



warp and weft

Vol. XXIII, No. 8

October, 1970

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Assistant Editor: Robin Groff

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October, 1970

A word from the Editor:

Yes, the time does fly, and here we are trying to keep on schedule for the October issue of Warp and Weft.

It has been a busy time since I wrote the September issue the last week in July. Your editor spent most of the month of August at the Banff School of Fine Arts, working on samples for future issues for warp and weft. I just spent all of the time working on samples of fabrics to see if they would be satisfactory for warp and weft projects, and to see if the threads were available to make them with. It proved to be a pleasant visit, and a change for your editor, but I now wonder if I accomplished as much as I should have.

We do have about six to eight warp and weft projects which we can use in our warp and weft issues from this month's effort.

Since I've been back about the first of September, it has been hectic beyond belief. The mail has been about twice as heavy since I've returned as it was during the months of April, May, June, July and August. I guess now that all of the children are going back to school, that everyone will have a chance to weave, and this is the reason for the increase in business. In any event, we do enjoy the increased business, but we are still not caught up, even after 10 to 12 hours of work per day, six days a week. Perhaps by this time next month, we will tell you that we are all caught up.

Have you ever had a shock. The other day we received a bill on the 2/18's worsted, shipped to us from England. The people who manufacture this said they could only dye 100 pounds of a color, so we had doubled our order. Anyhow, a bill came the other day for \$7,000.00, and I still haven't gotten over the

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shock and am still saving desperately to try and have it all by the time it arrives.

When this yarn does come in, we will then have all 39 colors in stock in 100 pounds of a color.

Once again, our supplier for the colored jute is out of it, loom orders are now being promised on a four or six months delivery basis, and reeds and other equipment are taking from two to four months for delivery. Sometimes, I wonder why I'm in this business, and yet I know that I would not be happy if I were in any other. I surely do hate to say, we'll be able to have a new loom for you in five months, because in that time, a lot can happen.

This sounds like a column of complaint and yet, it is not meant that way.

Janice has just finished weaving this silk sample for this month's issue for us. She is now off to her first year in college. She has expressed a desire to earn some extra money at college, and to our great pleasure, she wants to do some weaving. If we can find a place for her to store a loom, then we will have her weave some of the samples for the forthcoming issues of warp and weft.

Now that Janice is away at school, our house is much quieter. Robin has signed up to take a course in Macrame, and will start her endeavors in this field this month.

And I, as chairman of the Pacific Northwest conference, to be held in Portland, Oregon next year, and belonging to three bowling leagues will be busy, so with our work at the shop, you can see that we have a full schedule.

Russell E. Groff, *Editor*

Remember The Pacific Northwest Weaving Conference in Portland in 1971

It will be held at the Hilton Hotel in Portland, Oregon on the days of Friday, Saturday and Sunday, April 30, May 1st and 2nd, 1971. If you would like more details, send your name and address to our corresponding secretary, and she will see that you get more details about the conference as it develops. Write to: Mrs. Mildred Marshall, 3425 N. E. Ainsworth, Portland, Ore 97211.

This Month's Cover Photograph

They say that a picture is worth a thousand words, and we thought that you might enjoy this photograph of a "Spin-in," meeting. This is a group of the Sacramento Weavers Guild from Sacramento, California.

Mrs. Marian Thormahlen, a former resident of Oregon learned spinning from the Gravander Spinners, and she has taught all of the other members of this group.

They meet one full day each month, and because of this, they have all progressed very much in spinning; spinning wool, mohair, flax, dog hair, etc. One of the members makes a 160 mile round trip so that she can spend the day with this group.

But, what is even more exciting to me is the fact that all of these weavers seem to like our small, COMPACT, NORWEGIAN, CASTLE TYPE SPINNING WHEEL, that we do import from Norway and sell for \$95.00, plus shipping. I think that six or seven of these wheels were purchased from Robin & Russ Handweavers.

And another interesting thing is that many of this group do not live in Sacramento. From left to right you see Mrs. Norman Roth of Sacramento; Mrs. John Rowell of Witon, California; Mrs. A. W. Wardell of Oroville, California; Mrs. Marian Thormahlen of Sacramento; Mrs. Bert Lynch of Sacramento; Miss Donaldine Grass of Carmichael; Mrs. Byron Davis of Sacramento, and Mrs. Charles Davidson of Sacramento.

Perhaps you'll think that this is getting commercial, but at the same time, I thought it was of great interest to see such a group, and to hear of their activities.

Perhaps some of you might have other pictures of similar or other weaving or spinning activities that you might like us to share with the subscribers of warp and weft.

This Month's Second Project:

With the change in clothing of the younger generation, sashes and belts have become very popular. Therefore, I thought that you

might be interested in perhaps weaving a belt or sash for your children or grandchildren, so our second project this month is a plan for a handwoven belt. This is one of the projects that I worked on at the Banff School of Fine Arts this summer, and I thought you might enjoy doing some. They weave very rapidly once you have them set-up, and you can probably weave two of them in an afternoon, once you get them set-up.

A Belt or Sash Project:

For warp, I used five colors of our 2/18's in the warp.

WARP:

2/18's worsted in five different shades, as follows:

- X — Burgundy Red No. 20
- O — Sunkiss Orange No. 17
- A — Yellow Green No. 28
- B — Princeton Orange No. 37
- C — Rose Pink No. 39

WEFT:

Our weft on one belt was the two ply English rug yarn in F-174, Burnt Orange. The second one was using the F-118 English two ply rug yarn in Maroon Red, and the third one used F-114, a Rust Brown, two ply English rug yarn.

REED USED:

A 10 dent reed was used, and it was sleyed 40 ends per inch, yes, I do mean four ends per dent or 40 threads per inch.

Treadling Sequence:

We did three different belts. On the first one we treadled 1, 2, 5, 6. On the second one, we treadled it in a plain weave, and on the third one, we did a walking treadling, treadling 1, 2, 3, 4, 5, 6, over and over.

Width in Reed:

We had 108 threads in our warp, and this made our warp width $2\frac{3}{4}$ " wide. We did these on a 40" loom, so when beat, they are beat quite firm and tight.

(Continued on page 6)

EVENING GLOW

Peach and grey silk are used with a touch of luminex metallic in this interesting four harness weave. It has been designed and suggested for use as an evening dress fabric.

Threading Draft:

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

KEY TO COLORS IN THE THREADING DRAFT:

O — Grey, 8 ply, spun silk
X — Peach, 8 ply, spun silk

WARP:

Two colors of spun silk are used in the warp. They are a light peach color and a grey colored silk.

WEFT:

The same two colors of spun silk that were used in the warp, are also used in the weft. Also in the weft, we used a white luminex metallic, which has glints of pink, aqua, lavender in it, and which adds much to the fabric. It was woven in the fabric with the peach silk, both used as one thread in the weft.

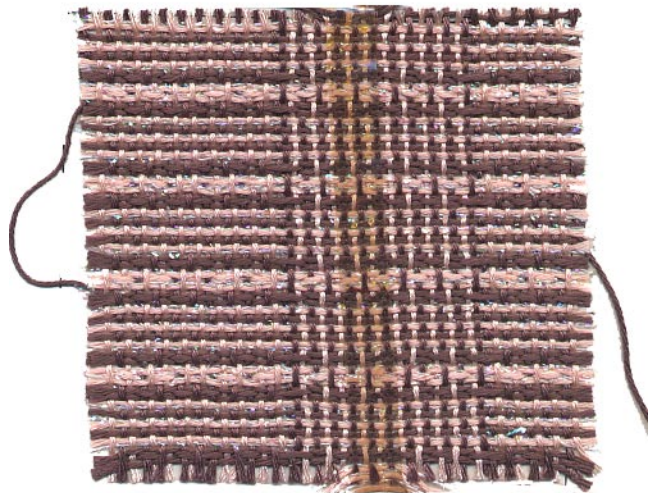
REED USED:

A 10 dent reed was used, and it was double sleyed, two ends per dent, or 20 threads per inch.

WIDTH OF FABRIC:

We had our fabric set-up on the loom, 43 inches in width. When finished and taken off the loom, it was 40½" wide, and there were no temples or stretchers used in the weaving of this.

SAMPLE:



TREADLING SEQUENCE:

1. Treadle No. 5, Grey 8 ply spun silk
2. Treadle No. 3, Grey 8 ply spun silk
3. Treadle No. 5, Grey 8 ply spun silk
4. Treadle No. 6, Peach Silk and Luminex
5. Treadle No. 5, Grey 8 ply spun silk
6. Treadle No. 6, Peach Silk and Luminex
7. Treadle No. 5, Grey 8 ply spun silk
8. Treadle No. 6, Peach Silk and Luminex
9. Treadle No. 5, Grey 8 ply spun silk
10. Treadle No. 3, Grey 8 ply spun silk
11. Treadle No. 5, Grey 8 ply spun silk
12. Treadle No. 6, Peach Silk and Luminex
13. Treadle No. 1, Peach Silk and Luminex
14. Treadle No. 6, Peach Silk and Luminex

End of one complete pattern repeat. Repeat over and over as desired.

More About This Fabric:

As many of you will recognize, this is a shadow weave variation. It is quite striking and pleasing in the large piece, and is fairly easy to weave, once you get acquainted with the characteristics of the silk and luminex.

First, I must tell you that we tried winding the peach silk and luminex together on one bobbin, and we had quite a bit of trouble with the two threads winding together, and not having the same length on each. Then, we tried a double bobbin shuttle, one of our large all purpose shuttles in black walnut, and wound a bobbin of the white luminex and a bobbin of the peach silk, and put them both in the one shuttle. This worked quite well, except that the silk bobbin wants to turn more than the luminex bobbin. So then we took a small piece of tissue paper, folded it several times and fastened it inside the shuttle where the bobbin with the peach silk would rub against it just enough that it stopped the tendency for this bobbin to spin. We used a piece of masking tape on each end of the tissue paper to hold it to the inside of the shuttle. We actually did this on the shuttle also holding the grey silk, and found that our weaving was much easier than when we had these bobbins under control without so much turning. And, I might say that I was sort of discouraged in the weaving of this until we devised this tension control, and from then on, we had no problems.

Also, after starting with this silk at 20 threads per inch, I honestly feel that I would have liked the fabric better, if I had set it at 24 threads per inch.

You do want to use a firm, even, double beat. Beat once with the shed open, change to the next shed and open it up, and then beat again before you throw the next shuttle.

One more thing that I might mention is the fact that when you are winding the bobbins of silk, you get shocked each time you go to take the bobbin off. To eliminate this problem of Back EMF, you just touch the bobbin with your scissors before you cut the thread and take the bobbin off the bobbin winder. This will ground the electricity (static) and will prevent you from getting a shock.

I might mention that some persons might like to use this silk on a shambow type shuttle, where the thread winds off the end of a bobbin and the bobbin does not rotate. This is individual preference, and my own preference is to use the boat shuttles, as they are lighter and easier to handle.

Incidentally, did I ever mention to you that when I first started weaving, I was given a fly shuttle or power shuttle with weights on both ends to use, and I was sitting at a loom next to a window. I threw the shuttle so hard through the shed of the loom and with the weight of the shuttle, it just kept going and went right through the window pane and broke a large glass window. Needless to say, I quickly changed to a lighter shuttle, and learned to master the weight of the heavy fly shuttle.

Back to our silk fabric again, I will also mention that you weave this with a fairly tight tension, but not too tight that it raises the harnesses on the jack type loom. If you get your tension too tight on a counter-balanced loom, you will make the shed smaller, so you will know if this is happening.

Cost of the Threads Used:

The 8 ply spun silk is available on cones of four to six ounces each. We have on hand, about 150 colors in this with from one half pound to three or four pounds of each color. So if you are interested, you will have to write and ask for samples of specific colors you might be interested in. It does not pay us to try and make up a sample sheet showing these when we have so little of a color available. I might also mention that this type of spun silk is normally selling in Switzerland for about \$22.00 per pound wholesale, but because I purchased it in an odd lot, I was able to sell it at the low price of \$8.00 per lb.

Also, I should mention that the white luminex metallic we used comes on 500 yard tubes, and is \$1.50 per tube. We have it in stock in 10 colors, with two more colors on order. It makes a wonderful accent thread with many other threads. It is one of the many threads that we are now importing from England.

COST OF THE FABRIC:

First of all let me mention that this spun silk has about 5200 yards per pound. It took 2¼ pounds of the two colors of silk for warp, so our warp, costing us \$8.00 per pound had a total cost of \$18.00 for a 14 yard 42" wide. Thus, the warp cost per yard was approximately \$1.28 per yard.

In the weft, from 10½ yards of fabric, 42" wide, we used one pound nine ounces of the

grey silk, one pound two ounces of the peach silk, and eight — 500 yard tubes of the white luminex. This white luminex is \$1.50 per 500 yard tube. Thus, our weft cost was considerably more than the warp, with the total weft cost on 10½ yards of fabric coming to \$33.50 or the weft cost per yard was \$3.35 per yard.

WARP COST PER YARD \$1.28
 WEFT COST PER YARD \$3.35

FABRIC COST PER YARD \$4.63

**“This Month’s 2nd Project” —
 from Page 3**

Threading Draft

	3 times	3 times	2 times	5 times	1 time	5 times	2 times	3 times	3 times
4	C	X	X	B	X	B	X	X	C
3	C	X	O	A	O	A	O	X	C
2	C	X	X	B	X	B	X	X	C
1	C	X	O	A	O	A	O	X	C
	12	12	8	20	4	20	8	12	12

Type of Pattern:

One could almost call this a warp face weave, as the warp is the dominant thread, but to be a strictly true Warp Face Weave, we probably would have had to have 48 to 54 threads per inch.

More About This Project:

First of all we did a seven yard warp, which we figured would be enough for three belts or sashes and it was. We wove 54 to 56" for each belt length, and left 9" at each end of the belts for fringe. After we finished weaving the belts, we braided the warp ends to make a fringe and tied them (the fringes) in a knot at the end.

I might mention that our warp was 2¾" wide on the loom, and when we took them off the loom as woven belts or sashes, we found

that all three of them were approximately 2¾" wide. This was because of the heavy weft on the fine warp threads.

On these belts, you use a firm even, double beat, and be sure to beat after you have changed your foot to the next treadle or shed, so that this will eliminate any clinging.

Because of the closeness of the warp threads, you have very little trouble in not weaving a nice edge on these belts. In other words, it is almost impossible not to have a good selvage edge because of the contrast in size between the warp and weft.

On belts of this type, if you have an interesting combination of colors on your four harnesses, you can do an interesting belt just on a plain weave or tabby treadling. And with a twill threading, you can make numerous interesting belts on the same set-up.

Hope that you'll enjoy weaving these as much as I did.

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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.

BLACK WALNUT WOOD SLATS 14¼" LONG

Available once again are bundles of about 100 slats for lamp shades, placemats, etc. Price is the same as before, \$1.50 per bundle. We hope to other kinds of woods available next month. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

15 COLORS IN DYED WOOL TOPS FOR HANDSPINNING AND RUG WEAVING

They haven't all come in yet, but we have two kinds of wool tops. Those from Switzerland are excellent for handspinning, and can be used in rugs, etc. Colors in so far are natural, bright red, maroon red, olive, avocado, beige, and royal blue. In about 1 pound packages at \$3.50 per lb. The 4 colors from Ireland are to be used in rugs only as they have a single strand of linen in the center of the tops, and thus these would be hard to spin. Available in bright yellow, olive, gold, and bright red. Remember, approx. 1 lb. pkgs. at \$3.50 per lb. plus postage. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

BRIGHT FUCHSIA RAYON CHENILLE, 8 CUT

On about 1 lb. 2 oz. tubes, this is a shiny rayon chenille at \$3.50 per lb. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Ore. 97128.

6/4 NATURAL GRAY (Dark) SWISS LINEN

This is an excellent rug warp, and also we are selling much of it to the Macrame customers for linen handbags, wall hangings, etc. Works up beautifully, as several customers have brought in bags to show us. 450 yards per lb., of tubes of 1 lb. 1 oz. each. Price is \$3.60 per lb. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

MINIATURE MODELS OF SPINNING WHEELS FROM SWITZERLAND

These are beautifully made and are quite faithful reproductions of spinning wheels. Two sizes, and they sell for \$5.95 and \$6.95 for the slightly larger of the two. About 7 to 10" in height, and they are charming. Postage is extra. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

2½ LEA, NATURAL AND BLEACHED SLUB LINEN

This is from Switzerland, and I visited the factory and watched them making it this summer. It is a beautiful slub linen and is used much in drapes, upholstery, and table linens throughout Europe. Price is \$3.60 per lb. for the natural gray, and the bleached white. It has 750 yards per pound, and comes on about 1 lb. 1 oz. tubes. ROBIN & RUSS, 533 North Adams St., McMinnville, Ore. 97128.

BEAUTIFUL HANDWOVEN RUGS FROM IRELAND

These are really beautiful, heavy, and durable woven rugs from Ireland in a 3 foot x 5 foot size. Prices vary from \$40.00 to \$51.00 for these sizes and they are outstanding. I doubt if any of the weavers in U.S.A. could make one of these and sell them for less than \$100.00 as there is so much yarn in them. These are flat woven and yummy. I don't know if I can take a picture of them or not, but will try to do so. You'd almost have to see them. Many, many different colors are available, and we can have them handwoven for you in any size from 3 feet to 10 feet wide in Ireland. Come in and see the samples we have on hand and the colors available. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

TECHNIQUE OF WOVEN TAPESTRY,

by Tadek Beutlich. This book is OUT OF PRINT IN THE UNITED STATES, but I managed to locate 36 copies in England. Price is \$10.95 each, plus postage while they last. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

CLANS AND TARTANS OF SCOTLAND,

by Robert Bain. This is not strictly a weaving book, but it has about 200 tartans pictured in color with the history of each of these. Available in two editions, at a most reasonable price. Hard-bound at \$3.50 each, and bound with a silk tartan cover at \$4.95 each, these are most interesting for research on tartans. I visited the publishers in England, and arranged for a stock of these books to be sent to us. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

NATURAL BRUSHED MOHAIR

We have another 100 lbs. of this beautiful yarn on order and enroute to us. It will be on cones of about 1½ lbs. each, and will sell at \$4.80 per lb. Should be in by the time you get this issue. Postage is extra. Sold by the cone only, as it is too hard to wind on our winding machine. Robin & Russ, 533 North Adams St., McMinnville, Ore.

NAVAHO NATIVE DYES

is back in print. Price for this nice publication is the same as previously, \$1.50 each, plus 12¢ postage. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

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by Raoul Graumont is an excellent little manual for the Macrame worker. It has 428 different knots illustrated, and sells at just \$1.75 plus 12¢ postage. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

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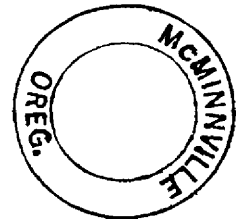
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