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warp and weft

Vol. XXXIII, No. 2

February, 1980

warp and weft

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Editor: Russell E. Groff

Vol. XXXIII, No. 2 February, 1980

A Word from the Editor

Trying to catch up on our publications, we have finished our January, February, and March issues of Drafts and Designs, and your editor has just finished weaving the samples for this issue. Incidentally, I wove this sample at home in 10 days in the evenings, and in the mornings before coming to work.

It is hard trying to catch up. I've been putting in 14-hour days instead of 12-hour days, and those extra 2 hours make a lot of difference.

No new threads to report for this issue, as we've gotten so many in in March, we're still opening the boxes. However, we are so delighted with the new ramie threads. We have a 20/2 natural and a 20/2 mercerized and bleached white which is most beautiful. And the 16/3 in the bleached white mercerized is another extra nice thread. The 16/3 is the same size almost as a 10/2 linen, and it is an excellent warp at 15 ends per inch. We are doing some sample sheets now, with these new ramie threads on them, and they will be available in about three weeks or by the time you get this issue of Warp and Weft.

We have six different sample sheets of the new yarns in progress, and there are some very exciting yarns on these. Lois Bremseth, who does most of the sample sheets, is sort of getting tired of me bringing all of these sheets to her to do.

We have an exciting new 8 harness weave started for our multiple harness bulletin, and an interesting miniature overshot weave started for a future issue of Warp and Weft.

While the yarn business has slowed down, it has given us a chance to do more weaving, and both Janice and I have been doing just this, and enjoying it immensely.

The designing part of this is the most enjoyable part to both Janice and me. It is fun to see what the colors and the textures do to one another, and we are not always pleased with the results, but the experimenting is stimulating and gives us many ideas for other projects.

As we are writing this, we are also preparing to attend the Northern California Handweavers Conference in Fresno, California. We have been weighing and marking and pricing many, many cones of yarn for the past three days, and it is now all packed in boxes, waiting for me to load my van and the U-haul trailer to go to this convention.

It was sad to hear that "Convergence 80" had been cancelled. I heard that they had only 400 reservations, and that they felt they needed 1500 to make it pay for itself, and that this was one of the reasons for the cancellation.

Also, while I'm down at this convention to display and sell yarns, I will also be picking up a new model of our loom, made of beautiful Koa wood from Hawaii. It has been made so that almost no bolts show to mar the wood; and also, the man who is doing this one is such a good craftsman that I wish I could get him to make all of the looms. His finishes on everything he makes are so well done. He makes the exotic wood tapestry beaters for us, as well as the exotic wood inkle shuttles and card-weaving shuttles.

And on the way back, I'll be stopping at various places to pick up pieces of equipment as I return; so it will be a busy, busy trip.

While I'm gone, Janice, my daughter, will be running the shop, with the help of Robin and the rest of the staff.

And when I return home, there will be a

big box piled high with problems waiting for me to answer them.

Enough for this month, and back to our sample.

Russell E. Groff, *Editor*

This Month's Book Review

A new, outstanding spinning book on hand-spinning and related activities has been published by Charles Scribner's Sons, and this new book is entitled *THE CRAFT OF HAND SPINNING*, and was written by Eileen Chadwick. The author is an outstanding spinner, weaver, and dyer from the Quantock Hills in Somerset, England. She has taught these crafts for over thirty years.

This book seems to cover almost every phase of handspinning. She starts with the basic principles of spinning yarn and the mechanics of the spinning wheel, and the first section of the book explains in depth how wool is spun. From there, she covers the choice of fleece, the preparation of different fibers for handspinning, such as sorting, scouring, teasing, carding, and combing. She explains about the spinning of woolen-type yarns, worsted-type yarns, high twist, low twist, bulky, fine, and textured yarns are also explained.

She goes into detail about the cultivation and preparation of the raw fibers, explains various different spinning techniques, and also tells about bleaching, dyeing, color mixing, cloth finishing, etc. She also has a good section on the use of the drop spindle, as well as the spinning wheel.

And she goes into further details such as techniques for other fibers other than wool, such as flax, hemp, jute, cotton, alpaca, cashmere, mohair, and others.

The latter sections are varied, one detailing information about the choice, the construction, and the maintenance of hand-spinning equipment. She tells about the various types of spinning wheels and their characteristics.

There is a section about the evolution of spinning and in this explains about the various hand-spindles, the walking wheel, and others.

There are 130 black and white photographs of the various techniques and equipment as well as five color photographs.

I think this is an outstanding book for all hand-spinners, the beginner or novice, as well as the well experienced hand-spinner; and from what I see, I think I can recommend it highly.

TITLE: *THE CRAFT OF HAND SPINNING*

AUTHOR: Eileen Chadwick

PUBLISHER: Charles Scribner's Sons,
New York

PRICE: \$14.95 plus shipping

AVAILABLE: Direct from the publisher, or
from Robin & Russ Handweavers, if
you so desire.

A September Handweaving Tour to the Orient

We have our brochures on our day-by-day itinerary back from the travel bureau, and it will be a most exciting trip. We will leave on September 1, 1980, and return on September 25. We will have five days in Tokyo, Japan, and six days in Kyoto, Japan. There will be lots to see and do. The rest of the trip will be divided between Bangkok, Thailand (Siam), Hong Kong, Singapore, and Honolulu, Hawaii. If you are interested, write for a free brochure. We have five persons signed up so far, and want to take from 15 to 20 persons. An excellent trip, it will include all plane fare, breakfast and dinner each day, and also your hotels and gratuities. It is a most inexpensive tour for the 25 days in the Orient. Robin & Russ Handweavers will be glad to send you a brochure as soon as we hear from you. Remember, September 1 to September 25.

SUMMERTIME FUN:

This month, we have designed a heavy linen fabric for use as patio tablecloths, or for use as place mats, outside where you want a little more weight and where a bold log-cabin weave enhances your patio table.

THREADING DRAFT:

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 4 | C | C | C | B | B | B | B | C | C | C | B | B | B |
| 3 | B | B | B | C | C | C | B | B | B | B | C | C | C |
| 2 | C | C | C | B | B | B | C | C | C | B | B | B | B |
| 1 | B | B | B | C | C | C | B | B | B | C | C | C | B |

KEY TO COLORS IN THE THREADING DRAFT:

C — 6/2 Copper, Swiss Linen
B — 6/2 Rose Beige, Swiss Linen

WARP:

We used the 6/2 linen from Switzerland as our warp, and we used two different colors as follows:

C — Copper, 6/2 Swiss Linen
B — Rose Beige, 6/2 Swiss Linen

WEFT:

In the weft, we also used two different threads. One was the 2½ lea, Scottish slubby linen in the color called Orange, Orange. The second thread in the weft was four ends of 7/2 bleached white Scottish linen, all wound together to act as one thread.

REED USED:

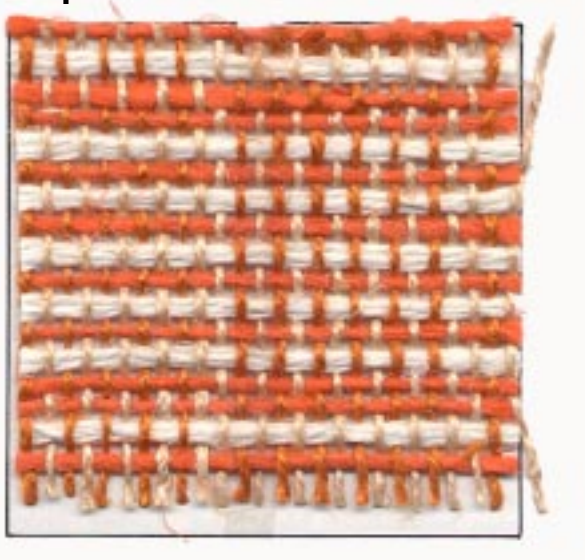
A 10 dent reed was used, and it was sleyed one end per dent, or 10 threads per inch.

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



NOTE ABOUT THE THREADING DRAFT:

Please note that in the threading draft, there are 26 threads. However, because this means that your last thread would be on harness 2, I did 2 repeats of the pattern in the draft, so your pattern would start on #1, and end on #4 harness. Some persons are confused when a pattern ends on harness 2, and they do not know if on the second repeat to go back to #1 or to proceed on to #3 harness.

NOTE ABOUT HOW WE DID THIS WARP ON A SECTIONAL WARP BEAM

We have a 2" sectional warp beam. If you note, though, one complete pattern has 26 threads. If you just warped 20 threads per section, you would have to change the sequence in every section. So, we figured out that our 40" warp would have 400 warp threads. We divided 26 into 400; we found that we would have to warp the complete pattern repeat in 15 sections, and would have just 16 threads in the 16th section. So, instead of having just one odd-sized section, we decided to warp 16 sections, and have our warp 41½" wide in the reed. So, on our sectional warp beam, we warped the first 2 sections, skipped one 2" section, warped the next four sections, skipped one section, warped the next 4 sections, skipped one section, and warped the last 2 of the 20 sections we utilized. And, while this leaves a gap on the warp beam, by the time the warp comes up over the back beam and through the heddles and reed, it is spread out the full 41½" width, with no gaps in the fabric.

Many persons are hesitant to use the sectional warp beam because the pattern they want to do does not fit into the 2" section, and this is one way that we have solved this problem. Another example is perhaps a tartan we wove. It had 90 threads per repeat of the pattern, and we had a warp of 30 threads per inch, so this meant we had normally 60 threads in each section. However, we warped the 90 threads or one complete pattern repeat in the 1st and 2nd sections and skipped the 3rd section of the warp beam. We did this clear across the warp beam and had no problems in the weaving.

TREADLING SEQUENCE:

Please note that the complete pattern is done just in plain weave, using the A and B tabby treadles. It is just the change of color that creates the pattern.

Here is the treadling sequence:

1. Treadle A — Orange 2½ lea linen
2. Treadle B — Orange 2½ lea linen
3. Treadle A — 4 strands 7/2 linen
4. Treadle B — Orange 2½ lea linen
5. Treadle A — 4 strands 7/2 linen
6. Treadle B — Orange 2½ lea linen
7. Treadle A — 4 strands 7/2 linen
8. Treadle B — Orange 2½ lea linen
9. Treadle A — 4 strands 7/2 linen
10. Treadle B — Orange 2½ lea linen
11. Treadle A — 4 strands 7/2 linen
12. Treadle B — Orange 2½ lea linen
13. Treadle A — Orange 2½ lea linen
14. Treadle B — 4 strands 7/2 linen
15. Treadle A — Orange 2½ lea linen
16. Treadle B — 4 strands 7/2 linen
17. Treadle A — Orange 2½ lea linen
18. Treadle B — 4 strands 7/2 linen
19. Treadle A — Orange 2½ lea linen
20. Treadle B — 4 strands 7/2 linen
21. Treadle A — Orange 2½ lea linen
22. Treadle B — 4 strands 7/2 linen

End of one complete pattern repeat. Do repeat over and over as desired. On your last repeat of the pattern, do treadle or add on an A and B with the Orange 2½ lea linen, to balance the pattern.

COST OF THE THREADS USED:

The 6/2 Swiss linen has 900 yards per pound, and came to us on tubes of about 500 grams, or 1 lb. 1 oz. each. We have 10 colors in all, and this sells for \$9.60 per pound. This was the warp thread.

In the weft, we had 2 threads used. One was the 7/2 bleached Scottish linen, which has 1050 yards per pound and comes on about 1-pound tubes. It sells for \$7.60 per pound. And the other weft thread was the Scottish 2½ lea linen slub, which sells for \$8.80 per pound and has 750 yards per pound. We have 10 colors of this also.

COST OF THE FABRIC:

We had a 14-yard warp, 41½" wide, and it was set at 10 per inch. It took 6½ pounds of the linen for warp, at a cost of \$9.60 per pound, and thus the total warp cost was \$62.40, or the cost of the warp per yard was \$4.46.

In the weaving, we had 12½ yards of the finished fabric from our 14-yard warp. It took 6 lbs. 9 oz. of the 7/2 bleached linen at \$7.60 per pound, or at a cost of \$49.88. And we used 3 lbs. 3½ oz. of the 2½ lea linen at a cost of \$8.80 per pound, or \$28.33. Thus, our total weft cost for 12½ yards was \$78.21, or \$6.26 per yard.

| | |
|----------------------------|---------|
| WARP COST PER YARD | \$4.46 |
| WEFT COST PER YARD | 6.26 |
| <hr/> | |
| FABRIC COST PER YARD | \$10.72 |
| (40½" wide) | |

MORE ABOUT THE FABRIC:

More and more, you can see why linens are disappearing off the market. Our cost of \$10.72 per yard for the 40½" width fabric is high, so after you put on two or three mark-ups for those handling the linen fabrics, you can see why it would sell for \$20.00 to \$30.00 per yard.

And, the way I designed this fabric, might make for some problems in the weaving. I wound four ends of the 7/2 bleached linen together on our universal winding machine. And from there we wound it onto bobbins for the weaving. You sometimes have a loop on one of these four threads all wound together. You can cut this, pull as tight as the other three threads, and lap over to solve this problem. As I was just weaving yardage, I pulled these loose or slack ends to either outside selvage edge.

Another thing that I think is important is the beat. I actually beat three times. I threw the shuttle through the shed, beat, and then I changed to the next shed and gave a double beat. I feel that this is important when you are using as weft something like this four ends of linen all wound together.

Also, I should mention that if you are weaving place mats of this pattern, and with these same threads, that they would beat tighter than if you have a fabric 40" wide. This actually is more desirable for place mats, so this could be used for a place mat or tablecloth pattern.

I made a sampler of three different color combinations in the warp, each 4" wide, and then tried different color combinations and ended up with about 18 different samples. Was very pleased with them, and we are just doing the one.

Also, we have an extremely heavy natural white plied ramie, which would work well in place of the four ends of 7/2 linen all wound together, but I liked the softness of the four ends better than the single end of the heavy plied ramie.

And of course, a pattern like this is very versatile; and you can weave it in many different threads. You can use either fine or heavy cottons, you could use heavy jutes, and many, many other different threads in this type of weave.

I was tremendously pleased with the speed at which I could weave this fabric. I had the loom at home, and would work either an hour in the evening or an hour in the morning on it before going to work, and eventually I could weave a yard per hour.

This Month's Cover Photograph

This beautiful rug was woven by Jim Carr of the Shasta Weavers and Spinners Guild, and was displayed at the Northern California Handweavers Conference in 1979.

It looks like the technique which the Swedish call "Krokbra d." We know it in America as a 3 harness weave, and it is commonly used for saddle blankets and for rugs, and is considered a type of bound weave.

Perhaps I'm wrong about this, but I do hope that Jim Carr will share more of the details with us, so that we can in turn share them with you.

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.

HEAVY, BEAUTIFUL, NATURAL COTTON FLAKE BOUCLE

This is a very exciting all-cotton yarn, on about 2 lb. cones, and the price is \$6.00 per lb. Free sample upon request. 450 lbs. just came in. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

5/2 BLACK MERCERIZED COTTON

This is a very nice mercerized cotton, with 2100 yards per lb., and a good price of \$6.00 per lb., instead of the \$11.95 now being charged by Lily Mills. It is on cones of 13 to 17 oz. each. We purchased the entire lot of 90 lbs. While it lasts, \$6.00 per lb. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

BASIC DOUBLE WEAVE THEORY

An excellent little booklet written by Sara Farrar and published by Robin & Russ Handweavers. This spiral bound booklet is an excellent guide to many types of double weave, and it is so clearly explained that you should have no problems with any of the techniques explained. It gives step by step instructions for 4, 6, and 8 harness double weaves, and includes Layered Fabrics, such as 2 layer, 3 and 4 layers, extra wide fabrics, or double, and triple and quadruple width on 4, 6, and 8 harnesses; teaches one to do tubes, or two tubes, or loom controlled tubes; has a section on 4, 6, and 8 harness pockets. Gives you directions for double weave with free design, and double weave pick-up for single thread and double thread pick-up. Exciting, and not too expensive, it is \$4.95 plus postage. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

50/3 MERCERIZED COTTON IN DARK ECRU AND IN WHITE

Those of you weaving miniatures will like this excellent quality cotton. 6,000 yards per cone, the price is \$7.00 per cone. This can be used also for sewing thread on your sewing machine, and will save you \$15.00 to \$20.00 over buying the small 100-, 300-, or 500-yard spools. We wove some beautiful lace weaves with this thread and have an 8 harness huck in progress now in the dark ecru. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

16/2 UNMERCERIZED, MUSTARD YELLOW COTTON

It is getting harder and harder to find unmercerized cottons, so we were delighted to obtain this. Almost like a drapery cotton, but with just a little more twist. Can be used for warp or weft. 6500 yards per lb., on about 1 3/4 to 1 1/2 lb. cones. \$4.80 per lb. and about 50 lbs. on hand. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

A SEED, LINEN AND RAYON BLEND YARN CALLED CHECKERBOARD SQUARE RICE CHECKS.

We had this before, and this natural grey linen and creamy rayon blend is always striking. It has a twist which makes a nub, which we call a seed. Excellent for table mats, tablecloths, for use in drapes and in upholstery. 45% linen, 55% rayon, with about 2300 yards per lb. Comes on 1 1/2 to 2 lb. cones. Price is still reasonable, at \$4.80 per lb. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

SHEEP'S COAT #2

This delightful, heavy natural flake wool is quite thick and then quite thin in the way it is spun. It was spun in England and is a top quality wool yarn spun on the worsted system. Price is \$9.60 per lb., plus shipping. Available from Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128

40/2 MERCERIZED BLEACHED RAMIE

This is a most beautiful quality, smooth white ramie. Should be excellent for warp at 30, 32, or 36 ends per inch for towels, napkins, tablecloths, etc. On about 1 lb., cellophane-wrapped tubes, it has 6,000 yards per lb., and is \$13.60 per lb. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

16/3 BLEACHED WHITE MERCERIZED RAMIE

Another exciting, bleached mercerized ramie that is smooth and strong. About the same size as a 10/2 linen, it has 1600 yards per lb., came on 1-lb. cones, and is priced at \$12.00 per lb. Now in stock. Excellent for warp in mats, and table linens, etc., at 15 e.p.i. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128

200 PATTERNS FOR MULTIPLE HARNESS LOOMS

Featuring 5 to 12 harness patterns with mostly 5 to 8 harness ones, this book contains the directions for 200 projects that we've woven in 20 years of publishing our bulletin, "Drafts and Designs." It has the warp, weft, threading, tie-up, and treadling for all these projects, plus a picture of the fabric. Available in both paperback at \$9.95 and in a hardbound edition at \$14.95. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

4 COLORS IN 3-PLY SILK NOIL FROM FRANCE

Available on about 1-lb. cones, this silk is available in 4 colors. They are Meadow Lark Brown, Bluebird Blue, Succulent Green, and Copper-Brown. With 1100 yards per lb., this is good for both warp and weft. Price is \$13.60 per lb. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

6-STRAND COTTON FLOSS IN A BRIGHT ORANGE

A very nice quality cotton, this is available in skeins of 8 to 12 oz. each. We purchased 100 lbs. of this color, and have an exceptionally good price on it of \$6.00 per lb. It seems to have about 2200 yards per lb. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128

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warp and weft

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DRAFTS AND DESIGNS

A monthly, multiple harness bulletin with a large sample swatch in each issue. It is issued 10 times a year, and features 5 to 8 harness patterns. Also, once or twice a year, 9 to 12 harness patterns are also featured. Price is **\$8.00** per year. All subscriptions start with the September issue, so if you subscribe now, back issues from September will be sent to you. Available from: **ROBIN AND RUSS HANDWEAVERS**, 533 No. Adams St., McMinnville, Oregon 97128.

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