



warp and weft

Vol. XXXI, No. 9

November, 1978

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Editor: Russell E. Groff

Vol. XXXI, No. 9

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A Word from the Editor

We've just finished proof-reading the October issue of Warp and Weft, and it goes back to the printer tomorrow, and with it, we will send the November issue of Warp and Weft also.

Have you ever considered how much time it takes to get Warp and Weft ready for the printer. Well first, you must plan a fabric, and then weave some 14 yards of warp into the fabric. Then you start to write up Warp and Weft, and it takes about 12 hours to get all of the details typed and ready to assemble. Then, it takes about 2 hours while you try to fit the articles and book reviews and other contents into 8 pages in column width ready for the printer.

Then, you take it to the printers, and in 8 working days, it is supposedly ready for you to address. Meanwhile, while it is at the printers, you are working on the mailing list, making the necessary additions and deletions, and then, when it finally comes back from the printer, you are ready to address it. It takes about 4 to 6 hours to address it, and then perhaps 2 days of work in the fastening the sample in place, and stapling it folded shut, and then you count it and take it to the post office for the government to deliver it to you. So, you can see, it is a long and tedious task. Yet, you have a great sense of achievement, when you are able to take it to the post office and mail it. This sense of achievement is greatest, when you like the sample that has been woven for that particular issue.

You can see that this is almost a full time job for one person. Luckily, your editor has a most

efficient helper who works on the addressing, stapling, sticking, counting, and mailing. And, we have two men, who luckily, like to weave, and do most of the weaving for us, after your editor has designed the fabric for him to weave. And, every month, we take one of the helpers in the office, to try and speed up the pasting of samples, etc., so that we can get out on a sort of schedule.

Well, you can get an idea from all of this chatter, what goes into the publishing of Warp and Weft, and also our multiple harness bulletin, Drafts and Designs.

And, I promised to tell you a little more about the weaving tour that we had this summer. Here is one of the most interesting events that happened. Perhaps some of you saw on TV, where a fabric was woven in an exclusive weaving mill in England, with the initials JC woven as a stripe in the fabric. Well, the prime minister of England is James Callahan, and the president of the U.S.A. is James (Jimmie) Carter. This firm that wove this fabric, made a suit out of the fabric woven for each the prime minister and the president, and presented it to them. This is an outstanding way of advertising for the firm in England that did this. The firm that did this is Moxon's Weaving Mill in Huddersfield, England.

When we visited this firm, they showed us what was left of this 75 yards of special fabric they wove. This fabric was woven of the highest quality wool that is available called "Super 100's." As most of you know, quality of wool is identified by number, and 100's are the highest quality that is available. One person told us that sometimes it takes a mill from 5 to 7 years to obtain enough of the super 100's worsted wool to weave suit lengths like this.

One member of our tour was named June Carter (her maiden name) and of course the initials are the same JC that is woven in the fabric. I, and tour leader, asked the man who was showing us this fabric if he would give a sample to June Carter. When I asked this, the director of the firm happened to walk by, and heard me ask this. He said, "Give everyone in the tour a sample of this suiting for the President and the Prime Minister," so all 16 of us ended up with a sample swatch of this special suiting.

Then, to make matters more interesting, the director also showed us a piece of fabric that was woven especially for Frank Sinatra, with

solid gold strips woven in with the super 100's worsted. And, to our delight, they also presented us with a sample of Frank Sinatra's suit, with the gold stripes in it. And needless to say, this was real gold that was used to weave this suiting for Frank Sinatra.

Suit lengths for men's suits and women's suits woven in this factory sell for about 100 pounds a yard of \$200.00 a yard or more. And this factory weaves usually only 75 yards of a fabric and no more, and sells it to firms all over the world.

It was in this factory, that for the first time, I saw a machine that threads the heddles on the loom, as well as sleys the reed. I'd seen the reed machines before, and watched them sley the reed, but never one that draws in the pattern on the harnesses and heddles of a loom. It was a most fascinating visit, and one that we will all long remember.

Well, enough from the editor this month, and next month we'll give you another interesting high light of our weaving tour to England, Scotland & Switzerland.

Russell E. Groff, *Editor*

This Month's Cover Photograph

This month's cover photograph is a close-up detail of a wall hanging done in the Scandinavian "Mattor" technique, and it was woven by a member of the Fresno Fibers Guild, Vicki Brunberg.

As most of you know, this is a similar to a "Log Cabin Weave," as we sometimes call it, and it is usually called a Warp Faced Weave, and the warp is set very close and the change in the warp colors create the pattern. The warp threads are usually set about twice as close as you would normally do, or even more than twice as close. And the pattern is accentuated, by using a fine weft thread and a very course weft thread, and alternating them in the weft. A change in this sequence of altering the fine and heavy weft threads, and the changes in color in the warp threads used, results in a very distinctive fabric.

Perhaps you might like to try a log-cabin or mattor weave.

This Month's Book Review

With the explosion in the textile crafts in the past few years, more and more work has become available to sell. Because of this, many of you working craftsmen may be interested in this book just published, entitled: "The 1979 CRAFTWORKER'S MARKET." The sub-title of this book is "WHERE TO SELL YOUR CRAFTS."

This hard-bound book is one of the best on this subject that I've ever seen. It has listed about 3,200 places for one to sell their handcrafts.

There are many different interesting sections in this book. The first portion gives suggestions for the use of the Craftworkers Market, telling about the craft market today. It gives suggestions such as how to work with the retailer, how to handle your own business, how to obtain copyrights and patents on your work, how to pack your work for shipping, how to photograph your crafts, how to promote yourself and your craft work, and how to write craft articles, and the various types of agreements that are made by the Artist and Dealers who sell this artwork.

It is well worth-while that you read this first major section of the book two or three times.

Next, comes the section of the book dealing with the various "Markets" available to the craftworker. Included in the listing are Architectural and Interior Design Firms, Colleges and Universities, Companies and Manufacturers, Department Stores, Miscellaneous Markets etc. There is a section on professional show promoters, on shops and galleries, on shows ad fairs, and writing outlets. there are about 230 pages with listings alphabetically, state, by state, for shops and other locations that sell handcrafts.

After this section, there is a very complete section on shows and fairs, with about 180 pages devoted to listing these. Once again, they are alphabetically listed, state by state. Both sections also include sections listing these places in Canada, as well as the U.S.A.

There are suggestions for agents to handle your work, and a listing of some of the different agents.

Next comes a state by state listing of Associations and Organizations of 200 or more places that help you with the development and selling of your creations.

THE SHADOW WEAVE THEME:

Using a set-up for a shadow weave, and with a different treadling variation, we come up with this interesting 4 harness pattern in wool yarns.

THREADING DRAFT:

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

KEY TO COLORS IN THE WARP:

There are two colors of 2/18's worsted in the warp. They are:

- X—Color #19, Cocoa Brown 2/18's
- O—Color #32, Antique Gold 2/18's.

WARP:

We used a 2/18's worsted for the warp in two different colors. They are color #19, Cocoa Brown, and color #32, Antique Gold.

WEFT:

We used the same 2/18's worsted in the weft, but in two different colors. The weft threads were Color #7, Daffodil Yellow, and Color #34, Golden Brown.

REED USED:

We used a 12 dent reed, and double sleyed it, so we had 24 threads per inch.

TREADLING SEQUENCE

Our treadling sequence is very much like a 5 thread huck treadling, with 10 shots of weft in one complete pattern repeat.

TIE-UP DRAFT

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

X — tie-up for Counter-balanced looms.
 O — tie-up for Jack-type looms.

Sample



1. Treadle #2, Daffodil Yellow
2. Treadle #4, Golden Brown
3. Treadle #2, Daffodil Yellow
4. Treadle #4, Golden Brown
5. Treadle #2, Daffodil Yellow
6. Treadle #5, Daffodil Yellow
7. Treadle #6, Golden Brown
8. Treadle #5, Daffodil Yellow
9. Treadle #6, Golden Brown
10. Treadle #5, Daffodil Yellow

END OF ONE COMPLETE PATTERN REPEAT.
 Do repeat over and over as desired.

MORE ABOUT THE FABRIC:

This would work well in skirt material, but we had in mind weaving a woman's scarf, when we planned this project. It would also do very well for a man's scarf in this, and in other color combinations.

We had no problems with any broken threads in the weaving of this fabric, but we did have quite a bit of problem in the fabric pulling in. So, when it did pull in, threads would break. However, we started using a temple or stretcher, to keep the weft as wide as the warp in the reed, and after we did use this, we had no trouble with broken threads.

This fabric looked very pleasing in the original sample, but I wasn't as pleased with it, after it was woven the full width. We did some experimenting with the weft threads, using different color combinations, and we hope that we can show you one of these in the near future, which I feel is even more pleasing, and on it, we used different colors in the weft, and also a different treadling.

As it is a wool yarn (actually called a worsted) you want to be sure to use a firm, even, double beat. Beat with the shed open, change to the next shed, and beat again, and then throw the shuttle. This second beat will prevent any clinging of yarns in the warp, and it is a great help if you do it this way.

I think that my main disappointment in this fabric, is that the pattern is not as distinct as it was in the sample. This is because it does not beat as tightly in a 40" width material, as it does in a 10" wide sample. This means that the pattern is not as distinct, but has what I call a "salt and pepper" look too. I think that there are many other uses for fabric other than what I have suggested, but I'd like to try this pattern again, with a combination of textured rayon or cottons in the warp and weft, to see what happens. I think it would make excellent drapery, if used with rayon boucles, and cotton boucles.

COST OF THE THREADS USED:

Our 2/18's worsteds come from England and are 60's quality wool or better, and thus, is a very nice worsted yarn. It is available in 39 colors. It has about 5,000 yards per lb., and most of the

colors come on about 1/2 lb. cones. A few of the colors did come on 1 lb. cones. Price is now \$12.00 per lb.

We has a 13 yard warp, 40" wide on the loom, and it took 1 lb. 4 oz. of the Cocoa Brown, and it took 1 lb. 5 oz. of the Antique Gold. Thus, we used 2 lbs. 9 oz. in a 13 yard warp. The total warp cost was \$30.75, or the cost per yard for the warp was \$2.37 per yard.

In the weft, we used 1 lb. 1 oz. of the Golden Brown, and 1 lb. 6 oz. of the Daffodil Yellow. So, our total weft cost was \$29.95. We had 11-1/2 yards of finished fabric, so our weft cost per yard was \$2.56 per yard.

WARP COST PER YARD	\$2.37
WEFT COST PER YARD	\$2.56

FABRIC COST PER YARD WAS	\$4.93
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Book review continued from page 3.

Are you stymied in your chosen craft? Do you want to study other crafts? Do you want to do more work in your own chosen craft? Then, this next section will be of interest to you, as it is a state by state listing of many different "Courses" in various handicrafts. There are about 50 pages of various courses given here, with details such as costs, classes offered, time of the year they are given, etc.

Next comes some pages of a listing of various craft publications that may be of interest to you.

There are 600 pages given in this book, and almost every page has something of interest to the craft-minded person. Of course, they cannot always list every workshop, or craft shop, or study center, but this certainly does cover more ground than I've seen in any other similar publication.

TITLE: 1979 CRAFTWORKER'S MARKET, with a supplementary title of Where to sell your crafts.

AUTHORS: Edited by Lynne Lapin and assisted by Connie Achabal.

PUBLISHER: Writer's Digest Books, Cincinnati, Ohio

COST: \$10.95

PUBLICATION DATE: October, 1978

AVAILABLE: Direct from the Publishers or from Robin & Russ Handweavers if desired.

NINTH BIENNIAL CONFERENCE OF NORTHWEST WEAVERS will be hosted by the Inland Empire Handweavers Guild in Spokane, Washington during the days of June 14 through 17th, 1979. The theme will be "Weaving Unlimited," and they will use the facilities of Whitworth College in Spokane. The exhibits and commercial sales will be open to the public one day on June 16th from 1 p.m. to 5 p.m. The other days will be reserved for the registrants who attend the conference.

RULES FROM A COTTON MILL IN ENGLAND IN 1851. I found this when in England this last trip and thought you might enjoy the comparison between 125 years ago and today.

While in England on this last weaving tour and buying trip, I was given some literature on the history of the United Kingdom Cotton Industry. I thought that you might be interested in reading a copy of the mill rules issued by a cotton firm in 1851.

1. All the overseers shall be on the premises first and last.
2. Any person coming too late shall be fined as follows. For 5 minutes 2 pence, for 10 minutes 4 pence, 15 minutes 6 pence, etc.
3. For any bobbins found on the floor 1 pence fine for each bobbin.
4. For single drawing, slubbing or roving 2 pence for each single end.
5. For waste on the floor 2 pence.
6. For any oil wasted or spilled on the floor, 2 pence, for each offense, plus paying for the value of the oil.
7. For any broken bobbins, they shall be paid for, according to their value.
8. Any person neglecting to oil at the proper time, 2 pence.
9. Any person leaving his work and found talking with any of the other workpeople, shall be fined 2 pence for each offense.
10. For every oath of insolent language, 3 pence, for the first offense, and if repeated, the employee will be dismissed.
11. All persons in our employee' eyes, who use foul language, 3 pence for the first offense, and if repeated, they will be dismissed.
12. All persons in our employ shall serve 4 weeks notice before leaving but the proprietor shall and will turn off any person without notice being given.
13. Any person wilfully or negligently breaking the machinery or damaging the brushes, making the waste fly, they shall pay for the same to the full value.
14. Any person hanging anything on the gas pendants shall be fined 2 pence.
15. The masters would recommend that all people wash themselves every morning, but they shall wash themselves at least twice every week, Monday and Thursday morning, and any not found washed shall be fined 3 pence for each offense.

The book, "THE TECHNIQUE OF WOVEN TAPESTRY" by Tadek Beutlich, is officially out of print, but while in England, I was able to locate 100 copies of it. So, while our last 75 copies are available, the price for this book is \$11.95 plus shipping. If interested, please order directly from ROBIN & RUSS HANDWEAVERS, 533 No. Adams Street, McMinnville, Oregon 97128.

CLASSIFIED ADVERTISING

Why not advertise your old loom, duplicate equipment, and other such items in this section. Price per 5-line ad is \$6.00. Payment to accompany your advertising copy.

8 CUT, NATURAL COTTON CHENILLE IN 4 oz. SKEINS

This chenille has about 1600 yards per lb., and they do vary slightly in weight. Price is most reasonable at \$4.00 per lb. It is excellent for dyeing, as well as for weaving without any processing. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Ore. 97128.

A FAIRLY SMOOTH, SINGLE PLY, FINE SPUN SILK

This has just a slight texture to it, and it is unusual that we get a spun silk like this. From Italy, it came on 2½ lb. cones, and has about 9600 yards per lb. Price is \$12.00 per lb., and we can wind this in a 2, 3 or 4 fold for you. Folding is winding ends together to act as one thread, without plying them. If 4 fold, it would have about 2400 yards per lb. If 3 fold, it has about 3200 yards per lb., and if 2 folded, it has 4800 yards per lb. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Ore. 97128.

TEXTURED SILK NOIL, FINE, NATURAL, SINGLE PLY

This textured silk has 9600 yards per lb., and we sell it by the skein only. It came to us in about 3 to 4 oz. skeins. Believe it or not, we just sold some of this to a customer in Japan. It could be used singly or doubled as a weft thread, or it could be wound together to act as one thread, with 20/2 SS. Cotton or other threads. \$8.00 per lb. Remember, sold by the skein only. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Ore. 97128.

SMOOTH, GLOSSY, FINE, SPUN SILK, 4 PLY IN SHIMMERING WHITE

Yes, this is a good thread for warp or weft. It has 12,800 yards per lb., and is available on 4 oz tubes of 3,200 yards each. We have used it for warp at 40 to 50 per inch in several different projects. It is very strong, as it is a 4 ply. Price is \$1.00 per oz. or \$4.00 per 4 oz. tube of 3200 yards. Robin & Russ Handweavers, 522 N. Adams St. McMinnville, Ore. 97128.

TWILLS AND TWILL DERIVATIVES

Written for both 4 and 8 harness looms, this book continues to be our most popular. It has patterns for herringbone, dornic, twill blocks, braided, interlocking, corkscrew, checked, striped, and many other ideas, with complete details. Price is \$8.00 plus shipping. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Ore. 97128.

A BEAUTIFUL, BROWN, HEAVY, WOOL TWEED YARN

We actually have this in 2 browns. One is a solid color, medium, rich brown with flecks, and the other is the same yarn in a space-dyed brown blend. About 600 yards per lb., on about 1½ to 2 lb. cones, this is one I'd like to weave with. We had some similar to this about 10 years ago, and it was very popular then. This is the first time we've ever been able to get something similar. Price is \$6.00 per lb. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Ore. 97128.

4 WOOL TWEEDS, SINGLE PLY, VARYING WEIGHTS, IN SHADES OF PURPLE TO LAVENDER

Write for free samples of these. Varying from 1200 to about 1600 yards per lb., these tweeds are all \$6.00 per lb., while they last, on about 1 lb. cones, and besides these 4 colors, we have about 10 more colors enroute from England. Price is \$6.00 per lb. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Ore. 97128.

THREE COLORS IN 50% LAMBSWOOL, 50% ALPACA

This comes in 3 nice colors, is 2 ply, has 2400 yards per lb., and can be used for warp or weft. We can furnish it to you on ½ lb. tubes. It is \$6.00 per lb., or \$3.00 per ½ lb. tube. A very nice green, a good brown, and a sort of orange spice. Write for free samples. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Ore. 97128.

JUTE AND RAYON BLEND, SLUB YARN

We just purchased a large lot of this, as it does seem to be harder and harder to find. It has approximately 1500 yards per lb., can be used for warp or weft, and the price is good, at \$4.00 per lb. It came to us on 3 lb. cones, but we can wind off ½ pound tubes for you. Price per ½ lb. tube is \$2.00. Excellent for table linens, drapes, and other uses. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Ore. 97128.

6/2 SPUN RAYON WARP IN TWO COLORS, AT AN OUTSTANDING REASONABLE PRICE

This came on about 1½ to 2 lb. dyetex tubes, and has 2520 yards per lb. We have it available in two colors a sort of goldish tan, and also a light orange. A good tight twist, and excellent for warp or weft. It is slightly finer than a 5/2 or perle 5 cotton, and should be good warp at 15 ends or 16 ends per inch. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Ore. 97128.

TWO PLY, LAMB'S WOOL, ANGORA RABBIT, AND NYLON, for warp or weft

in a natural color. About the equivalent of a 14/2's worsted yarn in size, it is a two ply for warp or weft. It is 63% lamb's wool, 22% Angora, and 15% nylon. The price is a good one, at \$6.00 per lb. on about 2½ to 3 lb. cones. For lots of ½ lb. or 1 lb. or more it is \$3.40 per ½ lb. tube. This has about 3500 yards per lb. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Ore. 97128.

80/3 PLY BROWN SPUN SILK FROM SWITZERLAND

This came to us on tubes of 800 meters each. We have a good but of this size and color, and it is \$1.75 per 800 meter tube or \$15.00 per box of 10 tubes, while it lasts. Very, very strong and can be used for warp or weft. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Ore. 97128.

3 PLY, BLEACHED WHITE, SPUN SILK NOIL

We just received a small lot of this 3 ply silk, and it came to us on about 1 lb. tubes, or so. We have just 35 lbs. of this, and it is \$12.00 per lb. It has about 1100 to 1200 yards per lb. First come, first served. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Ore. 97128.

The Weaver's Marketplace

warp and weft
 533 NORTH ADAMS STREET
 McMinnville, OREGON 97128

John Tovey's

WEAVES AND PATTERN DRAFTING

This is an excellent study for the serious weaver, with outstanding directions for understanding various weaves and pattern drafting.

\$11.95 plus shipping

ROBIN & RUSS HANDWEAVERS
 533 N. Adams St. McMinnville, Oregon 97128

Paula Simmon's

RAISING SHEEP THE MODERN WAY

One of the most interesting and informative books you will ever find on this subject. Most interesting reading, even to those not interested in raising sheep. This soft-covered book is most outstanding.

\$5.95 plus shipping

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16" — 22" — 30" — 40" — 50"
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The Norwood Loom Co.
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Fremont, Michigan 49412

16 HARNESS PATTERNS
The Fanciest Twills Of All

Written and compiled by Irene Kl Wood of Minneapolis, Minnesota, this book has 150, 16 harness patterns, a photograph of each, and weaving directions.

\$8.95 plus shipping

ROBIN & RUSS HANDWEAVERS
 533 N. Adams St. McMinnville, Oregon 97128

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