



# warp and weft

Vol. XIX, No. 7

September, 1966



## warp and weft

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Editor: Russell E. Groff,

Assistant Editor: Robin Groff.

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### A Word from the Editor:

Another summer has come and gone, and now we are in the fall season, and the beginning of another year for our two bulletins.

This summer was a hectic, and busy one. Our weaving shop was busier this summer than we have ever been in some 17 years of business.

Many new yarns came into the shop during the summer. Among the yarns that did come in were 1300 lbs. of assorted sizes and colors in loop mohair, 400 lbs. of a 4½/1 natural grey slub linen imported from Denmark, and some 1600 lbs. of silks of different sizes, qualities and kinds.

I think all of our subscribers should live in Oregon to share with us all of the benefits of the earth. This year, our Bing, Pie, and Royal Anne cherries were the best ever. Our plum tree is so loaded two limbs broke, our peach tree, just set out three years, has a tremendous crop, our pear trees are loaded. And, of course, you know what this means for Robin. It means canning time is here, and all summer long, Robin has been working doing just this. The last I heard, she was working towards the 300 quart mark, and had canned or made combinations of 17 different things. She seems to thrive on this for some reason, and of course, Janice and I just love it. And along with her canning, Robin has put in many hours at the shop, and we had a wonderful trip of one week to San Francisco, where we visited every art, craft, and handcraft shop that could be found. It was a most pleasant week's vacation.

Janice is now 14 and spent over 4 weeks at

a horse camp in Canada. And of course the biggest thing in her life now is the fact that she has just purchased a three year old, half Arabian Palamino mare. She has purchased it green-broke, which means it has just been ridden a few times, and now it is her job to train it fully for riding and some jumping. This is what she has wanted to do for about three, years, and now her wish has been granted. I believe Robin is just about as excited as Janice about this matter.

And, of course, all three of us have worked long and hard in the shop. We have just had published a new edition of the book "Bobbin Lace," by Elsie Gubser which was out of print, and now the job will be to try and sell 500 copies of this book.

Other activities have kept your editor busy, such as warping and taking a loom to the state fair for demonstrations; demonstrating at the fair; giving a lecture to two weaving guilds, and many other activities too numerous to mention.

And on top of all of this, we did manage to plan about four different projects for warp and weft, and weave samples of them. Here's hoping that you will enjoy these projects in our forth-coming issues.

Russell E. Groff, Editor

### This Month's Cover:

The cover photograph this month was taken at the Northern California Handweavers Conference in Berkeley this year. This is a group of young spinners, who call themselves the Calaveras Junior Spinners. I talked to one of the young girls in the picture and asked how old she was and how long she had been spinning. She told me that she was 12 years old and had been spinning for four years. You can imagine what a focal point of interest this group was at the conference this year.

### This Month's Book Review:

This month we want to tell you about another little booklet which has just been published and is entitled "THE MAGIC OF SPINNING," by Marion L. Channing.

This is a really down to earth little pamphlet about spinning, telling how the author got started in spinning, and many other aspects of spinning.

There is a short section on history of spinning in our early colonial times, and then comes the main section which is devoted to the spinning wheel, to wool, and how to prepare it to spin, and then an actual description of how to spin.

There is a full page drawing of a spinning wheel, and all of the parts are clearly diagrammed and explained.

There is a chapter on wool, the miracle fiber telling you much about how it is sorted, graded, and the many characteristics of wool that the spinner needs to know.

There is a section on carding, and then the discussion on how to spin.

Also listed are a few places that you can visit and see spinning demonstrations, a list of sources of some of the equipment, and a glossary of different terms that the spinner should be familiar with.

Also, the price is quite reasonable, as it is \$1.60 plus 10 cents postage.

TITLE: THE MAGIC OF SPINNING

AUTHOR: Marion L. Channing

PRICE: \$1.60 plus 10 cents postage.

AVAILABLE: Robin & Russ Handweavers

## This Month's Second Project:

At the Midwest weavers conference in Denver this year, the host guild of the Rocky Mountain Weavers Guild were easily identified by the SEAMLESS TUBULAR JERKINS that the guild members wove for themselves. I am going to give here the directions that they used, with just a few minor changes, and recommendations. This type of Jerkin is quite easy to weave, and there is practically nothing to sew and finish after it is woven — and — best of all — they can be used by both men and women. It is all done on a plain tabby weave, and most of the Jerkins I saw had fairly open warp settings of about 12, 15, or 18 threads per inch. In their warps, many used different colors and textures of

threads, such as fine loop mohair, rayon boucles, ratinas, and also smooth threads as 10/2 cotton etc. I am not going to give specific recommendations for the number and kind and type of warp threads, but will leave this up to you. We will also leave the decision as to what weft threads to use to you, and will just give you the weaving directions.

### THREADING DRAFT:

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

There is a special tie-up draft which I will give below. It is important that you use this tie-up and the correct treadle sequence, as this is a type of double weave, and to make it seamless, you have to follow directions.

### TIE-UP DRAFT:

4				O		O
3		O			O	
2		O	O	O		O
1	O	O		O	O	
	1	2	3	4	A	B
					5	6

### WEAVING DIRECTIONS:

1. Step on treadle No. 1, and with the shed open, count the threads on the upper portion of the shed.
2. Start your shuttle from the center of the upper shed, and go from the center to the right with your shuttle on treadle No. 1.
3. On treadle No. 2, weave across the back from right to left.
4. On treadle No. 1, to weave the left front, weave from the left to the center.
5. On treadle No. 3, throw your shuttle from the center front to left edge.
6. On Treadle No. 4, weave across the back from left to right.
7. On treadle No. 3, weave from the right edge to the center front.

(Continued on Page 6) Page 3

## TWEEDY TWILL

This is an extended twill variation which features 4 different tweed wool yarns, and 2 slubby wool yarns.

### THREADING DRAFT:

4		A	B	C		
3			A	B	C	
2	C			A	B	
1		B	C			A

### KEY TO THREADS IN THE WARP:

- A – 1¼ run Lavender Wool Tweed
- B – ¾ run Turquoise Wool Tweed
- C – 1¼ run Lt. Blue Wool Tweed

### TIE-UP DRAFT:

4	O	O	X	X	X	O
3	O	X	X	O	O	X
2	X	X	O	O	X	O
1	X	O	O	X	O	X
	1	2	3	4	5	6
					A	B

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

### WARP:

There are three different wool tweed yarns in the warp. They are:

- A – Lavender wool tweed, 1¼ run.
- B – Turquoise wool tweed, ¾ run.
- C – Lt. blue wool tweed, 1¼ run.

### WEFT:

There are 3 different threads used in the weft. They are:

- A – Dark olive slub wool, ¾ run.
- B – Light olive slub wool, ¾ run.
- C – Passionate pink wool tweed, 1¼ run.

### REED USED:

An 8 dent reed is used, and it has been double sleyed, 2 ends per dent, or 16 threads per inch.

### SOURCE OF IDEA FOR THIS SAMPLE:

While attending the Denver Mid-West Weavers Conference, I was impressed by hearing

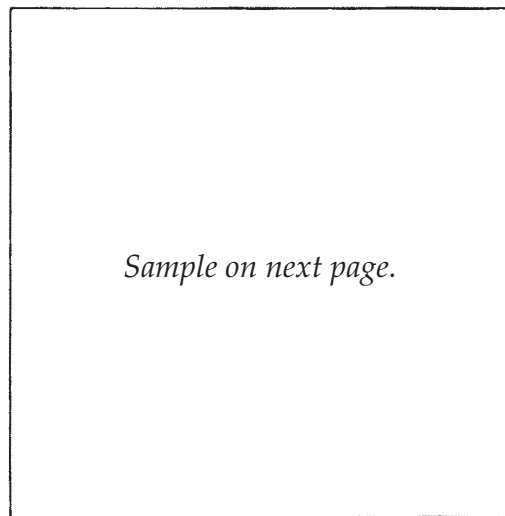
the main speaker, Cay Garrett of the Yarn Depot, mention 3 or 4 times that she liked to use 3 different threads in her warps. I decided to carry it a little further, and try and use 3 tweed threads in the warp, and 3 different threads in the weft. The result is this month's sample, which I think is quite attractive.

### TREADLING SEQUENCE:

1. Treadle No. 2 – Dk. Olive Slub Wool
2. Treadle No. 4 – Dk. Olive Slub Wool
3. Treadle No. 2 – Dk. Olive Slub Wool
4. Treadle No. 6 – Passionate Pink Tweed
5. Treadle No. 2 – Lt. Olive Slub Wool
6. Treadle No. 4 – Lt. Olive Slub Wool
7. Treadle No. 2 – Lt. Olive Slub Wool
8. Treadle No. 5 – Passionate Pink Tweed

END OF ONE REPEAT. REPEAT OVER AND OVER AS DESIRED.

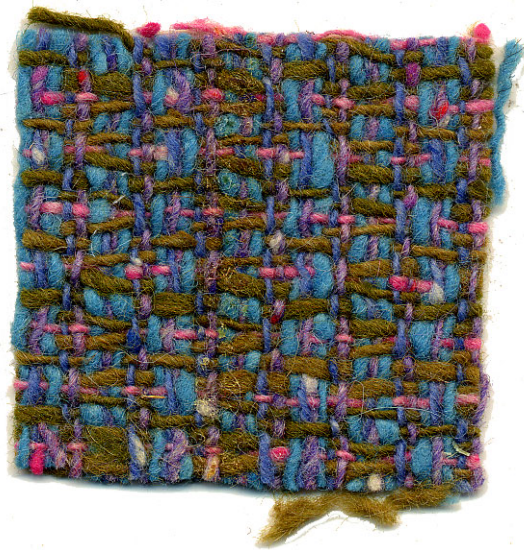
### SAMPLE:



*Sample on next page.*

### MORE ABOUT THIS FABRIC:

Before weaving this month's sample, we experimented and put a narrow, 8" wide warp on the loom, and experimented with many different tweed wool yarns, and other wool yarns in the weft. This sample was the last one I tried, and it seemed to be the most appealing to Robin of the 15 samples I wove. So, I promised to weave enough of it for a skirt for both Janice and Robin, as well as enough for the samples for Warp and Weft.



After we wove the sample, we took it off the loom, and washed it in lukewarm water, allowed it to drip dry, and then steam pressed the sample, and liked it very much.

I personally was much more impressed with about 5 or 6 other different samples and so I will later give you a couple of different treadlings, and the different colors that I used in the samples.

On this sample, I would like to suggest that you use a medium firm double beat. Beat once, change to the next treadle, and then beat again before you throw the shuttle. This helps to clear the shed, and stop any clinging you might have from these slubby textured tweed yarns used in the warp.

You might think from this warp combination, that we would have a lot of broken threads. However, this was not the case, and the only broken threads we had in this entire warp were from knots in the warp thread. When I found a knot in the warp thread, I would cut it out with the scissors, and then glue the two ends together with SPEE-DEE CEMENT, and then proceed with the weaving in less than a minute. I never could see the SPEE-DEE CEMENT anywhere in the warp after it had thoroughly dried. I'm more and more convinced that this cement is a valuable aid to the hand-weaver.

Also, I wanted to mention something about the two different color olive slub wool yarns that were used in the weft. First of all, it is quite unusual to find a slubby wool yarn as we have used in the weft in this sample. I just was able to obtain these two colors but hope to find more in the future.

You can obtain many different effects with this slub wool, and we plan on trying some of it later in a future warp and weft sample.

Another thing that I should mention about the yarns used in this sample is that the manufacturer of these measures them all on the "RUN" system, where one run of yarn is 1600 yards. Thus a 1¼ run yarn has 2,000 yards per lb., a 1½ run yarn would have 2400 yards per lb., etc.

Still another thing that I should mention about this fabric is that we used a selvage of

8 threads on each edge of 20/2 Ramie. You could use cotton in a 10/2 or 10/3, or a good strong rayon with little stretch, or a linen, or whatever you wish that has the strength and durability. I wound 8 ends all on one spool and then thread these through for a selvage, and let the spool hang from the back of the loom. The weight of the spool helps keep the width of the fabric, and you have less chance of fraying and fuzzing of selvage edge threads with such a selvage.

Also, this sample did narrow down about 2½ to 3" in width while weaving on the loom, and much of this could be eliminated with the use of a temple or stretcher. I did not use it on this particular sample as I already had it set up 41½ width in the loom.

#### **COST OF THE YARNS USED IN THIS SAMPLE:**

There were 6 different threads used in this fabric, 3 tweed yarns of 1¼ run, 2 slub wool yarns of ¾ run, and one tweed yarn of ¾ run. All of these are priced at \$3.20 per lb., and come on cones varying from ¾ lb. to 1½ lbs. Most of the cones are about 1¼ lbs.

#### **COST OF THIS FABRIC:**

We put a 16 yard warp on the loom, and it was 41½" wide. To do this, it took 1¾ lbs. of the Lavender and the Light Blue Tweeds, and it took 3 lbs. of the ¾ run Turquoise Tweed. The total cost for 16 yards of warp was \$20.80. Thus, the cost per yard comes to \$1.30 per yard.

In 3 yards of weft, it took 8 oz. of the light and 8 oz. of the dark olive, and 2½ oz. of the pink tweed. Thus the weft cost in 3 yards is \$3.70 or a cost of \$1.24 per yard for the weft.

WARP COST PER YARD, 41½" wide. \$1.30  
WEFT COST PER YARD, ..... \$1.24

FABRIC COST PER YARD..... \$2.54



## **THIS MONTH'S SECOND PROJECT:**

(Continued from Page 3)

Repeat this over and over for the main body of the jerkin below the armholes. Weave up to the armholes with the sequence given above, using only one shuttle.

For the armhole section, you use three shuttles, A, B, and C.

1. With shuttle A, weave from center to right on treadle No. 1, and then weave from the right to the center on treadle No. 3.
2. With shuttle B, weave across the back from right to left with treadle No. 2, and then from left to right with treadle No. 4.
3. With shuttle C, you weave from the left armhole to the center on treadle No. 1, and then on treadle No. 3, you weave from center to the left.

This makes 6 shots in all, 2 rows with each of the three shuttles. You repeat these 6 shots over and over again for the desired length of the armhole.

Then, to close the top of the jerkin, you use the tabby treadles, and one shuttle and treadle 4 shots of tabby, A,B,A,B. This tabby should only be 2/3rds of the distance from the selvege to the center front, so you leave a lapel.

Then you take this fabric off the loom, turn it inside out, and press. You can then tie a fringe on the bottom and top if desired or you can finish with a binding or hem. The shoulder seams should be covered with seam binding to prevent them from ravelling.

IT SOUNDS COMPLICATED, but I think you will find it a very easy project to do and a very rewarding one. This type of jacket or vest is very fashionable and popular right now, and I hope that you will try it.

My thanks go to the Rocky Mountain Weavers guild for seeing the finished projects, and for inspiring us to give this project to you here in Warp and Weft.

## **A SECOND BOOK REVIEW:**

What looks like another outstanding book in the craft that has become so popular is the book "CREWEL EMBROIDERY," by Erica Wilson.

This book shows many of the various stitches used in Crewel Embroidery, and it shows them clearly and in an easy to understand manner.

It is a book that is designed to teach the beginner the fundamentals of crewel embroidery, and to enable the more advanced worker to improve techniques and learn more of the various stitches. It gives in detail the stages of preparation and execution of an embroidery piece. It includes the steps of choosing patterns, selecting and using the proper materials, marking designs on your fabric, doing the actual crewel embroidery, and finishing of the completed project.

This book has many outstanding photographs and about 6 pages of these photographs are in full color.

The author is a graduate of the Royal School of Needlework in London, and is a teacher and designer in the New York area in the United States now.

If you'd like to try "Crewel Embroidery," this would be an excellent text to start with.

TITLE: CREWEL EMBROIDERY

AUTHOR: Erica Wilson

PUBLISHER: Charles Scribner's Sons,  
New York

PRICE: \$6.50 plus 20 cents postage.

AVAILABLE: Either from the publishers or  
Robin & Russ Handweavers.

### **An Important Notice To Subscribers:**

The post office has notified us that as of January 1, 1967, that they will not accept any third class mail for mailing, unless the ZIP CODE NUMBER is included in your mailing address.

Look at your mailing address on this month's address page and see if your zip code number has been used in the address.

IF YOUR ZIP CODE NUMBER HAS NOT BEEN USED, PLEASE BE SURE TO SEND US THIS NUMBER AS SOON AS POSSIBLE, that we might change your mailing stencil, and include this number.

It will be a help if you will do this now, instead of waiting until the end of the year, as we will have some 1100 subscribers that we have to be sure have a zip code number.

## CLASSIFIED ADVERTISING

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.

### IN STOCK:

48 colors Swedish Linen. (Color cards 50c). Fabri and Afghan. (Color cards 35c) The Handweavers' Workbasket. Box 829, R. 1, West Chicago, Illinois 60185.

### MANY ASSORTED LOOP MOHAIRS

In different sizes and colors. Robin & Russ have just purchased some 1300 lbs. of different sizes and colors of loop mohairs. All are selling at \$3.50 per lb. Write for a free sample swatch of these many different yarns. Robin & Russ, 533 N. Adams St., McMinnville, Ore. 97128

### HEAVY LINEN & RAYON FLAKE

This is a heavy flake rayon twisted with a natural grey spun linen. This has been spun to order for Robin & Russ. Has 900 yards per lb. Price is \$4.00 per lb. It is available in 6 different colors, and free samples will be sent upon request. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### PURPLE AND LAVENDER WOOL TWEEDS:

These are beautiful wool tweed yarns with colored flecks. Both are 1¼ run yarns, with 2,000 yards per lb. Price is very reasonable also at \$3.20 per lb. Available on cones of about 1 lb. 4 Oz. each. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### BOBBIN LACE — by Elsie Gubser

This book has been out of print and has just been republished by Robin & Russ Handweavers. Price is the same at \$5.00 per copy, plus 15 cents postage. Available only from Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### SPRING TYPE HEDDLE BAR LOCK HOOKS:

These lock hooks are now used on most of the newer looms being made, and help with easy changing of heddles and better support of heddle bars and heddles. Price is 35 cents each. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### BEAUTIFUL RICH YELLOW-GOLD MOHAIR:

This loop mohair is a rich yellow gold, and has approximately 2000 yards per lb. Price is \$3.50 per lb. while it lasts. There are 100 lbs. of this color. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### WOOL CARDS FOR HAND-SPINNING:

There are two kinds available. One we import from Canada and are the best-sellers. They cost \$6.00 per pair, plus postage. We also have a little heavier and closer set wire pair, which we import from Sweden. These are made a little better and sell for \$7.00 per pair. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### SAMPLE LOOM:

We now have available an excellent 15" wide sample loom, with 9" heddles. Available in 4, 8, 12 or 16 harnesses. The best buy in a table loom on the market according to Robin & Russ. Price for 4 harness 15" is \$42.50 plus shipping. Shipping comes to about \$4.50 normally. Metal reeds, ratchets, heddles are 9" wire heddles, and good weaving space. For further information, write to: Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### NATURAL GREY SLUB LINEN:

This is a linen we have imported from Denmark. It is a 4½/1 size, with 1350 yards per lb. It is the dark natural grey so many persons seem to like. On about 1¼ lb. tubes. A good reasonable price of \$2.40 per lb. It has lots of slubs, and the texture is very interesting. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### 7/2 SILK IN FOUR RICH COLORS:

Just back from the dyers are these 4 rich colors, Old Gold, Avocado, Olive and Antique Gold. This silk has 5800 yards per lb., comes on approximately 1 lb. cones, and is the same usual price of \$7.00 per lb., or \$2.00 per 4 oz. spool in lots of less than 1 lb. of a color. Can be used for warp or weft. ROBIN & RUSS, 533 North Adams St., McMinnville, Oregon 97128.

### FIBER E SLUB RAYON

#### IN 2 VARIATIONS OF COLORS:

One of the color variations is Orange and Charreuse, and the other combination is rose-red and yellow gold. Excellent for accents, for use in pillows, mats, upholstery, etc. Price is \$3.20 per lb. on approximately ½ lb. tubes. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### 6/1 SLUBBY, DOUPPIONI SILK:

This is quite a slubby silk, with about 5,000 yards per lb., and it comes on about two pound cones. A VERY GOOD PRICE AT \$2.40 PER POUND. This silk will dye beautifully, and has a very nice texture. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

### A BEAUTIFUL HEAVY 1½/1 TUSSAH SILK:

This silk would make excellent coats and sport coats. It has about 1450 yards per lb. Natural tussah color with white and brown flecks. Price is \$4.80 per lb., and it is available on 1 lb. tubes. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

### HEAVY, 1½/1 lea NATURAL LINEN

This looks like about 1/2 bleached linen and is an excellent buy. Price is \$1.60 per lb., and it comes on 2 lb. tubes. Minimum order is a 2 lb. tube. Excellent for mats, for accent in many items and can even be used as warp. Saw it used as a rug warp, and it was very effective. 450 yards per lb. Robin & Russ, 533 North Adams St., McMinnville, Oregon.



## The Weaver's Marketplace

### 4 MANUALS FROM ROBIN & RUSS

1. CARD - WEAVING ..... \$3.50
  2. Sectional WARPING made easy... \$2.50
  3. WARP and WEFT from TIBET ...\$3.50
  4. BOBBIN - LACE ..... \$5.00
- 10 cents p.p. each manual

### Robin and Russ Handweavers

533 North Adams St. McMinnville, Oregon

### NEW!!!

Functional Overshot by Grace D. Blum  
A basic source for modern designs.  
Contains concise directions for weaving almost any overshot threading, in 24 different methods and 32 woven swatches. \$16.50 per copy.

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