



warp and weft

Vol. XXIII, No. 2

February, 1970

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Editor: Russell E. Groff,

Assistant Editor: Robin Groff

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A Word from the Editor:

Trying to get back on schedule again, we will just be a couple of days late with this issue, and then we will have the March issue back on schedule, to be mailed by the 10th of the Month or before. It surely is hard to get caught up with your work, if you fall behind as we did. Hope that we can keep it up now.

Our trip plans for the trip to the countries of Switzerland and Ireland have been finalized now, and we have the complete brochure with the day by day itinerary planned and anyone of you who might like to have one, we will send it to you. If we can do it, perhaps we can send one out with this issue of Warp and Weft. If mailing permits allow us to do this, we will do so. When I read the completed brochure on the trip, I can almost say that I wish it was June 14th, and that we were ready to leave. Hope that we can get the necessary 15 persons to go, but if we can't, perhaps we'll try again another time.

It seems as though the shop has been busier than ever, and we do try hard to keep up, and sometimes put in a good many extra hours. However, I find that the older you get, the harder it is to put in those extra hours as I used to do, some 10 to 15 years ago.

Our Drafts and Designs issues are also behind schedule this past month, and we do hope to get caught up with it also by having two issues January and February to send out this month of February.

I'll bet that many of you haven't even seen it rain as much as it has here in Oregon this

past month. We've had over 15" inches of rain in about three weeks, and this is over one third of our total annual rainfall in this period of just three weeks. Those cold, wet, windy days when you wake up early in the morning, and it is still dark outside; those are the days when you'd like to just cuddle up in bed a little longer and sleep or think about what you should be doing, instead of doing it.

We are so lucky that we have two good men weavers who work and weave many of the samples that you see in our two publications. These past days have seen us keeping them busy with projects, and the only catch is that every once in a while, we have them do a fabric, and then when it is done, we decide that it is not a good enough project for Warp and Weft or Drafts and Designs, so we discard it and start over again. That is why we do find it so valuable to make samples, and this is the job of your editor, to try and make samples, and plan different projects. We have four such sample warps on the looms right now, and hope that at least two of them provide us with good samples for Warp and Weft.

Well, I must close this and get on with the rest of it, so we can get this issue of Warp and Weft to the printers today.

Russell E. Groff, *Editor*

This Month's Book Review:

This month, we want to review a book that can be related to hand-weaving only in that you can use your hand-woven fabrics, scraps, and samples in this technique. The title of the book is THE TECHNIQUE OF COLLAGE. This is a fairly new or modern art form, which seems to be becoming more and more popular through the years.

I have looked into three dictionaries to try and find the meaning of the word, "COLLAGE" and it is not in any of the three. Perhaps the latest editions might have this word. To me, collage is the application of different materials to a background, to create a pleasing effect. Many different materials and items can be used to create "collage."

This book is profusely illustrated with many, many illustrations of what I have called "collage" above, and some of them are very simply done, and some are technically done, and it is most interesting to see this new art form which is becoming more and more popular.

The author of this book, "Helen Hutton," tries to give you ideas of how this art form is being done both in the United States and in Europe.

In this book are illustrations of many who were considered leaders of the collage movement. One of these men, Max Ernst describes collage as "The Fortuitous encounter upon a non-suitable plane of two mutually distant realities."

The author describes about seven different techniques of collage and they all have French names, and she states that they are so uncommon that only French names have been given them. This book is primarily concerned with these techniques of collage, and the materials that are used in such work.

The illustrations used in the book are quite outstanding, and they themselves give you ideas as to how to work in this particular field.

She tells us that there is a wide range of effects available in collage, as it can be used both in abstract and also representational art, and with the wide range of texture and color, much can be done in this technique.

TITLE: THE TECHNIQUE OF COLLAGE
AUTHOR: Helen Hutton
PRICE: \$10.95 plus 24c postage.
AVAILABLE: From the publishers, Watson-Guptill Publications, New York, or from Robin & Russ Handweavers if desired.

I might add that in the past three to four years, I have seen about 20 pieces of collage made of all scraps of hand-woven fabrics, and some of them have been beautifully done, and we find that the hand-woven fabrics do lend themselves beautifully to this technique.

This Month's Cover Photograph

While this month's cover photograph is not as much of a contrast as we normally like to

have, it is such an interesting use of the Greek lace technique, that I thought we should go ahead and use it anyhow.

Most of us think of "Greek Lace" as it is used in the borders of place-mats, but here it is used in a piece of drapery, and it does create a very pleasant effect.

Also, notice how the weaver has outlined the areas of her work with a heavier thread, so that she would know when to repeat each unit of the Greek lace, without getting it out of sequence or rotation.

One other thing to notice also is that both her warp and weft threads are textured, and this is different from the ordinary, in that almost always we see the Greek lace technique done with smooth threads. Here, however, the fabric is sheer enough that it allows both the lace and the texture of the threads used to show to full value, and make for a much more interesting fabric.

With the multitude of different textured threads available to the weavers of today, you can see how this effect would be most interesting to achieve.

The Northern California Handweavers Will Hold their Eighteenth Annual Converence April 24th and 25th

This conference will be held at the Monterey Fairgrounds, Monterey, Calif. on the days of April 25th and 26th, 1970. Registration is \$5.00 for this conference, and if you will be in the area, or planning a vacation in April, try and attend. The only address we have at present is that of the commercial exhibit chairman, but if you want to register, I'm sure that she will forward your registration fee to the right person. Send your \$5.00 registration fee to Claire Pfeiffer, 1740 Magnolia Way, Walnut Creek, Calif. 94595.

ROYAL CROWN

A traditional miniature overshot pattern, which has been reduced from a much larger pattern, and our set-up and weaving could be used, we feel, with either traditional or with contemporary fabrics.

THREADING DRAFT:

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

WARP THREAD:

Our warp is a 50/3 sewing thread which is called RADIANT BLUE. It comes on cones of 6,000 yards each.

WEFT THREAD:

Two threads were used in the weft. One was used for tabby thread, and one was used for pattern thread.

The tabby thread or plain weave thread in between each pattern shot is the 50/3 sewing thread in a color called JADE.

The pattern thread is our 2/18's worsted yarn, which we import from England in a white color. It comes on 1/2 lb. tubes or cones.

REED USED:

A 15 dent reed was used, and it was triple sleyed, three ends per dent, or 45 threads per inch.

TREADLING SEQUENCE:

This treadling sequence is not treadled as drawn in, but this is a different variation woven to give a slightly more contemporary appearance.

1. Treadle No. 3 - 1 time
2. Treadle No. 2 - 1 time
3. Treadle No. 1 - 1 time
4. Treadle No. 4 - 5 times
5. Treadle No. 3 - 3 times
6. Treadle No. 2 - 3 times
7. Treadle No. 1 - 4 times
8. Treadle No. 2 - 1 time

Page 4

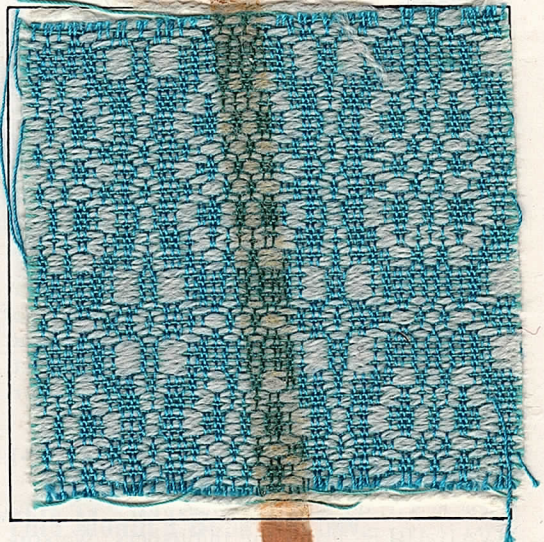
TIE-UP DRAFT:

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.

SAMPLE:



9. Treadle No. 3 - 2 times
10. Treadle No. 2 - 1 time
11. Treadle No. 1 - 2 times
12. Treadle No. 2 - 1 time
13. Treadle No. 3 - 2 times
14. Treadle No. 2 - 1 time
15. Treadle No. 1 - 4 times
16. Treadle No. 2 - 3 times
17. Treadle No. 3 - 3 times
18. Treadle No. 4 - 5 times
19. Treadle No. 1 - 1 time
20. Treadle No. 2 - 1 time
21. Treadle No. 3 - 1 time

YES, THE PATTERN DOES END AND ALSO BEGIN WITH A TREADLE No. 3, or in other words, there are two repeats of treadle No. 3, one at the beginning, and one at the end of the pattern. When you start

over, this will make the two shots of treadle No. 3 come together. Also, it is automatically understood that there is a tabby shot between each pattern shot. In other words, there are 92 threads in one complete pattern repeat, and 46 of these are actual pattern, and 46 of them are the tabby or binder shots.

MORE ABOUT THE FABRIC:

This really is an easy to weave fabric, and we planned it for a bedspread. It would have many other uses though, as it could be used as upholstery, as clothing, and for a multitude of other uses. It has a very short float in the overshot, because of our choice of threads, and should be very good for both upholstery and drapery.

In our 10 yard warp, we had no broken threads in the weaving of this fabric. Some persons might have trouble with the selvage or threads breaking on the edge, and if they do, I would suggest that they use a temple or stretcher, and this will eliminate this problem almost entirely.

We used the 50/3 sewing thread in the warp and tabby, to try and make the pattern a little smaller and thus it should be more apt to fit in with contemporary as well as traditional furniture. It is slow to weave, but is very rewarding to see it grow.

If you do use it for a bedspread, you will have to use an even, steady, consistent beat, to make sure that you have both pieces of your bedspread match.

This pattern would also work out well in placemats, and if you wanted, you could put a twill border all around the outside edge, by threading 1, 2, 3, 4 on the right selvage for one inch, and by threading 4, 3, 2, 1 on the left edge for selvage. Of course, when you would weave the mats, you would treadle 1, 2, 3, 4 on the beginning and for one inch with a tabby in between each pattern thread, and you would then treadle 4, 3, 2, 1 with tabby at the other end. If you do decide to use this pattern for placemats, then I would suggest the 10/2 cotton or the 10/3 cotton for the pattern threads, and the same fine-weave cotton in 50/3 for the tabby and warp.

If you decide to use this for a bedspread pattern, I would suggest that you have the seam right down the middle of your bedspread, as was done in most of the traditional ones.

Of course, you could use 20/2 cotton at 30 per inch also, but if you do, you will make the pattern about half again as large as it is in this sample.

We have sort of neglected overshot weaving in our samples for the past couple of years, but we still enjoy it as much as the more contemporary fabrics, and there is a need for both of these with all hand-weavers.

SOURCE OF THE PATTERN:

This pattern is one of 24 in the little booklet by Josephine E. Estes, and it is entitled **MINIATURE PATTERNS FOR HAND-WEAVING**, Part 1. There are two volumes and each of them have 24 of the miniature overshots in them. They sell for \$3.50 each, plus 12c postage for both part one and part two.

Many years ago, about 10 to 15, we did receive permission from Miss Estes to use an occasional pattern of hers in *Warp and Weft*, as we did in this issue.

COST OF THE THREADS USED:

The 50/3 sewing cotton, called fine-weave, comes on 6,000 yard cones, and it is priced at \$2.30 per 6,000 yard cone. There are 36 different colors available in this weight thread. It was used as both warp, and as tabby in the pattern of this fabric.

The pattern thread is a 2/18's worsted, made to resemble Fabri, the 2/18's worsted that Bernat used to manufacture. We import it from England, and we have 18 colors in stock, and an additional 20 colors enroute to us now from England. We will have 39 colors in all when our new shipment comes in. It comes on 1/2 lb. cones, and is \$6.80 per lb., or \$3.40 per 1/2 lb.

COST OF THE FABRIC:

We had a 10 yard warp, 42" wide, and 45 threads per inch. It took slightly over three spools of the fine weave cotton for the warp, so we will call it three and a half spools of this for the 10 yard warp. Thus, our 10 yard warp cost \$8.05, or the cost per yard was 81c per yard.

From this fabric or warp of 10 yards, we received eight and a half yards of finished fabric. In this eight and a half yards, we used two and three-quarter tubes of fine weave for tabby and we used two and one quarter pounds of the 2/18's worsted in the eight and a half yards of the finished fabric. Thus we find, that you get almost four yards of pattern (not quite) but almost four yards of pattern thread from one pound of the 2/18's worsted.

This 2/18's worsted HAS BEEN MOTH-PROOFED, so it is ideal for bedspreads, curtains, upholstery, etc.

The pattern thread cost \$15.30 and the tabby thread cost \$6.40, so the weft cost total for eight and a half yards was \$21.70, or the weft cost per yard was \$2.56.

I am going to revise the warp cost also, as from the 10 yard warp, we had only eight and one half yards of fabric, so we will divide the total warp cost and get a new figure of 95c per yard for warp cost.

WARP COST PER YARD95c
WEFT COST PER YARD	\$2.56
<hr/>	
FABRIC COST PER YARD	\$3.51

A Second Book Review:

This month, we want to tell you about a work that not many of us know about. It is a collection of checks which were worked upon by Mary Snyder, and it is entitled "SCOTTISH DISTRICT CHECKS."

This is a very interesting study that was compiled by Mary Snyder with the aid of a study group to which she belonged.

She gives the sett of 91 different district checks, with the number of threads of each color used, and a good description of the exact colors used.

She suggests sources for this yarn, and also tells some of the history of the district checks, which makes for most interesting reading.

The story of the work and effort that Mary's study group went through to make these samples is most interesting reading.

One thing that is most important in this little publication is that she has given the necessary details and directions for the various

checks that might be a little more different than the ordinary. All of these are four harness checks, with the one exception of "BALMORAL," which is an eight harness one.

TITLE: SCOTTISH DISTRICT CHECKS
 AUTHOR: Mary E. Snyder
 COST: \$2.00 plus 12c postage
 AVAILABLE: Robin & Russ Handweavers.

Visit Switzerland and Ireland on a Handweaving Tour with the Editor of Warp and Weft.

Plans are being made now for a tour to Switzerland and Ireland and to finish up the trip have a week's weaving workshop next summer, after school is out. The trip will probably start in the middle of June and will be either five or six weeks long. Tour leader will be Russell E. Groff, Editor of Warp and Weft. If you would like a brochure with prices and other facts, be sure to drop a line to Robin & Russ Handweavers, and they will see that a brochure on the trip is sent to you. We will visit some of the places that you will see featured in future issues of Warp and Weft. These places were just visited last May, to try and help make arrangements for next year's tour.

Our Final Itinerary and Cost Sheet and List of Plans for the Trip to Switzerland and Ireland Is Now Ready.

Yes, we have the final brochures now ready on our trip. Those of you who are interested, we will be pleased to send you the brochure telling you about the details such as day by day stops, places we will visit, details about meals, tour guide, rates, taxes and tips, etc. If you would like to have one, please let us hear from you via return mail.

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.

FOR SALE:

32", 8 harness Binder loom, 2 warp beams with brakes, 12 treadles \$225.00. Also 36", 4 harness, 6 treadle Newcomb loom \$80.00. Both heavy maple constructed. Quantity of carpet rags. Write for details. Marion F. Julian, 131 Garth Street, Napa, California 94558.

12/1 BLEACHED WHITE LINEN SPECIAL

This is a single ply linen which can be used for warp or weft. Beautiful quality white, with a slight sheen. Comes on 2 lbs. to 2 1/4 lb. tubes. Price is just \$2.40 per lb. while it lasts. Sold by the tube only. Just 100 lbs. available. This beautiful linen was spun here in the United States. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

TEMPLES OR STRETCHERS

To help keep your fabric wider, to keep the edge threads from fraying, to keep materials from pulling in, use a temple or stretcher. We have three sizes available.

A. 15" to 24" adjustable — \$4.50

B. 25" to 43" adjustable — \$5.50

C. 30" to 53" adjustable — \$6.75

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

DYE PLANTS AND DYEING, A HANDBOOK FOR VEGETABLE DYES.

Excellent, this book contains many recipes for dyeing with flowers, bark, plants, etc. Price is \$1.65 plus 12c postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

2 PLY NATURAL MEDIUM JUTE,

on about 2 lb. cones. Price is \$1.20 per pound, and it is sold by the cone only. Some of this is used in weaving, and some in knotting. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

MACRAME THREAD.

This tight twisted nylon stitching thread is one that is being used for Macrame. Available in 24 colors, and it comes on 2 oz. tubes. Price is \$2.00 per tube. There are 8 tubes per box, and you will save \$1.00 on box lots, as it is \$15.00 per box of 8 tubes and can be assorted colors. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

6 PLY HEAVY ENGLISH RUG WOOL

We have this in stock in 4 oz. skeins. Price is \$4.80 per lb., or \$1.20 per 4 oz. skein. 34 colors available. All in stock except white, and it is on order. Has about 200 yards per lb. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

11 COLORS IN 5/1 SLUBBY SWISS LINEN

Beautiful linen slub, an item that is not available normally in the United States, we purchased this from Switzerland. It has 1500 yards per pound, and comes on varying size tubes. Natural and white are \$4.00 per lb., and colors are \$4.80 per lb. Colors are rose, 2 different reds, yellow gold, turquoise, light purple, avocado, royal blue. All colors are unusual and just a little different than run of the mill colors. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

BINDERS FOR WARP AND WEFT

These binders have name imprinted on front cover, and also on back rib, plus a little pocket to hold the volume numbers. Each binder will hold three years issues. Price is \$3.50 each, plus postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

COPTIC TEXTILES

This is a book with many colored plates of coptic textiles. Does not give directions for the weaving, but does tell about the fabrics, their patterns that they wove, gives a history of the Copts, and general description of each fabric. Photographs are excellent with good detail. Price is \$8.95 plus 24c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

CARD-WEAVING or TABLET WEAVING

Our own publication with 53 card-weaving patterns and complete directions, has just been reprinted. Price is \$3.50 plus 18c postage. Complete directions are given for any beginner to follow. Pictures of all 53 patterns, and step by step procedures to follow are given. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

SWEDISH SWATCHES, BLUE SERIES,

by Malin Selander is now available. Price is \$9.50 plus 24c postage. Has actual large size samples with each pattern. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

SCOTTISH DISTRICT CHECKS

This is a compilation of 91 checks by Mary Snyder, and she gives the complete directions for each, plus suggestions for yarns and setts. Price is \$2.00 plus 12c postage. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

COMMERCIAL YARDAGE COUNTER

I feel this is the best yardage counter on the market. Made of all metal parts, it is used in factories on power looms throughout the world. Adapted by Robin & Russ for the hand loom, has a quick reset, measures to 999 yards and then starts over. Easy to use with either hand or electric bobbin winders. Price is \$53.95 plus shipping. Replacement or repair parts are available all the time on this one. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

The Weaver's Marketplace

warp and weft

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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.

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