs to the owner of a woolen mill in Oregon, and he liked it so much that he ordered one of Miss Coleman's rugs also.

Back to Miss Coleman's studio. In her barn, she had several of the large Swedish type looms, and it was here that some of these unwoven wool rugs were being made.

An antique collector would have delighted in Miss Coleman's home, as many of the cups, dishes, saucers, pictures and house furnishings were what we here in the United States would consider antiques.

We had 18 weavers descend upon this small home, and we spent about 2 to 3 hours with Miss Coleman and enjoyed every bit of it.

Then, Miss Coleman and her other weavers had prepared afternoon tea for us. As her home was so small, and as so many of the other weavers who worked with her were from the small town of Speen, we had our afternoon tea in the little village hall, which was made of thousands of polished ocean stones which were mixed with mortar and made into the walls and fences of the village hall. To our great delight, the various persons in the village had baked different kinds of cakes and cookies to go with our tea, and so each person was able to try some 5 or 6 different typical English cookies or cakes, or

skones. After spending about 3 hours with Miss Coleman and her weavers, we took our bus and departed in a pouring rain storm, to head back to London. About 1/2 way back to London while passing through a small town, our bus broke down, and eventually, we had to catch another local bus to take us to Victoria Station, and then a streetcar back to the hotel.

All in all, it was a most delightful visit and one that 18 Americans will long remember.

The Book Corner:

Have you seen the book "CREWEL EMBROIDERY" by Erica Wilson. Beautiful illustrations, complete, clear concise instructions and easy, clear, and understandable instructions. Price is \$7.50 plus 20c postage.

The rug maker or weaver would find the little manual NOTES ON CARPET KNOTTING AND WEAVING," well worth the price of \$1.00 plus 10c postage. There are 5 pages of illustrations of various knots used in rug-making used in woven rugs in the back of this little publication of the Victoria and Albert Museum in London.

The weavers who are interested in dyeing their own yarns would enjoy "NAVAJO NATIVE DYES, THEIR PREPARATION AND USE." Printed by the Bureau of Indian Affairs, this is an excellent text at \$1.50 plus 10c postage.

Another outstanding book is "NEEDLE-POINT" by Hope Hanley. An outstanding instruction book in needlepoint. Many different stitches are shown. Excellent illustrations. Price is \$7.50 plus 20c postage.

All available from Robin & Russ Handweavers.

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IN STOCK:

Fabri and Afghan. (Color cards 35c). The Handweavers' Workbasket, Box 399, Rt. 1, West Chicago, Illinois 60185.

HORIZONTAL WARPING MILL WITH HECK-BLOCK.

Sacrifice \$45.00 plus freight. Good condition. Dorothy Woody, 163 Oakwood Avenue, Orange, New Jersey 07050.

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Available on approximately 1 lb. tubes at a low, low price of \$3.20 per lb. It has 4500 yards per lb. Excellent warp at 30, 32, 36 or 40 threads per inch. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

WANTED**

WANTED — by Robin & Russ Handweavers.

We have had several calls for used Mason Warpers and McKibben bobbin winders, so if any of you know of or have any, please contact ROBIN & RUSS, 533 North Adams St., McMinnville, Oregon 97128.

IN STOCK:

6" CORRECTIVE HEDDLES are in stock now for use on the 8" Structo Loom. Also available in 8", 9", 10" and 12" lengths. Price is \$1.35 per 100. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

NAVAHO NATIVE DYES, THEIR PREPARATION AND USE.

This is an excellent manual on the dye plants and preparation of dyes as used by the Navaho Indians in dyeing yarns for their rugs. Price is \$1.50 plus 10c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

THE SQUARE KNOT HANDICRAFT GUIDE.

This is an excellent manual on square knotwork and MCRAME" Many pictures and good directions. Pictures are outstanding. Price is \$4.75 plus 15c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

IMPORTED IRISH TWEEDS.

We have just imported six beautiful colors in Irish Tweed yarns. These have about 1900 yards per lb. Free samples of these 6 colors upon request. Price is \$4.80 per lb. Most are on cones of about 1 lb. each. ROBIN & RUSS, 533 North Adams St., McMinnville, Oregon 97128.

COLOR WHEELS.

An excellent aid to the hand weaver is the Harmony Selector color wheel. It is made so you can easily pick out the complimentary, split complimentary, analogous, near complimentary, and triadic colors of the color wheel. The back of the color wheel is covered with information such as Definitions of color terms, the Relationships of Colors, and some excellent suggestions for use of colors. \$1.50 plus 10c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

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warp and weft

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