



warp and weft

Vol. XXIV, No. 3

March, 1971

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Assistant Editor: Robin Groff

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A Word from the Editor:

You've heard that March sometimes comes in like a lion and goes out like a lamb. Here in Oregon, this was the case so far, as the month started with several inches of snow on the ground. And while it is beautiful and a pleasure to see, it is also a hindrance in the building program that we have going on here at our shop.

However, we are pleased to say that progress is being made, and that we now have the roof up on our addition, as well as two of the three walls, and the patio portion that is planned with the addition in front is also progressing very nicely. We hope to have the front portion of the addition completed in plenty of time for our forthcoming weaving convention in Portland, and if all progresses well, we might have the back storage portion also finished.

Business is booming as it has been for the past eight months for us, and also it has been delayed somewhat because the flu made its annual appearance here. After a week of it, your editor finds himself away behind schedule, and so we do hope that we can now begin to catch up somewhat.

We have been having some very nice textured threads come in lately, that we are starting to use up by making out sample sheets to show you what has been coming lately. And, we want to tell you about the four new spinning wheels that have come in just in the past few weeks. These are a castle type spinning wheel, small, compact, and very easy to work

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with, but the main thing about these wheels is the beautiful craftsmanship that makes these spinning wheels a unique wheel. The workmanship on these is by far the best that we have ever, ever seen in such a piece of equipment. I feel that these are expensive wheels, but with such craftsmanship in their construction, I don't think that you will ever find a finer spinning wheel. Perhaps we will be able to use one of these in a picture in a future issue of Warp and Weft.

And finally, we are beginning to get delivery on many of the books that seem to have been delayed for three to four months.

The new book on HANDSPINNING, by Fannin has finally come in, and the new weaving text, "THE ART OF WEAVING" by Else Regensteiner has also come in. And there are about five or six other new books that have just started to become available, and these are too numerous to mention. And, an exciting new Macrame book, entitled MACRAME, Creative Design in Knotting, by Dona Z. Meilach has just become available at \$7.95 plus postage and insurance. This book has 356 photographs, and of these 18 of them are in color. The projects are very, very unusual and different, and quite inspiring. Well, enough from your editor this month, so we will close for now.

Russell E. Groff, *Editor*

This Month's Cover Photograph

This month's cover shows a rug made of handspun yarns, and woven by Paula Simmons. It is called a Looped Boutone Rug, and the warp was a 6/4 Swiss linen rug warp from the shop of Robin & Russ, and the weft is Paula Simmons' handspun yarns in a heavy weight in shades of naturals, and browns. By this, we mean that they are shades of natural colors spun by Paula Simmons.

Spinning Heavy Yarns

by Paula Simmons

This is the third of a series of articles on raising sheep and spinning yarns by Paula Simmons.

"Thick" yarn and "thin" yarn are relative terms. In practice, whatever method and advice is applicable to either thin yarn or heavy yarn, you will in some way relate to the in between, or medium weight yarn.

The spinning of heavy yarn requires a fairly sturdy spinning wheel because the tight belt needed to pull in the yarn can be a strain on a too fragile wheel. With a lightweight wheel, placing it on a thin foam rubber mat will absorb some of the thrust of heavy treading. The bobbin must be well oiled. It should turn freely on the axis of the spinning fork, or the fork will add too much twist because the bobbin is pulling in too slow.

A soft heavy cotton belt will get good traction, and respond quickly to the intention of the spinner. Twelve to 20 ply mailing cord (depending upon the size of the pulley groove, 20 ply is the thicker of the two) is easily obtainable. Look in the yellow pages of your phone book under twine and cordage. When determining belt length, allow for a bit of stretching, so that you will not have to shorten the belt after a few days of use. This should be spliced together, rather than knotted. With soft cotton cord, this need not be a complicated splice, but can be lapped over about 1½", ends tapered, and sewn. If your spinning wheel will accommodate a belt length between 9'2" and 11", you might try a high-speed Dental Motor belt, which has a little harder finish, but still gives good control, and will last a lifetime. It is a continuous belt, made in several sizes. We have it on one of our wheels, and it is especially good for heavy yarns and long fibres. A wool belt is not practical, because it is so sensitive to changes in humidity.

A common complaint is that a wheel "does not pull in well" when spinning heavy yarn, or "the opening of the orifice is not large

enough." A common size for the opening of the orifice is about 3/8", which will accommodate a quite bulky yarn (approximately 15 yards to the ounce, or less) if it does not have excessive overtwist.

The drawing out process is vital to obtaining a bulky yarn that is not overspun, for overtwist will kink up and not pull through onto the bobbin. It isn't always the size of the yarn that will not go through, but the kinks. And, even before kinks become evident, overtwisting can have stiffened the yarn to where it loses its pliancy and does not pull in easily.

Unlike a hand spindle, where no twist is added during the winding on of the yarn, with the flyer wheel, the action of the spinning fork is still twisting the yarn as it is being drawn through the orifice. In the drafting process, allow for this additional twist that will be added during the pulling-in process. Otherwise a yarn that seems to have the desired amount of twist during its drawing out, will end up with more twist than you want by the time it gets wound onto the bobbin.

Spinning is defined as making yarn or thread from fibres by drawing and twisting. The twisting and pulling-in action are from the spinning fork and the bobbin, but you must do the actual drawing out, or drafting, of the fibres. Spinning a heavy yarn without drawing out the wool is not spinning in the full sense of the word, and gives you no control over the texture and appearance of the yarn.

It is easy to be confused by the bulky and "not drawn out" look of some brands of imported handspun, but closer examination will show it to be several strands of fine mill roving, hardly discernible because of not having more twist added before being twisted together, and the process has no relation to the problem of actual handspinning of heavy yarn from carded wool.

In handling your carded wool, allow enough bulk of wool to slip through your hand to have enough to draw out and still have bulky but well spun yarn. You can't get yarn that is larger in diameter than the diameter of the drawn out and twisted wool mass. This sounds self-evident, but it is the problem in many

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ORANGE ICE

This is an interesting four harness huck variation that I think you might enjoy using in placemats, or a variety of other projects.

THREADING DRAFT:

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

KEY TO THREADS IN THE WARP:

We used two threads in the warp, and one was our Swiss 16/2 Ramie, which we had dyed a bright Indian Orange color.

The other thread is a spun viscose thread also in an Apricot Orange color. It also is from Switzerland.

X — 16/2 Ramie, Indian Orange

O — 5/2 Spun Viscose, Apricot Orange

WARP:

There are two threads used in the warp.

X — 16/2 Ramie, Indian Orange

O — 5/2 Spun Viscose, Apricot Orange

WEFT:

The same two threads that are used in the warp are also used in the weft.

REED USED:

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

TIE-UP DRAFT:

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

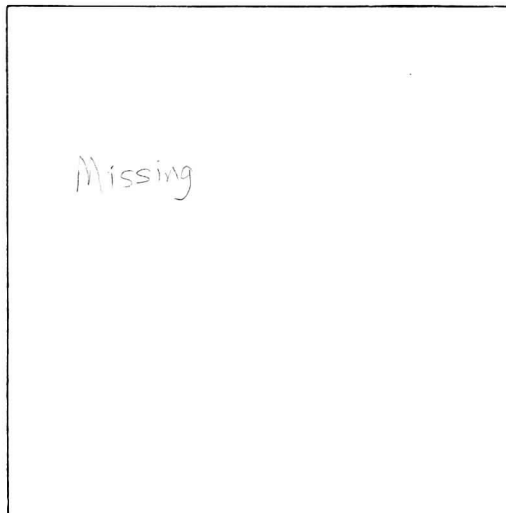
TREADLING SEQUENCE:

There are 16 shots in the weft, the exact same number as there are threads in one complete pattern repeat.

1. Treadle No. 4 — 16/2 Indian Orange
2. Treadle No. 1 — 16/2 Indian Orange
3. Treadle No. 4 — 16/2 Indian Orange
4. Treadle No. 1 — 16/2 Indian Orange
5. Treadle No. 4 — 16/2 Indian Orange
6. Treadle No. 1 — 16/2 Indian Orange
7. Treadle No. 2 — 5/2 Spun Viscose
8. Treadle No. 1 — 16/2 Indian Orange
9. Treadle No. 2 — 5/2 Spun Viscose
10. Treadle No. 1 — 16/2 Indian Orange
11. Treadle No. 2 — 5/2 Spun Viscose
12. Treadle No. 3 — 5/2 Spun Viscose
13. Treadle No. 4 — 16/2 Indian Orange
14. Treadle No. 3 — 5/2 Spun Viscose
15. Treadle No. 4 — 16/2 Indian Orange
16. Treadle No. 3 — 5/2 Spun Viscose

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

SAMPLE:



MORE ABOUT THIS FABRIC:

First of all, I feel that it is important that you use a firm, even, double beat on this fabric. You should beat with the shed open, and then change to the next shed, and then beat again before you throw the shuttle this next time.

One more thing that I specifically want to mention, is that I think this would be very

pretty in table linens and mats, and if you use it in mats, your warp will probably be about 14" wide, and as a result, you will have a firmer and very satisfactory placemat. We find a great difference in the firmness of a 14" wide fabric, as compared to a fabric that is 42" wide, as this sample was woven.

Another thing that you will notice about this huck variation is that all of the threads which float in the fabric are found on harnesses 2 and 3. And it was on these two harnesses that we used the heavier Apricot Orange 5/2 spun viscose. If you use the same weight thread for all warp and all weft threads, you have a sort of open fabric, which is not as nice and as attractive as when you use a heavier thread as we did in this sample.

And with the two different weight threads in the warp, I thought that it might present some problems in the tension department, but such was not the case with this combination of threads.

This pattern would also be very effective in a wool fabric say for a lap robe or afghan if you use a combination of 18/2 worsted, and then a three or four ply knitting worsted. And it could be a combination of fine 20/2 or 10/2 cotton used in combination with a perle three cotton in an all cotton fabric.

Source of Idea for this Sample:

We have seen this fabric or a pattern similar to our sample many times, and it was finally woven by us when inspired by some samples in the Lily Mills Bulletin, Practical Weaving Suggestions. We felt that it would be a very attractive fabric with our orange on orange combination, and perhaps you might like to try it yourself in another combination of colors.

COST OF THREADS IN THIS SAMPLE:

At present, we have three colors in the 5/2 spun viscose yarn from Switzerland. They are ocean aqua, apricot orange, and moss green. It has 1240 yards per pound, comes on about 1 lb. cones, and is \$3.50 per lb.

Our 16/2 Ramie is now available in 22 colors. This color is Indian Orange. These are washfast and also sunfast colors. It has 2400 yards per pound, and is \$5.60 on the 1 lb. tube, or \$1.50 per 4 oz. tube of 600 yards.

COST OF THIS FABRIC:

In our 10 yard warp, we used 2 lbs. 4 oz. of the Indian Orange Ramie, and we used 2 lbs. 2 oz. of the Apricot Orange spun viscose. Thus, our total warp cost for 10 yards of 40" wide material was \$20.04, or the cost per yard for warp was \$2.00 per yard.

In the weft, we used 2 lbs. 2 oz. of the Ramie and 2 lbs. 6 oz. of the viscose, so our weft cost for approximately nine yards was \$20.22, so the weft cost per yard was \$2.02.

WARP COST PER YARD, 42" wide	\$2.00
WEFT COST PER YARD	\$2.02
<hr/>	
FABRIC COST PER YARD	\$4.02

Remember The Pacific Northwest Weaving Conference in Portland

DON'T FORGET OUR 5th PACIFIC NORTHWEST WEAVING CONFERENCE. Time is flying by, and next April 30, and May 1st and 2nd will see an exciting three days here in Portland, Oregon. We have arranged for three outstanding speakers, and will have a banquet and fashion show. Exhibits at the local art museum will be held for this occasion, and there will be open houses for many different schools and shops and weaving studios for you to visit. If interested, write to: Mrs. Robert Marshall, 3425 Northeast Ainsworth, Portland, Oregon 97211.

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Spinning a Coarse Yarn

Continued from Page 3

cases. It takes wool bulk to draw out and still have yarn bulk. Spinners are often timid about letting out an ample wool mass.

If you ordinarily handle your wool in point-of-contact spinning style, where the twist runs up to the very tip of the fingers that are holding the fibre supply, you will have to change your technique somewhat, for this does not work too well in achieving a good bulky yarn, you need a long drafting of unsupported wool mass, with the attenuation evenly spread over the long draw. Actually, the pull is exerted on it from both directions, some from the twist of the wheel, although mainly controlled by the pull from the hand that is doing the drawing.

Beginners will have troubles with the placement or elimination of slubs and nubs. Seeds in the wool are one of the causes of unplanned slubs, so give attention to their removal as a precaution. Also manageable are the neps (tiny snarls) from hasty or careless carding, and carding done without previous teasing and oiling of the wool. Careful preparation seldom takes more time than being careless. There is an old saying: "If you don't have time to do it right, how will you ever have time to do it over?"

Another of the difficulties of heavy yarn is the weak and sometimes unsightly place at the joining on of more wool, during spinning. In the joining of the new fibre supply, one standard bit of misinformation says to "taper your yarn off to a fine point and then lap the next rolag (or attenuated web from little drum carder) over this to join on. If you intend plying your yarn for use in knitting, this is probably adequate. However, it is unsatisfactory in single ply, and can present a difficulty in warp yarn, where it will pull apart under tension or fray from the action of heddles and reed. A chain is no stronger than its weakest link, and yarn is not stronger than its poorest joining.

On the other hand, if you do not spin out to the end of your fibre supply, but always leave a few inches, attenuated but completely un-

twisted, then it is a simple matter to fan out this untwisted mass, lay the end of your next fibres against it and treadle. The twist will cause the fibres to spiral together, cling and give strength in drafting, in exactly the same manner as though there were no interruption and joining. While there are several ways of manipulating these merging fibres to achieve the desired result, they are largely variations of hand movements, in keeping with each person's overall spinning style.

Many New Books in Stock For Immediate Shipment

The new Macrame book by Meilach seems to be very popular and is \$7.95 plus postage and insurance.

Another book that we've been selling lately is the one entitled The New American Tapestry by Ruth Kaufman. It is \$13.50 plus shipping.

A new dyeing book, entitled Vegetable Dyeing, by Alma Lesch has 151 recipes for dyeing yarns and fabrics with natural materials. It is \$7.95.

Another popular paperback is the Knitting Dictionary with 800 stitches and patterns, which sells for \$1.95.

Our most popular book at present is the one written by your editor, entitled "CARD WEAVING OR TABLET WEAVING." It has 53 patterns and complete directions and is \$3.50.

Handspinning, Art and Technique by Allen Fannin is another popular book which we have in stock. It is \$12.50 plus shipping.

Perhaps you might like to have one of these. If so, let us ship it to you.

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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 \$5.00. Payment to accompany your advertising copy.

MACRAME, CREATIVE DESIGN IN KNOTTING

by Donna Z. Meilach is an outstanding Macrame book. Price is \$7.95 plus 32¢ postage and insurance. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

6/4 NATURAL GREY SWISS LINEN

This is excellent for Macrame bags and wall hangings, etc. Also is an excellent rug warp. Has 450 yards per pound, and it comes on 1 lb. 1 oz. tubes, at \$3.60 per-pound, plus postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

5 HEAVY SLUB RAYONS WITH COLORED SLUBS

This heavy slub yarn is a type that would be very effective in coat material, in wall hangings, and in textured materials for suits, etc. Write for a free sample sheet of these interesting slub rayons. \$3.50 per lb. on about 2 lb. cones. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

2/24's ALPCA IN A TAWNY TAN AND A LIGHT AVOCADO COLOR

It has about 6,000 yards per pound, and can be used for warp or weft. Price while it lasts is \$4.80 per lb., and it comes on about two pound cones. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

We also have this same size yarn, 2/24's, in a natural 100% mohair yarn. Price also is \$4.80 per lb. Just a few pounds of this left.

THE ART OF WEAVING

by Regensteiner is finally in stock. This excellent text is full of ideas and pictures. Price \$13.50 plus postage and insurance. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

CURVED BACK WOOL CARDS FROM FINLAND

Our first shipment of these Finnish wool cards, with the wires set in leather have just come in for handspinners. Price is \$8.50 per pair, plus postage. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

SPINNING OIL

A special oil that has been prepared to order for Paula Simmons is one of the items we are now stocking. It is \$1.25 per bottle, plus postage, and shipment can be made immediately. It is a great aid in helping the carding and spinning of your wool. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

SWISS NECKLACES OF BEAUTIFUL WOODS.

These are uniquely different than anything made in the U.S.A., and make excellent gifts. Priced at \$4.95 and \$5.95 per necklace, they are made of exotic woods such as Zebrano, Palisander, Olive, Rosewood, and other woods from Africa. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

BAMBOO BAG HANDLES.

We have about four different sizes just in from Switzerland of the tote type bag handles. They are 1/2 circles with rods to put your material on. Priced from \$2.00 to \$4.00 each, depending upon size. Smaller ones cost less. Also, we have 6" and 7" circles at \$1.75 per pair. Also, there are larger circles from Switzerland which clip together, as well as oval ones. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

SPECIAL CLOSEOUT OF 30/1 BLEACHED LINEN

This is a nice quality linen, but has been sitting on the shelf too long. It comes on cones of 2 and 3 lbs. in weight, and we will close it out at \$1.60 per lb., while it lasts. About 50 cones left. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128. Sold by the cone only.

SPECIAL CLOSE OUT OF 25/1 NATURAL GREY LINEN

This is another nice linen, but it has been in stock too long. It is on tubes of 1½ to 3 lbs. each, and is natural grey in color. While it lasts, \$1.60 per lb. This and the 30/1 above are sold at this price by the cone only. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

A 12/1 HALF BLEACHED SLIGHTLY SLUBBY LINEN

from Belgium. This seems to be a good strong linen in half bleached, and it is a good buy at \$3.20 per lb. It comes on approximately 2 lb. tubes. We have 100 lbs. available. Had something similar 6 months ago, and sold it out. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

ICELANDIC WOOL

in 16 colors. This is called Lopi, and there are 6 natural colors-undyed, and then 10 dyed colors available. Price is \$1.90 per skein. Also available are two knitting instruction booklets giving complete directions for knitting outstanding sweaters of this yarn. Booklets are \$1.00 each. Postage extra on all orders. It takes from 6 to 8 skeins per sweater for most sizes of sweaters. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

NAVAJO NATIVE DYES

is once again back in print. This interesting dyeing pamphlet was out of print and has just been reprinted. Price is \$1.50 plus 12¢ postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

NATURAL BRUSHED MOHAIR

This very nice yarn has about 1250 yards per lb., and comes on cones of 1½ to 2 lbs. each. Price is \$4.80 per lb. We will wind off 1/2 lb. tubes for you at \$2.50 each, if you do not want a full cone. This will not last long, it is a popular thread. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

VEGETABLE DYEING, by Emma Conley

has also just been reprinted. It has always been about the most popular of the natural dyeing pamphlets, and was out of print for over a year. Still the same price of \$1.25 plus 12¢ postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

The Weaver's Marketplace

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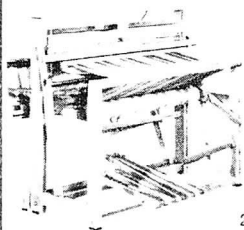
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