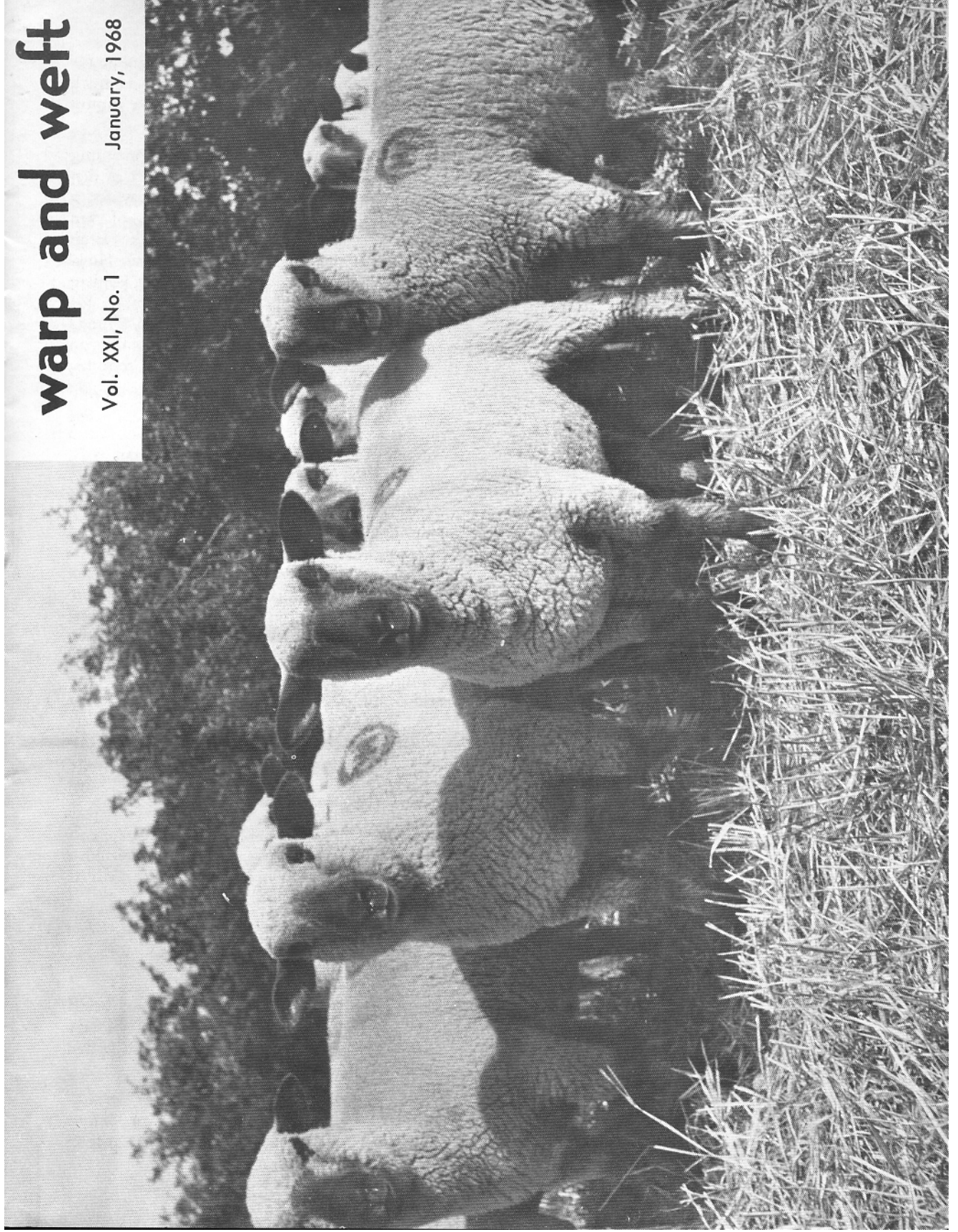


warp and weft

Vol. XXI, No. 1

January, 1968



warp and weft

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BY ROBIN & RUSS HANDWEAVERS, 533 NORTH
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EDITOR: RUSSELL E. GROFF,

ASSISTANT EDITOR: ROBIN GROFF.

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January, 1968

A Word from the Editor:

HAPPY NEW YEAR, and may you spend many pleasant hours at your loom during the coming year. This is our wish for you during the coming year.

Actually when your editor is writing this, it is a week before Christmas, but this holiday season is always a happy one, and we hope that yours is full of pleasure and pleasant times. It does seem like Christmas more now, as here in Oregon, we just had our first two inches of snow. I came to work at 5:00 o'clock in the morning, to finish working on warp and weft, and as it gets lighter outside, it is a sort of magical new world of white to view.

The holiday season is always a busy one, and here in our shop it has been particularly so. We have just received our last shipment of 400 lbs. of linens which I purchased in Ireland last summer, and are very pleased with it. We have some 18/2 in a dark natural grey, some 18/2 in a bleached white, and also some 18/6 and 18/8 linen which both make excellent rug warp, and are ideal for heavy linen mats, etc. This is in the dark natural gray. Now, if we would just get delivery on the seven spinning wheels that we are waiting for, all of our purchases would have arrived, and we sort of regret this, as it is like Christmas every time a new shipment of yarns arrives here. It is fun to open a shipment and see what it is, and especially so, when it is a better quality than you expected.

We've had such a rush on the new metallic boucle called LUMINEX, that we sold out all we had, and had to re-order more from
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England. The last order took a long time for shipment, and we hope this delivery is much faster, but this is something that we cannot depend upon.

This delay in receiving material is one thing about importing threads that is sort of discouraging. You usually have to pay for a shipment of 300 or 400 or 500 lbs. of yarn in advance, and then it sometimes takes from 3 to 6 months before you get the yarn. However, as I mentioned, when the yarn is nicer than you expect, this helps compensate for this delay somewhat and for the tie-up offunds for such a long time without any return on your investment for from three to six months.

The mail has been heavy this past month, and Robin, Janice and I have been kept pretty busy.

There are always problems in a business of this type, and one of the main ones is delay in receiving items on order. We have had some reeds on order for two months and this delay creates some unhappy customers. And this is true of much of our equipment. There has been such a large turn-over of suppliers of such things as bobbin-winders, benches, shuttles, etc., that in desperation, we have ourselves turned to having rug shuttles, bobbin-winders, tension boxes and other pieces of equipment made especially for us. It is sometimes frustrating that there are such long delays in getting these items, that it is quite a problem. However, we do apologize for these inconveniences and hope that you will bear with us.

Well, you're probably tired of our problems, so let us get back to this month's sample, and wish you HAPPY WEAVING DURING THE COMING YEAR.

Russell E. Groff, *Editor*

This Month's Cover Photograph

The picture this month is of another breed of sheep found in England, which is a very interesting breed. This is a breed called "DORSET DOWN."

This breed has a wool fleece which is usually classified as shortwool and down. It is a medium sized hornless sheep with greyish

brown face and ears. The wool is usually about 2 to 3 inches long and a fleece is about 5 to 7 lbs. It is a good quality wool, and in wool grading standards, is called 56's to 58's.

This is a springy wool, and its high quality has made it useful in certain specialized industries as well as for the more familiar textile purpose. This wool is quite often used in the manufacture of paper felts which are used in the manufacture of bank notes, and because of this special use, it quite often brings high prices for the fleece at auction sales. The wool is also used in the manufacture of high quality hosiery and fine knitting wools. It is often used in blends with other wools to give extra elasticity and crispness and to improve the handle of the finished materials. It is also quite often used in flannel and dress fabrics. This particular breed has been found to be extremely useful for crossing with other breeds and many of these sheep have been exported from England for this single purpose.

It is found in Dorset, Hampshire, and Somerset in England and also in New Zealand, Australia, the Argentine, and just a few are found in the U. S. A.

This Month's Book Review:

You know, there has been such a great interest these past two years in many phases of weaving other than on a floor or table loom, that we were particularly pleased to see the Mary Atwater classic, "BYWAYS IN HANDWEAVING," republished and made available again.

This book has just been republished at a slightly lesser cost than when it used to be in print, and it has many of the byways in handweaving explained in detail.

There are sections in this book on CARDWEAVING, PLAIDING, BRAIDING AND KNOTTING, INKLES AND THE INKLE LOOM, BELT WEAVES AND OTHER MISCELLANEOUS TECHNIQUES.

Each chapter explains a particular type of weave, explains where it was originally done, and then gives information on the equipment needed and the types of materials to use to reproduce what are actually historical weaves.

Most of our byways in handweaving are not new techniques, but are those which were used in ancient Peru, Egypt, Scandinavia, and in Guatemala, the South Pacific, and among various American Indian tribes.

There are many excellent photographs, and some excellent drawings and patterns illustrating the various techniques. The instructions are quite clear and should be easy to follow.

If you are interested in the Byways of Handweaving, you will find this a very worthwhile book.

TITLE: BYWAYS IN HANDWEAVING

AUTHOR: Mary Meigs Atwater

PUBLISHER: The MacMillan Company

PRICE: \$7.95 plus 15c postage

AVAILABLE: Either directly from the publishers or from Robin & Russ Handweavers.

A VISIT WITH PETER COLLINGWOOD

On our tour of the British Isles this past summer, one of the highlights of our trip was a visit to the weaving studio of Peter Collingwood. Some of you might not be familiar with his name, but others of you are probably quite familiar with the monograph entitled "PETER COLLINGWOOD, HIS WEAVES AND WEAVING."

His studio is an active one, and it is most pleasing to visit one where work is going on. This studio is an old English Schoolhouse which has been converted to a home and workshop, and it was most exciting to see some of the beautiful rugs being woven that he is most famous for.

I was particularly impressed with Mr. Collingwood, because of his interest in new ideas, unusual techniques, and his desire not to make the things which we normally see, but to design and develop new ideas and techniques. We saw this in some rugs which were being woven there and also some wall hangings, which were being woven in his studio.

Let me tell you about one technique which he was working on. He had a series of small

(Continued on Page 6) Page 3

RED, PINK and ORANGE:

Our four harness sample this month is a summer and winter weave. The choice of materials was made so that we could use this material for upholstery.

TIE-UP DRAFT:

4				O
3				O
2	O		O	
1		O	O	
	1	2	3	4

Tie-up is for a Jack - Type Loom

THREADING DRAFT:

4	A	A		B	B		C	C	
3			C	C			A	A	
2		C		B		A		C	
1			C		A		A		C
	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:

There were three different threads used in the warp. They are as follows:

- A—16/2 Red Ramie, Imported from Switzerland
- B—16/2 Rose Brick Ramie
- C—5½/2 Polynesian Orange Silk

WEFT THREADS USED:

Two different threads are used in the weft than the three that are in the warp. They are as follows:

- O—Linen and rayon flake, Poppy color
- X—Slub rayon in variegated Red and Pink

REED USED:

A 12 dent reed is used, and it is double sleyed, 2 ends per dent, or 24 threads per inch.

TREADLING SEQUENCE:

- Treadle No. 1, Red and Pink Rayon
- Treadle No. 2, Red and Pink Rayon
- Treadle No. 3, Poppy Linen and Rayon Flake
- Treadle No. 4, Poppy Linen and Rayon Flake

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

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SAMPLE:



KEY TO COLORS IN THE WARP:

- A — 16/2 Red Ramie
- B — 16/2 Rose Brick Ramie
- C — 5½/2 Polynesian Orange Doup. Silk.

MORE ABOUT THIS FABRIC:

First of all I'd like you to examine the sample that we had in last month's issue of Warp and Weft. (December, 1967). Then examine this month's sample. From the actual physical appearance, there seems to be no similarity, but we have actually used the same threading draft for both samples. However, we have created this change by using extremely different types of yarns in the two samples, and also, we have changed the tie-up used for these two samples.

Yes, it is hard to believe, but this is a Summer and Winter threading draft, the same as was used last month.

Many, many weavers will tell you that the yellos family of colors is much harder to blend and to come up with a pleasing fabric, and they also say that red is normally the most easy family of colors to blend to make a pleasing and durable fabric. I myself, find just the opposite, and find the yellows are easier for me to work with, and feel that I have a much harder time to work with reds. Thus, this month's sample was a deliberate forcing myself to work with reds, oranges and pinks, to get more experience with these colors, and so thus we have this month's sample.

I set up two different combinations of sample warps in combinations of reds and pinks, and worked and made at least ten or twelve samples. I still wasn't satisfied but I chose what I thought was the best combination, and here is the sample. I must say that I was much more pleased with the large piece of fabric, rather than just the small sample.

I feel that the colors in this sample blend together very well, and am most intrigued with the fact that the red and pink rayon combination thread does not show hardly at all on one side of the fabric, and on the other side of the fabric, it dominates, and almost entirely eliminates a stripe that shows on the back of the fabric. Now, not all of you are going to see this pink slub in your sample, but the red portion of the pink and red will show. Turn your sample over and notice how much clearer it is a striped effect than on the top side.

Another interesting thing that we found in this weave, that we had almost absolutely no draw in. We had the warp set-up 40" wide in the reed, and it actually does weave 40" wide.

One other thing we notice is that in the weaving there is a slight tendency for the No. 1 and No. 2 harnesses to float slightly when we were using the No. 4 treadle. So watch out for this, and be careful when you do weave.

In the weft, we used two shots of the Poppy Linen and Rayon Flake thread, and then we used two shots of the pink and red rayon slub

yarn. However, when you notice your sample and examine it closely, it almost appears as though there is only one of the Poppy Rayon and Linen threads, and then two of the Red and Pink slub rayon. Actually the second thread of the Poppy Linen and Rayon seems to go to the back of the fabric, and fills in the back quite a bit, and does not allow the pink and red slub rayon to appear in the back of this fabric, but almost to lie on top of this 2nd thread of Poppy Linen and Rayon. This makes a much firmer fabric, gives much more body to the material, and as a result is quite heavy, is very durable, and should make an excellent upholstery material. This is one thing that we find about most variations of summer and winter and it is most durable and as a result is a good material to use for upholstery.

On this fabric, you will find that you want to weave with a fairly tight tension. Do not have it too tight though, or harnesses 1 and 2 will tend to float even more. I also found that it was much easier to weave this fabric if you wove as far away from the harnesses as possible. The nearer and nearer that you get to the harnesses with your weft threads, the more there is a tendency for the threads on harnesses 1 and 2 to float.

Still another thing that I feel is very important is that you use a firm, strong, even, double beat. Beat with the shed open, change to the next shed and beat again before you throw the shuttle.

We also found that there was quite a bit of lint from the douppioni silk thread in the warp, but other than linting it did not give any trouble, and we never had a broken silk thread in the warp.

COST OF THE THREADS IN THIS SAMPLE

The 16/2 ramie comes from Switzerland and it has 2400 yards per lb. It is available on either approximately 1 lb. tubes or 4 oz. tubes. The price for the 17 different colors available is \$5.00 per lb. Remember that this is a fiber that is almost identical to linen, and you could use linen in place of the ramie if you so desired. However, if used for upholstery, the ramie should be a little more durable than the linen.

The 5½/2 spun douppioni silk in Polynesian Orange has about 4200 yards per lb. It comes in seven different colors, and the price is \$4.80 per lb. The tubes or cones of this are about 14 oz. each.

The Poppy Linen and Rayon flake thread is also available in 9 other colors or a total of 10 different colors. It is a thread that we have spun to order for us. Price on this is \$4.00 per lb., and it is available on about 1½ to 2 lb. cones, or on 4 oz. spools if desired. The 4 oz. spools, are \$1.00 per spool.

The last thread used in this sample is the sort of variegated red and pink rayon yarn in a slub yarn. This is one thread that you cannot always find available, but it does give nice effects sometimes. It is \$3.20 per lb., and comes on cones of about 12 oz. each.

COST OF THE FABRIC:

We had a 10 yard warp, 40" wide, and it took 1 lb. 8 oz. of each of the two colors of ramie in the warp and it took 13½ oz. of the 5½/2 silk. Thus the total warp cost was \$19.05 for 10 yards of warp, or the warp cost per yard was \$1.91.

In the weft, we used 3 lbs. 13 oz. of the Poppy Linen and Rayon flake and we used 1 lb. 11 oz. of the red and pink rayon slub yarn. Thus the total weft cost for 8½ yards of finished fabric came to \$20.65.

I then divided the total warp and weft cost by 8½ to find the cost per yard for this fabric, and find it comes to \$4.67 per yard for a 40" wide fabric.

WARP COST PER YARD	\$1.91
WEFT COST PER YARD.....	\$2.43

TOTAL COST PER YARD, WHICH INCLUDES A LOSS OF ABOUT 1½ YARDS OF WARP IS \$4.67 per YARD, 40" WIDTH.

PETER COLLINGWOOD — continued

reeds, about 4 to 6" wide, which were slot and eye reeds. These reeds were set in the beater about 6 or 8 inches apart. In other words there was one slot and eye reed threaded, then a skip of 6 or 8 inches, and

then another reed threaded, and another skip until there were about five inches wide, which had skips between each reed. The slot and eye reed is a small piece which has one dent open and then the next one is soldered shut except for a small center eye, the next is open and the fourth is soldered, etc.

The threads through each of these small individual reeds are all hanging from the back of the loom and not wound around the warp beam. Each group of threads from each reed was hanging down the back beam and there was a fairly heavy weight on each of these groups of threads to give a tension. I don't remember positively, but I do not think any of these threads went through heddles, but the sheds were created by raising and lowering the beater to get a shed above the eye and below the eye of the dents which were soldered. The reason for all this is that this is an excellent way to make different wall hangings and to make your warp threads change to different directions or angles. You weave with these reeds awhile, and then you open your beater and change the position of these reeds, cross one reed over another and move to different positions. Then you can weave more, and then again change the position of the reeds. As the group of threads in each reed is just hanging from the back of the loom, you can just pick these threads up on the back beam and lift over to the new position and then continue weaving. You can weave each of these bands of warp individually, or you can weave them all together if you wish, thus creating many design possibilities for wall hangings.

I hope that my explanation is clear enough that you can understand it.

Peter did tell us that he hopes to publish a book with some of these new ideas he is developing in 1968, and I for one, am eagerly looking forward to when it is available.

We purchased one of his rugs, and it is also quite unusual. With the manipulation of his warp threads in this particular rug, he was able to weave a circle in the center of it in one color, and then radiating out from this circle from the beginning of the rug to the end of the rug, he has triangles of color, and a subtle blending of colors, and then lengthwise in the

rug are long lines of these blending of colors. This is really not an easy to understand description, but we feel you can get somewhat a picture from this description. His rugs are quite heavy and durable, and well worth while.

He had another technique where he put more body and weight to a rug by having every 2nd or every 3rd thread not put through a heddle, but just floating free in each of the harnesses.

You can see that this was a most intriguing visit with Mr. Peter Collingwood, and my only complaint was that the visit was not long enough that we could absorb more details of his different experiments in weaving. You can be sure that if I have another chance to visit, that I hope I can make it a little longer the next time.

If you'd like to get a little better acquainted with Mr. Peter Collingwood, perhaps you'd enjoy a copy of his monograph, which has several interesting rug techniques in it. It is \$4.00 plus 10c postage.

The Book Corner:

There is a great interest in types of weaving other than on the floor loom, and two excellent books on this subject are **WEAVING IS FOR EVERYONE**, by Jean Wilson, and it is \$8.50. Deals with many different ways of weaving, and with many types of looms you can make yourself and use. **WEAVING WITH A LOOM**, by Sarita R. Rainey is another on this subject, and includes paper weaving, weaving with materials from nature, weaving on wood frames, cardboard and with 1001 other materials available in our everyday life. Price is \$7.95.

Our book on **CARD-WEAVING**, written by your editor has 53 cardweaving patterns and complete instructions. It is \$3.50.

Still another one is the book which is entitled **"WARP AND WEFT FROM TIBET"** by William A. King. It is \$3.50 and deals with the specialized Tibetan rug knot and weaving on small frames.

Bobbin Lace is quite popular and the only book on bobbin lace or pillow lace that is now available is the one by Elsie Gubser entitled **"BOBBIN LACE."** It is written for beginners and is \$5.00.

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.

IN STOCK:

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

18/2 BLEACHED WHITE BARBOUR LINEN.

A very nice quality linen with 2700 yards per lb. Price is good at \$4.50 per lb. Use for warp at 20 or 24 per inch. On approx. 1 lb. tubes. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon.

COTTON LACE IN SIXTEEN COLORS.

Yes, this is the same type of thread that used to be available for towels. It is now available in 16 colors on 1/2 lb. tubes at \$2.50 per tube. Has approximately 1900 yards per lb. Excellent weft on 20/2 and 10/2 cottons for warp. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

18/8 NATURAL GRAY IRISH LINEN.

An 8 ply linen of extra nice quality. It has 675 yards per lb. Is excellent rug warp at 6 or 8 per inch. On 1 lb. tubes. Price is \$3.60 per lb. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

18/2 NATURAL GREY IRISH LINEN.

This is a nice quality linen with 2700 yards per lb. Has a dark natural gray color, and is spun by Barbour Linen Company in Ireland. Available on 1 lb. tubes or approximately 1 lb. tubes. Price is \$4.00 per lb. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

An Increase in Subscription Price Of Warp and Weft

We have had a 22½ per cent increase in the cost of having Warp and Weft printed, and also, the bulletin is being sent out via first class mail. As a result of this change, the mailing costs have gone up about 65 per cent and with the expected increase of first class that has been passed by congress, it will be up about 100 per cent or over what we had it as of January 1967.

Because of this, we are going to give notice that effective February 1, 1968, Warp and Weft will be \$4.50 per year. We are keeping the increase in price to a minimum to just defray the increased costs that we have in getting it out to you.

The Weaver's Marketplace

warp and weft

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