

warp and weft

Vol. XXIX, No. 3

March, 1976

warp and weft

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A Word from the Editor

Well folks, guess what. You are now back to your original editor, as our former assistant editor, Beverly Eppick has decided to go back to college and get her M.A. degree in guidance work, and that is what she is doing now. We miss her, as she had a definite gift with words, and she got along with everyone so well. She liked to meet and help people, so her newly chosen career should be a good one for her.

And that means back to the typewriter for me, as it is up to me to get out the issues of Warp and Weft, and also Drafts and Designs.

Sometimes, I wonder if I'm not in the wrong profession, and if it would not be a lot more peaceful if I were working for someone else, rather than working for myself. For instance, the job of interviewing and hiring the right staff, and teaching them an entirely new job, and besides this, doing all of your regular jobs you try to do; this is almost enough to drive anyone out of their mind, and yet is a job that has to be done.

And have you ever done an inventory of the yarns you have on hand. Then think what a job it would be for us, as two of the girls here worked about two weeks on it, and then I took over and did the extending and typing out the inventory. Boy, am I glad that job's over.

Now, it is time to start typing out the new catalogue, as we hope to have it ready for the printer in about two months, so that we will have a new catalogue out about September 1, 1976.

And, we are working on details for two summer workshops that we hope to have the first two weeks of August. We are hoping that a weaving instructor I took a class with in England, Mr. Jack Womersley, of the Bradford School of Art, will come to give this

workshop. We should hear from him soon, and will let you know in the next issue.

And, how much on time I'll be during the next few months is a question. There are two or three reasons for this. One is that the printers have slowed down tremendously in the time it takes to get Warp and Weft out. For instance, this February issue went to the printers in late January, and it is now the 27th February, and we haven't gotten the February issue back, and it takes us a week to get it out after we get it back.

Besides this, now is the time for the convention circuit, and it starts next week, and then there are conventions or lectures in March, April, May and June.

So, you can see why sometimes one does get discouraged, and other times, gets exhilarated with the happenings in a business like this one.

Well, enough of current events, and it is time for me to get on to the writing of the rest of Warp and Weft.

Russell E. Groff, *Editor*

TWO, one week, SUMMER WORKSHOPS IN AUGUST

will be held at the Robin & Russ Studio. We are so pleased that we are able to have Mr. Jack Womersley, weaving instructor and head of the weaving department of Bradford School of Art, Bradford, England, as our guest instructor for the first two weeks in August. The first and second weeks will be the same workshop repeated twice.

The registration fee is \$75.00 per workshop, and you may register for both if you wish, although the second week is a duplication of the first. We will accept only 20 persons for the two workshops, and it will be on a first come, first served basis. A \$25.00 deposit will insure your space being held in either of the two workshops, but we will require the \$50.00 balance to be paid at least two weeks before the workshops begin.

I've taken a 10-day workshop from Mr. Womersley in England, and I feel that is something that will benefit all weavers — the beginners, intermediate, and advanced. There will be lectures each day, and at least 10 different weaving projects. One of these will be working on our antique dobbie loom.

which is about 150 to 175 years old, and which we purchased from Mr. Womersley in England about three years ago. If interested in further details, write for them, and we will reply via return mail.

This Month's Book Review

I've mentioned this book to you several times in the past as being in progress and at the printers, and finally, as of the end of the first week of March, we did receive from the printers 2,000 copies of our new book, entitled "1000 (+) PATTERNS IN 4, 6 and 8 HARNESS SHADOW WEAVES.

I would like to tell you more about this book now. It was written by Marian Powell, who had previously had two little brochures out on shadow weaves, and many weavers had used these for the past 10 to 15 years. Then about four to six years ago, in talking with Mrs. Powell, I encouraged her to work on this further, and after about five years of effort here is the result.

And then another weaver here in Oregon, a friend of Marian Powell's was visiting with her in Mexico, and I had talked to them both about pictures of all of the many different weaves. So Katherine Ross took her camera, and as a result, we had 1246 pictures to go with the 1246 patterns in the book.

The book is divided into about four major sections. The first 64 pages are explanations of shadow weaves, and the drafts used in the patterns. Then comes the most interesting parts. Part two of the books consists of the threading drafts, tie-ups, and treadlings for 590 different four harness shadow weave variations, and a picture of each of these.

After this comes the section on the six harness weaves, and there are so very few six harness weaves ever found in publications that I was delighted in this. There are 255 different pattern variations and photographs of them in this portion of the book.

Then comes the section on eight harness patterns. There are 391 of these and also photographs of all of them.

I personally feel that this is one of the most exciting publications on weaving I have seen in several years. You can find a photograph of an interesting weave, and turning to the correct page, find the complete threading, tie-up and treadling directions and then

duplicate the weave you have chosen.

I do feel that the first portion of the book is a little hard to understand, but I feel that if you are an avid weaver, you will read it over again and again until you do understand it, and then you will proceed on with new experiences in weaving with this book.

I honestly feel that this is the best study of a particular weave that I've ever seen, and feel it has so much to offer the avid weaver. I know that I, myself, as a weaver, want to try many, many of these variations of shadow weave that are given in this book, and in the months and years to come, you will find this book more and more popular, and you will also find samples of these weaves given in our Warp and Weft bulletin.

But then, also, you must remember, I'm an avid weaver, but I'm also the publisher of this book, and I'm so excited with it.

One of our customers for this book wrote and said to us in her letter, "after looking at the book and studying it, I would have thought there would have been a 1 or 2 in front of the \$7.95 price, making it \$17.95 or \$27.95 than the price it is."

Why don't you try a shadow weave.

TITLE: 1000 (+) PATTERNS in 4, 6 and 8
HARNESS SHADOW WEAVES

AUTHOR: Marian Powell

PUBLISHER: Robin & Russ Handweavers

PRICE: \$7.95 plus pp and ins.

AVAILABLE: From the publishers.

This Month's Cover Photograph

We have reviewed the book on shadow weaves in this month's issue, so I thought you might like to see an interesting shadow weave, that was woven and used as upholstery for two long chairs and two short chairs for the sides and ends of a dining room table.

This was woven by Karen Gartner of Anaheim, California and was done in shades of blues and aquas, and also if I remember correctly, it had some medium to dark green in the fabric with the blues and aquas. It is a most striking fabric, and I'm sorry that we can't show it to you in color, as it really does look nice on the long benches and two chairs. Karen belongs to the "25 Weavers

SUNRISE and SPIRIT SPIRIT LIFTER

Yes, this sample is a most pleasant one that reminds you of a fresh, clean sunrise, and helps lift your spirit. It is a clean and sheer and pleasing four harness Swivel-Weave.

KEY TO THREADS IN THE WARP:

- X — 18/2 Natural Raw Grey Linen
- O — Krispie Krunchie, a linen and rayon combination thread with a yellow fleck of color spun in with the natural linen and rayon.

THREADING DRAFT:

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

WARP:

There are two threads used in the warp. One is an 18/2 natural raw grey Irish Linen. The other is a combination thread of linen and rayon with a yellow fleck of color spun in. It is called Krispie Krunchie.

WEFT:

There are three threads being used in the weft. The are:

1. The 18/2 natural raw grey Irish linen.
2. Krispie Krunchie, the linen and rayon thread with a yellow fleck.
3. An 8 cut rayon chenille with a sour cream color.

This Month's Cover Photograph

Continued from Page 3

Guild" and this was one of her projects for the guild study group.

Both warp and weft was a two ply linen and rayon thread in the various colors mentioned.

These were exhibited at the Southern California Handweavers Conference in San Diego this year.

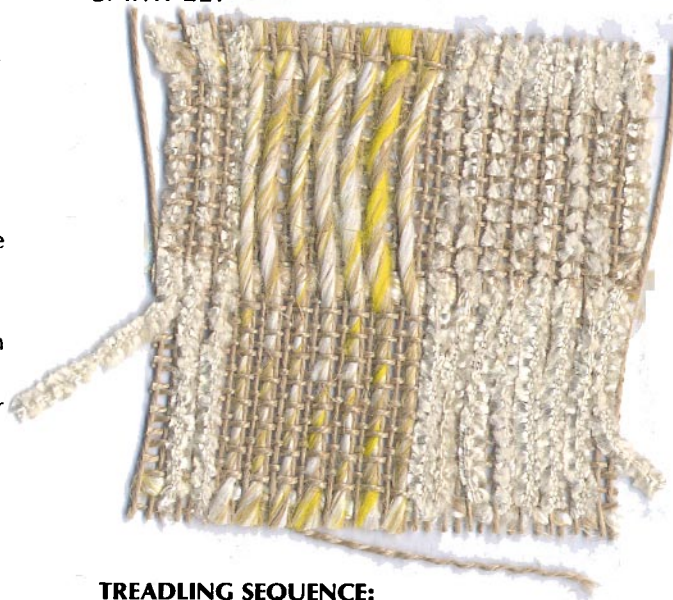
TIE UP DRAFT

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

REED USED:

An 8 dent reed was used, and there was a special sleying of the reed. All of the 32 ends of 18/2 linen were sleyed two ends per dent, but after each group of 16 threads, there is one thread sleyed one end per dent of the Krispie Krunchie.

SAMPLE:



TREADLING SEQUENCE:

1. Treadle #1 — 18/2 raw linen
2. Treadle #2 — 18/2 raw linen
3. Treadle #5 — yellow fleck thread
4. Treadle #1 — 18/2 raw linen
5. Treadle #2 — 18/2 raw linen
6. Treadle #5 — yellow fleck thread
7. Treadle #1 — 18/2 raw linen
8. Treadle #2 — 18/2 raw linen
9. Treadle #5 — yellow fleck thread

10. Treadle #1 — 18/2 raw linen
11. Treadle # — 18/2 raw linen
12. Treadle #5 — yellow fleck thread
13. Treadle #1 — 18/2 raw linen
14. Treadle #2 — 18/2 raw linen
15. Treadle # 5 — yellow fleck thread
16. Treadle #1 — 18/2 raw linen
17. Treadle #2 — 18/2 raw linen
18. Treadle #5 — yellow fleck thread
19. Treadle #1 — 18/2 raw linen
20. Treadle #2 — 18/2 raw linen
21. Treadle #5 — yellow fleck thread
22. Treadle #1 — 18/2 raw linen
23. Treadle #2 — 18/2 raw linen
24. Treadle #6 — 8 cut sour cream chenille
25. Treadle #1 — 18/2 raw linen
26. Treadle #2 — 18/2 raw linen
27. Treadle #6 — 8 cut sour cream chenille
28. Treadle #1 — 18/2 raw linen
29. Treadle #2 — 18/2 raw linen
30. Treadle #6 — 8 cut sour cream chenille
31. Treadle #1 — 18/2 raw linen
32. Treadle #2 — 18/2 raw linen
33. Treadle #6 — 8 cut sour cream chenille
34. Treadle #1 — 18/2 raw linen
35. Treadle #2 — 18/2 raw linen
36. Treadle #6 — 8 cut sour cream chenille
37. Treadle #1 — 18/2 raw linen
38. Treadle #2 — 18/2 raw linen
39. Treadle #6 — 8 cut sour cream chenille
40. Treadle #1 — 18/2 raw linen
41. Treadle #2 — 18/2 raw linen
42. Treadle #6 — 8 cut sour cream chenille
43. Treadle #1 — 18/2 raw linen
44. Treadle #2 — 18/2 raw linen
45. Treadle #6 — 8 cut sour cream chenille

END OF ONE COMPLETE PATTERN REPEAT. Note that there are seven shots of the krispie crunchie linen and rayon with the yellow fleck, and there are eight shots of the eight cut sour cream chenille. And then all of the rest of the shots are tabby shots with the 18/2 raw grey linen from Ireland.

Please note that I changed the tie-up on this sample, so it was easier to do the treadling and used treadles 1, 2, 5 and 6.

WARPING THE LOOM

I might mention something about the warping on this project. As you know, we use sectional warping almost exclusively. And, as one complete pattern repeat is 2¼", we warped 18 sections, which gave us 40½" width in the reed. We did a complete pattern repeat in each 2" section of the warp

beam, and this comes out to 2¼" wide in the reed, so we only warped 18 sections, instead of 20. We warped six sections, skipped the seventh, warped the next six sections, skipped the 14th, and then warped the next six sections. Most people do not realize that you do not have to put the full 2" in each section, but that you can have more or less than 2" in each section, depending upon the pattern.

I might mention one other example just recently finished. One of our students did a plaid with 88 threads in each repeat. So, we found it easier to warp by putting 88 threads in each of 14 sections, and skipping six sections at periodical intervals on the warp beam. This worked perfectly for our 40" width desired.

MORE ABOUT THE FABRIC:

In the weaving of this fabric, we had one problem. The 17th and 34th threads are the krispie crunchie with the yellow fleck. This is a rough textured thread, and the linen sometimes tends to cling. You eliminate this by always beating with the shed open. Also, this thread does tend to become slack, as it is not weaving in as much as the 18/2 linen. However, in our first four yards, we had no problems. You might possibly have to pick up all these threads with a pickup stick, pull the stick back to the warp beam, and perhaps put a weight on each end to keep the tension on this krispie crunchie thread.

Also, you will notice that the weft threads of chenille, and krispie crunchie linen and rayon weave in 2", and then float 2" on the back of the fabric. You can do many things with this. You can cut the float threads off, you can cut them in rows or in diagonals, or patterns so that they make a type of fringe, and thus, you can use both the front and back of this fabric without any lining in a drapery fabric.

Also, the krispie crunchie in the warp with the yellow fleck might sometimes tend to fuzz a little, and this fuzz then tends to wrap around other of the warp threads.

So then you just reach in the shed with your hand, and pull this fuzz off the krispie crunchie thread, until there is none clinging to other warp threads, and then you proceed on with your weaving.

At the time that I'm writing this, I have about six yards woven of this 40" wide fabric,

and I had anticipated that the krispie krunchie with the yellow fleck would lengthen and eventually be loose enough that I would have to put in a lease stick to pick up these threads, slide the lease stick back over the back beam and down to the warp beam and put a weight on it to keep the krispie krunchie taut. However, this hasn't happened yet, so if it does, you will know what to do with it. I think now that I can weave the 14 yards without having to do this, but it is better to mention it than not.

Also, I definitely feel it is better to use a firm, even, tight, double beat, and you beat with the shed open, and then you change to the next shed and beat again before you throw the shuttle. This will make the weaving easier than if you do not do it and have threads cling together.

This fabric is easy to weave, but you may have a little problem in the weaving with the shed. I did not have this problem, but I should tell you about it. You have three harnesses raised for one tabby shot and if you have your tension too tight, it might also tend to pick up the fourth harness so you do not have as wide a shed as you normally have. So, to compensate for this, you do weave with the tension slightly looser than what you would normally have.

COST OF THE THREADS USED:

There are three threads used in the weaving of this fabric. I'll tell you more about them here.

1. The 18/2 raw grey Irish linen is a linen that has not been boiled, so it has a darker grey appearance than when it has been boiled. It is the main warp and weft threads. It comes on about 1 lb. tubes, has 2700 yards per pound, and the price is \$6.00 per lb. while our current stock lasts. We have a new stock on order on the way from Ireland and we understand it will go up to about \$8.00 per lb. for the new lot when it comes in.

2. The krispie krunchie with a light yellow fleck is a new thread to us. We were pleased to be able to get this, and while we could not get a lot of it, we did locate about 50 lbs. It has about 750 yards per pound, and came to us on about 2 lb. cones. However, we will be glad to wind off 1/2 lb. spools for you. The price is \$3.20 per lb. We also have a limited amount of this thread with a brown fleck, and about 100 lbs. of it with a black fleck.

Price of it is \$3.20 per lb., the same as the all natural we've stocked for the past 10 years.

3. The 8 cut, sour cream chenille, has about 1,000 yards per lb., and this color came to us in skeins of about 1/2 lb. each in weight. The weight of the skeins does vary. This chenille was sold to us as an 8 cut rayon chenille, but it seems just a little finer than most 8 cut rayon chenilles. It, the rayon chenille, is \$4.00 per lb.

COST OF THE FABRIC:

In the warp, it took 3 lbs., 6 ounces of the 18/2 linen for a warp, 40" wide, and 14 yards long. Also in the warp, we used between 11 and 12 oz. of the krispie krunchie linen and rayon with the yellow fleck. So, our total warp cost was \$22.65 for 14 yards, so the cost per yard comes to \$1.62 per yard.

In the weft, it took 2 lbs., 6 oz. of linen and about 2 lbs. each of the rayon chenille and the krispie krunchie for the weft in 12-2/3 yards of fabric. So, the total weft cost was \$28.65 or the cost per yard was \$2.27 per yard.

WARP COST PER YARD	\$1.62
WEFT COST PER YARD	\$2.27
FABRIC COST PER YARD	\$3.89

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.

6 PLY ENGLISH RUG WOOL IN 35 COLORS.

We had this spun and dyed to order for us and the price is \$1.70 per 4 oz. skein. It is 100% wool, and is a beautiful quality yarn. It has 220 yards per lb. and the price is a good one, at \$6.80 per lb. The colors are nice, and we will send you a free color card upon request. Robin & Russ, 533 N. Adams Street, McMinnville, Oregon 97128

10/6 IRISH LINEN RUG WARP.

It has about 500 yards per pound, comes on tubes of about 1 lb. each, and is \$7.60 per lb. Excellent for warp in most rugs at about six ends per inch. This is the size that Peter Collingwood recommends so much in his book. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

NETTING SHUTTLES, SET OF 5 DIFFERENT SIZES

Price is \$3.50 per set plus postage, and if I remember correctly, it has one each of 6", 7", 9" and 10" sizes. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Oregon.

HEDDLE TRANSFER AND STORAGE RODS

These flexible thin steel rods slide inside the heddles while on the harnesses, or if you want to slide the heddles on the harnesses, you slide them off these rods and on to the heddle bars of your loom. Excellent also for storing extra heddles, while not using them on the loom. Keeps them all on the rods in sequence, and it saves much time in taking heddles off the loom or putting them on. Price is \$1.95 per pair, plus postage. Robin & Russ, 533 N. Adams St., McMinnville, Ore. 97128.

HANDWEAVING FOR PLEASURE AND PROFIT OR A GUIDE TO TWO HARNESS TECHNIQUES.

I've always felt that this book by Harriet Brown is one of the best ones I've seen to teach many of the different two harness weaving techniques. This book has been reprinted four or five times, so you know it must be a good one. Price is \$6.95 plus postage. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

PLANS FOR A 4 HARNESS, 6 TREADLE LOOM

We now have these available for immediate shipment. A complete set of plans with specification sheets, and all details for a 45", 4 harness counter-balanced loom. Price is \$2.50 plus 52¢ first class mail or \$3.02 altogether. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128

2 PLY SLUB RAYON WITH 2 COLORS OF RAYON WOUND TOGETHER.

We have about 30 different colors of this yarn wound on 1/2 lb. tubes. It is \$2.00 per 1/2 lb. tube, about 500 yards per tube. Quite striking combinations of colors, and the yarn is slightly slubby, so it is of more interest than if it were just one single color. Robin & Russ, 533 N. Adams St., McMinnville, Ore. 97128.

HAND SPINNING IN EGYPT AND THE SUDAN

If you are interested in procedures and techniques of using the hand-spindle for spinning wool, you will benefit from this book. Price is \$4.95 plus postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

PINK LUREX SUPPORTED METALLIC

A beautiful color in lurex on 2 ounce tubes. Price is \$1.50 per two ounce tube, while it lasts. We have about 200 tubes on hand now, and this pink has a rose cast. The supporting thread is also dyed to match the metallic, which is very nice. Remember, \$1.50 per 2 oz. tube, while it lasts. Robin & Russ, 533 North Adams St., McMinnville, Oregon 87128.

LINEN AND RAYON FLAKE YARN IN 10 COLORS

A heavy slub rayon is twisted with a single ply linen in this interesting thread. It is a flake yarn with 900 yards per lb. Available on 1/2 lb. tubes of 450 yards each at \$2.00 per 1/2 lb. spool. Free samples upon request. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Oregon 97128

H. TIDBALL MONOGRAPHS ARE ALL AVAILABLE

Yes, these excellent studies of different weaves and techniques, etc. are all once again available. We will be glad to send you a free listing of all of these, which also includes one just printed a short while ago on Rugs by Mary Atwater. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

AN EXCELLENT, NEW, ALL PURPOSE ELECTRIC BOBBIN WINDER

This one can be used to wind all different lengths of bobbins from 3" up to about 8" in length as well as wind spools or cones, etc. Very similar to the old Grant all purpose winder that used to be available, but with one big improvement. It has also with it, a foot rheostat that will give you a slow speed as well as a fast speed, and so we are delighted with this new all purpose bobbin winder. And the price is not as high as some other similar ones on the market. It is \$51.50 plus shipping. You'll like this one. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

Newly Reprinted "DESIGNING AND DRAFTING FOR HANDWEAVERS, by Berta Frey.

Is once again available, in both the hardbound edition, and also in a paperback edition. The hardbound edition is \$8.95 and the paperback edition is \$5.95. So many guilds over the years have this book for use for study groups for their members. Available immediately. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

TWO BOOKS AT HALF PRICE

Peter Collingwood's book on SPRANG, originally published at \$25.00, is now on sale at \$12.00 a copy. We have 50 copies to sell at this new low price. And Palmy Weigle's book, entitled "ANCIENT DYES FOR MODERN WEAVERS," published at \$8.95 is now on sale at \$4.50 per copy. Both of these are the hardbound editions, and we have 25 of the dye books at this price. After these are sold, then new stock will revert back to the current price if they are still available. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

A HANDWEAVERS SOURCE BOOK

by Marguerite Davison

Has also been reprinted in a paperback edition. It is in stock and available at \$7.95 per copy, plus postage and insurance. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

KRISPIE KRUNCHIE LINEN AND RAYON WITH YELLOW FLECK

Once again we have just purchased about 50 lbs. of linen and rayon with a yellow fleck blended in the rayon. It makes a nice effect. See the sample in this month's issue. About 750 yards per lb. on 1/2 lb. or 2 lb. cones, and price is \$3.20 per lb. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

PLANS FOR BUILDING SPINNING WHEELS

We have available, at a very reasonable price, complete sets of plans for three types of spinning wheels. The three kinds of plans available are the Saxony wheel, which is the traditional American wheel; and the large American Walking Wheel. Price is \$2.50 per set for any of these three types of spinning wheel plans, and postage is extra. First class postage would be 52¢. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

TWO PLY ENGLISH TAPESTRY WOOL

Which is an excellent yarn for rugs, wall hangings, bags, upholstery and the like. 46 colors are available. On 4 oz. tubes of about 175 yards per tube. Price is \$2.00 per tube. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

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warp and weft

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