

# warp and weft

Vol. XXV, No. 5

May, 1972

## warp and weft

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Editor: Russell E. Groff

Assistant Editor: Robin Groff

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### A Word from the Editor:

So much happens in a short time, and it is hard to keep pace with the time going by so fast, and so many different things happening.

I was able to attend the Northern California Conference at Turlock this past month, and found it an exciting and a pleasing conference. And the interest is growing in weaving, as they had over 850 registered for the Northern California Conference.

One thing that I must tell you, is that if you ever become an importer of threads, you will have problems. We are continually having to find a missing form, or have tags made to mark yarns, or having a package lost in customs, etc.

A good example. Last summer, I ordered a shipment of reeds as a trial shipment from England, to see if the quality and price would vary from ours here in the USA. The shipment of reeds arrived in Portland in October, but we were not notified of its arrival until late April, and as a result, there is \$58.00 storage on an \$125.00 order, plus shipping and duty. And customs will write and say, you received a shipment of yarns four or five months ago. We would like to see all correspondence and price quotes etc. on the shipment, so you have to drop everything, and scrounge until you find all correspondence, quotes, invoices, etc., and then you send it all to customs to answer their inquiry, and then you wait to see if the right duty was charged, or if you owe more or what. Really, sometimes, I think it is more of a problem than it is worth. Oh well, it is eventually all solved, but so much time is lost in this, and this is my main objection.

We had one shipment come through a broker in San Francisco, and then about three months later, we received notice that we still owed \$3,450.00 on the shipment, when we had paid all duty and shipping costs before

they released the shipment to us, and the total value of our order was not even \$1,000.00.

Enough of the woes, and let me tell you of some of the things that have come in lately.

We have received about 1,000 lbs. of mostly fine silks, some in colors, and these we will probably have to wind three ends together to be able to sell it, but it is nice textured doupioni silk from Italy.

There was 350 lbs. of the heavy slub linen and rayon combination in natural, with a brown inject. This heavy yarn has been popular for several years, and sometimes it is hard to find.

We received a shipment of about 200 lbs. of natural rayon ratina, which also is one of the hard to find threads, and we were delighted with this.

Our shipment of bobbin lace linen came in from Sweden, and we have 35/2, 40/2, 50/2, 60/2, 70/2, 80/2, 100/2, 110/2 and 120/2 and 140/2 in stock now.

You know, our business has increased quite a bit these past two years, and sometimes, you wonder if it wouldn't have been better if it had stayed the same, and you have more time for weaving, etc., instead of storing, and packing, and shipping. I seem to have less time now for the part of my business that I liked best, that of the actual weaving and designing of the various fabrics for the two publications, and so I have become more and more dependent upon two men who weave for me. It is too bad this is the case, but it is what has happened.

We have also put up in the public library this past month, a display of Macrame and threads and books for Macrame.

Also, we have made arrangements to have a workshop in October in our shop, and it will be given by Ella Louise and Ralph Cunningham, who are commercial designers for Milliken Fabrics and for Del Mar Woven Blinds, in California. Really am looking forward to this.

And, we hope to have another workshop here early next year, if the plans work out, but details are not finalized yet.

You can see from the tone of this conversation that it is a busy place here, and we hope that perhaps sometime you can come by and visit our shop, and see some of the varied activities.

Russell E. Groff, *Editor*

## This Month's Book Review:

A new book on bobbin lace has just been published, and we thought that you might like to hear of it. It is entitled "BOBBIN LACE MAKING," and was written by Doreen Wright.

This looks like an excellent instruction manual for the beginning bobbin lacer. One of the first things in the book is a section entitled "Requirements of the Craft," which tell about the materials that you need to do bobbin lace.

From there, Miss Wright goes on to the first steps in doing the craft, the winding of bobbins, the pricking and making of patterns, and then she explains the whole stitch that is used and the half stitch that is used.

From here on out, she gives directions for various patterns of bobbin lace for three patterns, and then she goes further into the different types of patterns, and explains how some of these are done.

And, I was pleased to see that there is a chapter on the general uses of lace, how it is mounted, how it is finished, and other details.

Then at the end of the book, there is a section on making your own lace pillows, and pricking your original patterns, and finally there is a section on books and suppliers.

This book is well illustrated with good drawings and photographs, and I think that all beginners will enjoy this book.

TITLE: BOBBIN LACE MAKING

AUTHOR: Doreen Wright

PRICE: \$9.95 plus pp and ins.

PUBLISHER:

G. Bell & Sons, Ltd., London

Charles T. Branford Company, USA

AVAILABLE: Direct from the publisher or from Robin & Russ if desired.

## This Month's Cover Photograph:

This picture was taken in a linen mill in Scotland at the Hackling Machine. In the foreground, you see the bales of linen as they come in from the fields after it has been retted.

Then the linen is fed into this hackling machine, and it combs the fibers parallel, it takes

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This is a picture of the Mayflower II with the linen sails. The original Mayflower had handwoven sails from the factory in Scotland where our 10/2 and 7/2 Thirsty linen comes from.

out the bark or part of husk which might not have come off in the retting, and it helps eliminate some of the shorter fibers, and it prepares the flax fiber so it is ready for the spinning process.

I might mention that this entire process used to be done by hand, and at one time the men used to come to work at about 4:30 or 5:00 in the morning, and each one had a window where they stood and hand-hackled the linen. Quite often because it was hot, the windows could be opened. Then sometimes a politician who was running for office would come and talk to all these men in the open windows. The hacklers would in turn talk back to the politician and give him a bad time, and thus in the linen industry, one of the words was born that we use very much today. Heckle, is the word and the hacklers used to "heckle" the political aspirant, and thus the word came into use. This happened in this mill in Scotland where this picture was taken.

While I'm at it, I might mention that this linen mill has been owned by the same family "Websters" since about 1650 or a little later, and it is thought that before power looms were invented, that handwoven linens were woven in the same mill, and it is believed that here in the same linen mill, the original sails for the Mayflower were woven here by hand, and as a result, they were asked to weave the sails for the Mayflower II in 1956 and they were fixed on the Mayflower in 1957, and then it was sailed to Plymouth Rock again in 1957.

If there is room on the inside, you will find a picture of the Mayflower II, and it is exactly as the original Mayflower with handwoven sails looked in 1657.



## BUTTERSCOTCH CHIFFON

A soft and fluffy fabric woven in a four harness Barleycorn weave. It was planned for suiting or coat material.

### THREADING DRAFT

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

### TIE-UP DRAFT:

4	O			O	O	
3	O		O		O	
2	O		O	O		
1		O				
	A	B	1	2	3	

### WARP:

The warp is a blended yarn made of lamb's wool, angora, and orlon.

### WEFT:

Two threads were used in the weft. For a pattern thread, we used another combination yarn in an orange gold color. It is a combination of 65% Shetland, 15% Alpaca, and 20% Orlon.

As a tabby thread or binder in this fabric, I used a 2/18's worsted in color # 37. Princeton Orange.

### REED USED:

An 8 dent reed was used, and it was sleyed three ends per dent, or 24 threads per inch.

### WIDTH IN REED AND LENGTH OF WARP:

Our warp was threaded 40" wide on the loom, and we had an 11-yard warp. From this, we received about 9½ to 9¾ yards of finished fabric.

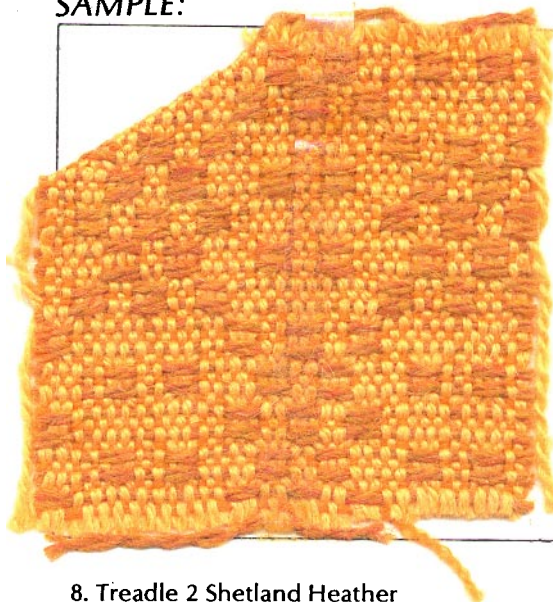
### TREADLING SEQUENCE:

Here is the treadling sequence as was used in this month's sample.

1. Treadle B 2/18's Princeton Orange
2. Treadle 1 Shetland Heather
3. Treadle B 2/18's Princeton Orange
4. Treadle 1 Shetland Heather
5. Treadle B 2/18's Princeton Orange
6. Treadle 2 Shetland Heather
7. Treadle B 2/18's Princeton Orange

Page 4

### SAMPLE:



8. Treadle 2 Shetland Heather
  9. Treadle B 2/18's Princeton Orange
  10. Treadle 1 Shetland Heather
  11. Treadle B 2/18's Princeton Orange
  12. Treadle 1 Shetland Heather
  13. Treadle B 2/18's Princeton Orange
  14. Treadle 2 Shetland Heather
  15. Treadle B 2/18's Princeton Orange
  16. Treadle 2 Shetland Heather
  17. Treadle B 2/18's Princeton Orange
  18. Treadle 1 Shetland Heather
  19. Treadle B 2/18's Princeton Orange
  20. Treadle 1 Shetland Heather
- END OF FIRST PORTION OF PATTERN.
21. Treadle B 2/18's Princeton Orange
  22. Treadle 3 Shetland Heather
  23. Treadle B 2/18's Princeton Orange

24. Treadle 3 Shetland Heather
25. Treadle B 2/18's Princeton Orange
26. Treadle 2 Shetland Heather
27. Treadle B 2/18's Princeton Orange
28. Treadle 2 Shetland Heather
29. Treadle B 2/18's Princeton Orange
30. Treadle 3 Shetland Heather
31. Treadle B 2/18's Princeton Orange
32. Treadle 3 Shetland Heather
33. Treadle B 2/18's Princeton Orange
34. Treadle 2 Shetland Heather
35. Treadle B 2/18's Princeton Orange
36. Treadle 2 Shetland Heather
37. Treadle B 2/18's Princeton Orange
38. Treadle 3 Shetland Heather
39. Treadle B 2/18's Princeton Orange
40. Treadle 3 Shetland Heather.

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

**MORE ABOUT THIS FABRIC:**

There are several things that must be mentioned about this fabric.

One of the most important is the fact that a "B" tabby treadle was used throughout the weaving of this fabric.

But even more important is the fact that the two-ply, spring orange combination thread is a soft, and fragile warp thread. Thus, to make it easier to weave, and to put as little strain as possible on the warp, I found it much easier to weave if you used a cotton selvage of about 8 or 12 threads, and also much easier to weave when a stretcher or temple is used to keep the warp out at full width.

We did not have any broken threads, but we did not have these because care in weaving was taken, and because a temple or stretcher was used to help keep the selvage or edge threads from fuzzing or fraying.

And it will have good results if you use a light or medium even double beat, open, and changing to the next shed and beating lightly again.

The threads used in this fabric gave no problems, so it was really an easy to weave fabric, and a pleasing one to weave, when handled with care.

**NOTE ABOUT COTTON SELVAGE:**

There are several things you should know and remember if you use a cotton selvage on wool or other warp that has a tendency to stretch somewhat.

The first thing is that you do not wind the cotton warp on the warp beam as you do your wool warp. Instead, take one or two wooden spools, and wind your 8 or 12 cotton threads all together in the same length on these spools, and allow to hang over the warp beam, and let the weight of the spools and the thread maintain the tension on the selvage threads. That means that every once in a while, you will have to get up and unwind these spools, so that you have no problems. I usually unwind them until they almost touch the floor and then make a loop and twist over the loop and this is sufficient to keep from unwinding further. Sometimes also, you might want a tighter tension, so if this is the case, you sometimes weight these spools with the cotton selvage threads, perhaps with fish weights or something that will do the problem.

Secondly, on a project like this, you will find that about a 10/2 or a 10/3 size cotton is fine for the selvage. The 10/3 is actually better, as it is a 3 ply, and has less chance to unravel and pull apart, and also it is stronger than a 2 ply thread.

Third, you must adapt and find the best threading for the selvage threads. In this case, I feel that 1, 2, 3, 4, 1, 2, 3, 4, will suffice, but this is not true on such weaves as M's and O's, Huck variations, and others. Sometimes you might have such a selvage threaded 1, 2, 1, 2, over and over or 1, 3, 1, 3, 2, 4, 2, 4, and as I say, you have to adapt your selvage according to the treadling sequence that you are using.

Enough about the selvage.

**COST OF THE THREADS USED  
IN THIS FABRIC:**

1. SPRING ORANGE. The two ply warp thread has 3800 yards per lb., and comes on approximately 2 lb. cones. It is \$4.00 per lb., and we can wind off 1/2 lb. tubes for you. This is a combination yarn of lamb's wool, angora, and orlon.
2. The tabby thread is a 2/18's worsted, color #37, Princeton Orange. It comes on 1/2 lb. cones, and has 4800 yards per lb. The price is \$6.80 per lb.

3. The pattern thread is another combination thread, being 65% Shetland wool from England, 15% Alpaca, and 20% orlon. We have limited amount of this color in stock, about 20 lbs., but we also have it in two other color combinations, one with dark green heather, and the other in a dark blue heather. There are also about 15 lbs. of it in a dark brown. It comes on about 1¼ lb. to 2 lb. cones. It is \$4.50 per lb.

**COST OF THE FABRIC:**

In our 11 yard warp, 20" wide, there was used 2 lbs. 14½ oz. of lamb's wool, angora, and orlon yarn. Thus our warp cost came to \$12.63, or \$1.15 per yard.

In the weft, there was used 1 lb. and 15 oz. of Sheltand Heather which comes to \$7.75, and 12 oz. of 2/18's worsted in the Princeton Orange, which comes to \$5.70. Thus, the total weft cost was approximately \$13.50 or the cost per yard was \$1.44.

WARP COST PER YARD, 40" wide .....	\$1.15
WEFT COST PER YARD .....	1.44
<hr/>	
FABRIC COST PER YAARD .....	\$2.59

**UNUSUAL, UNIQUE, AND  
HARD TO OBTAIN YARNS**

**NATURAL BLACK 35% ALPACA, 40% MOHAIR,  
25% WOOL YARN FROM ENGLAND.**

This is a 2 ply yarn, with 1450 yards per lb. It is a beautiful quality yarn, available on about 1¼ lb. cones, at \$4.80 per lb. An unusual and nice blend of yarns, you'll like this one. Just 40 lbs. available now, as we already sold 60 lbs. to one customer. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Oregon 97128.

**SCARCE, SILK,**

**SCARCE, SILK**

**THREE FOLD SILK IN ABOUT 15 COLORS**

This is three different ends of fine doupi-  
oni silk, size 12/1, all wound together paral-  
lel to one another, so it can be used for either

warp or weft. It is available on approximately 1/2 lb. tubes with 1600 yards per tube. The colors are beige, royal blue, canary yellow, lavender, lilac, rose red, natural, bleached white, lilac blue, orange, burnt orange, sand, golden brown, light kelly green, royal blue, sea foam green, blue grey, violet, and perhaps one or two others.

There is a limited amount of all of these col-  
ors. Five to 20 lbs. of a color.

This is an excellent weft on the 20/2 mer-  
cerized cottons and the 20/2 Egyptian cotton  
warp thread, as well as on any smooth silk  
warp threads. Also, one or two persons have  
used this three-fold as warp, by threading the  
three ends in one heddle and one dent, in a  
15 dent reed. **PRICE IS \$2.40 per 1600 yard  
tube, which is approximately 1/2 lb. in weight.**

**10/1 BLEACHED BELGIUM LINEN SPECIAL**

We have about 100 cones of 10/1 bleached  
linen, which we are putting on sale at \$2.40  
per lb. The catch is, that it comes on three  
lb. to three lb. eight oz. cones. It is a good  
price though, so remember it is sold by the  
cone only at this price. It has 3,000 yards per  
lb., is bleached white, and is on the original  
ones from Belgium. Robin & Russ Handweav-  
ers, 533 North Adams Street, McMinnville,  
Oregon 97128.

**2 PLY, 24/2, 50% LINEN, 50% RAYON,** in the  
Natural. This is an unusual thread in that it is  
50% linen, and 50% rayon, and has been well  
blended so it is all one color, and it is 2 ply,  
for warp or for weft. Available on about 1½  
lb. tubes, it is \$3.20 per lb. We found 100  
lbs. of this, and it is good and strong, and  
can be used for either warp or for weft.

**SINGLE PLY, 100% PURE CAMEL HAIR YARN  
IN A FIRST QUALITY YARN..**

This is a fine  
single ply yarn, but is an excellent thread for  
either warp or weft. Can be used for sport  
coats, overcoats, suits, skirts, etc. It has 3600  
yards per lb., and is \$6.00 per lb., and comes  
on cones of about 1½ lbs. each. Imported from  
England, this is about 1/2 of what it would  
normally cost for this quality. **ROBIN & RUSS  
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Minnville, Oregon 97128.**

#### CLASSIFIED ADVERTISING

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.

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#### OPENING A DOOR TO TWO HARNESS TECHNIQUES

This booklet, by Irene Francisco, gives some interesting two harness techniques and contains Lace Techniques, Inlay Techniques, Monks Belt and Dukagang. Price is \$2.00 plus 14¢ postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

#### THE SETT AND WEAVING OF TARTANS,

by Mary Black. Contains some 12 different tartans and two checks, with thread counts, and color plates. Price is \$2.00 plus 14¢ postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon, 97128.

#### THE CLANS AND TARTANS OF SCOTLAND,

R. Bain. This is a beautiful little book, bound in a silk cloth tartan, and has pictures of complete tartan outfits for men and women. It has color plates of perhaps 150 tartans, and the history of that tartan and related information. Price is \$4.50 plus 21¢ postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

#### THE HONITON LACE BOOK

by Devonia. We are U. S. distributors for this book now. Just reprinted, this is a book of patterns for the advance bobbin lacer. Price \$8.00 plus pp. & ins. Robin & Russ, 533 N. Adams St., McMinnville, Ore. 97128.

#### BRITISH PUREBRED SHEEP

This revised edition has a picture of 30 to 40 different English Sheep Breeds, with details as to characteristics of sheep and it's fleece, and what used for. I think this is out of print, but we were able to locate 10 copies. Price is \$1.50 plus 21¢ postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

#### LACE AND LACY WEAVES

by Mary Snyder. Another outstanding work which contains 47 lacey weave projects and the complete directions, including thread sizes, etc. Price is \$3.50 plus 14¢ pp. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

#### SCOTTISH DISTRICT CHECKS

by Mary Snyder. This is a must for those interested in tartans or checks. Has the complete directions and sets for 91 checks. Price is \$2.00 plus postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

#### MINIATURE PATTERNS FOR HANDWEAVING

by Josephine Estes is available in two volumes. Each volume has 24 miniature patterns with threading, tie-up and treadling, and a drawing of each of the patterns. I've woven all 48 of these and enjoyed it tremendously. Price is \$3.50 per volume for #1 and #2, plus 21¢ postage on each. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

#### PITSIA KANGASPUISSA

by Matilda Wahe. I believe this book on pick up lace is now out of print, and I located 15 copies in England. It has photographs and diagrams of 150 pick-up lace patterns, and while the text is in Finnish, there is a small translation sheet of directions with each volume. Price \$4.50 plus 21¢ postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

#### A GOLDEN DOLLY,

by M. Lambeth. This hard bound edition tells of the art, the mystery and history of corn dollies. Has complete directions for making these decorative items, and you will enjoy this one. Price is \$4.50 plus 21¢ postage. Just about 10 copies of this book from England left. Good drawings, and designs. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

#### WARP AND WEFT FROM TIBET

by William A. King. Has complete details on the technique of rug or wall hanging weaving as used in Tibet, and also contains the details for making a small tapestry loom, with dimensions, etc. Price is \$3.50 plus postage. Robin & Russ, 533 N. Adams St., McMinnville, Ore. 97128.

#### TEXTILE DESIGN COURSE FOR HANDWEAVERS

by Kay Geary. An excellent, 3 part, course for handweavers, who want to learn the basics of handweaving. Three parts to it, with step by step procedures of projects given. I did part of this course, and I can recommend it heartily. \$3.50 per volume for parts 1, 2 and 3. \$10.50 per set. A must for the serious student of handweaving. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

#### THE CRACKLE WEAVE

by Mary Snyder. The only study of it's kind, this booklet contains 42 projects in Crackle Weave with complete directions. An excellent work. Price \$3.50 plus 14¢ postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

#### HANDBOK I VIVING

by Caroline Halvorsen. While this text is in Norwegian, it is a book jammed full of interesting patterns and directions. Has many for both the 4 harness and 8 harness weaver. Contains the threading, tie-up and treadling for many, many patterns. Price is \$6.95 plus 41¢ postage & insurance. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

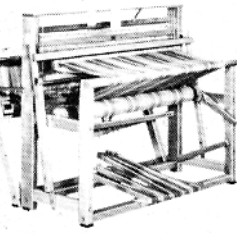


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