



warp and weft

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warp and weft

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A Word from the Editor

Yes, believe it or not, another summer has passed, and it is time to start some more copies of *Warp and Weft*, and *Drafts and Designs*.

And, it has been another busy summer. The three Groff's have been on the run all summer so it seems.

First of all, we had an exciting workshop for two weeks in July with Malin Selander, the well known Swedish author of the sample swatch books, as the teacher in the class. We had 16 students from various parts of the country taking a weaving and designing course. It was a much different course than usual, with all the students planning and warping a sample warp on the loom in something they had thought about and wanted to do. Then, the thought was for the individual weaver to design his own fabric, and then with the rotation from loom to loom, other members of the class coming and designing on the warp you had planned. There were some most interesting and varied pieces woven in the class from Warp-faced fabrics, to clothing samples of all kinds, to mattress ticking and toweling, and other related fabrics. But what was most interesting with the whole class, was the coloring that appeared in the samples under the stimulus and prodding of Miss Selander. She is a particular believer of mixing colors, and of fine warps, and as a result, most of the fabrics that were designed would be excellent for various types of clothing.

And, Malin Selander also presented a fashion show of her own personal clothing to the Portland Handweavers Guild. It was most outstanding and as I told Miss Selander, she "Wowed" the audience. To our great amazement, over 4000 weavers came to this fashion show, and when it was all over, the

audience rose and applauded Miss Selander. This is the first time that I have ever seen this in 15 years of attending and participation in the Portland Handweavers Guild activities.

And before this, Robin and I have the opportunity of going back east to New Jersey, Pennsylvania, Massachusetts and New York and visiting with about 6 of the various suppliers of yarns that we deal with. On the way home, we were able to stop and visit with my family in Pennsylvania a few days over the 4th of July. It was most fun to visit the farm that I spent so many enjoyable week-ends on during my childhood, and I think the highlight of this visit was to go swimming in the same place that I did as a child, on my grandparents farm, a place which we called "The Bluehole."

During this trip, we found a few new and exciting yarns which we will share with you in future issues.

Robin and I, on a busy Sunday, even climbed to the top of the "Statue of Liberty," and went to the top of the World Trade Building in New York to see a most outstanding Panorama of New York and New Jersey.

Janice too, has been busy. While Robin and I were away, she was in charge of the shop, and then when we returned, she went on a trip to Kansas City with church related activities, and seemed to enjoy it immensely. And too, she has some friends with a farm in the state of Washington, and she was able to go and visit with them and spend about a week learning the joys of a farm life.

And, during the summer, we had visits from former neighbors in Santa Barbara, California, and with two suppliers of some of our yarns from England. And, the summer isn't over yet.

During all of this time, we have been trying to keep up with the activities of the shop. We talked our loom builder, who build the Oregon Trail loom for us, into doing an 8 harness loom, so we are soon to have the first 8 harness Oregon loom to experiment on.

And besides this activity, we have had several meetings with the architect who planned our weaving shop for us, and he has come up with some preliminary plans for a house that we hope to build up on a hill, about 11 miles out of McMinnville. Of course, this all hinges on our ability to sell our current home, so that we can start building this new one. We are so looking forward to this new location, as it has such a spectacular view. You can see for 20 to 30 miles

from where we hope to build our house, and once again, we will have quail and ringneck pheasants as neighbors. We plan on building in the center of a 4½ acre lot, and hope to plant many, many trees on the slight hillside behind us, and to enjoy the view of 3 or 4 different towns and part of the Willamette Valley down below us. Actually, if and when we do get this house built, it will be about 1/2 way between McMinnville, and Salem, the capital of Oregon. You might not believe it, but we are looking forward to this new site, as we hope that times will come in the winter when we will be snowed in, and then we can call the shop, and say that we can't make it in, and then we hope to go to the loom there in our home, and do some designing and weaving of our own.

Well, enough this time for the resume of our hopes, desires, and activities of the summer, and on the sample for this month.

Russel E. Groff, Editor

This Month's Cover Photograph

This month, we are pleased to show you a most beautiful piece of "FINNWEAVE."

This piece of Finnweave was shown at the Northern California Handweavers Conference this year, and was in the display of the Glenna Harris Handweavers Guild from San Jose, California. It was woven by VIVA DESHOW, and I thought was most outstanding. It was a ribbon winner at this conference.

As most of you know, this weave is a pick-up weave. You have actually the equivalent of a double weave, and have two colors in the warp. One color is the main warp for the back, and one the main color for the front, and all of the pattern is picking up the light threads from the back, and bring it to the surface to create your pattern. It is a difficult and very time-consuming weave, and quite hard to control the edges and get a good selvage. I think it is a most rewarding weave, and this piece was very well done. Viva Deshow is to be commended for her weaving on this piece. You can imagine how rewarding it is to see this grow before your eyes, and it makes most unusual wall hangings, etc. It is dependant upon smooth, good quality thread to have a successful piece of weaving as this was.

This Month's Book Review

This month I would like to tell you about a book by Nancy Belfer, Professor of Textile Design at the State University College at Buffalo, New York. The book, titled WEAVING — DESIGN AND EXPRESSION, is obviously the work of someone who has spent much time and thought on teaching fiber arts, and includes many examples of student's work.

It is oriented towards making weavings that are extremely organic; lots of knotting, wrapping, hooking, free-flowing tapestry techniques and luxurious fringes. Ms. Belfer states: "The objectives of this book stress the expressive uses of simple techniques, controlled by the weaver." If this is the direction of your interest, then this book is for you, because these kinds of techniques are thoroughly dealt with here, with an abundance of examples.

These are some of the techniques and subjects explored in this book. There is a chapter on Unweaving and Reweaving, explaining how to take coarsely woven fabric such as burlap, and cut out the weft in shapes, leaving unwoven warp as design elements or reweaving the exposed warp with a tapestry needle into leno effects or adding areas of macrame and stitching.

Another chapter deals with weaving on shaped boards and branches, the latter being permanently incorporated into the design. It is suggested that one makes several sketches of the selected branch with various warp arrangements to help determine the best design. There are also illustrations of a found board loom to make a circular table mat and semi-circular board loom to make a neckpiece.

As well as unconventional ideas such as these; Ms. Belfer also introduces a number of more familiar looms, showing how to utilize the special advantages of each. There is the backstrap loom, complete with ice cream stick rigid heddle, which makes a narrow belt or a creative wall hanging. There is the warp weighted loom, with which you can work on both sides of the weaving. The inkle loom is introduced, with illustrations of the narrow bands produced by it. Then the mechanical looms, tapestry, floor and table, are explained. Warping and drafting are dealt with.

Next, there is an interesting chapter on

Continued on Page 6

TANGLEWEED

This was designed as fabric for a cape but would also work well as a stole, coat or suit fabric. It would also look good as a pillow and I'm sure there are many other possibilities you can find.

THREADING DRAFT

4				X
3			X	
2		X		
1	X			

WARP USED

For the warp we used a single ply Scottish Heather wool in Brown, about an 8 cut, with 1600 yards per pound.

WEFT USED

We used three different kinds of yarns in the weft. The tabby weft was an alpaca yarn called Butter Flower. We also used two novelty yarns. One was a space dyed loop wool, space dyed in brown, yellow and white and called Butter Creme. The other was a nub and flake wool called Spiral Twist in a natural color.

REED USED

We used a 12 dent reed and single sleyed it, or one end per dent, giving us 12 ends to the inch.

WIDTH AND LENGTH OF WARP

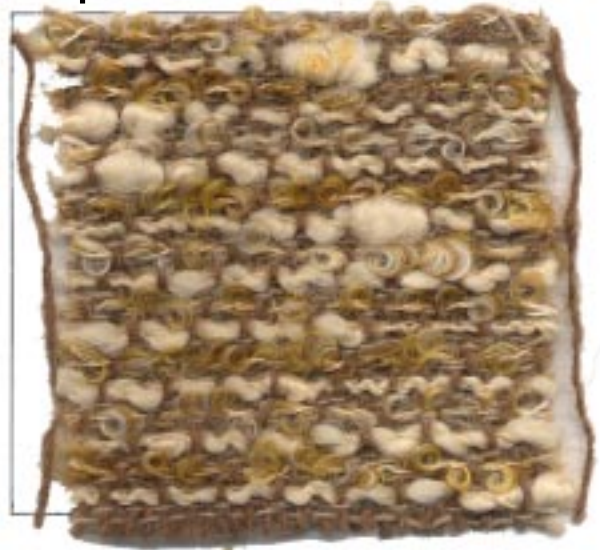
Our warp was 14 yards long and the finished fabric measures 12 yards 17 inches. The warp was 40 inches wide in the reed and measures 36 inches wide off the loom.

TIE-UP DRAFT

4				○		○
3			○		○	
2		○		○		
1	○		○			
	1	2	3	4	5	6

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

Sample



ABOUT THE FABRIC

This could possibly be called a Weft-Faced fabric, as what you see is about 80% weft, and 20% Warp. Be sure to turn the sample over, and look at the back. It is also most interesting. This was a fairly heavy, single ply heather, and it has about 1600 yards per lb. Some manufacturers would call this 8 cut because many of those who manufacture a single ply yarn base 1 cut on 200 yards per cut. Yet, this depends upon what country and what manufacturer is spinning the yarn.

When we worked out the design for this, we had the Scottish Heather sleyed in a 15 dent reed at 15 ends per inch. However, when it came to weaving the yardage, the singles wool fuzzed and stuck together and it became very slow to weave, and so we re-sleyed it to 12 ends per inch. The resulting fabric is a little more loose and would probably work better as a cape, stole or wrap than anything tailored.

This is a very simple and useful weave, especially suited to showing off these novelty yarns. The main interest in the fabric is due to the color effects of the space dyed loop wool and the random nub patches of the spiral twist. Any pattern imposed on this random effect tends to be confusing and a distraction from the beauty of the yarns. The weave consists of two shots of tabby to form a firm structure followed by a shot of a novelty yarn with just one harness raised, i.e. every fourth end. This results in the two-sided effect with the novelty yarns showing more on one side than the other.

When we were designing this, we worked out variations with other yarns using the same treadling and tie. Alternating two different space dyed loop wool yarns resulted in some very interesting color effects as the different shades blended together in patches. We also tried the alpaca as a warp thread but it is not quite strong enough. It works very well as the Tabby weft, though, and I like the contrast with the brown Scottish heather warp on the reverse side.

The weaving went very fast and was easy to keep track of. It took in quite a bit -4 inches - and I had to put strong selvage cords on both sides to seep the warp from breaking at the edges. With the selvage cords I had no problems with the warp breaking. Occasional knots in the Scottish Heather stuck in the reed and had to be re-joined with cement, but apart frm that there were no problems in weaving.

TRADLING SEQUENCE

Treadle as follows:

1. Treadle #3 — Alpaca, Butter Flower
2. Treadle #4 — Alpaca, Butter Flower
3. Treadle #1 — Loop Wool, Butter Creme
4. Treadle #3 — Alpaca, Butter Flower
5. Treadle #4 — Alpaca, Butter Flower
6. Treadle #2 — Nub Wool, Spiral Twist
7. Treadle #3 — Alpaca, Butter Flower
8. Treadle #4 — Alpaca, Butter Flower
9. Treadle #5 — Loop Wool, Butter Creme
10. Treadle #3 — Alpaca, Butter Flower
11. Treadle #4 — Alpaca, Butter Flower
12. Treadle#6 — Nub Wool, Spiral Twist

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

COST OF FABRIC

The heather wool from Scotland comes on approxiamtely 2 lb spools and is priced very reasonable at \$4.00 per pound. It is a very attractive singles yarn. We used 4 lb. 2 oz. of the heather to make the 14 yard warp, at a cost of \$16.50. Thus our warp cost was \$1.18 per yard.

The Spiral Twist is from the Phoenix yarn company in Ireland. It has about 400 yards to the pound and comes on about 1 lb. cones at \$8.00 per pound. We used 3 lb. 15½ oz. of Spiral Twist in the weft at a cost of \$31.75.

The loop wool has about 1,000 yards to the pound, comes on 1 lb. cones and sells for \$8.00 per pound.

The Flower Butter 100% alpaca is a yarn from England. It is single ply, has 3,200 yards to the pound and comes on cones of approximately 1 lb. It sells for \$6.00 per pound.

We used 2 lb. 1½oz. of Butter Creme loop wool at a cost of \$16.75, and 1 lb. 14 oz. of Flower Butter alpaca at a cost of \$11.24. The total cost of the 14 yard warp was \$16.50. Our total weft cost was \$59.74, and we had about 12 yards of finished fabric from the 14 yard warp. There is more take-up in this, than in many fabrics. Our weft cost per yard was \$4.98 per yard.

WARP COST PER YARD	\$1.18
WEFT COST PER YARD	\$4.98
FABRIC COST PER YARD	<u>\$6.16</u>

Book Review (Continued from Page 3)

finding ideas and directions. Ms. Belfer feels that design should be thought about in terms of materials and techniques:

“Fibers have a way of speaking for themselves, of suggesting ways to be used that retain as many of their unique qualities as possible. These ways are usually direct and simple.” Experience and intuition are all important here. “There are no easy answers or patterns to follow.” Some examples of wall hangings are discussed. It is suggested that a serious study of textiles from the past and from other cultures can be an abundant source of ideas. Other art forms, painting, sculpture, ceramics, also can be a source of innovative directions. Nature, too, provides a never-ending supply of design ideas. Photography is suggested as a means of recording design inspirations.

Then there is a chapter on texture and color, and finally six chapters on specific techniques — tapestry methods, double weaves, open weaves, looping and knotting, hooking, and mountings and fringes. Diagrams and illustrations of examples accompany the text.

This is a hard-bound book, with eight pages of color plates. It is very easy to read and follow, and the instructions are clear, with good diagrams.

TITLE: Weaving-Design and Expression

AUTHOR: Nancy Belfer

PUBLISHER: Davis Publications

COST: \$12.95 plus shipping

AVAILABLE: Direct from publisher or from
Robin & Russ Handweavers

More About Malin Selander

Malin Selander gave a very interesting talk to the Portland Handweavers Guild meeting, followed by a fashion show of clothing she had woven herself and brought with her from Sweden.

She told us about how it is for her, and for their weavers in Sweden. Nobody, she said, can make a living just from weaving. Most weavers support themselves, herself included, by teaching. This, too, is a real challenge for the craftsperson as teaching weaving is a highly competitive field. Ms. Selander teaches in a kind of pre-trade school with 17 and 18 year old students. The great majority of her students will weave as a hobby or not weave perhaps, but use the knowledge of textiles they have gained within their own homes and wardrobes.

Ms. Selander spends her days teaching and then returns home to work on designs for her latest swatch book, or works on weaving yardage for clothing. She also said she liked to make wall hangings, but did not go into details of techniques she uses for these. Sometimes the finished yardage will stay stored in her house (under her bed) for years. She does not want to consider selling this yardage; she does not want financial considerations to encroach on her design. Every pick is taken into considerations. The exact placement of design elements is calculated with the shape of the finished garment. No two are ever woven the same, and the pattern changes considerably throughout one length of material. All of the design is planned out in advance on square paper. This is what takes most of the time. Ms. Selander estimates that after the loom is warped, she can weave one skirt in two evenings. She likes as few seams in the finished garments as possible, but even so, insists on a professional dressmaker working on them as she abhors an unprofessional, home-made look. The skirts were knee-and ankle-length and wrap-over design. The tops were the familiar rectangular shapes of loom shaped clothing with carefully placed layed-in monk's belt motifs, and fringes.

Ms. Selander never used a solid colored warp. Sometimes random, usually very well blended in, warpwise stripes are evident in all the fabric. Members of the Handweaver's Guild modeled the clothing during this informative evening with this exciting Swedish handweaver and designer.

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.

7/1 SLIGHTLY TEXTURED, DYED LINEN

We have this in about 5 colors, a beige, a medium light green, a medium dark green, a gold with a touch of orange in it, a black. This is from England and is in about 1 lb. skeins, and is \$4.00 per lb. while it lasts. It is an excellent weft thread, and one of our customers has used it for warp also. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

6/4 RAW GREY, SWISS LINEN

This 4 ply, natural grey color linen is an excellent rug warp. It came to us on cones or rather tubes of about 500 grams each. This is 1 lb. and 1 oz. It has 450 yards per lb., and is an excellent rug warp for all types of rugs. We used it for warp during our Peter Collingwood workshop a couple of years ago. Seems to work well at 6 threads per inch, and the natural grey color seems to be ideal for use with so many different weft threads. And, we've not had to raise the price on this for a couple of years. It is \$6.00 per lb., and is exceptionally strong. Robin and Russ, 533 N. Adams St., McMinnville, Oregon 97128.

SPINNING AND WEAVING WITH WOOL

By Paula Simmons. just published this past month, this is another outstanding book by Paula Simmons. I think this is the most complete book you will find on the market on handspinning, and weaving with handspun wool. It contains so much detail about spinning, and sources of wheels, drum carders, hand cards, how to make a wheel, and all the necessary information you need to know to become a good spinner. And it goes further than that as it has plans for building a loom, and details about weaving with your own handspun yarns. And it finishes up with a section on knitting with handspun. Just off the press. It is \$9.95 plus U.P.S., shipping charges. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Oregon 97128.

3 PLY SOFT, BLEACHED THRIFTY LINEN

Just in from Scotland, this is a nice quality soft linen, 3 ply, which is primarily a weft thread, and not a warp thread. Would work well in the large bath-towels, etc. It came on about 2 lb. cones, and has 1100 yards per lb. Price is \$5.60 per lb. It might work on mats about 14" wide for warp, but on wider widths, it is too fuzzy for warp and is just a weft thread. 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.

10/6 SCOTTISH LINEN, FOR RUG WARP

This is a dry spun linen, extremely strong, and a 6 ply yarn. It has 500 yards per lb., and has a lower price than usual at \$5.60 per lb. Most of the linen warp like this is \$7.00 to \$8.00 per lb., but the Scottish dry-spun linen is a little more reasonable. On about 4 oz. tubes, and \$5.60 per lb. Works well as rug warp at 4 to 8 threads per inch. Robin & Russ, 533 N. Adams St. McMinnville, Oregon 97128.

20/2 NATURAL COTTON WITH A GOLD TWIST

This seems to be two plied cotton thread with a fine gold wrapped around it. It can be used for warp and weft. It came to us on about 1 lb. cones, and the price is \$8.00 per pound. Remember, this can be used for Warp or Weft. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128. It has 6400 yards per lb., so will go a long way.

YARN SAMPLE SHEETS

We will send you the current 15 to 25 sample sheets and put your name on our mailing list for further samples at no extra charge. Send \$1.50 plus \$1.00 for postage to Robin & Russ Handweavers, 533 N. Adams Street, McMinnville, Oregon 97128.

INKLE LOOMS

We have a lap model and a floor model. The floor model is a standing Atwater style inkle loom. It is made of hardwood and has extra pegs so you can use it as a warping board as well. \$42.50. The other model is called Strona, comes with some directions, and costs \$19.50. These prices do not include shipping. Available from Robin & Russ handweavers, 533 N. Adams Street, McMinnville, Oregon 97128.

UNUSUAL SUPPLIES FOR HAND-SPINNING

Last year in England, we purchased a limited amount of most unusual combed tops for hand-spinning purposes. You must also remember, that these are all limited in the quantity available, so first come, first served.

1. 65% Cashmere, 35% Silk. This is the softest and nicest tops I have ever seen all ready for spinning. A high luster, and a soft touch. \$600 a lb.
2. 100% Camel Hair tops. A very top quality camel hair for hand-spinning. Price is \$6.00 per lb.
3. 40% Angora, 40% Wool, 20% Nylon blended tops. All ready for hand-spinning. \$6.00 per lb.
4. 50% wool, 30% nylon, 10% Angora, 10% Rabbit, all blended and ready to spin. \$6.00 per lb.
5. 45% Cashmere, 55% Polyester blend, all in top form, ready for spinning, at \$6.00 per lb.
6. 50% Yak, 50% Polyester blend. This Yak is from Tibet, and is nice warm grey-brown, ready for spinning in top form. \$6.00 per lb.
7. TUSSAH SILK TOPS, 100% Tussah Silk, ready for Spinning, \$4.50 per 4 oz.
8. SPUN SILK TOPS, 100% Spun Silk, in top form, ready for spinning \$4.50 per 4 oz.
9. FLAX, in 3 Natural colors, from Scotland, in dark, medium, or light natural. \$4.80 per lb.

Remember, we have limited amounts of these, and in the case of the Yak blend, only 8 to 10 lbs. These are all so beautifully soft and nice, and are in TOPS, ready for spinning. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

The Weaver's Marketplace

w a r p a n d w e a v e

533 NORTH ADAMS STREET
MCMINNVILLE, OREGON 97128

<p>Paula Simmon's New Book</p> <p>Spinning and Weaving With Wool A most outstanding book Just Published \$9.95 plus postage \$10.95 in Canada plus pp. <i>Now available from</i> Robin & Russ Handweaves 533 N. Adams St., McMinnville, Ore. 97128</p>	
<p>1978 WEAVING TOUR TO England, Scotland & Switzerland</p> <p>If interested, send your name and address to Robin & Russ Handweavers, and we will send you details in full in December or January. The trip will be for 3 weeks.</p> <p>Robin & Russ Handweavers 533 N. Adams St., McMinnville, Ore 97128</p>	
<p><i>Have you seen John Tovey's book,</i></p> <p>WEAVES AND PATTERN DRAFTING \$11.95 plus shipping available from ROBIN & RUSS HANDWEAVERS 533 N. Adams St. McMinnville, Oregon 97128</p>	
<p>Compact Folding NORWOOD LOOMS</p>	<p>Five Widths 16" — 22" — 30" — 40" — 50" Made of Cherry</p> <p>The Norwood Loom Co. P. O. Box 167 Fremont, Michigan 49412</p>

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