



**warp and weft**

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April, 1975

## warp and weft

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Editor: Russell E. Groff

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### A Word from the Editor

The world is fun because of all of the different personalities you can meet and all of their different ideas you can learn. Great authorities have fascinating, firm ideas about what is "right" in their field. The last time my spinning group got together we discussed the optimum size of carded rollags to use for the best spinning. One person had heard that a rollag about the size of your thumb was good. Mine had been larger so I tried using the smaller ones to try out the theory. Yesterday Paula Simmons spoke at the Portland Handweavers' monthly meeting about spinning. When she demonstrated her talents, she pulled a five foot long rollag from a large batt of wool. "Wow!" I thought, "Different theories for different people!"

Paula Simmons is an energetic, intelligent, hard working, professional spinner. Many of you will be familiar with her name. Some of you may have read her articles about raising black sheep and hand spinning. Some of you may be the proud owners of yarn or a fabric spun by her. She and her husband live and work on their farm in Suquamish, Washington. They have a herd of black sheep which they have maintained for about 20 years. Mr. Simmons does the shearing and they are both accomplished spinners and weavers. Paula has said that sometimes her husband will shear a sheep in the morning and by evening the yarn will be warp on a loom. That's efficient!

Mrs. Simmons sells their hand spun yarns, hand woven fabric, ponchos, scarves and other items and hand spun, hand knitted thick wool sox that would keep any hunter or farmer's feet snug in his boots. She said that they finished their income tax return this year, and they had made \$4000 more than last year. And at 95¢ per ounce, that's one whale of a lot of spinning!

There is a side benefit to all of her spinning too. She is obviously in great shape physically. Want to firm up your leg muscles, ladies? Just spin for a few months at the Paula Simmons speed — or even slower. It was certainly impressive to see her sit down graciously at her spinning wheel with her 5' long rollag and start flashing the yarn onto her spindle. Her feet really moved. And as she said, your left hand does very little. Just draw with the right hand and let it twist. As she spoke she spun one-handed drawing the rollag back about a yard away from her wheel. Whirrrrr!

Two years ago I quit working for Russ to spend more time being a wife and mother. During that time I took spinning lessons. I had often been frustrated at Russ's shop when customers came in for spinning supplies and I could not answer questions as well as I wanted to because I had no personal experience in spinning. The class was such fun that all of us get together once a month to spin and chat for the day. It is fun to see what each person does with her handspun yarns. We have a tapestry weaver who uses all natural wool colors in her tapestries. She has the most delightful, lacey floor length dress of natural white wool. She wears it over a pink print dress. The total effect is beautiful. Now she has started to warp a loom with her handspun yarns with a shirt for her husband in mind. There was a ski sweater with a Scandinavian design of Granny Squares crocheted of natural wool grays, and a handwoven floor length skirt. One member of the group has experimented a lot with natural dyeing her hand spun yarns.

Our teacher suddenly this spring has too large a flock of sheep and a lady who lives in town is trying to softly check out her neighbors about how they would feel if they had a sheep or two close by. Most of us had not spun before we took the class and a couple of experienced spinners belong to the group. During our spinning day a variety of problems can be heard: "I keep spinning these beautiful, fine threads; I wish I could get myself to let the yarn become thicker." "All of these lumps and slubs frustrate me, if I'd practice more, my yarns would be smoother." "I like these thick yarns for my tapestries, but I'd like to spin something really fine too." "Now that I know how to spin a nice, even, smooth yarn, I've forgotten how I made those

yummy big slubs when I first started to spin.” And on it goes. We all appreciate our own thing and wish we could diversify more. All we have to do now is teach each other what our specialty is and we’ll all be happy. I’m sure those of you who spin understand exactly what we mean.

Those of you who don’t spin and are wondering if you’d like to learn — try it! A friend told me that when I started I needed to be ready to get angry and ready to kick the spinning wheel. But that wouldn’t last long and then the “ah ha!” would come to me, and spinning would be fun. It is! Not only is the finished yarn a beautiful, natural product to be proud of, but the rhythm of the wheel with its own little hums and clicks is sooooo peaceful. I really believe that pressured business executives would be **much** better off if they’d skip the business lunch and lock the office door for half an hour of quiet spinning at mid-day. That would eliminate a lot of ulcers and early heart attacks, wouldn’t it?

## This Month’s Cover Photograph

Our photograph on the cover this month is a beautiful rug we saw at the Midwest Weavers’ Conference in Denver. Once again we do not know the identity of the weaver and would appreciate any information and details from readers to give the owner due credit for the work.

The technique used to weave the rug is bound weave. This is done on a four harness loom. Two different factors in this technique make it very appropriate for making rugs. The harnesses are tied to the treadles so that three harnesses are always lifting against one. And there is no plain weave used to lock the design in as is true in **many** pattern techniques. Both of these characteristics make the weft easy to beat very **compact** and close. This makes a nice, thick rug. It is a weft-faced weaving technique.

This rug was warped with linen threads sett at about six ends per inch. The weft is all wool. The design is certainly exciting.

## A Book Review on a New or Actually a Reprint of an Old Dye Publication

In the days of the early Roosevelt Administration, here in the U.S.A., there was a craft movement in effect which was sponsored by the WPA (Works Progress Administration). One of their involvements at that time was spinning, weaving, and dyeing. As a result of this involvement, the United States Department of Agriculture published a booklet on vegetable dyeing with 50 recipes for dyeing both cotton and wool, with barks, leaves, flowers, lichens, roots, hulls, and berries. Since we have been in business we have had many, many inquiries about this publication, and we are pleased to say that it has finally been reprinted. It is entitled, “HOME DYEING WITH NATURAL DYES” and was written by Margaret S. Furry and Bess M. Viemont.

There are no pictures in this little booklet, but it is jammed full of good recipes for vegetable dyeing, and the directions seem to be very clear, concise, and complete directions are given.

There are sections on color combinations, color fastness, and a listing of the equipment and supplies. Then a complete step-by-step procedure of the dyeing process is given, such as weighing, washing, wool, cotton, mordanting of both wool and cotton, and directions for using the dye recipes given.

In the back is given a key to the colors obtained and dye materials that is of interest.

This little publication also is quite reasonable, as it is \$1.25 plus postage, so it too, will probably end in the library of many vegetable dyers.

TITLE: HOME DYEING WITH NATURAL DYES  
AUTHORS: Margaret S. Furry

Bess M. Viemont

PUBLISHER: THRESHOLD PUBLISHERS

AVAILABLE: From the publishers or from Robin & Russ if desired

# The Old Gold March

This fabric is a variation of old Scotland's famous plaids. It is woven in a twill with double threads each way to create a basket weave variation. Thus we'll call it a basket twill. The double threads make each line strong and definite and also create wider skips between surfacing threads. These qualities combined with the natural stepping of the twill make the whole design a great march. My love for marching bag pipe bands full of handsomely kilted men reinforces the thought of a march with this fabric. The muted colors keep the fabric in step with traditions of old.

## THREADING DRAFT

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

**IMPORTANT NOTE; EACH SYMBOL STANDS FOR TWO ENDS OF THAT COLOR.**

## KEY TO THREADS IN WARP

- X — Color #2, Dark Avocado 2/18 Worsted
- O — Color #30, Hot Mustard 2/18 Worsted
- A — Color #35, Creme Green 2/18 Worsted

## WARP

We used three different colors of 2/18's worsted in the warp. They are listed above in the threading draft key. Each warp thread is double. That is, starting on the right of the threading draft, you thread two ends of Creme Green 2/18's worsted through the first heddle on harness #1. Then you thread two ends again of Creme Green 2/18's worsted in the first heddle in harness #2. Then you thread two ends of Dark Avocado 2/18's worsted in the first heddle of harness #3. Continue the threading draft in the same manner threading two ends for each color symbol in the draft.

## WEFT

The same three threads are used in the weft. They are wound on the shuttle bobbin with two ends together. Each color has double threads like this in the weft. You will weave the entire fabric with double weft coming off your shuttles.

## 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.

## REED USED

A 10 dent reed was used. It was sleyed four ends per dent. So what you have is two ends coming through each heddle and four ends through each reed dent.

## SAMPLE:



## TREADLING

This fabric is treadled exactly as you would for a plain twill weave. Treadle 1, 2, 3, 4 over and over and over. The basket pattern or double twill occurs because you have double threads on your shuttles and in the heddles.

Use the exact same sequence of colors that is listed in the threading draft.

### MORE ABOUT THE FABRIC

This fabric is as trouble free as you will ever find. The yarns are strong for their weight and will not break if you use normal care in handling them. We put on a nylon selvage thread to eliminate any problem of breaking at the selvages. Experienced weavers may not want to bother with the stronger selvage threads. Or you may add heavier selvage during your weaving if you run into trouble with broken warp threads at the edges.

The threading and treadling is easy twill if you think double everywhere. It should weave quickly once you establish a rhythm to throwing the shuttles in sequence. There are always 12 shots of avocado or a single shot of avocado. There are always 8 shots of gold. These occur on different treadles at different times so you must count. There are always only two shots of creme green. If you put a card on your castle with the color sequence written on it and a straight pin you will have no trouble if you are interrupted. Just stick the pin in the card at the point where you stopped. It's a good place saving trick. It will save you lots of thread counting if you weave with interruptions.

This fabric will be strong and long wearing. It will make beautiful pants suits, skirt suits or sport jackets. Wash this fabric in mild soap by hand or have it cleaned. It will keep you warm in the winter and comfortable in the spring or fall. We feel that this 2/18's worsted creates a fabric that is perfect weight for many garments useful for much of the year. It would also make a great hunting or farming shirt for some lucky man.

### MORE ABOUT THE THREADS USED

The 2/18's worsted yarns that we used in both the fabric have 4800 yards per pound. The yarn is 100% wool and of the finest quality available. The colors are spun and dyed for Robin and Russ Handweavers in England. These are excellent threads for warp or weft and we use them as a base for many of our fabric designs.

This worsted yarn comes on approximately 1/2 pound cones. There are 39 different colors.

If you wish to duplicate this fabric in a lighter weight yarn, we also have now, the

same beautiful worsted in a considerably finer thread, 32/2. This finer worsted has 33 colors for you to choose from.

### Using a Sectional Warp Beam

We prefer sectional beams for all of our yardage weaving since they are usually about 14 yards long. It is easier for us to acquire perfect warp tension and quickly warp the loom using the sectional warping technique. For those of you using a sectional beam, notice that that pattern does not repeat in two inch intervals.

We sometimes crowd more than two inches of warp into a 2" section. We did so in this case and for a 42" wide warp, we warped only 16 sections. You can see from this that we had 2½" of warp on each 2" section of our sectional warp beam. We wound four spools of creme green, 52 spools of dark avocado and 48 spools of hot mustard. We used two spool racks, and wound all 104 threads into each 2" section on the warp beam. This gave us actually a width of 2 and 6/10" for each 2" section of warp on the warp beam. So, because of this, we warped only 16 sections instead of normally having 21 sections in a 42" warp.

### COST OF THE FABRIC

Our warp was 42" wide and we wound on an 18" yard warp. For the warp we used 4 oz. Creme Green 2/18's worsted, 3 lbs. Dark Avocado 2/18's worsted, and 2 lbs. 10 oz. Hot Mustard 2/18's worsted. This totals five pounds and 14 ounces of the yarn for the warp. This worsted yarn from England is \$9.60 per pound. That means that our warp cost \$56.40 for the 18 yards or \$3.15 per yard of warp.

In the weft we used 3½ oz. Creme Green 2/18's worsted, 2 lbs. 7½ oz. Dark Avocado, and 2 lbs. 2 oz. Hot Mustard. We wove 15 yards and 10" of finished fabric. There was a total of 4 pounds 13 ounces of 2/18's worsted yarn used in the weft. At \$9.60 per pound the total cost of the weft is \$46.20. This is just about exactly \$3.00 per yard of weft.

COST OF WARP PER YARD, 42" .....	\$3.15
COST OF WEFT PER YARD .....	\$3.00

TOTAL COST OF FABRIC PER YARD ....	\$6.15
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**YARN SAMPLES FOR YOU TO BROWSE** and use in planning your projects are available from Robin and Russ Handweavers. Wool, cotton, silk, linen, ramie and synthetics. \$1.50 plus 56¢ postage.

## **A Second Book Review**

Michael Ward will give you a new view of textile designing in his book, "ART AND DESIGN IN TEXTILES." He has been designing textiles in England for 24 years and spent several years designing Jacquard fabrics. He has had specific experience in silk and rayon manufacturing and is now teaching textile design in Leicester, England. He is a successful artist and a bicycle racer. He hopes that this book will help bridge the gap between art and the realities of the textile industry. Principles described in this book will be applicable to all areas of designing.

In the introduction to his book, Michael says, "I hope that design is timeless, that it means both using existing machinery to the best advantage and producing an idea so good that a machine will be invented to fulfill it."

"Take away the craft from a painting and the art should be left — as an idea." Mr. Ward talks about the various directions art (design ideas) has taken from op art to surrealism to found objects as art. These trends and many others, some shocking to the general public, some accepted as beautiful, all progressed in parallel with the industrial revolution. It is Michael Ward's purpose to mesh the two into beautiful commercial textiles.

Fred and Elsie, a cave dweller couple, illustrate in a delightful manner the process of design development and the change from idea to useable product. Mr. Ward must be a successful teacher to use his humor while imparting valuable, serious information, and all in a clear, easily understood, useable way.

"You must constantly see your own opinion in relation to the opinion of the majority of the chosen market. Designers, like artists, often design well for themselves or each other and then make a hash of designing for other people . . . a designer has a constant battle between his own powers of creativity and the media, machinery and means of distribution, before his ideas are realized. If they ever are!"

Specific, technical details of fiber and weave varieties lend themselves toward certain designs. Designs change greatly in effect when seen on paper and when worn on a round, moving person. The development of practical, beautiful designs is detailed from art motif origin or from designs inspired from final use. The book is full of illustrations from a great variety of sources.

A series of suggestions are given for making designs more exciting and more useable. And the problem of the changes a design makes when produced in different media is discussed. For example a hexagon looks quite different when printed as a series of colored spots on a flat paper as compared to the same design executed in a long pile rug.

There is an excellent chapter on the effects of color in design. The three components of color, hue, value and chroma are thoroughly discussed and illustrated.

In this excellent book, Michael Ward shares with us his thorough knowledge of design principles and the mechanics of weaving. As a delightful bonus, we experience his enthusiasm for beauty in nature and paintings and his fine humor.

**TITLE:** ART AND DESIGN IN TEXTILES

**AUTHOR:** Michael Ward

**PUBLISHER:** Van Nostrand Reinhold

**COST:** \$8.95 plus postage

**AVAILABLE:** Directly from the publisher or  
from Robin and Russ Handweavers

**DID YOU KNOW** that the store that is home base for Warp and Weft has shelves filled with yarns? If you can't drive, fly or swim to McMinnville to browse and shop, there is a second best alternative for you. We have large samples. We can not possibly include all of the yarns that we have in quantities large enough to advertise. For \$1.50 plus 56¢ postage we will send you a packet. This purchase will put your name on our mailing list to receive new sample sheets at least once a year.

If you are looking for a specific yarn, a particular color or yarns of a certain fiber content, just write us a note and ask.

Please print or write your name clearly. **YARN SAMPLE PACKET:** \$1.50 plus 56¢ postage, Robin and Russ Handweavers, 533 North Adams Street, McMinnville, 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.

#### A NEW LINE OF RUG WOOL — 100% WOOL

We are proud to bring you this new line of rug wool in two weights. It is the finest quality from England; a soft lustrous yarn with lots of twist for strength. Sample sheets of the beautiful range of 35 colors will be available soon. It comes in a three ply yarn with 440 yards per pound and in a six ply which has 220 yards per pound. All of it is on 4 ounce skeins. The cost is \$1.70 per skein. Our previous line of rug wool had a small percentage of nylon in it. This yarn is 100% wool and much more beautiful than the yarn we offered you before. We know you will enjoy this beautiful yarn. Robin and Russ Handweavers, 533 N. Adams St., McMinnville, Oregon 97128.

#### THE MANLY ART OF KNITTING

A great paperback dedicated to giving men permission to enjoy knitting. There are excellent instructions for the beginner and inspirational suggestions that would benefit the creativity of any knitter. Directions are included for knitting rugs, horse blankets, a hammock, plus caps and sweater vests. No man would be embarrassed to own and learn from this book. \$1.95 plus postage from Robin and Russ Handweavers, 533 N. Adams St., McMinnville, Oregon 97128.

#### 1/2 BLEACHED WHITE SILK NOIL, SNOW DROPS

We have quite a selection of new silks in stock now for your weaving pleasure. This one is a 3 ply that is almost white. It has 3200 yards per pound and comes to you for \$6.80 per pound. It is 3/16 metric weight 100% silk noil from England. We have from 3 to 5 pounds each of 15 colors in the same silk yarn. If you order them, please give us your second choice if you have one; mauve, dark brown, medium brown, light brown, light gray, medium gray, navy, royal blue, and dark grayed blue. If you love silk, also ask for our newest silk sample sheet. It will show you a variety of other silk yarns. Snow Drops and her colored friends, while they last, are \$6.80 per pound, on cones that vary quite a bit around one pound. Write to Robin and Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

#### VERY HEAVY WOOL BOUCLE'

This is an English yarn with exciting texture of a really nubby boucle'. We have 6 colors in limited varying amounts. There are 12 to 15 pounds of a color. The core thread is rayon and it is yarn dyed so that the core thread is the same color as the wool. This yarn comes on 2 to 3 pound cones at \$6.00 per pound. We will wind 1/2 pound spools for you, too. The colors are: brown, orange rust, rich olive-chartreuse, bright rose, teal, royal purple, and a soft dark green. They are beautiful. Robin and Russ Handweavers, 533 N. Adams St., McMinnville, Oregon 97128.

#### REINDEER HAIR AND WOOL

We named this yarn "Lapland's Reward." It is a single ply of light egg shell biege wool with unique texture created with the addition of crinkled reindeer hair. It is strong enough to use as either warp or weft, but some of the reindeer hair will be lost if you use it as warp. We recommend it for weft only to keep as much of the fun texture as possible. We have had this yarn before and are pleased to be able to get more for you. It is \$4.80 per pound on cones of about 1 pound each. It has approximately 1700 yards per pound.

#### MORE BREATHTAKING PHOENIX YARNS

Always beautiful and exciting, yarns designed by Bernat Klein of Scotland are manufactured by Phoenix Yarn Co. in Holland. They have giant two or three color slubs with a twist of very fine threads for strength and texture. Ask for our sample sheet or order the color you wish: Parrot Plumage — blues and greens, Tropical Butterfly — blue-green and lavender, Cockney's Delight — browns, singed and scorched umber — dark browns, Polynesian Salad — orange and green golds, Rousseau's Palate — pink, orange, gold and olive, Silver and Satin — lustrous natural and white, rust, cinnamon and yellow — a golden blend, Rust Orange, Burnt Orange and Old Gold, and the last color is a mix of greens. We have these yarns on 3 to 4 pound cones or we will wind it onto 1/2 pound tubes. \$6.80 per pound and 440 yards per pound of 100% wool. Robin and Russ, Handweavers, 533 N. Adams Street, McMinnville, Oregon 97128.

#### SPEEDEE CEMENT

This outstanding fabric cement comes in small bottles once again and it is 80¢ per bottle. It dries in a minute. If a warp thread breaks, glue the two ends, hold and roll them together to the count of 60 seconds, and proceed with your weaving. Excellent for macrame' too, add on lengths of cord as you progress through your project. 80¢ per bottle plus about 24¢ postage. Robin and Russ Handweavers, 533 N. Adams St., McMinnville, Oregon 97128.

#### A NEW HEAVIER BRAIDED LUMINEX IN GOLD AND SILVER

This is a new metallic I found in England, and we've had several inquiries about such a metallic. We purchased a stock of gold and silver. While it is heavier looking because it is braided, it is a light weight yarn. It will work well in many wall hangings, stoles, fabrics, table linens, and skirts. It comes in 100 yard tubes at \$2.50 per tube. Robin and Russ, 533 North Adams St., McMinnville, Oregon 97128.

#### AMERICAN DRUM CARDERS

Tried to get a drum carder from Canada lately? They seem to be no longer available. We found these that are the same design. \$85.00 plus shipping. Our waiting list and order deliveries fluctuate, so sometimes people have to wait a month or two for them. We will send yours as soon as we can and put the joy back into spinning. Robin and Russ Handweavers, 533 North Adams Street, McMinnville, Oregon 97128.

