

warp and weft

Vol. XXVIII, No. 10

December, 1975

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Editor: Russell E. Groff

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A Word From The Editor

Wanderlust is in Russ's blood. He loves to travel. I just told you all that he was controlling himself this year and not making a shopping and studying trip to Europe. And that was true; he's still here with us. But Andy and Lena Anderson, old friends and weavers, were in the shop not long ago and Russ and Andy started talking about New Zealand. A twinkle came to the eye and voices became a little louder. I have a feeling there is a trip in the air. Russ has never been to New Zealand and as it is one of the world's greatest wool producers, there is lots of appeal to explore the spinning and weaving that goes on there.

We have a beautifully hand crafted spinning wheel here that was built by Mr. I. Nagy of New Zealand. We met him in person at San Francisco during the last Convergence. He's fun and energetic and the spinning wheel is really lovely.

I just asked Russ if it was possible that he and Andy would go to New Zealand this winter. He said, "Not likely." I wonder how long they will resist.

Russ is in great debate about whether or not to go to Convergence '76 in Pittsburg. He has the option of he and Janice each driving a van full of goodies for you and having quite an extensive display. He might go alone and perhaps just take our Oregon Trail looms for you to try out. Or he is considering just attending the conference for fun without having a commercial display.

Perhaps those of you who have an opinion one way or the other can drop a comment to Russ and influence his decision.

Cost, of course, is the heaviest negative in the deliberations. The vans are real gas gobblers even when empty and we have a tendency to cram them full to the ceiling to try to have all of the items you individually will ask for. A 16 x 16' room costs \$250 for a commercial display

that will be on the seventh floor of the Convergence hotel. Being in a union town means commercial exhibits must be loaded and unloaded by union men at \$8.00 per 100 pounds. Can you imagine how many 100 pounds we manage to jam into a truck?

Russ is not sure what to do. We want to meet and please our customers across the country. We want those of you who live far from here to be able to see and use our Oregon Trail Loom. We are very proud of it. The cost of such a trip even just with the looms would be quite a bundle. I know what would get Russ there. Does anyone want to order an Oregon Trail Loom to be delivered at Convergence '76? It could be used as a demonstrator during the conference and then probably be delivered to the new, proud owner's home.

Some of you may know that we are trying to save customers some shopping costs and built a "permanent" collapsible crate for the Oregon Trail Looms. The idea was to ship the loom to its new owner in a strong crate and have the customer return the crate, folded up for inexpensive return shipping. Then the crate would be reused over and over. Everyone pays his own shipping costs plus a little extra to share in the cost of the crate.

We have had truck drivers who refused to pick up the returning crate. There was one who took it only if it remained in tact and the charge included the amount of space used in the truck. Our customers had to struggle to return the crate to us. It seemed like such a good and logical idea for saving us all some money. Now our cabinet maker is trying to build a strong, inexpensive disposable crate for shipping looms.

There are always important decisions to be made while keeping a business moving. I think Russ's taste and demand for high quality in the items he stocks for sale have been the base of his continuing business success. He is human and capable of error, and he obviously makes more right decisions than wrong ones. His business has grown slowly and steadily for a lot of years.

Bev Eppick, Assistant Editor

IMPORTANT NOTICE!

Due to constantly increasing costs Warp and Weft must be increased in price with the January, 1976 issue. \$8.00 per year.

This Month's Book Review

Practical Modern Weaving is a book written by a weaving teacher who has had years of experience teaching young students. Many of the illustrations in the book are projects designed and woven by these students. The people involved are English and the schools are County Borough of Southend-on-Sea and Belfairs High School for Girls, Leigh-on-Sea.

If you or someone you know wants to learn how to weave, this book should be a fine source for self teaching. The author also designed this work so that a teacher could use it to develop a class in weaving.

The projects woven by the students are contemporary and exciting. They would be inspiring to young people and adults alike. Beautiful finishing and careful attention to detail are obvious as the items photographed are fine quality. The variety in wall hangings shows the varying personalities of the weavers from soft, delicate finery to strong, controlled, explicitly detailed tapestries.

There are neat-as-a-pin lampshades, clever little jackets and smocks with the yokes and pockets of handwoven fabric. Many loom woven fabrics for students need to be exciting and useable in rather small amounts, since the looms must be shared by many. Our author uses these fabrics beautifully for book covers, cushions, director's chair backs and seats and a delightful array of hand bags. The finishing techniques are varied and versatile with a final effect that would make students proud of their work.

Mrs. Rosemary Murray is the author of this excellent instruction manual. She was originally a painter and switched to weaving 15 years ago. Her forte' is teaching students who have had no prior weaving experience and leading them to produce exciting and gratifying projects including a wide variety of weaving techniques. Designs for small, quickly woven, unique items enable the student to explore textile crafts and complete the course knowing many open avenues to continue along in the future.

Throughout the book, *Practical Modern Weaving*, there are excellent, clear photographs which illustrate the thorough instructions and show many finished products. There are seven pages of beautiful color photographs and many, many more in black and white.

Mrs. Murray's instructions cover definitions

and explanations of weaving, looms and equipment, information about yarns, warping a table loom, using pattern drafts, selecting the weft and using the shuttle. Techniques are shown for using paper quills for bobbins. The looms used are 4 harness table looms and simple frame looms which use a slot and eye reed instead of regular loom heddles. With these two types of looms and a few off-loom weaving projects Mrs. Murray takes her students on a varied excursion through weaving techniques. They include tabby, hopsack, twills, rosepath, goose eye, herringbone, waffle, summer and winter, monksbelt, honeysuckle, Swedish lace, Spanish lace, leno and variations. She covers pile weaves with the Ghiordes knot and soumak and follows with inlay techniques. Stripes and checks are varied and expanded to log cabin weave. Tapestry weaving receives a chapter of attention.

Variations that can be achieved by changing the warp sett in the dents are discussed and photographed. Complete instructions are given for seven woven projects, and many more would be easily duplicated. Tie-dyeing, painting and printing are covered along with incorporating macrame' with weaving and bead weaving. The last of the book is dedicated to additional chaining and warping techniques, complete instructions for building a homemade table loom and a brief discussion of the floor loom.

Rosemary Murray is a booming success in her goal to teach and inspire beginning students to quickly feel successful and proud of their weaving. And she can help you do the same for others or feel the same about your own weaving. The book is available in both paper and cloth back editions.

TITLE: *Practical Modern Weaving*
AUTHOR: Rosemary Murray
PUBLISHER: Van Nostrand Reinhold
PRICE: Paperback \$5.95; Cloth Cover \$9.95
AVAILABLE: Directly from the publisher or Robin and Russ Handweavers, 533 North Adams Street, McMinnville, Ore. 97128.

BEAR PAWS

When I think of keeping really warm and protected in the winter, I think of bears. This thick, wool winter coat fabric would keep us toasty in the coldest days. The rich chocolate color is patterned with gray bear tracks. All in all it is a fabric worth hibernating with.

It could also be used well as upholstery or pillows. It would be excellent for rugs with perhaps a switch of the fine worsted yarn to one a bit heavier or a fine linen.

The design is reversible; it is different and interesting on each side. It would make a great switchable winter poncho.

THREADING DRAFT

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

TREADLING SEQUENCE

Here is another chance for you to develop shuttle throwing technique because you will need to catch a selvage thread each shot, and some of them are repeats down the same shed. This means the shuttle must go over the raised selvage thread and then down into the shed. The warp yarns are very strong so there should be no problems in doing this. Another way to be sure you catch a selvage thread would be to have a floating selvage that is not threaded through a heddle. I really don't think that would be necessary, though.

The treadling sequence is:

1. Treadle #6 — Gray 2/18's worsted
2. Treadle #1 — Gray 2/18's worsted
3. Treadle #6 — Gray 2/18's worsted
4. Treadle #5 — Chocolate wool
5. Treadle #5 — Chocolate wool
6. Treadle #5 — Chocolate wool
7. Treadle #6 — Gray 2/18's worsted
8. Treadle #1 — Gray 2/18's worsted
9. Treadle #6 — Gray 2/18's worsted
10. Treadle #3 — Chocolate wool
11. Treadle #2 — Chocolate wool
12. Treadle #2 — Chocolate wool
13. Treadle #3 — Chocolate wool

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

TIE-UP DRAFT:

4	X	X	O	O	O	O	
3	X	X	O	X	O	X	
2	X	O	X	X	X	O	
1	O	X	X	O	O	X	
	1	2	3	4	5	6	

X — tie-up for Counter-balanced looms.

O — tie-up for Jack-type looms.

THE REED

We used a 10 dent reed sleyed one end per dent.

SAMPLE:



THE WARP

One great wool yarn is used as the warp. It is a very strong beautiful 2 ply worsted rug and tapestry yarn. The name is Tapestry Tones and we used color #4, gray.

THE WEFT

There are two yarns used in the weft. The rich brown yarn is Ghearadelli Square Chocolate, a delicious blend of browns. It is a thick 2 ply of wool with 20% nylon added.

The second weft thread is 2/18's worsted in color #24, silver gray. This yarn is one we use constantly in both warps and wefts. It is a fine 2 ply.

MORE ABOUT THE YARNS

The 2 ply worsted yarn that we used as warp is from our line called Tapestry Tones. There are 45 different colors that we keep in stock at all times. This excellent quality all wool yarn comes on approximately 4 ounce tubes of about 175 yards each. This yarn is from England and is used as tapestry yarn and in rugs. When it is cut it does not untwist, so it is a great yarn for rya and other knotting techniques. The price is \$2.00 per 175 yard tube.

Ghearadelli Square Chocolate, the thick 2 ply textured wool has a bit of nylon in it. It is one of 5 similar yarns of different natural looking colors. This yarn was developed to copy the yarns spun from Berber Sheep wool. The sheep were spotted, so that a yarn spun from their fleece came out automatically tweeded. I would guess that the nylon was used to make the hair-like texture fibers of the yarn. These are strong, thick, 2 ply yarns with about 480 yards per pound. The cone size is usually about 1 pound 4 ounces. The price is \$4.80 per pound.

A rich contrast is created in our fabric by the addition of the very fine yarn tucked in among the heavy ones. For this we used 2/18's worsted in color no. 24, silver gray. We keep 38 colors of this beautiful worsted in stock. They come on approximately 1/2 lb. cones with 4800 yards per pound. This yarn, like the other two, is from England. The price is \$9.60 per pound.

COST OF THE FABRIC

Our warp was 40" wide and 14 yards long. We used 8 pounds of the 2 ply wool Tapestry Tones. At \$8.00 per pound that comes to \$64.00 for the entire warp or \$4.57 per yard.

For the weft we used 1 pound 8 ounces of the gray 2/18's worsted. At \$9.60 per pound that comes to \$14.40. The other weft yarn took about 12 pounds. At \$4.80 per pound for the 2-ply Berber-type Chocolate wool yarn, that comes to \$57.60. The total of the two weft yarns is \$72.00.

We had 12 yards and 23 inches of finished fabric with loom loss and normal take-up. The total cost of our finished fabric was \$136.00. The cost per yard of the finished fabric was \$10.42.

WARP COST PER YARD	\$4.57
WEFT COST PER YARD	\$5.85

FABRIC COST PER YARD	\$10.42

The Cover Photograph

The weaving on our cover this month may be recognized by some of you from California or Utah. We'd like to know who wove it. Does anyone know? Russ thinks he took this photograph at a conference in Carmel, California in about 1970. Was the weaver perhaps a weaving instructor from Utah?

The design is beautifully simple with a strong unique motif. It is basically a very simple, spaced, plain weave. It must have been very time consuming to produce, because each group of weft threads is wrapped and tied separately. Then the lone, space-leaping weft thread wraps the warp clusters.

It might be the last weft shot in each plain woven section this is wrapped around the weft thread clusters, but it seems more likely that those nice tight wraps were done by hand after the weaving was finished.

There are eight smooth threads in the warp threaded close together with a textured silk yarn on each side of them. A space of about an inch separates each cluster of warp threads. The weft sequence is a repeat of the warp threads with a little more space between each group and the addition of the single weft wrap-per thread..

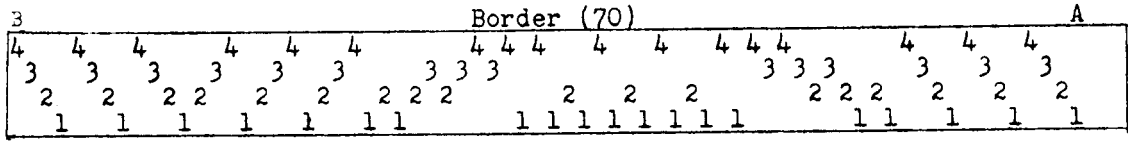
WEAVING THE FABRIC

Having repeated shots with the shuttle down the same shed makes this design especially interesting. It will make your weaving a little slower than in a fabric where you change shed every time you throw the shuttle. It is fun to learn to be efficient while weaving and catching the edge selvage thread or two on those repeat shots.

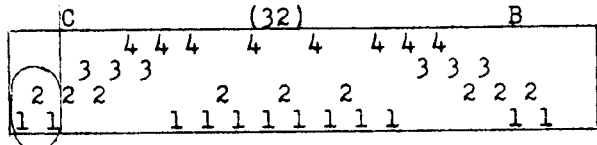
Russ recommends a double beat with the shed open with each beat. This is important with this fabric because the yarns have a tendency to cling to each other. Beat with the sheds open, change shed, then beat again with the shed open. This will soon become a natural rhythm and the warp threads will not cling.

If you make this double beat technique a part of you as a habit in weaving, you will prevent a lot of headaches. You will always have a really clear, open shed.

BUTTERNUT WITH BORDER
(Overshot)



Sett: 32 to inch
Warp: 20/2 mercerized natural
Weft: Tabby, like warp;
Pattern, No. 10 Perle



THREAD

Rt Selv, 1-2-3-4	4
Rt Border, A to B once	70
B to C 9x (9 x 32)	288
1-2-1 (to balance)	3
L Border, B to A once	70
L Selv, 4-3-2-1	<u>4</u>
 Total ends	 439
Width in Reed	13½"

**A Second Project:
Butternut With Border**

This design was given to Russ 20 years ago by some members of the Pinella Weavers Guild in Florida. It is a beautiful overshot pattern set up for placemats. Russ has woven it several times and it's sure to please in many combinations of threads and colors. The sample we have now is natural warp and white weft. It is beautiful and dignified.

TREADLING (Harnesses Down) (As drawn in)

After "A" Tabby:

<u>Border</u>	<u>Border, contd</u>	<u>Center</u>
A - 1-2	* 1-2	B * 1-2 (2x)
2-3	1-4	2-3 (2x)
3-4	3-4	3-4 (2x)
1-4	2-3	1-4 (4x)
Repeat for de-	1-2	1-2 (2x)
sired length	1-4	1-4 (2x)
ending with	3-4	1-2 (2x)
* 1-2	2-3	1-4 (2x)
- - - - -	1-2	1-2 (2x)
* 1-2 (2x)	1-4	1-4 (4x)
2-3 (2x)	3-4	3-4 (2x)
3-4 (2x)	2-3	2-3 (2x)
1-4 (4x)	1-2 (2x)	C * 1-2 (2x)
1-2 (2x)	2-3	
1-4 (2x)	3-4	
1-2 (2x)	1-4	
1-4 (2x)	1-2	
1-2 (2x)	2-3	
1-4 (4x)	3-4	
3-4 (2x)	1-4	
2-3 (2x)	1-2	
* 1-2 (2x)	2-3	
- - - - -	3-4	
	1-4	
	B * 1-2	
	- - - - -	

Weave Center (B - C) as often as desired; then Border reversed (B to A).

We found that 10/3 Frost-tone or a 10/3 soft twist cotton would be better than the 10/2 cotton. The thicker cotton makes the pattern more symmetrical and more prominent.

* 1-2 shots separated to simplify treading

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.

SPECIAL INFORMATION SHEETS ARE AVAILABLE

Spinners — Bobbin Lacers — Dyers. For your convenience we have compiled a list of all of our equipment, books and supplies for your particular special interest. For dyers the page is books only. Write for your free special interest page. Specify your craft interest. Available free from Robin and Russ Handweavers, 533 N. Adams Street, McMinnville, Oregon 97128.

BOOKS WRITTEN BY RUSSELL GROFF

He's the Russ of Robin and Russ Handweavers. **Card Weaving.** Complete instructions for weaving with cards or tablets. Contains photographs, drafts and instructions of 53 designs. This technique makes narrow bands to use as belts, garment or home furnishing decorations. Russ wrote this many years ago because he could not find a book on the subject. An inexpensive, information packed paperback. Available wholesale too. \$3.50 plus shipping from Robin and Russ Handweavers, 533 N. Adams Street, McMinnville, Oregon 97128.

SECTIONAL WARPING MADE EASY

We always recommend this speedy technique of warping a loom unless just a short warp is needed. With sectional warping it is easy to have a warp with beautifully even tension across the entire loom. A fabric or hanging is as good as the warp. If you are having warp troubles, look into this technique. It takes some equipment that is different from that needed for traditional warping. This little paperback takes you carefully through the process with clear photographs of each step. Only \$2.95 from Robin and Russ Handweavers, 533 N. Adams Street, McMinnville, Ore. 97128.

A NEW LINE OF RUG WOOL FOR YOU

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. Color yarn sample sheets will be available as soon as possible. It comes in a three-ply yarn with 440 yards per pound and in a six-ply which has 220 yards per pound. There are 35 beautiful colors all in 4 oz. skeins. The cost is \$1.70 per skein. AND it is 100% wool. This is the nicest rug wool we have had. We know you will enjoy it. Robin and Russ Handweavers, 533 North Adams St., McMinnville, Ore. 97128.

2/32 WORSTED BOTANY QUALITY

Now available in 33 colors, this most beautiful, botany quality worsted yarn, which has 8900 yards per lb. This is a standard line we are now stocking, as it has not been available in the USA for some time, as far as we can find out. It is \$12.00 per lb., and should be outstanding for fine woollen yardages. And as it is a 64's quality or better wool yarn, it is a botany yarn. Sample sheets are now available at Robin and Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128

A GUIDE TO LACEMAKING.

This book was used by the Girl Guides in England and has 10 excellent basic lessons in lacemaking. Just after being out of print since 1939, we have become the publishers and distributors for this little booklet. The price is reasonable at \$3.50 each. Robin and Russ Handweavers, 533 North Adams Street, McMinnville, Oregon 97128.

RAMIE, THREE NEW COLORS

Many of you know and use our line of 16/2 ramie. We have had 21 colors for quite some time. Now we have added three new ones. The basic yarn is just the same, only the colors have been added to add to your pleasure. Ramie is very strong and durable and exceeds some qualities of linen. It can be used in anyway you would use linen. The weight is 16/2 and the yarn has 2400 yards per pound. Available on 2 to 2½ pound cones at \$8.00 per pound, or we will wind it on to 4 oz. tubes for you at \$2.00 each, 600 yards per small tube. The new colors are: Trinidad Turquoise, Sunny-Ocean Blue Green, Gold Beach Gold, more antiqued than our other golds, and Rio Rose, hot and bright. Make a note on your sample sheets. Robin and Russ Handweavers, 533 North Adams Street, McMinnville, Oregon 97128.

WOOL BLENDS FOR HANDSPINNING

A bag of wool that has been washed and lightly carded with colors mixed within the bag. Some people will spin it as is, others will want to card it as is, others will want to card it more first. \$6.00 per pound bag, \$3.00 per 1/2 pound. Available in mixes — 1. Medium and dark browns; 2. Red-orange with yellow and dark brown; 3. Natural, gray and black; 4. Gray and black; 5. Cherry red with brown and black, from Robin and Russ Handweavers, 533 N. Adams St., McMinnville, Oregon 97128.

FOUNDATIONS OF WEAVING

By Mike Halsey and Lore Youngmark \$10.95 plus postage. Starting with paper weaving and the cardboard loom, to learn the basic structure of weaving, the authors take the beginning weaver through the various simple weaving types before they are introduced to the floor loom. Two harness techniques, 4 harness and multiple harness weaving are discussed. Information is included on basic weaves, advanced techniques, tapestry weaving, color and design, yarns and finishing the woven material. Available now from Robin and Russ Handweavers, 533 N. Adams Street, McMinnville, Oregon 97128.

SHAPED WEAVING

By Nik Krebitsky and Lois Ericson. A book of non-loom woven objects with complete directions and illustrations for many different projects. Hardbound is \$8.95 and the paperback is \$4.95. Robin and Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

SWEDISH SKI-TYPE RUG SHUTTLES

This is an excellent rug shuttle, and one we recommend highly. Just \$5.95 each. This Swedish design can be really fully of yarn and still be thrown through the shed. You will like it. Robin and Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

