

warp and weft

Vol. XXX, No. 5

May, 1977

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Published monthly (except July and August) by
Robin & Russ Handweavers, 533 North Adams Street,
McMinnville, Oregon 97128

Subscription: \$8.00 per year
Back Issues 85¢ each plus 13¢ postage
Editor: Russell E. Groff

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A Word From The Editor

As this goes to the printers, I am on my way down to the Vallejo County Fairgrounds for the Northern California Handweavers Convention, with two vans packed to capacity. I wanted to take examples of all of our stock, and this adds up to quite a load. And Janice, our daughter, will be driving down and back twice with the rented van. We have just traded in our old van for a new one, so I am looking forward to seeing how it performs on this trip. After this convention, I will then pack everything up and go on down to the Southern California Handweavers Convention. It's going to be quite a bit of work, but well worth it for me to get to the many who never get to us in Oregon. I hope to bring you news, ideas, information and pictures from these two conventions in future issues of Warp and Weft.

Spring is here, and would you believe it, another of our employees is pregnant. Holli Maynard, who has been with us for four years, is leaving us at the end of this month and we will all miss her very much. She has been a delight to work with, always pleasant and helpful, and she possesses a wonderful talent for fixing things. Have fun with your new family, Holli. Thank you for being you and goodbye.

We are very pleased to tell you that our workshop with Malin Selander this summer has been filled. I wasn't sure how many would be interested as we had to charge quite a bit for this one, but, happily, it filled up really quickly and I have even established a waiting list of three

names in case of drop-outs. I'm really looking forward to the workshop so much. It gets kind of crazy in here with so many people but exciting, especially when there is good work being produced. I hope to be learning some new things too and passing on some new ideas to our Warp and Weft readers.

One thing that took up a lot of time with us during the last month, unfortunately, was being sick. One by one, just about everyone working here came down with bad colds, and then last week your editor had to miss a week of work to recover from a really nasty one. I don't like having to stay in bed, especially when there's work to be done, so I'm pleased to be up and around again.

As far as our stock goes, we received a shipment of 1,2000 lbs. of linen from Scotland last month. We have a good price on these, so check our back page for details. The new Old Gold color is really attractive and natural-looking and we have this color in 10/2 and 2½ lea.

Well, I guess that's all for this month.

Russell E. Groff, *Editor*
Gillian Barnes, *Asst. Editor*

This Month's Cover Photograph

This is a photograph of an old coverlet in double weave. The central motif is a form of the 'Lisbon Star' and the border is the pattern known as 'Pine Tree' which is also used in Summer and Winter coverlet designs. Many overshoot and Summer and Winter patterns are readily adaptable to double weave. Also, units can be combined to produce larger and more striking motifs. As there are no overshoot threads, there is no limit to the size of the motif — both motif and background are in plain weave.

Each block of the pattern requires four harnesses — two for each layer of cloth. The cover shows a design with four blocks, thus requiring sixteen harnesses. The warp can be thought of as being two different warps, one light and one dark, threaded alternately, so that one warp, say all the dark threads, are on the even har-

nesses and thus all the light threads on odd harnesses. Then the warp is sleyed twice as close as it would be for a single weave cloth, and it takes twice as long to weave, with light and dark shuttles alternating to weave the two layers of fabric. The Colonial weavers used to charge twice as much to weave double cloth and required twice as much yarn.

There are several outstanding features of the double cloth technique. The resulting fabric is heavy and durable because of the two layers of cloth. Thus double cloth coverlets are the warmest and this also explains the use of this technique for rug making, as was the practice in Scotland and early America. The designs are striking because of the sharply delineated motifs. Both motif and background are solid in color and texture and, as I mentioned, there is a wide range of pattern possibilities as there are no overshot threads to consider.

Many of the Colonial double cloth coverlets were woven with both wool and cotton, one for each layer. Often the wool would be in indigo blue and the cotton in natural white. They would be threaded alternately in the warp and would require much skill in weaving as the weaver has to deal with the differences in elasticity between these two fibers. The double cloth coverlets were the most prized in the household, and used for special occasions.

This Month's Book Review

One of the oldest forms of weaving is the subject of a new book, *CARD WEAVING*, by Ruth J. Katz.

According to Ms. Katz, the origin of card weaving is disputed among anthropologists, but probably goes back to 945 B.C. in Egypt, and could possibly date back to 1200 B.C. This is the date given to the Girdle of Ramses III, which

may or may not have been card woven. Attempts have been made to reproduce the design using cards in order to prove that it was card woven; it has more than 1,600 linen warp ends, is seventeen feet long and five inches wide at its widest — would you like to try?

If you would, you should first learn to card weave, and this book is certainly a great place to do that.

After an introduction and well illustrated history, Ms. Katz introduces the equipment you will need. The necessary equipment is inexpensive and portable, which are the two big advantages of this kind of weaving. All the equipment can actually be home made, although it is certainly a good idea to invest a few dollars in a set of commercially made cards, if only to save the time it takes to make them. You can, if you want, card weave on a simple loom, and instructions for making one of these are given. Then there is a discussion of the kinds of fiber that are good to use.

Chapter four explains warping and weaving step by step. Practical alternatives to a warping board are suggested, and diagrams and photographs show very clearly the method of warping and setting up for weaving.

Chapter five introduces the drafts for the basic weaves. There are 37 patterns here, accompanied by a photograph of a piece woven in each design. Chapter six deals with turning experiments — using different sequences for turning the cards either forwards or backwards, either all the cards together, or just turning some of the cards to produce unusual effects.

I was especially interested in Chapter seven, "Fancy Weaves and Advanced Techniques" which describes techniques which some may think are out of the range of card weaving capabilities. Double weave, for instance, and tubular weaves. Making slits or buttonholes, fringing selvages and brocade weaves are all explained in this chapter.

Chapter eight suggests projects and finishing techniques — braiding and wrapping warp ends, buckles for belts. Chapter nine shows you how to design your own pattern and gives more drafts with photographs of finished pieces.

Continued on Page 6

Golden Daze

Here is an attractive drapery fabric in linen and ramie. The unusual sleying of the reed alternating the fine 40/2 ramie with the heavier 16/2 produces an interesting structure seen best when held against the light. Covering a window, this fabric will let lots of light in but is substantial enough so that you can't see through it easily.

WARP USED

The warp was composed of two different weights of ramie yarn. We used a size 40/2 ramie in the white natural color. We used two colors of 16/2 ramie as well. One was Columbian Gold, #68 and the other was Gold Beach Gold, #72.

WEFT USED

In the weft we used the same two colors of 16/2 ramie that we used in the warp, Columbian Gold, #68 and Gold Beach Gold, #72. We also used a white 3 ply slub linen.

REED USED.

We used an 8 dent red and sleyed it in an irregular way. One pattern repeat, which is 22 ends, was sleyed into 8 dents, which is one inch. Here are the eight dents beginning at the right:

1. Columbian Gold 16.2 — 3 ends
2. White ramie 40/2 — 4 ends
3. Columbian Gold 16/2 — 1 end
Gold Beach Gold 16.2 — 1 end
4. Gold Beach Gold 16.2 — 1 end
Columbian Gold 16/2 — 1 end
5. White ramie 40/2 — 3 ends
6. Columbian Gold 16/2 — 1 end
Gold Beach Gold 16/2 — 1 end
7. Gold Beach Gold 16/2 — 1 end
Columbian Gold 16/2 — 1 end
8. White ramie 40/2 — 4 ends

THREADING DRAFT

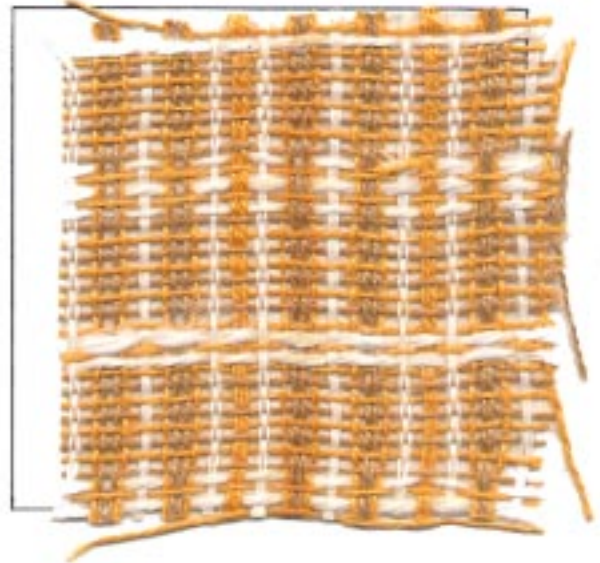
4		X	X							X	X			
3	X			X			X	X	X		X	X		
2				O			O			O		O	O	O
1					A	A				A	A			

TIE-UP DRAFT

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

This is the tie-up for Jack-type looms.

Sample



WIDTH OF WARP AND LENGTH OF WARP

Our warp was 14 yards long, and 40" wide in the reed. When taken off the loom, we had 38½" in width, and 12 yards 14 inches in length.

KEY TO THREADS IN THREADING DRAFT

- O — 16/2 Ramie, Columbian Gold, #68
- X — 40/2 Ramie, White Natural
- A — 16/2 Ramie, Gold Beach Gold, #72

TREADLING

Here is the sequence of treadling that we used.

1. Treadle #1 — 3 ply slub linen
2. Treadle #4 — 16/2 Columbian Gold
3. Treadle #1 — 3 ply slub linen
4. Treadle #4 — 16/2 Columbian Gold
5. Treadle #1 — 3 ply slub linen
6. Treadle #2 — 16/2 Gold Beach Gold
7. Treadle #3 — 16/2 Columbian Gold
8. Treadle #2 — 16/2 Gold Beach Gold
9. Treadle #3 — 16/2 Columbian Gold
10. Treadle #2 — 16/2 Gold Beach Gold
11. Treadle #3 — 16/2 Columbian Gold
12. Treadle #2 — 16/2 Gold Beach Gold
13. Treadle #3 — 16/2 Columbian Gold
14. Treadle #4 — 3 ply slub linen
15. Treadle #1 — 16/2 Columbian Gold
16. Treadle #4 — 3 ply slub linen
17. Treadle #3 — 16/2 Columbian Gold
18. Treadle #2 — 16/2 Gold Beach Gold
19. Treadle #3 — 16/2 — Columbian Gold
20. Treadle #2 — 16/2 Gold Beach Gold
21. Treadle #3 — 16/2 Columbian Gold
22. Treadle #2 — 16/2 Gold Beach Gold
23. Treadle #3 — 16/2 Columbian Gold
24. Treadle #2 — 16/2 Gold Beach Gold

This is the end of one complete pattern repeat. Repeat over and over as desired.

COST OF THE FABRIC

We made a 14 yard warp, 40 inches wide. It took 1 lb. 1 oz. of the 40/2 ramie, 14 oz. of 16/2 ramie Gold Beach Gold, and 1 lb. 8 oz. of 16/2 ramie Columbian Gold. Each of these yarns sell for \$8.00 per pound. So, the total cost of the 3 lb. 7 oz. warp, at \$8.00 per pound, was \$27.50.

In the weft we used 1 lb. 3½ oz. of the 3 ply slub linen at \$5.60 per pound. This comes to \$6.82. The weft also used 1 lb. 1 oz. of 16/2 ramie Columbian Gold and 11½ oz. of 16/2 ramie Gold Beach Gold, costing a total of \$14.25. So the total cost of the weft was \$21.07.

WARP COST PER YARD	\$1.96
WEFT COST PER YARD	\$1.50

FABRIC COST PER YARD	\$3.46

ABOUT THE FABRIC

Remember, the ramie yarn dyes are sunfast, so your drapes will not fade even in the sunniest window. And drapes made of ramie or linen have a long, long lifespan, so your efforts in this area will be enjoyed for many years to come.

We were especially pleased with the way the 40/2 ramie worked. When we worked on samples for this month, we used some of the 3 ply slub linen in the warp and ran into difficulties. What happened was that the linen fluffed with the movement of the reed and the fibers twisted around the 40/2. The problem was that although the 40/2 was threaded on different harnesses, they were sleyed in the same dent and so the action of the reed could not separate them when the linen fibers intertwined. Taking out the 3 ply slub linen from the warp eliminated this problem, but it still needed a good firm double beat to shake the fine threads apart.

I had some warp ends break. Some selvage threads broke occasionally, both the 40/2 and the 16/2. Also, a couple of times one or two threads of the 40/2 broke in the middle.

I used a firm, even double beat, once with the shed open and once again after changing the shed. I always beat with the shed open but I feel it is particularly important with this fabric.

The finished fabric measures 12 yards 14 inches. I measured the amount that was lost to loom, and it was 2 ft. 8 ins., so 2 ft. 2 ins. were taken up in weaving the 14 yard warp.

The samples have not been washed. You should wash your finished fabric before it is made up in warm soapy water and steam press it.

I think this fabric would also look good as table linen, perhaps as a table runner or decorative mat. Either as a casement or on a table, the grouped threads in the warp would work well as fringes, either braided or knotted. Happy weaving!

This Month's Book Review

Continued from Page 3

I highly recommend this wonderful book. It is the most complete source on the subject I have come across. There are eight pages of color plates, many photographs along with the text, and good, clear diagrams. There are a total of 75 drafts for patterns, a bibliography and a list of suppliers. A great gift, along with a set of cards, of course.

TITLE: Card Weaving

AUTHOR: Ruth J. Katz

COST: \$12.95 (hardbound)

PUBLISHER: Van Nostrand Reinhold

AVAILABLE: Directly from publisher or from
Robin & Russ Handweavers

A Second Book Review

I would like to introduce to a fine new book about a little known form of traditional folk weaving. The book is titled THE ART OF BOLIVIAN HIGHLAND WEAVING, and it is written by Marjorie Cason and Adele Cahlander.

Ms. Cason first learned to weave in this method while she was living in Bolivia for a year in 1970. On returning to the States, she taught classes in what she had learned and got to know one of her students, Ms. Cahlander. Looking for books to research the subject, they found that almost nothing had been documented on this technique, and decided to travel to Bolivia together in the summer of 1973 to do what they could to make this rich folk art available to all.

In the preface, Ms. Cahlander describes some of the adventures they went through while collecting information for this book. The weavers in Bolivia are hard to find. They do not weave in public, but in their homes or courtyard, and where the loom was visible outside, the weaver would probably disappear as they approached!

However, they got to see weaving in process mainly by personal contacts, took photographs and studied samples. On returning to the States, the authors began classifying and analyzing. They made replicas of samples to discover techniques they had not been able to watch being done. The result of their work is an outstanding achievement.

The book starts out with general information on the Indians — their cultural heritage, their customs in textile design and clothing. Most weaving is done on a primitive frame or back-strap loom. The weaves are bands; warp-faced, hand-picked, and reversible. Many of the traditional dyes are already forgotten due to the availability of commercial dyes, but still in use are soot for black and brown, walnut tree leaves for brown and yellow and cochineal for red. The natural colors of llama hair are also used. Looms vary a lot; treadle looms like those introduced by the Spanish, frame looms either horizontal or oblique, back-strap looms, and even toe looms (narrow bands woven with the far end of the warp attached to a toe!)

The major portion of the book deals with instructions for learning the techniques. Photographs, step by step instructions and drafts demonstrate how to warp and make heddles, how to make a complementary warp, uneven twill and a pattern band.

The authors then go on to progressively more complex techniques, including two-heddle and four-heddle weaves (pebble weave, doubled pebble weave, stepped diagonals, intermesh and double cloth), one and two color supplementary warps and reversible three color pattern bands. A supplementary warp is an extra warp used to add pattern. Pebble weave and intermesh are fascinating techniques involving making patterns with warp floats. (The names of the techniques have been devised by the authors).

There is a section on adapting inkle looms and floor looms for Bolivian weaving.

A final chapter deals with planning a project, designing on graph paper, choosing yarns. An appendix contains patterns for tools, grids for designs and designs for traditional motifs.

I highly recommend this book. It is a full and rich documentation, well put together and attractively presented.

TITLE: The Art of Bolivian Highland Weaving
AUTHORS: Marjorie Cason & Adele Cahlander
COST: \$22.50 plus postage and insurance
PUBLISHER: Watson-Guption
AVAILABLE: Directly from the publisher or
from Robin & Russ

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.

12/2 COTTON

This is unmercerized cotton, excellent for draperies and many other uses, a great buy at \$4.00 per pound. It is in natural only, but will dye well of course. It comes on approximately 1 pound cones and has 5,000 yards to the pound. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, Oregon 97128.

40/2 RAMIE

This is in the natural color, which is very white. There are about 1 1/4 pounds to the cone. It sells for \$8.00 a pound and there are 6,000 yards to the pound. ROBIN & RUSS HANDWEAVERS, 533 N. Adams Street, McMinnville, Oregon 97128.

ELEGANCE

An outstanding luxury yarn is this cotton and gold metallic mylar combination. The cotton is natural in color. The two twisted together make about the equivalent of a 10/2 cotton. A good price at \$8.00 per pound, it comes on 1 lb. cones. ROBIN & RUSS HANDWEAVERS, 533 N. Adams Street, McMinnville, Oregon 97128.

LINEN, LINEN.

We have just got in a 10/6 linen from Scotland in Natural. Excellent for rug warp, and it's only \$5.60 per pound which is about \$2.00 less than normal. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, Oregon 97128.

2 1/2 LEA LINEN

We have 2 1/2 lea linen in natural, white, and 14 colors. Write us for a sample sheet with all the colors. The natural is \$4.80 a pound, the white is \$5.60 a pound and the colors are \$6.40 a pound. ROBIN & RUSS HANDWEAVERS, 533 N. Adams Street, McMinnville, Oregon 97128.

MORE LINEN.

10/2 linen in natural and 11 colors. Made especially for us in Scotland it has 1,500 yards to the pound and comes on 1 pound spools. The natural is a great buy at \$4.80 a pound, and the colors sell for \$6.40 per pound. Good for warp or weft. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, Oregon 97128.

BAG HANDLES

We have a wide stock of various shapes and sizes in bag tops and handles. Anything from bamboo circles in three sizes, modern wooden purses handles to metal frames. Wide variety in stock. Write for our new catalogue for pictures and prices. ROBIN & RUSS HANDWEAVERS, 533 N. Adams Street, McMinnville, Oregon 97128

PAGE PROTECTORS

They are two clear plastic sheets bound together in an 8 1/2"x11" size. These work great for preserving samples and directions of your own designs and are only 15¢ each. ROBIN & RUSS HANDWEAVERS, 533 N. Adams Street, McMinnville, Oregon 97128.

RECORD SHEETS

Made so you can keep track of your own weaving designs and samples. Heavy weight paper makes them last a long time. They have printed space for treadling and drafting, even a sample. Only 15¢ each. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, Oregon 97128.

REED CLEANING PADS

These pads are only 2"x2 1/2"x3/8" and made of pumice and rubber. They will effectively clean any reed that has been damaged with rust or heddles. Only \$3.50 each and they last a long time. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, Oregon 97128.

SPEE-DEE CEMENT

This glue only comes in a 2 oz. plastic bottle, but will last and last for a long time. Bonds almost as fast as you can put it on. It's made of quick drying cement and has many more uses than just glueing warp threads together. At 80¢ per bottle, how can you go wrong. ROBIN & RUSS HANDWEAVERS, 533 N. Adams Street, McMinnville, Oregon 97128.

SHUTTLE PINS

We are just now getting these back in stock after almost two years of not being able to get them. They are approximately 2 1/2" long and come with thread on the shuttle. Made out of about five different kinds of wood such as Italian pear, cherry, beach, ebony, oak, and so on. These are now selling for \$3.95 each. Nice idea for a gift for a weaving friend. ROBIN & RUSS HANDWEAVERS, 533 N. Adams Street, McMinnville, Oregon 97128.

4 PLY ROUGH TEXTURED TUSSAH SILK

This fairly heavy 4 ply natural tussah silk has about 1200 yards per pound, and comes on about 1 lb. cones. It is \$8.00 per lb., and can be used for either warp or for weft. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

TUSSAH SILK AND VISCOSE COMBINATION

This combination thread has more sheen, and is a 2 ply, that also can be used for warp or weft. It has approximately 1500 yards per pound, and is priced at \$6.00 per pound. It came to us on about one pound cones. We used it for warp at 16 ends per inch, 2 per dent in an 8 dent reed. Also we have this same thread in a single ply thread with 3,000 yards per pound, and in a single ply, it is mainly used as a weft thread on such warps as 20/2 natural Egyptian cotton and others. The single ply tussah silk and viscose is also \$6.00 per lb. Came to us on cones of about 2 to 3 lbs. each. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

A GREAT BUY IN METALLICS

We are pleased to be able to offer you a metallic yarn similar to the luminex from England, at a cost of about a third of the price of the English version. It is very, very sparkly and we have it in four colors: Aztec Gold, Powder Blue Sparkle, Pink Sparkle, and Sapphire Blue Sparkle. We will sell it wound on to 4 oz. spools at \$3.50 per spool. We have seen yarn like this selling in knitting shops for \$3.50 an ounce, so we feel that this is a very good offer we are making. ROBIN & RUSS HANDWEAVERS, 533 N. Adams Street, McMinnville, Oregon 97128.

The Weaver's Marketplace

warp and weft
 533 NORTH ADAMS STREET
 McMinnville, OREGON 97128

1000 (+) PATTERNS
in 4, 6, and 8 HARNESS SHADOW WEAVES
by Marian Powell

The complete guide to shadow weaves, with pictures of each design and drafts written in full, with profile, threading draft and a selection of treadling sequences. It covers a lot of ground.

\$7.95 plus shipping

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DESIGNING ON THE LOOM
by Mary Kirby

A book from England filled with ideas from English design schools. Lots of photographs, drafts and practical information.

\$6.00 plus shipping

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KEEP ME WARM ONE NIGHT
by Harold B. Burnham and Dorothy K. Burnham

The culmination of twenty-five years of study, this splendid book contains more than 500 photographs and drawings making up the first comprehensive study of traditional handweaving of Eastern Canada.

\$27.50 plus postage

ROBIN & RUSS HANDWEAVERS
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Compact Folding NORWOOD LOOMS	<p style="text-align: center;">Five Widths 16" — 22" — 30" — 40" — 50"</p> <p style="text-align: center;">Made of Cherry</p> <p style="text-align: center;"> The Norwood Loom Co. P. O. Box 167 Fremont, Michigan 49412 </p>
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