

# warp and weft

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## warp and weft

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Editor: Russell E. Groff

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### **A Word from the Editor**

Yes, we are late, and as soon as I finish writing this, I will take it to the printer. Then I come back and start on the next issue and write it and take it to the printer. And as soon as both of these are done, I take the March issue to the printer. All three are woven, and all it takes now is my effort to write them and then to get them on the way to you. We will concentrate on this for the next three or four weeks, getting these three issues off to you, and also working on the April, May, and June samples. Even though we are late, I feel that we are making some progress; and indeed, I see signs of getting caught up. Enough said.

It has been a busy time here, as we have been getting out the latest of our sample sheets in order to advertise our many new yarns. And last month, we took 3 days, packed and marked yarns; and then I went down to the Southern California Handweavers Conference, and had a booth and displayed and sold yarns and books and accessories. After the conference was over, it took me almost a week to get home, as I made six stops on the way, picking up things I needed and had ordered; and so, when I returned, I had almost as much as I took to the conference.

My first stop was to pick up an old used loom, a Walling loom with a double warp beam. As you know, our loom—the Oregon Trail loom—was designed and

somewhat copied from the Walling loom, and I wanted this one because it had two warp beams, and this was the first I had seen with the two warp beams.

My next stop was to stop and pick up a beautiful black walnut loom that we had made to order for us, and it is a new design that we are trying out. And then, I went and picked up about 100 of the most beautiful tapestry beaters, made of exotic woods. I was going to buy about a dozen of these, but the woods were so beautiful that I ended up purchasing the entire 100.

Then, my third stop was at the Loom Room in Three Rivers, California, where I unloaded the yarns I had left, and displayed and sold some to the weavers who weave at the Loom Room with Peggy Seaborn and Janet Hughes. Then, my next stop on the way home was to pick up four of the most beautiful, space-engineered spinning wheels and bring them home. Three of these were of teak and one is of maple. I feel that they are one of the best working and beautiful and compact castle wheels you will ever find.

Then after all the effort of packing and pulling a trailer down and back, I stopped for one day of rest in Berkeley, California, and visited with three of my customers there. Then my last stop on the way home was to pick up some hand-cards and drum-cadders and head home. A day later I arrived home, on a Sunday, unloaded a trailer, and then on Monday, began the long task of putting everything away. I think it took us three days to do this, and then I was ready for work. While I was away the 12 days, the staff saved all of the invoices for me to check and make sure there were no errors. So, doing these in the evening and working at the shop all day has been quite a job, and I'm delighted to say that the invoices are all now checked and sent out.

While I was away, Janice ran the shop for me; and whenever help was needed, Robin filled in with the rest of the staff.

The staff were all glad to see me back as they then got back on a regular schedule and didn't have to work on Saturdays, as I'm here that day.

You can see from the description of these activities that there is never a dull moment. Besides this, I had been asked to appraise two estates of weavers who had weaving studios. Now I have three relatively free days, so I'm hoping that I can finish one issue of Warp and Weft each day for the printers.

Our business has slowed down, so we had to let one staff member go, and we had cut down one day on each of the others. As a result, Janice, Robin, and I are putting in more time than one anticipates.

We also took one of our looms all set up with a 13-yard warp to the Oregon Museum of Science and Industry, and it has been there being woven upon each day for their annual Sheep to Clothing show.

Luckily, the weather has not been too good during this period. Robin has warned us that as soon as the weather clears, she will stay home and get on with her gardening, which she so loves to do.

Enough for this month.

*Russell E. Groff, editor*

## **This Month's Cover Photograph**

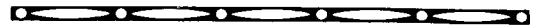
The cover photograph this month is of a bedspread which was featured at the Northern California Handweavers Conference in 1978. I was particularly impressed with this bedspread. It was in the exhibition of the Mother Lode Weavers and Spinners, and this bedspread was woven by Emily Savage.

In examining the photograph, it looks to me like it is a 12-harness overshot pattern, with 6 blocks in the pattern. It almost looks as though it could be a summer and winter weave, but I am not sure about this. If it is a Summer and Winter weave, then it is more than 12 harnesses; and if just an overshot,

then it could have been done on 12 harnesses.

I hope that I analyzed this correctly, and that I do not get hundreds of letters telling me I'm wrong.

Perhaps Emily Savage will see this; and if she will, perhaps and I hope, she will write and give us more details. If she does, I would be glad to send her a dozen copies for her use and share the details with you.



## **This Month's Book Review**

A book just recently published is the one written by Susan Gilmurray and is entitled *Weaving Tricks*.

At first glance, I was not impressed with this book, but then I began to get into the content more, and I decided that the book has much more content than I originally anticipated.

You know that there are many, many different short cuts in warping, in weaving, and in using specific threads or specific looms; and it does help to know these short cuts or "Weaving Tricks," as Susan Gilmurray called them. It is particularly interesting to review this book now, as I just wrote about one trick I use in the weaving of linen in this issue, and here is a whole book of hints and suggestions and ideas.

And, more importantly, by reading this book, I feel that you can become aware of your own situation more, and perhaps develop a few of your own short cuts that will perhaps save you time and effort.

Susan has a chapter on Studio and Equipment, and perhaps it is good to analyze your space, the types of looms, and the equipment you have, to see if you should change a loom, or use one type of loom for specific projects, and to utilize the space you have available, and many other such hints.

*(continued on page 6)*



Our problem here was the 18/2 raw-grey linen. With the lace being woven in the raw grey linen, there is less take-up in this, and it results in the raw grey linen becoming slightly slack and wavy after two or three yards of weaving. One way to take care of this is to pick up all of the raw grey threads in the warp back on the back beam, slide a lease stick under these, and then slide this lease stick over the back beam and down to the warp beam. When you get it there, you then want to put a weight on the middle and each end of this stick. This should help keep this thread tighter, and as a result, give less problems in the weaving.

Also, on linen and ramie, you normally have a tighter and firmer beat than you do on a cotton or rayon or wool warp. In fact, my suggestion is to have a firm, even, double beat. You should throw your shuttle, beat, change to the next shed, and then beat again the 2nd time before you throw your next shot of weft with your shuttle.

Also, as the ramie was one per dent in the reed, and the linen was 2 per dent, this does not allow the weft to pack in as tightly as you normally expect. It seems to pack in the double-sleyed portion, but not in the single-sleyed portion.

When you get down to it, though, these are minor problems; and the actual weaving of this fabric is not hard to do.

There seem to be quite a few knots in the 16/3 bleached ramie, so we used spee-dee cement. We pulled the knots apart and glued the two ends together with the spee-dee cement, and this gave no problems.

On this fabric, the weaver used our black walnut, open-bottom shuttle which takes up to an 8" bobbin. She used our 7" plastic bobbins, and said that they worked just fine on this project.

I myself prefer to use the closed-bottom shuttle that takes the 4" bobbins when weaving with linen. And there is a reason. Linen is crisp, and stiff, and when weaving

with it, quite often it will unwind and wrap around the metal pirn of the shuttle and slow you down. On the closed-bottom shuttles, when weaving with linen only, I take a sheet of tissue paper, cut out a small piece, wrinkle it up, and put it flat in the bobbin space, so that when the bobbin is in the shuttle, it drags against the tissue paper as it unwinds. Thus, it does not unwind as fast, does not get tangled, and as a result, is much easier and faster to weave. I've used this trick on linen and some stiff ramie only, and do not need to use it on cotton, wool, rayon, and other such threads. So, you might find your weaving easier if you try this weaving trick.

I wove a small, narrow sample first. It was about 12" wide. When the loom is set up 40" wide, it will never beat in as tightly as it does on the 12" width that was used for a sample.

There are really not many problems in the weaving of this fabric, and I believe that I've covered any that you may encounter.

#### **TREADLING SEQUENCE FOR THIS PATTERN:**

There are 48 shots in each complete pattern repeat, and just two different treadling sequences. So, rather than write out 48 shots of weaving, I will give the treadling in two units of weaving. Here it is.

**1st unit:** Treadle 2, 1, 2, 1 for 24 shots of 16/3 bleached mercerized ramie.

**2nd unit:** Treadle 2, 3, 2, 3, 2, 1 for 4 times or 24 threads in all, using the 18/2 raw grey Irish linen.

End of one complete repeat. Repeat over and over as desired.

#### **NOTE ABOUT TIE-UP AND TREADLING:**

Please note that on the treadling of this piece, we used only 3 treadles, and yet in the tie-up, I have given a tie-up for 4 treadles. There is another block of Swedish  
(continued next page)

lace that could be treadled besides the one we are using.

We are using the 6-thread block for treadling of 2, 3, 2, 3, 2, 1.

However, you could alternate this with another block of 6 threads which is 2, 4, 2, 4, 2, 1; and you could alternate the blocks of the Swedish lace in the weaving. This could help possibly even up the tension on a few of the threads if you did alternate this sequence.

### **COST OF THE FABRIC:**

Our weaver did a 14-yard warp, plus a yard for loom waste. This was 40" wide. From this, we received 12¾ yards of finished fabric. In our warp, it took 2 lbs. 6 oz. of the ramie 16/3 and it took 1 lb. 15 oz. of the 18/2 linen. So the ramie portion of the warp cost \$26.60, and the linen portion of the warp cost \$26.35. So our entire warp of 15 yards cost \$52.35, or the cost per yard comes to \$3.49.

In the weft, it took approximately the same amount of ramie, 2 lbs. 6 oz., and it took approximately the same or 1 lb. 15 oz. of the 18/2 linen.

Thus, our weft cost per yard for a total of 12¾ yards comes to \$52.35, and thus the cost per yard is \$4.16.

WARP COST PER YARD .....	\$3.49
WEFT COST PER YARD .....	4.16
FABRIC COST PER YARD .....	\$7.65

### **MORE ABOUT THE THREADS USED:**

The bleached white, mercerized, 16/3 ramie is a very nice thread, but it does seem to have say 8 to 10 knots in a pound of it. It has 1600 yards per pound, comes on about 1-lb. tubes, and has an extremely good price at present of \$11.20 per pound. I tried to purchase some more of this in Japan last October, and at that time, it would have cost us more than we are selling this for.

And the 18/2 raw grey linen from Barbour has 2700 yards per pound, and it

comes on tubes of about 1 lb. 1 oz. or 1 lb. 2 oz. Our last shipment of this went up drastically, costing us \$4.00 per pound more than our previous order, so it now has to sell for \$13.60 per pound. We will have to order more of this in 2 or 3 months, and it has gone up since this last order was received.

### **Book Review** *(continued from page 3)*

And it is important to use the right yarn for each individual project; and her chapter on fibers tells you about looking for the right yarns, how to handle them, and what to do with your leftovers.

The proper planning can save you many hours of time and effort, and so she has a section on designing and planning that is worth reading and absorbing. It should be of help to you in any type of situation if you have designed and planned correctly.

Her next section of the book deals with dressing the loom, and you know that this might vary from loom to loom, so it would pay you to analyze your loom and your warping the loom, and see if you can make an extra effort to save time and effort both.

Next in your procedure is the actual weaving itself. There are many tricks to the trade, and this is what this book is all about. You have problems with certain kinds of threads, you need the proper selvedge, you need the right shuttles to do your weaving, and the right beat, and all these things and more are discussed.

Then she has a chapter devoted to the almost-finished fabric. There are many finishes you can do on the loom, and she discusses this. You can make your edges better by embellishment, you can make your seams be a part of the weaving, and hang and install your weaving in the proper method. These are some of the items she discusses in this chapter.

There is a good index of the contents, a listing of many different textile terms with a definition of each term given, and a listing

of loom parts, and a metric conversion table, etc.

I look at this more and more, and I like it more and more, and would recommend it to the serious weaver, and particularly to those who have a studio or are going to set up a weaving studio.

TITLE: *Weaving Tricks*

AUTHOR: Susan Gilmurray

PUBLISHER: Van Nostrand Reinhold

COST: \$12.95 plus shipping & handling

AVAILABLE: Directly from the publishers, or from Robin & Russ Handweavers.

#### 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.

#### 6-STRAND EMBROIDERY FLOSS IN 35 COLORS.

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#### 30/5 NATURAL, MERCERIZED COTTON ON ABOUT 1 1/4- to 1 1/2-LB. CONES.

A beautiful quality cotton at a most reasonable price of \$4.80 per lb. This is the same size as a 12/2 cotton, with 5040 yards per lb. Good for either warp or weft. If warp, I think I'd suggest about 20 to 24 ends per inch. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

#### 45/3 NATURAL GREY, IRISH LINEN.

A good, strong, 3-ply linen which we have a special price on of \$8.80 per lb. On cones varying from 12 oz. to 1 lb. 2 oz. in weight, this linen is good for warp or weft. It has 4500 yards per lb., and we've used it mixed in with ramie in the warp in 2 projects. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

#### 2/4'S SOFT, FLUFFY, NATURAL WORSTED YARN

A beautiful, soft, all-wool yarn, with 1120 yards per lb. Should dye beautifully. Available in skeins only, at \$8.00 per lb. Soft, fluffy, and thick, it is one you will like. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

#### FINE, ROUND, GOLD, ANTIQUE METALLIC

This is an antique gold metallic which is wrapped around a fine cotton, so it can be used for warp or weft. On tubes of about 1 lb. 4 oz. each, we have about 25 to 35 lbs. A good price at \$8.00 per lb. This is a lurex thread. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, OR 97128.

#### FINE NATURAL RAYON FRILL YARN

On about 2-lb. cones, and a good price at \$4.00 per lb. This has about 1700 to 1800 yards per lb., and is a nice quality yarn. We can wind off 1/2-lb. tubes for you if you wish. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

#### 2-PLY LINEN AND RAYON BLEND YARN AVAILABLE

On 1-lb. cones, in natural, in light beige, and in tan. 1100 yards per pound. Price is \$6.00 per lb. ROBIN & RUSS, 533 North Adams St., McMinnville, Oregon 97128.

#### BEAUTIFUL, EXOTIC WOOD DOUBLE-FORK TYPE TAPESTRY BEATERS

Prices are from \$8.50 to \$10.50, and they have about 5 or 6 teeth at one end like a fork and at the other end about 25 to 30 teeth, like a wide fork. A most beautiful finish on these exotic wood tapestry forks. ROBIN & RUSS, 533 North Adams St., McMinnville, Oregon 97128.

#### PALE BLUE BRUSHED WOOL ON ABOUT 1/2-LB. CONES

This yarn has about 1,000 yards per lb., or probably 900 to 1,000. It is \$16.00 per lb., or \$8.00 per 1/2 lb. cone. A good buy, as this same yarn has been selling for \$24.00 to \$32.00 per lb. elsewhere. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

#### 5/2 SPUN RAYON IN BEACHED WHITE AND IN BLACK

Excellent for warp and weft. It has about 2100 yards per lb., and is excellent for warp or weft. Price is \$4.80 per lb. while it lasts. Limited amounts available. Also available in a bright orange gold and in a light blue in lesser quantities. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

#### BEIGE LOOP WOOL WITH MEDIUM TOWARD LARGE LOOP.

A very nice quality yarn, on cones of about 1 1/2 lbs. each. About 1,000 yards per lb., we have a special price of \$9.60 per lb. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

#### 25% SILK, 25% LINEN, 50% RAYON IN A BLENDED YARN, NATURAL COLOR ONLY.

This is a very nice textured natural, probably with about 4,000 yards per lb. Only about 30 lbs. available. Price is \$8.00 per lb. Robin & Russ, 533 No. Adams St., McMinnville, OR 97128.

#### BOILFAST CARPET WARP.

800-yard, 1/2-lb. tubes. We have this in natural, white, and 10 colors. Beige, Blue, Green, Yellow, Orange Rust, Chocolate, Red, Purple, and Black. Price is \$3.00 per 1/2-lb. tube of 800 yards. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.



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