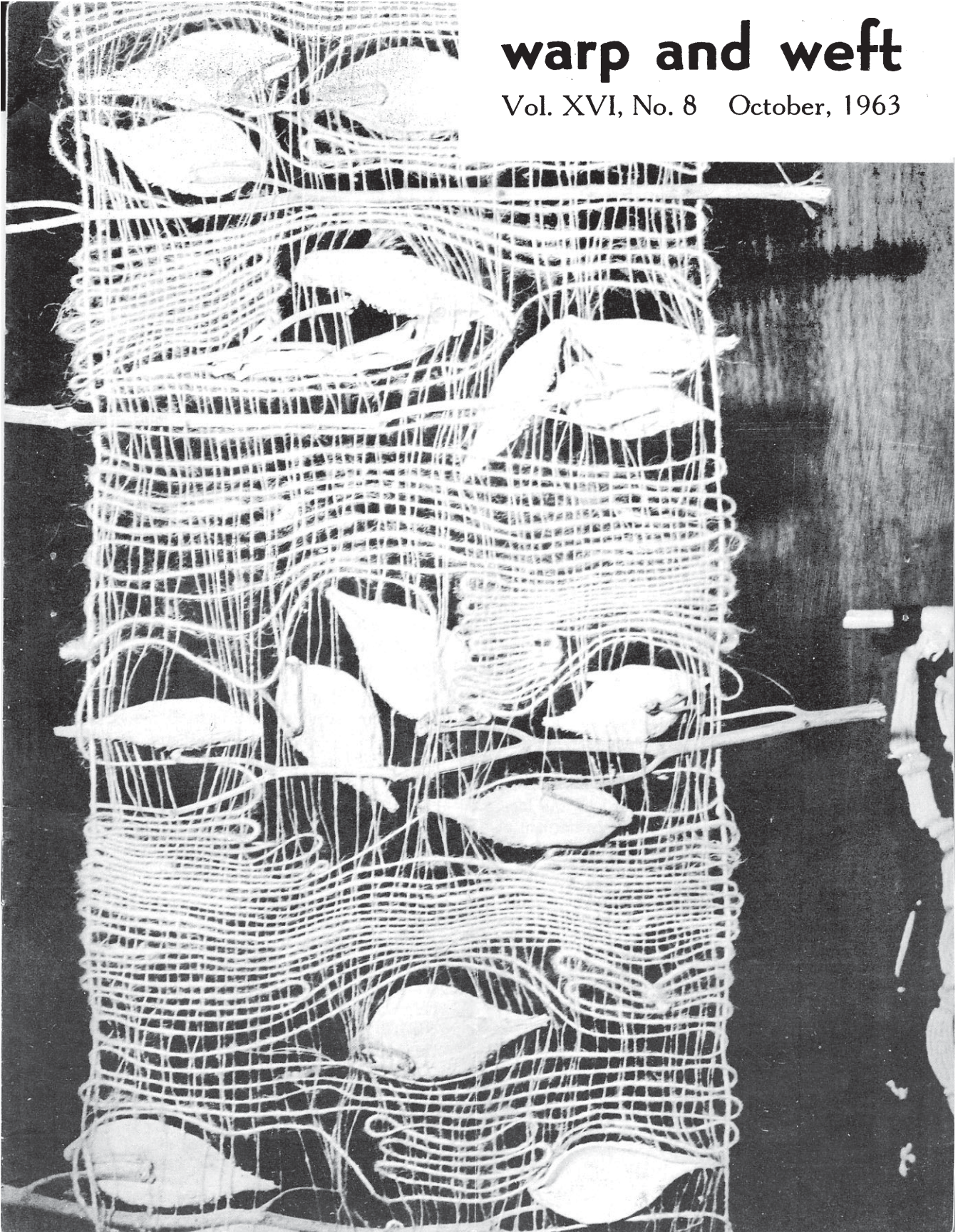


warp and weft

Vol. XVI, No. 8 October, 1963



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Published monthly (except July and August) by Robin & Russ Handweavers, 533 North Adams Street, McMinnville, Oregon.

Subscription: \$4.00 per year.

Back Issues: 40c each, plus 4c postage.

Editor: Russell E. Groff,

Assistant Editor: Robin Groff.

Vol. XVI, No. 8

October, 1963

A Word from the Editor

Another busy month has rolled by and this month was a busy one in weaving for us.

The nicest thing that we wove this month or the two nicest things were:

1. An interesting apron on a 4 color variegated warp that we gave as a project several months ago. The warp was black, royal blue, grey, and a dark green, and for the weft we used a slubby heavy rayon thread in a dark royal blue. Border of white and cream, and this made a nice striking apron.
2. The second project that I liked was an 8 harness swedish lace place-mat. It had alternate squares of lace and each square was set off by either an X or a Diamond in a plain weave surrounded by the lace. The warp was a 10/2 Linen in natural at 15 per inch, and the weft was a 16/2 Rame in lemon yellow.

I might mention that we were busy weaving this month because our mail order business is always extremely slow in late August and early September because of vacations and early preparations for school. As soon as school starts, the mail order portion of our business seems to pick up accordingly. This has been the case again this year and I always say "Thank Goodness" when it does start to pick up.

This has been a busy month of demonstrating weaving also, as I demonstrated

weaving one morning at 7:00 o'clock to a local Kiwanis Club; I wove at the state fair in Salem, Oregon; I demonstrated weaving at a fashion show here in McMinnville; I demonstrated weaving at the North Marion County Fair; and we had two groups of about 20 visitors come into the shop to see what the hand-weaving business is all about.

Another great disappointment to us has been the loss of our main source of silk supply. We have stocked the 7/2 douppioni silk for about 8 years and have gradually enlarged to a range of about 20 colors. American Silk Spinning Co., our source of this silk in the natural has gone out of business, and as a result when our current stock of this is gone, we will evidently have to discontinue this line of colored silk.

I have written letters to Italy, Germany, Switzerland, Japan, and all over the United States. This has all been to no avail, as we have been unable to find a source of this silk or anything near it. I'm still hoping that a miracle will happen and that we will find a source of it. However, at present, we are down to about 50 lbs. of the natural, and when this has been dyed, it will be the last of our 7/2 spun douppioni silk.

To compensate for this somewhat, we have found a source for quite a heavy oatmeal colored spun douppioni silk, and we have had this dyed in 8 colors, so we do have this new item available.

We also were able to get a heavy, 4 ply douppioni silk with 2550 yards per lb. for a warp thread in a natural, and this is one thread that has been hard to find.

Now that school has begun, we will miss the three hours of work that our daughter, Janice did for us 5 days a week. She will work either 1 hour, 3 days after school or 3 hours on Saturday morning to help us out but this will not compare with the 15 hours each week that she worked this summer. Will miss this help, I'm sure.

Well, back to the sample for this month, and I hope that you will enjoy it, as I feel that it is a quite interesting sample in all wool.

Russell E. Groff, Editor

This Month's Cover

The cover this month is an interesting wall hanging which was displayed this year at the Northern California Handweavers Conference in San Francisco. I believe that the warp and part of the weft was either heavy linen or jute, and of course, I'm sure that most of you recognize the pod like affair in the tapestry or wall hanging as the milk weed pod before it has a chance to break open. Notice how not only the pods themselves, but the whole branch with the milk weed pods attached has been woven in this wall hanging. I do not know the weaver of this one, but thought it was a most interesting approach to weaving.

A Three Harness Rug Project

April of this year, we gave you an extra project of a 3 harness rug project. This summer, I had the opportunity to weave three more of these throw rugs using this technique, and so I thought you might be interested in them.

Our warp was an 8/5 natural rug linen warp, sett at 8 threads per inch, 36" wide on the loom. We used different wefts on each of these 3 rugs, so I will tell you about each as I describe them below. First of all, here is the threading draft we used.

Threading Draft

3		X	X				X	
2	X	X	X	X	X		X X	
1		X			X	X	X	
		one time						12 X

For a tie-up for this loom, we had 4 treadles tied up as follows. Treadle 1 was tied to harness 1. Treadle 2 was tied to harness 2. Treadle 3 was tied to harness 3 and treadle No. 4 was tied to harnesses 1 and 3 together.

On the first rug, for weft, we used a rug wool in aqua, medium or frost green, and white. We used the aqua wool thread with 8 ends all wound together on the shuttle as one thread.

The green and white wool threads were doubled on the shuttle. From this we were able to obtain a ribbed effect by using the 8 strands as one thread in contrast with 2 strands as one thread in the other two colors.

On the first rug, we used the following treadling:

Treadle No. 1, Aqua (8 strands)
 Treadle No. 2, Frost green (2 strands)
 Treadle No. 1, Aqua (8 strands)
 Treadle No. 4, Frost green (2 strands)
 Treadle No. 1, Aqua (8 strands)
 Treadle No. 2, Frost green (2 strands)
 Treadle No. 1, Aqua (8 strands)
 Treadle No. 4, White (2 strands)

Repeat this 6 times and then proceed to:

Treadle No. 1, Aqua (8 strands)
 Treadle No. 3, Aqua (8 strands)
 Treadle No. 1, Aqua (8 strands)
 Treadle No. 4, White (2 strands)

Repeat from beginning.

This first rug was not as heavy as I wanted the other two to be, so then I took some of the white nylon selvages and tripled it, using it as one of the weft threads, along with a forest green 2 ply heavy jute as the other weft thread. I thought this was the most striking of the three rugs. Here is the treadling that I used for this one.

Treadle No. 1, white (3 strands) nylon
 Treadle No. 3, white (3 strands) nylon
 Treadle No. 1, white (3 strands) nylon
 Treadle No. 2, 2 ply dark forest jute

Repeat over and over.

On the 3rd rug, we used a pastel blue nylon as the weft. This was the nylon selvage again, and this pastel blue was tripled, or 3 ends were wound together on the shuttle to act as one weft thread. Here is the treadling that we used on this third rug. This was also a striking rug, but my preference is for white rather than blue, so I liked the 2nd one best.

Treadle No. 1, with 2 ply navy jute
 Treadle No. 2, light blue nylon (triple)
(Continued on page 6)

“Twill Diamonds”

An extremely interesting twill variation in all wool yarn which will serve for the winter season. Excellent for tailored suits and for coating material, and for heavy tailored skirts.

Threading Draft:

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

Warp:

The warp is 2/18's worsted “Fabri,” in color No. 2734, Crimson.

Weft:

Three colors of Fabri 2/18's worsted were used in the weft. They are:

- L—Fabri in No. 2755, Lavender
- B—Fabri in No. 2794, Black
- C—Fabri in No. 2734, Crimson

Reed Used:

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

Tie-Up Draft:

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.
○—tie-up for Jack-type looms.

Treadling Plan for This Sample:

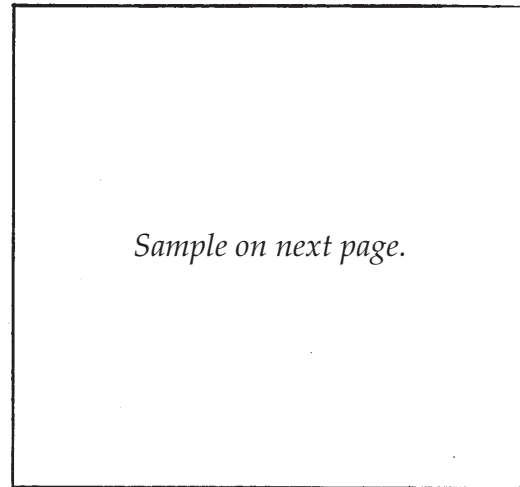
The plain weave treadles for this set-up are treadles A and B or No. 5 and No. 6. However, in our treadling, we do not use both of these, but just No. 5 treadle along

with the other (4) pattern treadles. Here is both the color sequence and the treadle sequence that was used.

- Treadle No. 3—2/18's in Lavender
- Treadle No. 2—2/18's in Lavender
- Treadle No. 1—2/18's in Lavender
- Treadle No. 2—2/18's in Lavender
- Treadle No. 3—2/18's in Lavender
- Treadle No. 4—2/18's in Black
- Treadle No. 5—2/18's in Crimson
- Treadle No. 4—2/18's in Black

Repeat over and over. Note that there are 8 threads in one pattern repeat.

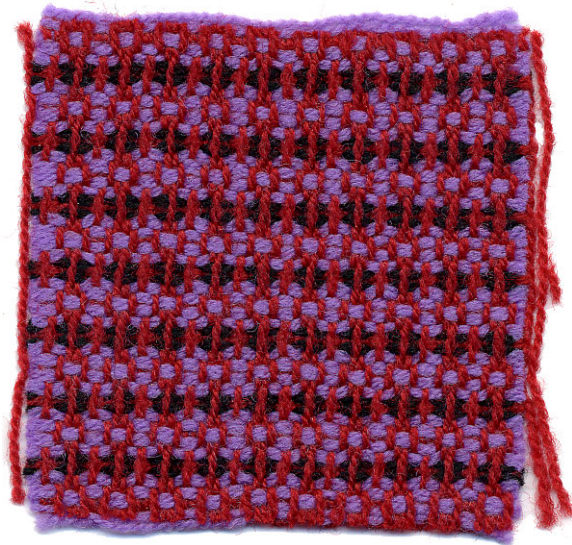
Sample



Facts About This Fabric:

We had a 9 yard warp on this fabric, and had it set-up a total of 40" wide. Besides this, we had a selvage of 8 threads of 10/3 spun silk on each edge, or one pattern repeat on each edge, making the total width set-up on the loom of 40½" width. When it was taken off the loom, it was 38" wide, so you can see that it does weave a little narrower than some fabrics do. If you ever decide to weave a piece similar to this, you should allow about 2½ to 3 inches more width than you desire in the finished fabric before you wash it. Of course, when this piece is washed (our sample isn't), it will probably come down about another 2" to a 36" width.

Also, from the 9 yard warp, there was



a finished fabric off the loom of 8 yards in length. From this sample, you can see that there is a little more take-up in the weft than usual, because of the bulkiness of the sample.

It was an easy fabric to weave, and for most weavers we want to again emphasize the fact, that with the wool fabric sett this close or 30 threads per inch, I feel that it will be much easier to weave if you will beat with the shed open. Here is the sequence that we use.

1. Beat lightly with the shed open and leave the beater forward against the finished web.
2. Change to the next treadle with the beater still forward against the finished web.
3. Beat lightly a second time, and this helps clear the shed if any of the wool happened to cling together.

I want to again mention that this sequence of beating does not apply to every fabric, but only to this one above. You must adjust your beat on each fabric to meet with the needs of your particular warp.

In weaving this, there was no trouble except with the knots tied in the factory, which do not weave or go through the reed satisfactorily. There were about 3 or 4 of these and that was all. If they would tie a good weavers knot in the factory, this wouldn't even be a problem as a weavers knot or square knot correctly tied will weave and go through the reed without any trouble.

Once again I want to mention the threads used in the warp and weft. I feel from experience that there is no better warp or weft thread than this 2/18's worsted yarn made by Bernats. It is strong; it is easy to weave; it holds its color very well (much better than most yarns); it does not seem to fuzz as much as many worsted yarns do after wearing it; it is moth-protected; and it is a good thread for either warp or weft. As a result of the above, you can see why I prefer it over most threads. Of course, this has to be used in its proper place, and

does not take the place of tweeds, homespun and other such yarns.

Cost of the Fabric:

First of all, let me tell you that the 2/18's worsted Fabri comes in 2 oz. skeins, with 600 yards per skein. It is \$6.80 per lb., or \$1.00 per skein if less than 1 lb. of a color is ordered.

Next, I want to mention that the price of the yardage as I've figured it out here is based strictly on the pound price; that is, \$6.80 per lb.

For a 9 yard warp, it took 2 lbs. 7 oz. of the crimson Fabri, for our 40" wide warp. This made the warp cost \$15.60 or cost per yard comes to \$1.73.

In the weft, we used 6 oz. of crimson Fabri, 12 oz. of black Fabri, and 1 lb. and 1 oz. of lavender Fabri for 8 yards of finished material. Thus, the total weft cost for the 8 yards was the cost of 3 lbs. of Fabri or \$20.40. Breaking this down to the 8 yards of finished fabric, we find it costs \$2.55 per yard. Notice that it took more Fabri for weft than it did for warp. That is because of the sort of ribbed, textured effect in this sample. This ribbed textured effect is created by the weft threads beating closer together than on a normal weave.

WARP COST PER YARD	\$1.73
WEFT COST PER YARD	2.55
FABRIC COST PER YARD	\$4.28

A Note About the Threading Draft

Some people seem to call a threading draft of this type an interrupted twill, but I prefer to call it by its rightful name of ROSEPATH. There are different ways of writing a rosepath pattern, and I'm going to list 4 of them here for you, and you will notice that the threading draft we have used for this sample is one of them. The same pattern could be worked out using any of these 4 threading drafts by changing to the proper treading sequence. I will

just write out the threading draft of these four in a single line rather than putting them on the regular draft form:

The variations of the rosepath are:

1. 1-2-3-4-1-4-3-2.
2. 4-3-2-3-4-1-2-1.
3. 1-2-3-4-3-2-1-4.
4. 1-2-3-2-1-4-3-4.

Of these 4 rosepath threadings, the one we most commonly associate with rosepath is the first of the 4 drafts above. All 4 of these drafts could be used to weave a piece exactly like our sample. It is fun to try out these 4 variations and to see if you can work out the same pattern on all 4 of these. It is easier to do on graph paper than it is to set-up the loom and try it out, but it can be done both ways.

This Month's Book Review

The book that we want to tell you about this month is one that will be a collectors item. Only 200 copies of the book, TAPES-TRIES FROM EGYPT, are available here in the United States. This book is primarily a pictorial display of some of the many tapestries woven by children from the village of Harrania, Egypt.

This book is a result of the efforts of Ramses Wissa Wassef, a professor of architecture. He was interested in the children of Harrania, and talked them into trying tapestries. After some of these 8 year old children had started tapestries, others became interested, and thus the idea for this book was born.

Most of the children who wove these tapestries were about 8 years old. They are or were taught the technique of weaving on an upright tapestry loom, and then they are on their own. The children were furnished the wool yarns they used which had been dyed with natural dyes such as indigo, cochineal, madder and wood-waxen. Mr. Wassef built a studio for these children to work in, and the many tapestries in this book are the activities of these children.

In the book there are 66 color plates and

most of them are either full page or 2 page color plates. I often think that the value of a weaving book sometimes depends upon the quality of the color plates, and as a result, I find this is an outstanding book, with many ideas. The tapestries that the children wove are very imaginative and a joy to behold.

There are no weaving directions in this book, and the author does not attempt to give them. This is just a pictorial history of the children and their tapestries and is an exciting one.

TITLE: *"Tapestries from Egypt Woven by the Children of Harrania"*

AUTHOR: W. & R. Forman and R. W. Wassef

PUBLISHERS: Artia

PRINTED: In Czechoslovakia

COST: \$6.95 plus 20c postage

AVAILABLE: Robin & Russ Handweavers

A Three Harness Rug Project

(Continued from page 3)

Treadle No. 1, with 2 ply navy jute

Treadle No. 3, light blue nylon (tripled)

Treadle No. 1, light blue nylon (tripled)

Treadle No. 3, light blue nylon (tripled)

Repeat over and over as desired.

We did not have a fringe on these rugs, but we had a hem. We found some heavy, wide, braided tape, and this was used to cover the hem on each end of the loom, and was tightly fastened to the rug by a thorough sewing. We put the two nylon rugs in the bathroom of our new house, and they certainly did look nice.

The first rug of wool, was a lighter weight, and so we used this one in the aqua, and frost green and white in the master bedroom as a throw rug beside the bed.

I might mention that because of the treadling that we used on these, the rugs were not reversible, as there is a fairly long warp float on the back of the two nylon rugs. It is not so pronounced in the wool rug. These have been used ever since, and have appeared to be very nice for the use that we are making of them. Perhaps you might try one of these rugs in a 3 harness weave some day.

CLASSIFIED ADVERTISING

A classified advertising section will be tried out in *Warp and Weft* for a few months, to see if there is any interest or response. Why not advertise your old loom, duplicate equipment, and other such items in this section. Price per 5-line ad is \$4.00. Payment to accompany your advertising copy.

THE HANDWEAVERS WORKBASKET now stocks a complete and full range of Bernat colors in both the Fabri and Afghan yarns. Sample color cards, thirty cents, upon receipt of request. Grace D. Blum, **THE HANDWEAVERS WORKBASKET**, Box 691, R.R. 1, West Chicago, Illinois.

8 COLORS IN HEAVY SLUB SILK: We have two weights in this heavy silk and we have 4 colors in each of the two weights. Colors with 840 yards per lb. are: 1. Banana Beige, 2. Seal Brown, 3. Harvest Orange and 4. Stocking Tan. The colors with 1200 yards per lb. are: 1. Dark Turquoise, 2. Popcorn yellow, 3. Natural White and 4. Citron Chartreuse. Colors are \$4.80 per lb. and it comes on about 1 lb. cones. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

ADD A WARP CLIP SPOOLS: These spools have a spring to hold the spool onto a beam of the loom. and also, you can control the tension of the spool. so it will turn when you move your warp forward. It is used when you have missed a warp thread. or want to add a thread or two of a different color to your warp. Price is \$1.50 each. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

4 PLY DOUPLIONI SILK WARP in a fairly heavy weight. It has 2550 yards per lb., and is excellent warp or weft. \$4.00 per lb. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

FOOT RHEOSTATS for use with your bobbin winder. Many rheostats wear out with continual use, so we stock these for replacement. Wired so that you have a slow to a fast speed. Can be set at a permanent speed if desired. These are wired with a nine foot cord, so that you do not have to do any actual wiring to the rheostats themselves. Price is \$5.00 each plus postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

TRIP COUNTER FOR COUNTING TURNS OF YOUR WARP BEAM. An excellent counter for your loom to save time and yarn in counting the turns of your warp beam. Has a reset so it can be set back at zero easily. Has a trip arm, and complete directions for putting on loom. Price \$7.50 plus postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

RUG WEAVING FOR EVERYONE: An outstanding book on rugs. Has 130 illustrations and gives directions for many, many different types of rugs. It includes directions for 5 kinds of pile rugs, tapestry rugs, soumak rugs, navajo rugs, warp face and log cabin rugs, mator and weft face rugs, saddle blanket rugs, summer and winter and crackle weave rugs, and many others. Price is \$6.50 plus 20c postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

DESIGNING AND DRAFTING FOR HANDWEAVERS. by Berta Frey. An excellent text book is this one. Explains how handwoven fabrics are designed, drafted, and constructed. Tells how to weave on paper. how to work from a finished piece of cloth and find the draft used in that cloth, etc. Also teaches how to work out your own drafts and patterns. A true text book. Price is \$6.95 plus 15c postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

RUG WOOLS IN ASSORTED SIZES AND COLORS. This is a nice rug wool and comes in 2 main sizes. One has approx. 300 yards per lb., and the other has approx. 500 yards per lb. \$3.50 per lb. on ½ lb. spools. Free samples upon request. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

LOOP RAYON IN 18 COLORS: On special while it lasts. Heavy loop rayon with 1000 yards per lb. On our ½ lb. spools. Price is \$2.00 per lb., or \$1.00 per ½ lb. spool. Free samples upon request. Will not last long as we have limited amounts of each color. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

10/2 NATURAL LINEN on 1 lb. cones. This is a nice quality natural linen and it has approximately 1400 yards per lb. One lb. cones only at a reasonable price of \$3.25 per lb. Excellent for warp at 15 threads per inch. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

7" OVAL BAMBOO BAG HANDLES WITH 12 BRASS RINGS. These are very popular now, and are nicely made. Price is \$1.25 each, and it takes only one for a bag. Robin & Russ, 533 N. Adams St., McMinnville, Ore.

SMALL BOAT SHUTTLE: An excellent shuttle made of hard maple. Has a spring steel holder for bobbins, and can use either quills or 3½" or 4" wood or plastic bobbins. Price is \$2.50 plus postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

MADRONE OR BLACK WALNUT WOOD SLATS. They are ¼" wide, and available in two lengths. 100 per bundle 14½" long are \$1.00 per bundle. 20½" length in bundles of 100 are \$1.35, Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

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