

warp and weft

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A Word from the Editor

A month and a half has passed since I wrote the last Warp and Weft, and it has been an eventful time. We went to the Far East on our weaver's tour and had the most wonderful time. There were seven of us, and since there were so few, we joined in with another tour going at about the same time. So, when our tour had nothing to do, then we joined the activities of the larger group; and so we had a doubly busy trip.

In Japan, we got to see the fingernail weavers, who cut 10 or 12 notches in their fingernails, and use it as a beater in their silk-tapestry-type fabrics. We also went to the Kawashima Textile Factory and School. At this factory, they have two major buildings—one is all power weaving and one is all hand weaving. We saw the most beautiful weaving in both places. We actually saw them hand-weaving on a 50-foot wide tapestry which was being made for a curtain in a theatre. And we saw several of these hand-woven curtains finished and on the floor and undergoing different stages of production. One of them was having a fabric applied as a backing. Another was having beautiful hand-tied and hand-made fringes applied to it. And at Kawashima Textile School, your editor was delighted to see one of the samples that was in our multiple harness bulletin, Drafts and Designs, being woven as a project in the textile school. The teacher was very pleased to meet me (so he said), and he was very delighted with the two bulletins they subscribe to, Warp and Weft and Drafts and Designs. One of the

weavers in our group made the comment, "This is the first mill that I have gone into that I have liked everything that I have seen being woven," and it was true; everything at this mill and school was beautifully done. And the tapestries on the wall at the entrance of the school were some of the most outstanding I have ever seen.

Also here, they were designing rugs for a firm in China, and they would send the designs to the firm in China and then they would weave the rugs. We saw several of these, and they were sculptured rugs, and probably were the most outstanding ones I've ever seen. I've also seen these rugs in Switzerland at a rug store there.

Their room to show the buyers was all lined with beautiful drapery samples and tapestries, and it was just too bad we could not spend the entire day in this one factory and school. However, we had five other stops that we made that same day, so we had to be on our way to our next stop. Our next stop was a Kyoto Metropolitan Weaving Museum where they had models of all of the different types of looms used in hand-weaving in Japan, and they had persons working on all of them. Even the old traditional loom before 1850 was there with two persons working on it. One up above picked up threads, and the one person down below did the weaving. And here they had many of the obi's for sale, starting at \$700 to \$1,000 each, and some of them were as much as \$5,000 each.

And then our fourth stop of the day was at a supply house that was making all of the shuttles and bobbins and other accessories for the hand-weaving studios. We were told that there were probably 25,000 hand-weavers in the Kyoto area who did not work for themselves, but for firms who hired them to weave. In one Obi hand-weaving workshop, there were about 100 men, each one working on a hand-operated Jaquard loom and doing a tapestry type weave on these looms. They were paid by the amount of production

they did; and I was told that a good hand-weaver would make \$1,500 to \$2,000 a month in such weaving studios as this.

Well, I've given you a taste of some of what we saw on this trip, and will include a little report each month for the next several months telling more about the trip.

Have been back two weeks, and just now beginning to see daylight in the answering of questions, and writing letters, and ordering things out of stock. Now have turned my hand to Warp and Weft, and I did get out two issues of Drafts and Designs, as I was still behind with this. Now I have a Warp and Weft project on the loom and another 8-harness Swedish lace weave to set-up for Drafts and Designs, and this will keep me busy the next three weeks.

Yesterday afternoon I spent weaving samples on three different looms, and came up with two good projects. We have the warp wound for one of these now, and I'll try to get it on the loom this afternoon and work on threading it the next day or two.

Business is still extremely slow for us, down about 35% over what it was last year at this time, so this does give me more time for weaving. I'll look forward to this, as I do enjoy the designing and weaving very much.

Janice did a good job of running the shop while I was away on the Far Eastern trip, and I'm so lucky to have someone to do this for me.

Enough for this month.

Russell E. Groff, Editor

This Month's Cover Photograph

At the Northern California Handweavers conference this year, I was much impressed with a rug in progress on a frame loom. It was being done on what has the very similar appearance of a Navajo rug loom.

It was being woven by Jan Peters, and I believe it was entered in the show as an independent exhibit by a weaver; and if you will look on the inside pages of this month's Warp and Weft, you will see a picture of this rug, not quite finished, on the Navajo-type rug loom.

I tried to find more about Jan Peters, and all I could find was the words, "Survival of the Arts." I don't know whether this was the name of the rug or not.

We will ask that Jan Peters might send us complete details on the rug, and then perhaps we can share it with you in a future issue.

The Cover Drape on the June Issue of Warp and Weft: This Month's Second Project

I was delighted when Mrs. Robert G. Coleman of Menlo Park, California, sent us the full details of her drape which we featured on the June, 1980, issue of Warp and Weft. I will give you the full details of the warp and weft, and weave used, etc. Mrs. Coleman said she made the draperies up, using a Swedish pleat, and that they are very handsome. They are hung in a redwood paneled den, where only a light screen is needed.

She called the pattern "Faulkner Lace," and the fabric was all cotton warp, and 2 fine, 2 ply synthetic threads were used in the weft, one in a beige and one in a reddish brown.

A 6-dent reed was used, and in the warp the frostone cotton was threaded 3 ends per one dent, but through separate heddles, and with a skip of one dent between each 3 threads, only in the lace portion of the drapes.

(Continued on page 6)

DORNIC BIRDSEYE:

This is a combination of a “Dornic” weave and a twill or Birdseye variation, woven in a ramie and linen combination.

THREADING DRAFT:

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

WARP THREAD USED:

Our warp thread was a size 40/2 bleached ramie thread which is also mercerized. It has 6,000 yards per pound and comes on about 1-pound cones or tubes.

WEFT THREAD USED:

Our weft thread used was the barbour 18/2 linen from Ireland. It comes on about 1 lb. 1 oz. tubes, and has 2,700 yards per pound, and is \$13.60 per pound. It is the natural, unboiled linen.

REED USED:

A 15-dent reed was used, and it was double sleyed, 2 ends per dent, or 30 threads per inch.

TREADLING SEQUENCE:

There are 32 shots of weft in one complete pattern repeat. Here is the sequence that we used. Rather than use 32 lines, I will just mark the treadling sequence in rows.

Treadle: 2, 1, 4, 3, 2, 1,
4, 3, 2, 1, 4, 3,
2, 1, 4, 3, and then

Treadle: 1, 2, 3, 4, 1, 2, 3, 4,
1, 2, 3, 4, 1, 2, 3, 4,

End of one complete pattern repeat. Do repeat over and over as desired.

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



MORE ABOUT THE THREADS USED:

The 40/2 bleached, mercerized ramie is available on about 1-pound tubes. We have it on sale at \$13.60 per pound, which is about \$10.00 less than a comparable 40/2 linen. It has more strength, as it has been mercerized, and it has 6,000 yards per pound.

The 18/2 natural grey Irish linen is from Barbour Linen Company, and it is \$13.60 per pound. It has 2,700 yards per pound, and comes on tubes of about 1 pound and 1 ounce. However, they do vary slightly in weight. It is an excellent warp or weft thread. It is very comparable to a 20/2 linen.

MORE ABOUT THE FABRIC:

We planned this fabric so it could be used for tablecloths or linen place mats.

This fabric was woven for us by Florence Reckmeyer of the Studio Art Shop in Arlington, Nebraska. She had some comments about the fabric.

She stated, "The ramie threads are beautiful and take much tension and abuse. Only two warp threads broke, and both were my fault.

I used my warping mill and chained the warp and then threaded it from the front of the loom. I think it would have been much easier if I had threaded it via the sectional warping method.

The ramie had a few knots in it, but they were not a major problem.

The 18/2 linen had a few knots in it, and I tried to cut these out as I wove the fabric.

All my friends and I think the fabric is beautiful. We think it would be beautiful for a tailored palm beach jacket, for upholstery, for purses, or for luxurious window shades."

These are some of the quotes from her letter. I did not give all of the details of her letter as it also pertained to other things.

However, I must truthfully say that I have woven for about 30 years, and yet I find a twill or herringbone or similar weave one of the hardest to weave without making mistakes. This is true particularly if your pattern reverses directions. And if you are not systematic and keep track of where you stop, you find it very hard to determine where you are in the weaving of the pattern. I have one of the dornic weaves on the loom, and I have to stop and take out every once in a while to find where I am in the weaving of the pattern. I finally "wised-up" and now when I weave on it, I never stop unless I am at the end of a pattern. It makes for much less confusion, and I'm able to weave much more consistently if I do it this way.

Mrs. Reckmeyer used a very firm beat, beating 3 times before changing the shed, and then beating 3 more times after beating the shed. That is how our sample this month was woven.

I do not think you accomplish any more by this triple beat, but once you get started in such a procedure, it is hard to stop it. Actually, weaving with the 3 beats before and after probably added about double time to weave the fabric.

I know, though, her feeling about this, as I have also beat like this from time to time.

Weaving with linen and ramie is a little different challenge than with other threads. Quite often, as the threads are stiffer, you have backlashes on your bobbin if using a boat shuttle. And normally you tend to weave with a tighter tension, as there is less elasticity to linen than other threads. As a result of this, it does not pack as tightly; and as a result, you tend to beat more often.

I've often heard that metal heddles will cut linen warp, but in my 30 plus years of weaving, I've never found this to be so; and never had any broken threads because of the use of flat steel or wire heddles.

COST OF THE FABRIC:

In our 14-yard warp, 40" wide, we used 3 lbs. 1½ oz. of the 40/2 bleached mercerized ramie. Thus, our total warp cost was \$42.08 for the 14 yards, or the warp cost per yard was \$3.01.

In the weft, we used 5 pounds of the 18/2 natural grey Barbour linen. We had 11¼ yards of finished fabric, and one yard of warp which was wasted by accident, so we got 11¼ yards out of the 13 yards of warp. We then proceeded to wash it, and we had 14" shrinkage in the 11¼ yards, and ended up with 10 yards and 31 inches of the finished fabric. Our total weft cost was

\$68.00; so dividing it into 11 yards, we have a weft cost of \$6.18 per yard.

Warp cost per yard \$3.01
 Weft cost per yard 6.18
 FABRIC COST PER YARD \$9.19

Our 2nd Project

(continued from page 3)

THREADING DRAFT:

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

KEY TO COLORS IN THE WARP AND THREADS ALSO

- O—brown frostone or 10/3 cotton
- X—novelty flake cotton, medium fine, with about 2400 yards per lb., rose beige.
- A—lighter brown 8/4 carpet warp, slightly lighter than the brown frostone.

Our weft, once again, was a 2-ply synthetic, about the weight of 8/2 or 10/2 cotton, in a greyed beige, and a brown.

TIE-UP:

4				O	O	O
3		O	O		O	
2	O	O		O		
1	O		O			O
	1	2	3	4	5	6

There were 6 shots in her treading sequence as follows:

1. Treadle #3—brown synthetic
2. Treadle #5—greyish beige
3. Treadle #3—brown synthetic
4. Treadle #4—greyish beige
5. Treadle #1—brown synthetic
6. Treadle #4—greyish beige

End of one treading sequence. Repeat over and over.

In this pattern, there are 21 threads in the lace portion and 21 threads of the plain weave.

This was a most interesting, soft, clinging, drapery fabric, and I want to thank Mrs. Colement for sending all of the details.

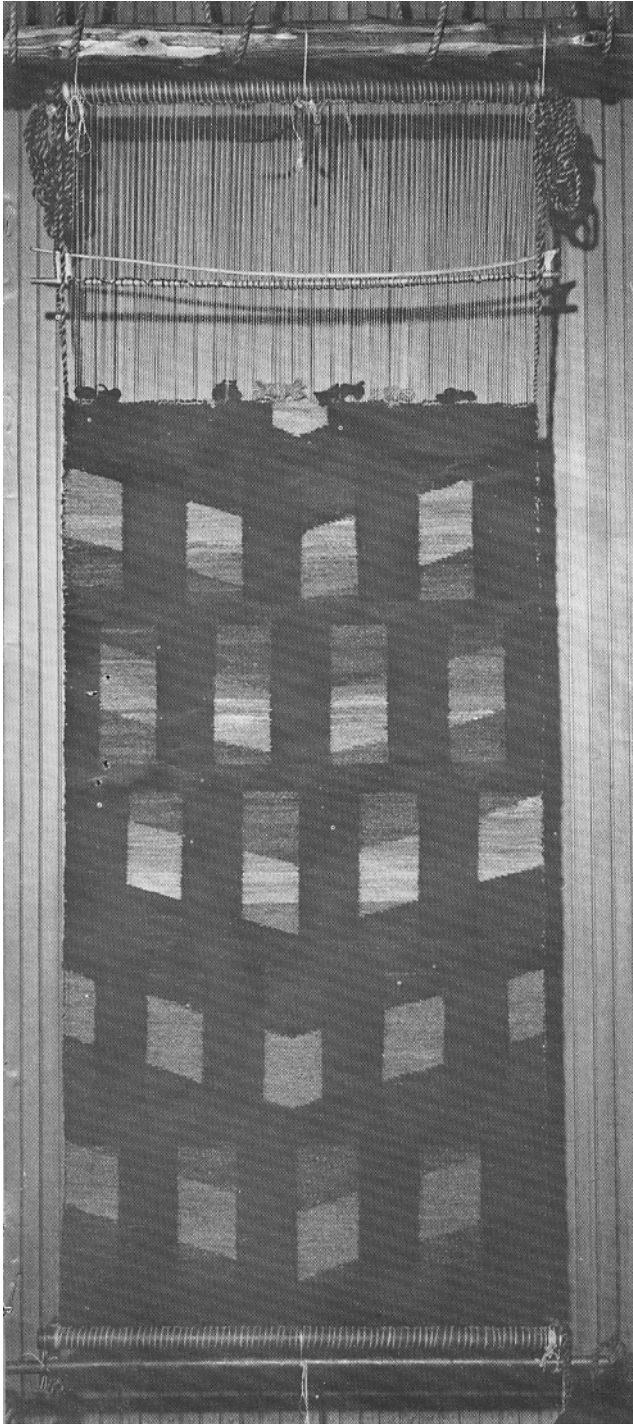
Cover of April Warp and Weft

On the cover of Warp and Weft for our April issue was a fashion show garment

which was beautifully done. It was woven by Penny Sanchez of Stockton, California, and she has given us the details that I thought might be of interest. The threading was plain weave, 1-2-3-4, and the treadling is tabby throughout except for the belt casing, which was woven in two layers (double weave, open on both sides). The four-strand braided belt was woven in while on the loom, and then the plain weave was continued.

The top is woven as one flat piece, with the selvages becoming the front closing. At the bottom of the armholes, the warps were cut at the back of the loom and then woven as weft, creating the horizontal stripe. The warps were also cut to form the neckline, used as weft, and this then created the horizontal stripes on the shoulders. Off the loom, these same warp ends were then used to embroider the flowers. There is no lace weave involved. Embroidering the flowers created holes which may give that impression. The shoulder seam was woven to shape, and once off the loom, the warps were knotted together on the inside.

Be sure to look at the cover of Warp and Weft again for April, 1980, and see how beautifully Penny Sanchez did in these many steps to create this fabric.



This is the rug pictured on the cover and which was being woven by Jan Peters.

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.

36/2 NATURAL BOTANY QUALITY WORSTED

from England. We received about 50 lbs. It is a most beautiful yarn, and in England they use it at 45 and 50 ends per inch, and make the most beautiful fabric for dresses and coats. 1½ lb. cones, \$8.00 per lb. while it lasts. It would probably sell for about \$20.00 per lb. if purchased direct from the manufacturer. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

45/3 RAW GREY LINEN FROM IRELAND

On 12- to 18-oz. cones, and most about 14 oz. It is a 3-ply, and is good for warp or weft. We have used this in combination with other threads and also by itself. On sale at \$8.80 per lb. Robin & Russ handweavers, 533 No. Adams St., McMinnville, OR 97128.

16/2 NATURAL UNMERCERIZED COTTON

On about 3-lb. cones; we have 90 lbs. of this cotton on hand. The careful weaver can use this for warp or weft. It has 6700 yards per lb., and is a nice quality cotton. \$4.00 per lb., if purchased by the 3-lb. cone; or \$4.80 per lb., if you just want 1/2 lb. or one lb.

1/69 METALLIC LUREX FROM ENGLAND IN COLORS

This is hard to advertise, as the spools vary in size from 2 oz. to 8 oz. We have exciting colors like copper brown, orange pumpkin, light silvery blue, light orchid, deep blue green, royal blue, fuchsia, bright kelly, bright lighter royal blue. This metallic sells for 50¢ per oz., and comes on all-sized spools from 2 oz. to 8 oz. Prices vary from \$1.00 to \$4.00 per spool. A great, great buy at 50¢ per oz. On strong, molded plastic spools with end caps. This makes it \$8.00 per lb. Let us send you a pound or 1½ lb. assortment of colors. We'll guarantee from 3 to 8 colors in any 1½ lb. order, and probably it would be about 6 colors. All bright, gay colors, no dull ones. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

CARPET WARP, 8/4 COTTON IN 12 COLORS

We now stock a new line of carpet warp. Lily's went so high, we felt we had to change. These colors are boifast, and come on 8-oz. tubes of 800 yards each. Price is \$3.00 per tube. We have natural, white, and 10 colors. Free samples upon request. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

2-PLY SILK NOIL AND 3-PLY SILK NOIL FROM ENGLAND, IN NATURAL.

We haven't even had a chance to check the yardage yet, but the 3-ply is a darker natural like oatmeal, and the 2-ply is more of a 1/2 bleached. The 3-ply is stronger and can be used for warp or weft, but the 2-ply is not as strong and is a weft, I would think. \$13.60 per lb. on about 1-lb. cones. About 25 lbs. of each available. The 3-ply should have 900 to 1100 yards per lb., and the 2-ply about 1200 yards per lb. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

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