

warp and weft

VOL. XXVII, No. 10

December, 1974

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Editor: Russell E. Groff

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December, 1974

A Word from the Editor

I told you in the last issue that I was going to catch up, and I'm bound and determined that I'm going to do so. You can tell, from the fact that this is the December issue of Warp and Weft, and I'm actually writing it the first week in January.

The September issue came back from the printers today, and will go out to our subscribers within a week, and the October and November issues are at the printers, and I do hope to get this December issue to them at least within a day or so.

Also, we do have three Warp Weft projects on three different looms in the shop right now. I did some experimenting with our new stock of 10/2 linen, and 16/2 ramie last week, and made 12 different samples and have chosen two of these 12 samples for Warp and Weft projects, and I do hope to do some of the weaving myself.

Also, on the multiple harness loom, I have an eight harness lace weaving in process for Drafts and Designs, and both Andy Anderson and Phil Wilson are weaving eight harness projects for Drafts and Designs, so there is hope that we will be caught up soon.

I'm certainly grateful that I do have my daughter Janice to help out. After I wove the samples last week, and chose the two linen and ramie projects, I gave the details to Janice, and she has just finished warping the second loom. She put three warps on three

looms of 14, 14 and 18 yards on Monday, two days before New Year's Day, and then yesterday she drew in and sleyed the 40" wide in the morning, and today, she drew in and sleyed the second linen and ramie project, and now she is drawing in and sleying a third project, which is a plaid, and which will have 40 threads per inch. My, is she ever fast.

I might mention also, that I was intrigued by a sample woven by one of our customers, Lois Jacobsen, who wove some wedding dress material from a fine combination thread we have of silk and rayon. It is a single huck, lace-effect weave threaded on eight harnesses. I was so taken with this that I thought it might be a good Drafts and Designs project and I've been devoting a couple of hours each morning to the weaving of this fabric. In reading more about this in the Indiana Weavers Guild bulletin, I noticed that she said her best weaving time was one yard in six hours. I decided to time myself, and see how fast I could weave this fabric, if I stuck to it, and did strictly weaving, and no bobbin winding, etc. It is quite a fine weft thread, and even though doubled on the bobbin, I found that I was able to weave one yard in between 1¼ and 1½ hours. Now, if I could just force myself to do this every day for a couple of hours, I could have this 18 yard warp finished in about a week. And if I could force myself to spend a couple of days doing nothing but weaving, it would be done in a hurry. The trouble is, I can't do this. I tried and started the second yard this morning, and the phone rang, and the customers started coming in, and there were some items that I had to see that they were ordered, and as a result, in an hour on the second yard of this project, I gout about 14" woven. You can see that if you are interrupted, and lose your treadle or thread count, how much slower it is, than when you can weave without interruption.

We had so much rain here in the Pacific Northwest last year, that we were unable to go out and try a round of golf from early November to March or April. But this year the weather is different, and I still find myself marveling that two friends and I were able to go out and play a round of golf in our

shirtsleeves on New Year's day. I should tell you about the three of us and golf. We have bowled together and played golf together for about five years. One of the fellows runs a large grocery store, and is a butcher for his own store. The other one is a wheat farmer. So, we three get together quite often, and we have been given a nickname for our trio that I thought you might enjoy. We are called "THE WEAVER, THE CLEAVER, AND THE GRIEVER." Thought you might enjoy this as much as I have since I heard it.

As most of you know, I go to England once a year to look for and order threads. Some of the things that I order, it takes three, four or six months to prepare for us, and another two to four months to get here, so, actually, there are shipments coming every month or two throughout the whole year. However, this year it is different and it is creating quite a problem. Over the past several years, these orders have been coming in over a period of a year, so I've been able to save and pay for them. However, when in England in September of this year, I did the same thing and ordered quite a few yarns and thought it would work out the same way. But, I didn't take into consideration the fact that the textile industry in England was in a depressed state, and that business was slower than usual. As a result, all of the companies that I ordered from were able to get at my orders immediately, and it looks now as if most of them will be arriving in a period of about one month. You can imagine the problems this will present. Paying for the items, paying for the shipping and duty, etc. It looks as though I'm going to be one of the local bank's best customer during the next three or four months. Enough of the problems from this end, and back to the sample.

Russell E. Groff, *Editor*

This Month's Book Review

A new book, just recently out and which appears very interesting for those who like to teach spinning, dyeing, and weaving is the book "SPINNING AND DYEING THE NATURAL WAY," by Ruth Castino with photographs by Marjorie Pickens.

This book shows the textile arts of spinning with a hand-spindle, vegetable dyeing, and weaving, as taught to children and actually to some adults. She mentions that she taught these crafts to pre-school children, up to third year college level.

The first section of the book is an interesting one, and she has a sub-title which I think is quite descriptive. It is "Plants, plus sheep, equals yarns." This section is on the fleece, and shows how the fleece is sheared, and shows the children learning to sort the wool from the fleece, to wash it, and then how to dye it with different dye-plants. There is an excellent series of about 20 color photographs of different plant materials for use in dyeing. She then shows in illustrations the processes of dyeing the wool, of spinning it on the hand-spindle, and the spinning wheel, and then teaches some of the different weaving techniques. And throughout the whole book are many photos showing children involved in all of the many different stages of these handcrafts. And from the pictures you realize how much they are enjoying learning what they are doing, and how enthusiastic they are and what a good job they do in these various textile crafts, when they have a good instructor or teacher to guide them in their learning processes and explorations.

Suggestions for many different projects are given, instructions for spinning with many different natural fibers are explained, and various uses for the hand-spun and vegetable dyed yarns are illustrated.

You will enjoy the color plates in this book, as well as the black and white photographs which are very numerous. And, I think that you'll enjoy learning, along with the children, as you read the text of this book and look at the photos.

TITLE: SPINNING & DYEING,
the Natural Way.

AUTHOR: Ruth Castino

PHOTOGRAPHS: Marjorie Pickens

PUBLISHER: Van Nostrand Reinhold Co.

COST: \$8.95 plus postage and ins.

AVAILABLE: Directly from the publishers or
from Robin & Russ Handweavers

Unexpected Delight

We had a single ply, dry spun linen that we could not figure how to use as warp, as it would cling together so much. One night, trying to figure how to use this linen as warp, I fell asleep. When I awoke, I had an idea, and tried it on this variation of a huck weave, and here we have an unexpected delight.

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.

FIRST THREADING DRAFT

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

NOTE ABOUT FIRST THREADING DRAFT

Please note that each X in this threading draft represents 3 ends of 10/1 dry spun linen, all in one heddle.

KEY TO THREADS IN THE THREADING DRAFT

X — 10/1 Natural (Tannish Grey) Linen
O — 10/2 Bleached White Irish Linen

WARP

There are two threads used in the warp, and they are as follows:

X — This is a 10/1 dry spun natural linen which is a tannish grey in color. It comes on 2 to 4 lb. cones and has 3,000 yards per lb.

O — 10/2 BLEACHED WHITE IRISH LINEN, one of the nicest linens we have had from Ireland. It has 1500 yards per lb., and comes on approximately 1 lb. tubes.

SECOND THREADING DRAFT

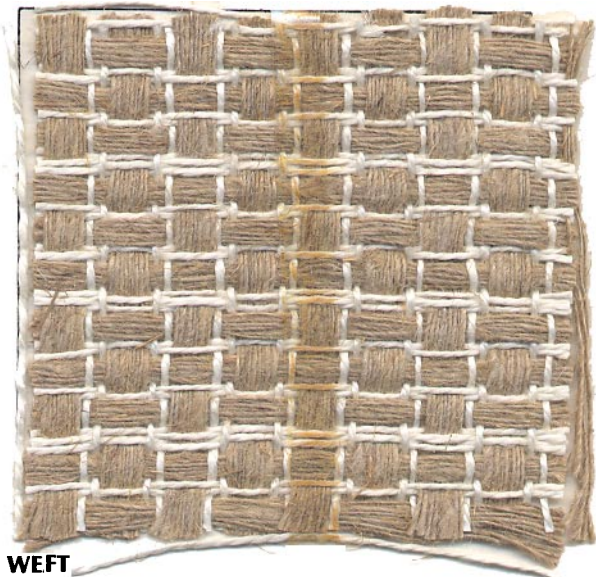
4	X	X	X	X	X	X	X	X	X	X	X	X	X	X
3	O					O				O				O
2			X	X	X	X	X	X	X	X	X	X	X	X
1		O		O		O		O		O		O		O

Please note that this second draft is the actual draft of our sample, but as we did put three ends together in one heddle of the 10/1 dry spun linen, then we used an X in the first draft to represent three ends or one heddle.

REED USED

We used a 12 dent reed, with a special sleying of the reed. In fact, we repeated two repeats of the pattern, so that we could better

SAMPLE:



WEFT

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

demonstrate to you the sleying of the reed. In the first dent, we have just one end of 10/2 bleached white, and then in the second, third and fourth dents, there are three ends of the

10/1 dry spun linen, each of the three threads acting as one thread. In the fifth dent, there are two ends of 10/2 bleached white, and in the sixth, seventh and eighth dents, three ends of 10/1 dry spun linen.

Please note that I have two threading drafts given, and in the second draft, it shows the nine threads of 10/1 dry spun linen, and in the first draft, each X represents three ends of the 10/1 dry spun linen.

TREADLING SEQUENCE

Please note that there are 22 shots of weft in each pattern repeat. Also, please note that in the treadling sequence, there are three shots on treadle #1, and also three shots on treadle #4. The weft for the shots on these two treadles is nine ends of the 10/1 dry spun natural linen all wound together on one bobbin to act as one thread. This is for the natural only. The 10/2 white linen appears on treadles two and three, and it is just a single end of linen.

1. Treadle #3 — 10/2 bleached white linen
2. Treadle #2 — 10/2 bleached white linen
3. Treadle #3 — 10/2 bleached white linen
4. Treadle #2 — 10/2 bleached white linen
5. Treadle #1 — 9 ends of 10/1 natural
to act as one thread
6. Treadle #2 — 10/2 bleached white linen
7. Treadle #3 — 10/2 bleached white linen
8. Treadle #4 — 9 ends of 10/1 natural
to act as one thread
9. Treadle #3 — 10/2 bleached white linen
10. Treadle #2 — 10/2 bleached white linen
11. Treadle #1 — 9 ends of 10/1 natural
to act as one thread
12. Treadle #2 — 10/2 bleached white linen
13. Treadle #3 — 10/2 bleached white linen
14. Treadle #2 — 10/2 bleached white linen
15. Treadle #3 — 10/2 bleached white linen
16. Treadle #4 — 9 ends of 10/1 natural
to act as one thread
17. Treadle #3 — 10/2 bleached white linen
18. Treadle #2 — 10/2 bleached white linen
19. Treadle #1 — 9 ends of 10/1 natural
to act as one thread
20. Treadle #2 — 10/2 bleached white linen
21. Treadle #3 — 10/2 bleached white linen
22. Treadle #4 — 9 ends of 10/1 natural
to act as one thread.

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

MORE ABOUT THE THREADS USED

The 10/1 dry spun tannish grey linen came to us on a tremendous assortment of different sized tubes, with some of about 1/2 lb., and still others (about 3/4 of the lot) came on tubes of from 2 to 4 lbs. each. It has 3,000 yards per pound, and we notice that some of it is from Belgium and some of it is from Denmark. This was a lot that we purchased from a mill that wove lots of canvas for commercial use. It went out of business, so we just took the whole lot of this yarn.

The 10/2 bleached Irish linen is one of the nicest quality linens we have ever had. It comes on approximately 1 lb. tubes, and has 1500 yards per lb. It is \$6.80 per lb.

The 10/1 natural grey dry spun linen has been selling at \$2.40 per lb., but as we have so much, and it has been sitting here so long, we are reducing the price to \$1.60 per lb. as long as it lasts.

COST OF THE FABRIC

We had a 14 yard warp, 40" wide. This took 2 lbs. 9 oz. of the 10/2 bleached Irish linen, and it took 6 lbs. 7 oz. of the 10/1 natural dry spun linen. At \$6.80 for the 10/2 and \$1.60 per lb. for the 10/1, our total warp cost comes to \$27.73, or the cost per yard is \$1.98 per yard.

In the weft, we used 3 lbs. 14 oz. of the 10/2 bleached line, and 6 lbs. 4 oz. of the 10/1 natural grey linen. Our total weft cost for 14 yards of finished fabric was \$36.35, or the cost per yard was \$2.60.

WARP COST PER YARD, 40" wide	\$1.98
WEFT COST PER YARD	\$2.60
FABRIC COST PER YARD	\$4.58

MORE ABOUT THIS FABRIC

We had quite a stock of this 10/1 dry spun natural linen weft thread on hand, and as we had such a large quantity, and it is sort of a slow seller, I tried and tried to figure how I could use this for warp.

One night before going to bed, I was thinking about this, and trying to figure a draft where this would work, and where it wouldn't cling together so much, and thus be useable for warp. When I awoke the next morning, I had a solution in my mind, so I went right down to the shop and tried it out, and it worked. My solution was to put two or three ends together in one heddle to work as

one warp thread. And, after trying out two different samples, I found that it would work, and we have worked out two projects from this experimenting.

And, since we had two bins full of this same size linen, I also decided to reduce the price and see if it would help sell it, which it has. Therefore, we have reduced it from \$2.40 per lb. to \$1.60 to see if it would move out. And, I've devised these two projects to see if it would work.

As most of you know, we do almost entirely sectional warping. This is how we warped the loom in this project. I sort of wonder if it could be done, using a chain warp, and I'm really doubtful if it would. Of course, you could use a warp dressing and make it useable.

The main problem in the weaving of this fabric is that the 10/1 dry spun linen is so fuzzy, that it makes fuzz balls in the heddles, and this makes the warp cling together a lot. We had to cut out a lot of fuzz balls in order to proceed with the weaving. We did not use a warp dressing (weavol), but I do think that if it had been necessary, we could have used it, and this would have eliminated 50% of the fuzz.

However, we were able to struggle through without this, so here is our sample. Do let us know what you think.

It is also very important on almost any fuzzy thread that you beat with the shed open, change to the next shed and open it, and beat again before you do throw the shuttle again. This time, also we did use a sectional warp with one inch sections instead of two inch sections. You know that there is a build-up greater when you use a one inch section than on a warp beam with a 2 inch section. In fact, I myself feel that the build up is about 1/3 more. Without that extra divider in between, you have more room for your thread to lie flat. Well, to make a long story short, we wound 14 turns of the warp beam on the one inch sections and when we finished weaving, and measured the fabric, we found that we still had a full 14" of finished fabric. So, I imagine that the build-up was at least a yard or so more than normal because of the 1" sections. Anyhow, we had 14 yards of finished fabric from what started to be a 14 yard warp.

It seems like I pick projects that are hard to do for Warp and Weft, but it is a great

challenge, and I'm very pleased with the results.

Another thing is that this dry spun 10/1 linen is so fuzzy that there is lint in the air — and on the floor underneath the loom much more than normal.

I don't know that there are about three methods of spinning linen. One is dry-spun, where no water is used. The second is where the fiber is quite wet when spun, and this seems to set the ends of the linen, and results in a much less fuzzy thread. The third method is called "gillspun" linen, and it is a little different equipment that is used in the spinning of this thread. It does require different machinery for the gill spun linen, but usually, it is very comparable to the wet spun linen.

Andy Anderson, who wove this finished fabric for us, said he finally wore a mask when he was weaving the fabric.

I think this fabric would make excellent placemats and runners, etc. When woven in a narrower width, say 14" instead of 40" or more, it will beat up tighter and then it should wash well the first time, and this would eliminate any fuzz, and the resulting fabric should be ideal for this use. It will be softer than usual, and more absorbent than usual, so try it and see what your reaction is.

I might also mention that if you would use a warp dressing on this fabric, you could eliminate 50% or more of the fly and the fuzzing of this yarn. This is what is also done when commercial weavers use this type of yarn.

Also, when winding bobbins of this linen, we found a strange thing happening. If we wound the bobbins at a slow and even and uniform speed, we found there was much less fuzzing than when we tried to wind the bobbins as fast as possible.

We had no problems at all with the 10/2 linen, as it is an excellent warp thread to begin with. It is a line (means long fiber) linen, and the linen was boiled and bleached, so the fibers were sett and no problems result when using such a quality linen.

This Month's Cover Photograph

I had some long narrow photographs of items or pictures taken at the midwest conference. As by themselves, they are not

satisfactory for a cover photo, I thought I might combine three and make a composite photo. These three items were all quite striking, and so I wanted to share them all with you.

On the left was a tapestry woven tree, and I liked the way they used either flossa or rya, or a knotted technique to create a feeling of depth and dimension in creating the branches and leaves of the tree.

And, as you know, there is a great resurgence of interest in bobbin lace, and I wanted to show you this piece of bobbin lace which was mounted between two pieces of glass, and on display at the midwest conference.

And the piece on the right was an interesting version of trees in another method of creating them. I believe that the weaver wrapped some of the warp threads to create the tree trunks and limbs, and then used a knotting technique such as rya or flossa to create the leaves on the trees. I believe that this was part of the guild project from this particular booth, but am not positive.

I would like it very much, if someone from the midwest conference, who might know more about these three items, might write and give me more details so that we can share them with our readers.

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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.

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Ideal for embroidery, for pattern thread in over-shot, for stitchery and the like. The price is 60¢ per ounce. We have about 200 different colors, but some colors we have only 1/2 lb. to a lb., and others, we have two or three lbs., so it is impossible to make sample sheets. We will be glad to send you a lot of pound of silk floss, for instance in four or five shades of greens, roses, yellows, blues, etc. Most seem to be on about 2 to 3 oz. tubes. And the wood spools they are on, we have seen advertised for 50¢ each just for the wood spool, so this is a good buy. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

2 PLY TUSSAH SILK WITH BLACK FLECK

One of our customers called this silk tweed. It is 96% silk, and 4% wool, and all of the black flecks are the wool that has been spun in systematically with the silk. Can be used for warp or weft. Price is \$6.00 per lb. It is a warp, as well as a weft yarn. On about 1 lb. cones. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

2/32 WORSTED, BOTANY QUALITY

Now available in 35 colors, this most beautiful, botany quality worsted yarn, which has 8800 yards per lb. This is a standard line we are now stocking, as it has not been available in the U.S.A. for some time, as far as we can find out. It is \$12.00 per lb., and should be outstanding for fine woolen yardages. And as it is a 64's quality or better wool yarn, it is a botany yarn. Sample sheets will be made shortly on these colors. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

A SMOOTH, SLIGHTLY GLOSSY

3 PLY SPUN SILK

Fairly heavy, this 3 ply is actually about a 24 ply, as each of the heavier 3 plies is made up of 8 strands of a finer ply. It has 1600 yards per lb., comes on about 1 1/2 lb. cones, and is priced at \$9.60 per lb. It is exceptionally strong, is a natural color, and should dye beautifully. Think it could also be used for bags in Macrame. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

FINE, GLOSSY, SILK AND RAYON

These are fine silk and rayon threads. Do not know the percentage of silk and rayon in this, but there is a good bit of silk as I've been weaving with it and can tell from the weaving. About 10,800 yards per lb. On about 1 1/2 lb. cones. Price is \$8.00 per lb. Limited amount left of about 25 lbs. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

TSING, TUSSAH, 3 PLY SILK

This is a quite heavy, 3 ply tussah silk with approximately 900 yards per lb. We imported it from England, and it is good for warp or weft. Price is \$6.00 per lb. while it lasts. Getting low on this now with about 50 lbs. left. This is the special color that tussah silk has in its natural state. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

NATURAL BRUSHED MOHAIR

Another beautiful yarn from England, this natural brushed mohair has about 1,000 yards per pound, comes on about 1 pound cones, and can be used as warp or weft. Should also dye beautifully. Price is \$7.60 per lb. while it lasts. About 14 oz. of this is enough to knit a long length sleeved, woman's cardigan.

Bleached white in the same yarn is \$8.00 per lb., and we have a small amount of the bleached on hand also. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

2 PLY TUSSAH SILK FROM ENGLAND

This is a nice quality, smooth, two ply silk that I like very much. It has about 2800 yards per lb., and comes on tubes of about 1 lb. 2 oz. each. Price is \$8.00 per lb. It is good for either warp or weft. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Oregon 97128.

HEAVY, 3 CUT GOLD SYNTHETIC CHENILLE

Has approximately 450 yards per lb., and we can wind it off for you on 1/2 pound spools. Price is \$4.00 per lb. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Ore. 97128.

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