

# warp and weft

Vol. XXI, No. 6

June, 1968

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Published monthly (except July and August) by Robin & Russ Handweavers, 533 North Adams Street, McMinnville, Oregon 97128

Subscription: \$4.50 per year.

Back Issues: 45c each plus 6c postage.

Editor: Russell E. Groff,

Assistant Editor: Robin Groff

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### A Word from the Editor:

If you think life is hectic at times, you haven't been around the shop of Robin & Russ Handweavers these past two weeks.

Business has kept us hopping, but the main reason for the hectic condition was the two trips your editor made to California; one to attend the weaving conference in Los Angeles, and then two, to attend the weaving conference in San Francisco. You just can't imagine the amount of preparation that is involved in one of these trips, to show and display yarns and weaving accessories. It seems to take about two days to make all of the yarns and pack them in boxes, and then it usually takes two or three days to drive to the particular destination. Then the conference takes place, and this is usually 3 very long days of work. Then after this, the worst part of all is repacking the car, driving home and then finally putting all of the yarns and accessories back in their places.

And while your editor is doing this, all of the work of the shop falls upon Robin while I am gone. As a result, when I return, Robin is worn out, and I'm worn out, and there is usually a stack of work facing both of us. Sometimes I wonder how much all this effort is worth, and then I tell myself, that we must keep our name and merchandise before the public and that this is some of the best advertising in the world.

Now that these two are over your editor is trying to get this ready and to the printers before he takes off on another jaunt, and this time to Tulsa, Oklahoma to attend the Midwest Weavers Conference. While there, I will be privileged to be one of the judges along with Mrs. Adela Akers, the featured speaker, and also with Mrs. Harriet Tidball of the Shuttle Craft Guild. I attended this midwest conference when it was in Denver, and found it most interesting and worthwhile, and am looking forward to attending this one.

However, each year, I tell myself that this is the last year that I will do as much traveling, that I'm getting older, and that it is harder to do each year. So, with this thought in mind, I tell myself that I will not attend the ones next year, until the time comes and then off I go.

Also, other things are happening here in the shop. School is almost out, and our daughter Janice is hoping to take her horse to camp with her for further training in jumping, riding, showing, etc. She has been working 8 to 10 hours every Saturday, to earn her half of the expenses so that she can attend camp. When school is out, she will work 5 days a week at the shop for about one month before she does go to camp.

And not to let out Robin, I think that she is the hardest worker of the three of us. She helps out at the shop 4 days a week, but to me the old saying that "Woman's work is never done," seems to apply in this case. She and Janice seem to enjoy dressmaking tremendously, and many of Janice's clothes are made by the two of them together. And Janice has taken an Adult Education sewing class this spring along with Robin, and also, she has some of it in her regular school classes, so she is becoming quite skilled at this craft. The main thing to me though, is the fact that both of them seem to obtain a great deal of pleasure from this work they do.

Well, enough about us, and back to the sample for this month.

## **This Month's Book Review:**

A book that has recently been published is the one entitled "ELEMENTS OF WEAVING," by Azalea S. Thorpe and Jack Lenor Larsen.

This is primarily a beginner's book on weaving and was developed I believe, to show the basic points of weaving and to help stimulate interest in one who might desire to try this ancient craft.

The first major section of the book is interesting as it gives details for 2 projects woven, not on a floor loom, but on a weaving frame, and a backstrap loom. There has not been too much written about a backstrap loom, and the details given here are good and very interesting. Details are given on a backstrap loom, how to set it up, and how you do the actual weaving.

The main portion of the book seems to be concerned with the four harness loom, and very detailed, step by step instructions are given on winding a warp, dressing the loom, beaming, threading the heddles, sleying the reed tying up, and then step by step procedures in the actual weaving are given.

Chapter four in this book is devoted to drafting and explaining how a draft is written, telling a little of the threading, tie-up and treadling drafts, and how to read them. Actually, this section does not go into as much detail as the average weaver wants, and it is a little hard for a beginner to understand.

Some information is given on the basic weaves, and weaves or patterns derived from the basic weaves. This approach is different than what you see in most books, and once again, I feel, a little difficult for beginners to understand.

An interesting chapter is the one on the materials that the handweaver can draw upon to do his work. It tells of the old fibers and their importance, and then tells of some of the new fibers that are available in today's age of marvels.

The seventh chapter gives an approach to design: to the use of texture, pattern, and color in designing, and tells how you can design by using variations of texture, pattern, and color.

There is a section devoted to the looms and 3 major loom types, some information is given on yarn counts, on correcting errors, and related facts are covered.

This is the reviewer's own viewpoint, but I do feel that there could have been much more content in this book than has been given, and while it gives many facts and figures, has lots of good illustrations and related instructions, the beginner can do better with 5 or 6 other books that are in print than this one.

TITLE: Elements of Weaving  
AUTHOR: Azalea Thorpe and Jack Larsen  
PUBLISHER: Doubleday & Company, Inc.  
PRICE: \$7.95 plus 18c postage.  
AVAILABLE: Directly from the publishers in New York, or from Robin & Russ if desired.

## **This Month's Cover Photograph:**

The cover this month is very interesting and shows a portion of drapery, which is quite elaborate and yet, very well planned. There are several ways that you as a weaver could make something of this type. You could use one of your lace techniques, like Mexican Lace or Brooks Bouquet, or you could actually just tie your threads in specific preconceived areas, and weave certain other portions to come up with a drape like this. With the proper threads, this would make an excellent room divider, a conversational piece, or excellent drapery. Why don't you try something like this in one of your later experiments. This piece is from our Pacific Northwest Weaving Conference held in Portland several years ago, but the idea is a versatile one, and could be applied to much of the weaving we see today. Wish that the day were long enough that I could experiment with all these techniques.

## TREASURE TONES

This month's sample was planned as an upholstery fabric. By some, it is called a backed fabric, to make it more durable as an upholstery fabric.

### WARP:

The warp is a 20/2 mercerized cotton in black.

### WEFT:

In the weft we have two different kinds of thread. The thread to weave the backing is a 10/2 mercerized cotton in a Turquoise color.

For the surface pattern, we have used the durable English Rug wool that we are now stocking. We used three different colors which are as follows:

1. Color No. 134, Deep Delft Blue
2. Color No. 154, Avocado Olive
3. Color No. 170, Tingling Turquoise

### REED USED:

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

### THREADING DRAFT:

4		X		X		X
3		X		X		X
2	X		X		X	
1	X		X		X	

### TIE-UP DRAFT:

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

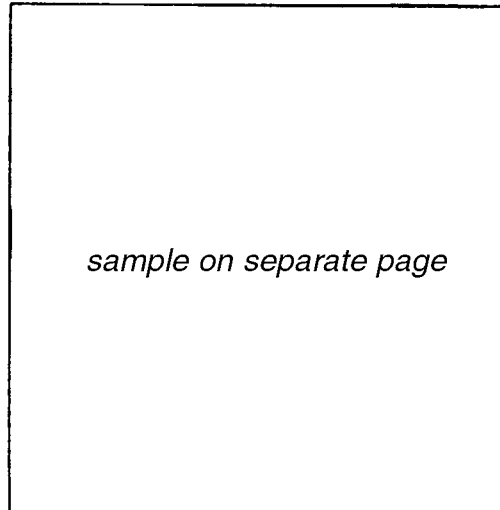
### NOTE ABOUT TREADLING:

Please note that treadles No. 2 and No. 4 are used for the three colors of the English Rug Wool, and also note that treadles No. 5 and No. 6, the two tabby treadles are used continuously for the backing and on these two treadles, you use only the 10/2 cotton in turquoise.

## TREADLING SEQUENCE:

1. Treadle No. 2, Color 134, Deep Delft Blue
2. Treadle No. 5, 10/2 Cotton, Turquoise
3. Treadle No. 6, 10/2 Cotton, Turquoise
4. Treadle No. 4, Color 154, Avocado Olive
5. Treadle No. 5, 10/2 Cotton, Turquoise
6. Treadle No. 6, 10/2 Cotton, Turquoise
7. Treadle No. 2, Color 170, Tingling Turq.
8. Treadle No. 5, 10/2 Cotton, Turquoise
9. Treadle No. 6, 10/2 Cotton, Turquoise
10. Treadle No. 4, Color 134, Deep Delft Blue
11. Treadle No. 5, 10/2 Cotton, Turquoise
12. Treadle No. 6, 10/2 Cotton, Turquoise

## SAMPLE:



*sample on separate page*

13. Treadle No. 2, Color 154, Avocado Olive
14. Treadle No. 5, 10/2 Cotton, Turquoise
15. Treadle No. 6, 10/2 Cotton, Turquoise
16. Treadle No. 4, Color 170, Tingling Turq.
17. Treadle No. 5, 10/2 Cotton, Turquoise
18. Treadle No. 6, 10/2 Cotton, Turquoise

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

## SOURCE OF IDEA

### FOR THIS MONTH'S SAMPLE:

The idea of backed fabrics for upholstery has been appearing more and more in the weaving periodicals, magazines, etc. The ones I remember most clearly though are those of



Mr. Elmer Hickman, in his folio Decorator Drapery and Upholstery. From these ideas, I decided to experiment, and this sample for this month is the result of our experiments.

### **MORE ABOUT THE FABRIC:**

This is a very pleasing fabric and a sort of exciting fabric to me. It is extremely easy to weave, but it is not a fabric that you can weave too fast, as you have to use four shuttles in the weaving. You use three of the shuttles for the three colors of the English Rug Wool, and the fourth shuttle is for the backing part of the fabric and uses the 10/2 turquoise cotton.

This type of weave always reminds me of a double weave, as it does have some of the similar characteristics of a double weave in that the back is almost separate, and can be woven in different colors than the surface of the fabric. In a double weave, you can make the back one color and the front another color, and this is what we have done here.

Another very pleasing thing is the use of the English Rug Wool. The company that manufactures this yarn makes it almost exclusively for Sweden, and we are delighted that they have allowed us to stock it in all 41 colors. This yarn is an exceptionally good quality yarn being spun on the worsted system, and thus is very durable and is excellent for upholstery. Also notice that it has quite a natural sheen in the wool, to give it a richer appearance. Still another nice point about this wool yarn is that it is moth-proofed, and this also makes it desirable for use in upholstery.

The company that manufactures this yarn told us that they make it and sell it to Sweden, where it is made up into rug kits, rugs and other uses, and it is sold to the U. S. then in kits or rugs or yarn, as made in Sweden. This seems to be a common practice in business, as we also purchased some spinning wheels in England. When they arrived, one of the tags was loose that said made in England, and when I looked under it, it said Made in Norway.

*One more very important thing about this fabric that must be mentioned* is the take-up in the

warp, in the weaving. On this particular piece, we started with an 11 yard warp, and from it, we received 8 1/3 yards of fabric. You can see from this, that there is quite a bit of warp take-up. Of course, the reason for this is that the weight of the weft threads is responsible for the amount of the take-up. If you want 8 yards of fabric from this weave, then I think that you should allow an 11 yard warp. Thus for every 4 yards of fabric finished, you should allow about 5 1/2 yards of warp.

Still another thing that we like is the versatility of this rug yarn. It is excellent for rya and flossa rugs, and it can be used in the latch-hooked rugs of this type also. We have had several persons use it in tapestries, and it is working well in crewel and other types of embroidery also. One characteristic of the yarn that I did not mention is that when it is cut, it doesn't unravel as many yarns do when they are cut.

We have finished two rugs of this and have one in our bedroom. It is a flossa rug, and certainly is most comfortable to step out upon in the morning. It never seems too cold, and with a deep pile, is soft to the touch.

There are 41 beautiful colors available in this yarn, so many, many exciting combinations of fabrics such as ours can be achieved with all of these colors.

We have not put these yarns on our sample sheets yet, but if you are interested and would like samples, drop us a line, and we will send you a swatch of the 41 colors that are available.

### **COST OF THE THREADS USED:**

The warp thread was 20/2 mercerized black cotton. It comes on 1 lb. cones and is priced at \$4.25 per lb.

The turquoise 10/2 cotton used as the backing of this fabric is also available on 1 lb. cones at \$4.25 per lb.

The black 20/2 cotton has 8400 yards per lb., and the turquoise 10/2 cotton has 8400 yards per lb.

The English Rug Wool comes to us in Kilograms, or packages of approximately 10 skeins which weigh about 2 lbs. 2 oz.

Thus we find that 5 skeins weight is about 1 lb. 1 oz., and so from this you can see that a skein is just over 3 oz. each. The price on this yarn is a VERY REASONABLE ONE FOR THE QUALITY, at a price of \$4.80 per lb. We have not checked the yardage per lb. in this, to see how many yards there are per skein.

**COST OF THE FABRIC:**

The warp took 1 lb. 10 oz. of the 20/2 black mercerized cotton. Thus the warp cost for 11 yards, 40" wide was \$6.90 or the cost per yard comes to 63c per yard.

In the weft for the backing or tabby, it took 1 lb. 8½ oz. of the 10/2 turquoise cotton. In the 8 1/3 yards of finished fabric, it took approximately 1 lb. 4 oz. of each of the three colors of the English Rug wool at \$4.80 per lb. Thus the total weft cost for wool and cotton in 8 1/3 yards of 40" wide fabric was

\$24.51. The weft cost per yard was then \$2.95 per yard.

WARP COST PER YARD, 40" wide... .63  
WEFT COST PER YARD..... \$2.94

FABRIC COST PER YARD ..... \$3.57

**An Increase In Subscription Price**

We have had a 22½ per cent increase in the cost of having Warp and Weft printed and also, the bulletin is being sent 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, Warp and Weft will now 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.



A SERIES OF PHOTOGRAPHS ON THE PRODUCTION OF WORSTED YARNS. As many of you know worsted yarns are wool fibers that have been combed parallel, short fibers removed, and then spun into a yarn. This results in greater strength, durability, and also these yarns quite often pick up a sheen. We will have one picture a month for 8 months. The first photograph here shows some of the most modern carding machines that are used to card wool. Here is what the manufacturer says. In scoured wool, the fibers are aggregated in tufts and have to be separated from one another before the wool can be combed. This separation is performed in the carding machine, which teazes out the fibers and also removes impurities such as burrs. In the bottom right hand corner of the picture the wool is seen being removed from the final doffer and gathered into a long even band called a sliver. This row of modern carding machines has an automatic conveyor belt for the slivers.



## 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.

### FINE RAYON CHENILLES IN COLOR.

Send for samples of the fine 8 and 12 cut rayon chenille that we have on hand. Colors are changing all the time in what is available. It comes on 1/2 lb. tubes, and the price is \$1.95 per tube. Works well in dress fabrics, in drapes and upholstery, and some use it for guest towels, and for many, many other uses. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### 7/2 NATURAL GLOSSY SPUN SILK

This is a smooth spun silk with a sheen in a natural color. Two ply for warp and weft. 5800 yards per lb. \$7.00 per lb. Just 30 lbs. available. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### 4 COLORS IN 7/2 SLUB SPUN SILK.

This is an excellent warp thread, with 5800 yards per lb. Colors are Rosy Beige, Yellow Gold, Aztec Antique Gold, Blush Blue. On about 1 lb. cones, \$8.00 per lb. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### ADD A WARP CLIP SPOOLS.

Finally, after not being available for 2 years, we have been able to get some more add a warp clip spools. Price is \$1.65 plus postage. For use if you have a missing warp thread, and want to add one. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### ALL PURPOSE ELECTRIC BOBBIN WINDERS WITH TAILPIECE

Adjustable for up to 7" bobbins, cones, etc. Includes a foot rheostat with bobbin winder. Price is \$27.50 plus postage. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

### FRAME 'N ALL.

This is an excellent bag frame, with complete directions and a pattern for making up the bag. This is a spring type bag top, and the complete kit is \$1.50 plus postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### CORRECTIVE HEDDLES OR SLIP ON HEDDLES

are in stock in 6", 8", 9", 10" and 12" lengths. Price is \$1.35 per dozen. If you make an error, slip in a corrective heddle and correct your error. Well worth while. Send us a sample heddle, so we can send you the correct size. Remember, heddles are measured from the center of the top eye to center of the bottom eye, and not from tip to tip. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### A GUIDE TO TWO HARNESS TECHNIQUES

is an excellent and outstanding book for the weaver who wants to experiment with two harness patterns. I feel this is the most outstanding book on two harness techniques. It is so clearly written it is easy to understand. It is \$5.95 plus 15c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### HEDDLE TRANSFER RODS.

These thin, pliable steel wires are about 20" long, and make moving and storing heddles much easier. Will slip inside top heddle eye while on harnesses of loom for easier removal. Price is \$1.00 per pair plus pp. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### CARD WEAVING SHUTTLES AND INKLE LOOM SHUTTLES.

These are of a fairly new, good design and are good for card-weaving, for band-weaving, and inkle-weaving. Made of hardwood, finished nicely. Price is \$1.25 plus postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### MAKE YOUR OWN BOBBIN WINDER

We have an excellent 1/15 hp motor available at \$8.00 plus postage. Also have a tapered shaft that will fit on this motor at \$2.50. We also have foot rheostats with wiring complete and 8 foot cords at \$5.75 each. All 3 items in stock. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### SWEDISH UMBRELLA SWIFTS:

This is the very popular skein winder that we import from Sweden. Adjustable for different sized skeins. Price is \$6.95 plus postage. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

### A WONDERFUL DELUXE LOOM LIGHT

This is a new model lamp or light that does not fasten to your loom. It is designed so that you can set it at any corner of your loom, and it will set in close because of V leg construction. The light is adjustable to any position you desire, and it actually sets at an angle over your work. Packed in boxes ready for shipping via parcel post. Readily adjustable to whatever height you desire. Can be also used as a sun lamp. AN IDEAL LOOM LIGHT. price is \$14.75 plus postage. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

### HEATHER GRAY ALPACA, SILK AND MOHAIR.

This is a 4 ply thread that has about 3500 yards per lb., and can be used for warp and weft. It is a sort of silvery dark grey heather combination. 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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Have you tried a NORWOOD loom YET? They are compact, easy to operate, jack-type, folding models, made of cherry wood, available in 22", 30", 40", 50" widths in 4 and 8 harness model looms. For further information write to the NORWOOD LOOM Company, P. O. Box 272, BALDWIN, MICH. for a free list.

### NEW!!!

Functional Overshot by Grace D. Blum  
A basic source for modern designs. Contains concise directions for weaving almost any overshot threading, in 24 different methods and 32 woven swatches.     \$16.50 per copy.

Mailed prepaid when check accompanies order.

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### 15" SAMPLE LOOMS

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