

warp and weft

Vol. XXXIV, No. 4

April 1981

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A Word from the Editor

The April issue in June. Hopefully, we can get the May and June issues to you early in July, and get back on schedule for the September issue. We will make a big effort to do this.

Meanwhile, your editor is still his busy self, getting too involved in too many things. I will take this to the printer tomorrow morning (Monday) and then pack and leave for a hand-weaving conference in Tucson, Arizona, this next weekend. That will finish on Sunday, and I will drive to get home by Wednesday, unload and then reload, and then the next day on Thursday, drive to Eugene, Oregon, to participate in the Pacific Northwest Handweavers Conference for the Friday, Saturday, and Sunday weekend.

I'm particularly pleased with the results coming up on the Pacific Northwest Handweavers Conference, as it was at my suggestion that it was originally organized some 16 years ago. I hear that they had 1,000 beds booked for this conference in Eugene; and when registrations were opened up, they had filled all of the beds in three days. They have now re-opened the registration for late-comers; and they will, they feel, soon have 1,200 registered as to come to this conference; and this is quite amazing to me.

We do have a sample for the May issue being woven, and we have about four different samples on the loom to see what

we can come up with for the June issue; so we are pleased to make some progress. Also, we are behind on our multiple harness bulletin as well; but hopefully, by the Summer's end, we will be caught up on this as well.

Looking forward to the Fall's activities, I will be going to the East for my annual buying trip in September; and then in late October, I hope to make a hurried trip to England to see what other yarns I can find that might be unusual or different than what we normally have now. But I want to try to keep up to date on the two bulletins, so this summer is a period of concentration for us here at the shop.

Janice and Robin will take a camping trip to Sequoia National Park in July, and I will stay home and tend the animals and work on the samples.

We had a really mild winter here in Oregon this year, and the authorities kept telling us that because of the lack of snow, we were going to have a very dry summer. However, our spring and what summer we have had have been very wet ones with lots of rain. Now, they tell us that we will have lots of water, but that the crops so prolific in this area are being badly damaged by so much rain. We had noticed the beautiful fields below in the valley from our home last month of the red clover that is raised in this area. It went past its prime, and should have been cut and threshed for the clover seed, but the rain has been so constant that most of it has not even been cut now, and many feel that it will not be worthwhile to try to harvest it.

Also, I notice that the wheat, barley, and oats that grow in this area have been growing beautifully, and it is hoped that the rain ceases, so it can be properly harvested, as these are the main crops of this area.

You can see that others have problems besides those in the handweaving business.

Another thing that I should mention is that we love our new home on the hill

more and more the longer we live in it. We are particularly conscious of the birds of the area. As I look out the window, I can see the beautiful goldfinches as they flutter around the hillside. On the way to work, there is one area where we almost every time see the red-wing blackbirds where they nest. We have also had two bluebirds nesting here on our property nearby, and just outside the garage door, two Kildeer are also nesting. They invariably run down the hill in front of the car to draw our attention away from their nesting area. With the coming of summer, the bird population changes somewhat, and we have the meadowlarks return to this area. Also, it is nothing unusual to see either one or two covey of quail on our way to work; and then in the afternoon, we quite often see the doves of this area.

Last summer, one morning on the way to work, I had the window of my car open and I happened to look out to the left, and I ducked, as there was a male ring-neck pheasant headed right toward my car window, which was open. At the last second, he fluttered his wings and was able to raise himself a little and just miss the car, except for his legs, which hit the window. Luckily, I was not going fast, so he was not injured. Just two days ago in the same spot, I saw another different large bird. It looked like a woodpecker, but it was so large, about the size of a large crow. Looking up in our bird book, sure enough, I found that I had been watching a pileated woodpecker, which is the most common in our area.

I must tell you about the most unusual bird experience I had, though. I work late in the evening, sometimes from 11:00 p.m. to about 1:30 or so many nights. My back is to the window in my work room, and I'm about two feet from the window. One night about 1:00 a.m. in the morning, I heard a bang on the window right behind me. I turned around and sort of jumped from the window I was so startled.

There, almost filling the window and

sitting on the window sill was a huge owl, and there was one big red eye, which was staring at me. He was turned sideways and half facing me, and my first thought was that it was a big unshaved monster facing me, and then gradually I calmed down and watched Mr. Owl, and he in turn sat there and watched me. I think he had been attracted by the light and sort of stunned himself when he hit the window. So I sat there for a full five minutes watching him, and he me, and then off he went. He had a very, very wide wing span; and I think it was the largest owl I have ever seen.

Well, I've taken up enough time with my bird tales, and now back to the sample.

Russell E. Groff, Editor

This Month's Book Review

This month we want to tell you about a slightly different weaving book. It is a book designed to help weavers determine how many threads per inch they are going to set their warp threads. The title is *WARP/WEFT/SET, A Reference Manual for Handweavers*, and it was written by June H. Beveridge.

In the book are 944 actual size photographs of woven samples. What Mrs. Beveridge has done is to take 8 common cotton warps and weave 3 samples of each of these at a pre-determined number of threads per inch. For instance, with 20/2 cotton, she wove the same sample set at 20, 25, 12, and 10 threads per inch, with the same weft thread on each of these four sets. She wove a sample of plain weave, a twill variation, and a basket weave, in each of these 4 sets, with different standard weft threads. She did this with 20/2, 24/3, 20/3, 10/2, 16/4, 10/3, 5/2, and 3/2 cotton.

Then she also took four different sizes of linen and did the same weaving with standard weft yarns.

(Continued on page 6)

MOUNTAIN CABIN CURTAINS:

Woven with linen and ramie, this 4-harness weave would make very attractive curtains or drapes. It was very easy to weave, and very rewarding to watch it grow as the weaving progressed.

THREADING DRAFT:

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

KEY TO THREADS IN THE WARP

X—45/3 raw grey linen
O—16/3 natural white ramie

WARP:

Two threads are used in the warp. One was the 45/3 raw grey linen, which we have in stock; and the other was the 16/3 natural white ramie.

WEFT:

The same two threads that were used in the warp were also used in the weft.

REED USED:

A 12-dent reed was used, and it was double-sleyed, 2 ends per dent, or 24 threads per inch.

NOTE ABOUT THE SAMPLE WEAVER FOR THIS MONTH'S SAMPLE:

Our sample this month was woven for us by Marietta Jones of Youngstown, Ohio, and here are a few of her comments:

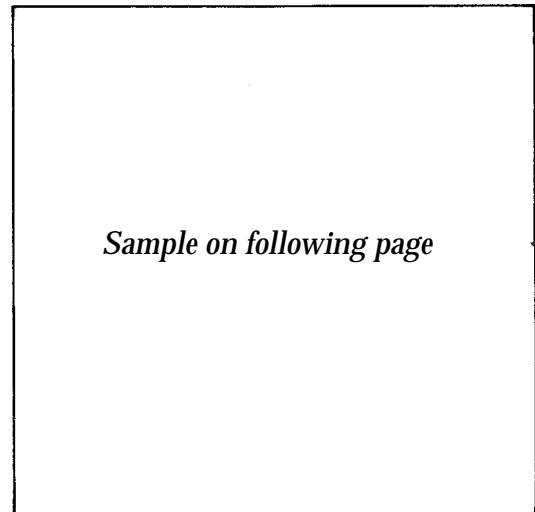
The linen and ramie were a delight to work with. There was only one broken thread in the weaving of this piece.

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

1 2 3 4 5 6
A B

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

Sample



There were more knots in the ramie than in the linen, but not enough to be troublesome.

I suggest that a firm, even, double beat be used, and that you beat with the shed open, change to the next shed, and then beat again.

When designing this, I had some trouble with the 45/3 and the 16/3 unwinding too fast on my bobbins. So, I took a piece of tissue paper, cut off about an 8" square, and wrinkled it up and put it in the bottom of each shuttle, and so when the bobbin was
(continued next page)



in it with the linen and ramie, this tissue paper acted as a drag, and thus prevented the back-lash that I had been experiencing.

Marietta said that it was a tricky treadling, in keeping track of the 12 repeats with the 45/3 grey linen, but she found one point in each repeat that was easy to see, and so she counted this point in these repeats until she had 12 of them, and was thus able to follow the pattern.

There really were no major problems with the weaving of this piece, so we will proceed with further details.

TREADLING SEQUENCE:

There are 162 shots in one complete repeat, and it would be too long with these all written out, so I will give one treadling, and just have a notation to repeat as needed.

1st Unit—Weave with 45/3 raw grey linen.

There are 6 shots in the first unit, and you repeat it 12 times.

Treadle 4, 3, 4, 1, 2, 1, and repeat 12 times or for 72 threads.

2nd Unit—weave with 16/3 nat. white

ramie. There are 9 shots in this unit:

Treadle 4, 3, 2, 1, 4, 1, 2, 3, 4, just one time.

3rd Unit—weave with 45/3 raw grey linen.

There are 6 shots in this unit, and you repeat it 12 times.

Treadle 1, 2, 1, 4, 3, 4, and repeat 12 times for a total of 72 thds.

4th Unit—weave with 16/3 nat. white ramie

There are 9 shots in this unit:

Treadle 1, 2, 3, 4, 1, 4, 3, 2, 1.

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

MORE ABOUT THE THREADS USED:

The 45/3 raw grey linen is part of a batch that I purchased in a 45/1 size, and then had 3-ply for us. This is not a natural, but it is a raw grey. The natural has usually been

boiled, and the boiling makes it lighter in color. However, many like this dark natural color, so I did not have it boiled. It was wet spun when the 3 ends of 45/1 were plied together, so should be a good, strong warp. I have woven several projects with this and found it very pleasing. It comes on cones of from 13 to 16 oz. per cone, has 4500 yards per lb., and is priced at a reasonable price for this fine linen, at \$8.80 per lb.

The 16/3 ramie is the natural color, and it is some that I ordered from Japan two years ago, and seems to be a very nice quality thread. It has 1600 yards per lb., and it is \$9.60 per lb., and comes on about 1-lb. tubes which are cellophane wrapped.

COST OF THE FABRIC:

Our warp was 14 yards long and 40 inches wide. In the warp, we used 7900 yards of the 45/3 raw grey linen, and this came to slightly less than 1 lb. 12 oz. of line. In the warp, we used also 5800 yards of the 16/3 ramie, and this is quite close to 4 lbs. of ramie at \$9.60 per lb. So, our total warp cost for 14 yards, 40" wide, came to \$53.80, and thus the cost per yard was \$3.85.

In the weft, we used slightly over 1 pound of the 16/3 ramie and about 2 pounds of the 45/3 raw grey linen.

So, our weft cost came to \$29.60 for the 1¼ lbs. of ramie, and 2 lbs. of the 45/3 linen. We received about 13 yards of finished fabric from this 14-yard warp, and so our weft cost per yard comes to \$2.28.

WARP COST PER YARD, 40" wide \$3.85
WEFT COST PER YARD, 39" wide . 2.28

FABRIC COST PER YARD \$6.13

MORE ABOUT THIS FABRIC:

I think that this fabric would make a nice tablecloth, and it would be good for placemats. However, I felt that it was designed for a drapery, and I would think that it is ideal for this purpose.

(continued next page)

I would like to weave a sample with this 45/3 raw grey linen, and boil it, and see what happens to the fabric.

I can remember seeing this type of linen being boiled at Barbour Linen Co. in Ireland, and I remember that the raw grey was turning more natural, and that the water it was being boiled in was turning a sudsy, yellow color; and I remember asking about it even then. There is very little loss in the take-up of the warp in this project, which was a little surprising to me.

This Month's Cover Photograph

This is one of the fabrics that I especially admired, which was displayed at the Northern California Handweavers Conference in San Pablo, California, this year.

It is a most interesting Honeycomb weave, and was woven by M. Rumberger of the Sacramento Weavers Guild.

Book Review (continued from page 3)

The pictures in the book are quite good and clear, and they were all taken by Steven E. Beveridge.

I think that this book would be a good aid to most beginning weavers, or to weavers who perhaps weave only two or three warps a year, and then come back to it a year or so later, having forgotten what they did before.

However, I do not think it will be of much help to the more advanced weaver or to the weaver who does a lot of weaving.

It is an interesting approach, and this book should be of much help to many beginners.

TITLE: *WARP / WEFT /SET, A Reference Manual for Handweavers*

AUTHOR: June H. Beveridge

PUBLISHER: Van Nostrand Reinhold Publishers, New York, NY

PRICE: \$22.95 plus shipping

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

TWO

One-week weaving workshops this summer at the studio of Robin and Russ Handweavers

INSTRUCTOR: JEAN SCORGIE

DATES: 1st week — July 13 through July 17
2nd week — August 17 through August 21

SUBJECT: DESIGNING HANDWOVEN CLOTHING

COST: \$125.00 per person for each week attended.

MORE DETAILS ABOUT THE WEEK'S ACTIVITIES:

Students design a handwoven garment or ensemble to be woven after the workshop. Designing begins with an exploration of shapes and details used in historic and ethnic garments. After choosing a design to work with, students make and fit a muslin. A discussion of yarns, weave structures, and other textile techniques which can be combined with weaving to help refine the look. Students weave a sample of their fabric to check set, compatibility of yarn choices, and suitability of the fabric to their designs. Pick-up techniques, finishing details, and other textile techniques used will also be sampled. Finally, warping calculations, shrinkage, layout of the garment pieces on the warp, finishing of the fabric, and construction of the garment will be discussed; and a date will be set for the completion of the garments. If you do progress fast enough, you are welcome to weave your garment on the looms here.

DEPOSITS: To reserve space, send 1/3 deposit now, and balance to be paid by the first of July or the first of August.

UPON REGISTRATION, ADDITIONAL DETAILS WILL BE SENT TO YOU.

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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.

HEAVY, NATURAL, COTTON CHENILLE, 3-CUT

This one we call 240-250 Natural, because it has 240 to 250 yards per lb. It is about the size of a 3-cut natural cotton chenille, and came to us on cones of about 2 lb. 4 oz. to 2 lb. 8 oz. each. Price is \$6.80 per lb., a good price. We can wind off 1/2 lb. tubes if you wish. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

80% MOHAIR, 20% WOOL, NATURAL 2/12's SIZE IN A SMOOTH 2-PLY YARN

This is a beautiful yarn, with a nice luster. Everyone that sees this yarn raves about it. We found just 100 lbs. of it. With this high mohair content, it is an extremely good buy at \$9.60 per lb. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

FRENCH LILAC, LINEN, WOOL, ARNEL BLEND

A beautiful color, this is one of the popular fashion colors. This is a blend that is most unusual, and with the linen and arnel around the wool, I do not think it will shrink. Has 2400 to 2450 yards per lb., and is \$8.00 per lb. Came on about 2 lb. 4 oz. cones. It is 38% linen, 33.5% wool, and 28.5% arnel. It has a boucle appearance and a nice hand for this yarn. We can wind off 1/2-lb. tubes. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

FINE LOOP MOHAIR, NATURAL AND BLACK

This fine loop mohair in natural is on about 3-lb. cones, and the black is on about 1/2 to 1-lb. cones. It has about 2,000 yards per lb., and the price is \$8.00 per lb. Free samples upon request. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, Oregon 97128.

HEAVY COTTON BOUCLE IN ANTIQUE GOLD

We had this before in a spring rose color, and now have about 40 lbs. in antique gold. It is a heavy nub yarn with 1200 to 1250 yards per lb. It is \$6.00 per lb., and this just does not seem to be made anymore. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

FINE, NATURAL COTTON KNOT & FRILL

A nice fine cotton knot and frill twist yarn, with 3750 yards per lb. It came to us on about 4-lb. tubes, but we will wind off 1/2-lb. tubes. Price is \$4.80 per lb. A very nice yarn. It is 100% cotton. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

CELADON GREEN 16/2 UNMERCERIZED COTTON

This light greyed green cotton is a soft twist cotton, and should be usable for warp or weft. It is on sale at \$4.80 per lb. I discovered another box of it, so we have about 100 lbs. on hand. This is a color that should blend well with naturals and beiges. On about 1 lb. 2 oz. cones or slightly less. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

30/6 NATURAL MERCERIZED COTTON

We had 2 lots of the 30/5 cotton come in, and when we ordered more, this time it came in a 30/6 natural, mercerized cotton on about 2 1/2-lb. cones. It is exactly the same size as 10/2 cotton, with 4200 yards per pound, and best of all is the price, which is \$4.80 per lb. Most similar cotton is selling for \$13.00 or more per pound. We can wind off 1/2-lb. tubes if you wish us to. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

BLENDED, 2-PLY MOHAIR, ALPACA, WOOL, AND NYLON

You would find does an exciting job, and we've had several persons re-order this several times. We have 7 scoured 2-ply in beiges and greys and natural, and 4 colors in what we call spun-in-oil colors. Send for a free sample sheet of these. Nice colors and yarns to blend together. The scoured is \$9.60 per pound, and unscoured is \$8.00 per pound. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, OR 97128.

4-PLY, CRANE WHITE, SILK, NOIL, ON ABOUT 1-LB. CONES.

We have about 50 cones left of this nice silk that can be used for either warp or weft. It has about 1600 yards per lb., on about 1-lb. cones, and is \$13.60 per lb. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

WHITE DELIGHT DRALON ACRYLIC FIBER FROM ENGLAND.

It is a 2-ply yarn with a flake and spiral twist, and we have one box left out of 2,000 pounds. Price is \$6.00 per lb., on about 1-lb. cones, and it has been very popular in mats. Many persons who ordered it once re-ordered it because their response to the mats from this was so great. It has about 475 to 500 yards per pound, and it is white. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

6-STRAND FLOSS STILL AVAILABLE IN 25 COLORS

Available either on 1/2-lb. tubes or skeins of 5 to 8 oz., these colors are beautiful. I used them on the February Warp and Weft sample, and it was very pleasing. 2080 yards per pound. JUST \$8.00 per pound while it lasts. Good for warp or weft. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

FOUR COLORS IN 3-PLY FRENCH SILK NOIL.

We had advertised three colors of this, and when opening our shipment from England, we found another in this 3-ply silk noil. The three colors we advertised were on sample sheet #248; and they were MEADOW-LARK BROWN MIXED WITH NATURAL, BLUE-BIRD BLUE MIXED WITH NATURAL, and SUCCULENT GREEN MIXED WITH NATURAL. This fourth color is a RUST BROWN MIXED WITH NATURAL. This is all on about 1-lb. cones, seems to have 1100 yards per lb., and can be used for warp or weft. The price is \$13.60 per lb. Seems to be liked by those who have purchased and woven with it. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

The Weaver's Marketplace

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 September issue, so if you subscribe now, back
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