



Eldridge

warp and weft

Vol. XXXII, No. 9

January, 1979

warp and weft

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A Word from the Editor

Late, late, again, and all I can say is we are trying to get caught up, and do hope to do so shortly.

Many things have been happening these past months. One of these is very good news. We've had a shipment from England of 12/2 worsted tied up in customs since April of last year, and hurrah, we have finally gotten the correct papers from England, and the shipment has been cleared. Have you ever worked with the U.S. customs department? It is hard to do so, I'll guarantee it. We've sent letters to England repeatedly, had telephone calls about this shipment, and two sets of the necessary papers for this shipment were lost in the mail. How two different sets could be lost is just beyond belief. Then because of this, we had to go to the steamship line in England and obtain a release from them on the shipment, which took some doing, and this finally satisfied the U.S. Customs department, and we were able to get the shipment cleared. However, because of the lost papers, and delays, we had to pay some \$344.00 storage on these yarns during this period. But, all's well that ends well. We've had this shipment cleared, and now have the yarns, have paid for the, and are using them.

I had promised to tell you more about our trip to England, Scotland, and to Switzerland, so here is some more. We stayed in the Borders country of Scotland for about 3 days, and we had the opportunity of having a tour through Galashiels, Scotland textile college. It is a 3

or 4 year college, devoted to all phases of textiles, and it was most exciting to go through the school and to see all that the students learn. They study all of the basic materials, and then learn how to spin them and to manufacture them into yarn. From this, they learn how to dye these yarns, and then they go to the loom and weave them, and produce beautiful fabrics. Even after that, they learn some about fashion design, and how to apply the fabrics they have learned to manufacture to commercial use. For instance, one student was from Norway. So, what did they do? They sent to Norway for raw Norwegian wool and made the student study this product and learn the problems involved in manufacturing yarns and fabrics from this wool.

And of course, after you go through all of the basics, then you choose one special field, and they make you study in this particular area for about a year. And all of the students are required to design, weave, decorate, and exhibit their work. It is a most fascinating exhibit, and I've been lucky enough to be there two different times when all of the students' work for the entire year has been on exhibit. They teach such subjects as silk-screening, all types of dyeing of yarns and of fabrics, the manufacture of novelty yarns, and many, many other subjects that I've not touched upon.

And, they do not have to do other related study as we require in this country, as most colleges require educational courses. They take for granted that you have a good, basic education when you do arrive at the textile school, and so you study subjects that are related to your major and nothing else.

I often wish that I were 19, and ready to start such training, and that I could do this.

This textile school has an exchange program with the Philadelphia Textile School, the only one anywhere similar in the U.S.A. In England, however, there are about 6 or 7 such schools as this Textile College at Galashiels.

This area is textile oriented, and we visited a firm specializing in Scottish Tartans here. We visited a commercial dye-house here also, and we visited the Bernat Klein Studio and Design Center he has here also, so this 3 days was so crowded with activities that we had no time for other activities. And, it was a most pleasant and stimulating three days here. We also were in the country where Keats and Sir Walter Scott lived, and this also made it more interesting and fascinating.

One evening while in this area, we also went to visit Ann Scott and her husband. He is a well-known tapestry weaver, and she is perhaps the best-known maker of dolls in Scotland. It was fun to see the tapestries he had woven, and to see his actual design work before he started his tapestries. I just wished I had enough to purchase some of McDonald Scott's tapestries.

And, as Robin is interested in dolls, I had ordered the year previously a doll to be made for Robin by Ann Scott. And actually, I purchased two from her. One was a doll designed from a painting by Rodan, of a peasant girl spinning with a hand-spindle. Ann told us that one of her customers there saw the doll after it had been finished, and said, oh, that is exactly like one of the Rodan paintings.

And the other doll I purchased for Robin was a replica of Mary, Queen of Scots, and was it ever beautifully done.

Well, you can see how much I, too, enjoyed this trip, and perhaps some day you'll get to do this yourself.

Enough of this for this month, and back to our sample for the month.

Russell E. Groff, Editor

This Month's Book Review

I'm not sure how many of you will be interested in this month's book review, as it is a slightly different phase of hand-weaving than that practiced by most hobby

weavers. The book is entitled **PROFESSIONAL HANDWEAVING, ON THE FLY-SHUTTLE LOOM**, by Laya Brostoff. It is most interesting in that she states her book is not only for the fly-shuttle weaver, but also for any professional weaver who wants to enter this field and make a living in this method.

She covers such subjects as, How to get started; What will sell; How to train employees; How to find a market. She feels that this book is an excellent guide and answers these major questions and many more.

However, the main portion of the text is devoted to the fly-shuttle loom, and she traces its history and development from Thomas Kay in 1733 to the present day, and thoroughly explains the parts of this loom and how they all function.

I find this most interesting to read, as in a sense, it applies to myself, and my desire to enter this field and to earn a living doing this.

Laya Brostoff is very practical and down to earth in all of her explanations of many different phases of commercial weaving. For instance, she has an excellent detailed section on bobbin winding, on treadling, on the weaving movement of the body, on selvages, on warp tension, on weaving speed, on the use of the temple, the tie-up, the proper bench, the proper yarns to use, how to finish fabrics, and how to improvise.

She has sections on the proper shuttles, how to propell them, on the 3 major methods of warping a loom, on color and design, on the use of natural and dyed yarns, on color combinations, on fiber characteristics, on texture, color types, and many, many other subjects.

There are many black and white photographs and drawings, and a section in the middle of color photographs of her woven clothing, and it is most fascinating reading. I can see that I think I'll go through this book again from end to end.

(continued on page 5)

RICH AS CREOSUS

You've heard this term, I'm sure in referring to a rich person. However, I think that anyone who has a beautiful suit or coat of this fabric can perhaps feel the same way. This 4 harness sample is actually a variation of a log cabin weave.

THREADING DRAFT:

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

KEY TO THREADS IN THE WARP:

- X — dark brown, 2 ply blend.
- O — single ply, heather brown, woolen yarn.

WARP USED:

Our warp set-up as seen in the sample, has 2 threads in the warp, and they are described herewith.

- X — a very dark blend of 50% shetland wool & 50% polyester in a 2-ply.
- O — a single ply, 100% heather brown blend of wool from Scotland.

WEFT USED:

Two threads are also used in the weft. One is a fine, black loop mohair, with 2400 yards per lb. The second thread is a heavy brown, flecked wool tweed, which is from Scotland.

REED USED:

A 10 dent reed was used, and it was double-sleyed, 2 ends per dent, or 20 threads per inch.

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



TREADLING SEQUENCE:

Note that there are 22 shots of weft in one complete pattern repeat. Here is the treadling sequence used in the sample.

1. Treadle #6—fine black loop mohair
2. Treadle #5—heavy brown fleck tweed
3. Treadle #6—fine black loop mohair
4. Treadle #5—heavy brown fleck tweed
5. Treadle #6—fine black loop mohair
6. Treadle #5—heavy brown fleck tweed

7. Treadle #6—fine black loop mohair
8. Treadle #5—heavy brown fleck tweed
9. Treadle #6—fine black loop mohair
10. Treadle #5—heavy brown fleck tweed
11. Treadle #6—fine black loop mohair
12. Treadle #5—heavy brown fleck tweed
13. Treadle #6—fine black loop mohair
14. Treadle #5—fine black loop mohair
15. Treadle #6—heavy brown fleck tweed
16. Treadle #5—fine black loop mohair
17. Treadle #6—heavy brown fleck tweed
18. Treadle #5—fine black loop mohair
19. Treadle #6—heavy brown fleck tweed
20. Treadle #5—fine black loop mohair
21. Treadle #6—heavy brown fleck tweed
22. Treadle #5—fine black loop mohair

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

DOUBLE NOTE: Be sure to notice that this fabric is completely woven in a plain weave using the A & B or 5 and 6 treadles of tabby.

TRIPLE NOTE: Be sure to notice that this fabric is a plain weave, and the pattern appears, because of the change of sequence of color in both the warp and in the weft. It is a most interesting weave. And of course, the contrast in size of the warp and the weft threads also does create some of the pattern.

MORE ABOUT THE FABRIC

Please be sure that most of you know that a log cabin weave is the same as a Rep weave. A log cabin weave is actually a pattern woven in tabby, by alternating 2 colors or textures in the warp and weft.

This fabric is fun to weave. I have always remembered a fabric I wove about 20 years ago for a sport coat, and when these threads became available once again, it was just a natural to try and design a sport coat material out of it, and this is what we recommend this material for.

WIDTH AND LENGTH OF WARP:

Our warp was set up 40" wide on the loom, and we did a 15 yard warp of this fabric.

FINISHED FABRIC

From our 15 yards of warp, we did receive slightly over 13 yards of a finished fabric. The loss was in loom waste and in take-up from the heavy wool weft tweed.

COST OF THE THREADS USED:

The 2 ply, dark brown wool and polyester blend is \$6.00 per lb.

The single ply wool tweed, heather brown is \$4.00 per lb.

The heavy, single ply, brown flecked wool tweed is \$6.00 per lb.

The fine, black, loop mohair is also \$6.00 per lb.

COST OF THE FABRIC:

In our 15 yard warp, we used 2½ lbs. of the 2 ply dark brown wool & polyester, and we used 3 lbs. 6 oz. of the single ply wool heather brown. The total 2 ply cost \$15.00, and the total single ply cost \$13.50, so the total warp cost for 15 yards, 40" wide, was \$28.50. If we break it down further into cost per yard, it comes to \$1.90 per yard.

In the weft, we used 1 lb. 8 oz. of the loop mohair, black, fine, or \$9.00 for it. We used 4 lbs. 9 oz. in the 13 plus yards, or \$27.37. Thus, the total weft cost was \$36.37 for 13 yards, or the weft cost per yard was \$2.80.

WARP COST PER YARD, 40" wide	\$1.90
WEFT COST PER YARD, 13 yds.	2.80
FABRIC COST PER YARD	4.70

Book Review (cont. from page 3)

She has a section on some of the various weaves that she uses, and on the use of a second warp beam, a section on record keeping, and many others.

If you are a serious weaver, or want to be a professional weaver and designer, I'm sure that you will find this book very interesting reading.

TITLE: PROFESSIONAL HANDWEAVING ON THE FLY SHUTTLE LOOM.

AUTHOR: Laya Brostoff

PUBLISHER: Van Nostrand Reinhold Co.

PRICE: \$16.50 plus shipping

AVAILABLE: Directly from the publisher or from Robin & Russ Handweavers.

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If you would like to register, we request a \$25.00 deposit to confirm your registration, and the balance should be paid by June 15, 1979.

We are so pleased to have Malin Selander again, as she is such an outstanding weaver and designer. She gave an outstanding fashion show to our guild the last visit two years ago, and after the program, the entire audience got up and applauded. This is the first time I had ever seen this at a weaving program.

She is well versed on her subject as she is the author of 6 weaving texts. She has been a guest lecturer in many other countries of the world also, and has conducted workshops in many other countries, as well as the U.S.A. and Canada.

Her books were:

1. Swedish Weaving Patterns
2. Weaving Patterns from Sweden
3. Swedish Swatches, Yellow Series
4. Swedish Swatches, Red Series
5. Swedish Swatches, Blue Series
6. Swedish Swatches, Green Series

All of our books except the Swedish Swatches, Green Series are out of print, but we are working on her, to try and have them all reprinted.

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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 SHADES OF BROWN FLECKED WOOL TWEEDS

Just in recently from Scotland, we were lucky that we were able to locate this odd lot. We purchased 50 lbs. of each color. Most have about 1600 to 1700 yards per lb., and two have between 1000 to 1200 yards per lb. All are heather browns, with colored flecks. All are \$6.00 per lb., on about 1½ lb. cones. We will send you free samples of these 8 browns upon request. Robin & Russ, 533 No. Adams St., McMinnville, Oregon 97128.

3 PLY, 50% SILK, 50% POLYESTER, WINTER WHITE

We were fortunate to obtain another 500 lbs. of this yarn, 50% silk, 50% polyester in the same winter white color we've had in the past. It has approximately 2400 yards per lb., is on about 1 lb. cones, and the price has gone up slightly and it now is \$8.00 per lb. Excellent for warp at 15 to 20 per inch. Robin and Russ, 533 No. Adams St., McMinnville, Ore. 97128.

2 HEAVY, BROWN, DYED TUSSAH SILK YARNS

Both of these have approximately 1200 yards per lb. One seems to be an all brown dyed Tussah Silk, and the 2nd seems to be a blend of dyed brown and natural Tussah Silk. Both are on about 1 lb. cones, 1200 yards per lb., and the price for both is \$12.00 per lb. Robin & Russ, 533 No. Adams St., McMinnville, Ore. 97128.

ZOOM ZOOM, A CRAZY DUTCH OR IRISH YARN. A BLEND OF 40% WOOL, 60% VISCOSE.

We have 5 colors in this yarn which is very striking. It usually sells for \$24.00 per lb., but we were able to purchase 50 lb. of the 5 colors, and have them for sale at \$12.00 per lb. This is what the price was on this yarn 5 years ago. Colors are Irish Green, Sunset, Desert Sand, Antique Gold, and Rich, Royal Blue. This is a blend of a brushed woolen yarn with a slightly brushed viscose yarn. Free samples upon request. Robin & Russ, 533 No. Adams St., McMinnville, Ore. 97128.

This Month's Cover Photograph

This month's cover photograph is of a very striking fabric displayed at the Northern California Handweavers Conference in 1978. It was displayed in the booth of the SANTA CRUZ HANDWEAVERS GUILD, and it was woven by Trudi Eldridge. I believe it was entitled "Blue and White." It has to be one of the many tapestry weave techniques, but I'm not versed on these, so perhaps we can have Trudi Eldridge write us and tell us about it, and we can then give you more of the details in a later issue.

NYLON STRAW IN AN ORANGE, and a GREY.

We have about 35 lbs. of each of these, and it is a good price at \$4.00 per lb. It has about 3200 yards per lb., came on about 12 oz. to 18 oz. cones. Use it in patio mats, and many other uses. Robin & Russ, 533 No. Adams St., McMinnville, Ore. 97128.

4 PLY, SILK NOIL IN A HALF-RIPE AVOCADO-GOLD COLOR

There are just about 30 lbs. of this 100% silk noil available. About 1700 yards per lb., on about ½ lb. cones, the price is \$8.00 per lb. while it lasts. Robin and Russ Handweavers, 533 No. 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.

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.

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.

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