

# warp and weft

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May, 1969

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### A Word from the Editor:

We are trying to get this issue written just a little earlier than usual, so that we will have it on the way to you by the time we start on our trip to Switzerland. We seem to be slow in getting the weaving for this sample done, as when I'm writing this, we have just finished five yards of the fabric so far.

Of course excitement reigns supreme as we are looking forward to this trip so much. Robin and Janice both have sore shoulders from the several shots they have had. And both are sewing a dress to wear on the trip.

Besides this trip, in about one week, your editor will head down California way to go to the Northern California Handweavers Conference which will be held in Richmond, California April 26th and 27th. Then, as soon as we get back, we will start to prepare for our visit to a silk mill, to a ramie mill, to many weaving shops, and of course, to see much beautiful country.

We should tell you how beautiful our countryside around McMinnville, Oregon is right now. The rhododendrons are starting to blossom, and the fruit trees are in full blossom. Yesterday, I drove through a wind shower of cherry blossoms, as I drove along an orchard. Our pear trees have more blossoms than I have ever seen on them. We have had a most wonderful spring, perhaps the nicest we have experienced in our seven years here in Oregon. Your editor has been out on the golf course several times at 7:00 o'clock in the morning on the weekends, and it is most beautiful at that time. There are many peach,

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pear, apple and cherry orchards in full blossom, and of course the green grass and sunshine are welcomed by all.

Also, we have just worked for two days on a sample swatch, and have come up with some beautiful samples in shades of fuchsia, bright pink, orange and gold. We made three color gamps and put them on the loom, and then from this wove about 15 different samples in each of the three colors, so we have about 45 samples. We have chosen three of those for future warp and weft projects, and have just warped one on the loom, and have two more we want to get started before May 7th.

Enroute to us from Japan is another 600 pounds of ramie, which we have had dyed to order in shades of Oranges and Reds. We are hoping that the colors are close to the samples we chose, and if they are, we will have more of the beautiful 20/2 mercerized ramie to add to our line.

Our life is a busy one. Janice is now out for track while attending school, and this is in place of the gymnastics which is now over for the year. And of all things, she is specializing in the mile run. Was in her first 3-way track meet last week, and came in third to her great joy. It makes Robin and I both tired just thinking of running a mile.

Well, it's time for me to finish this and get it to the printers, and on the way home get some gasoline for the power mower so I can attack the grass in the front yard of the shop. With this superb weather, the grass has been prospering and I've been working at it every week for the past six weeks.

Russell E. Groff,  
*Editor*

### This Month's Cover Photograph

We thought you might like to see an interesting use of some of our more striking handwoven materials. These two pillows were part of the display of the St. Louis Weavers Guild at the Midwest Weavers' Conference in Tulsa, Oklahoma.

These pillows both were woven in shades of blues and greens if I remember correctly, and

I believe these two pillows were woven by Esther Wilcke, if am correct.

## This Month's Book Review

This month's book review is about one of the most exciting weaving books we have ever seen. It is the new Peter Collingwood rug book entitled, "THE TECHNIQUES OF RUG WEAVING."

This book has so much content, that I'm afraid that I will not do justice to such a review as this.

The first section of the book is devoted to the looms, and different kinds of rug looms you find in use today. He then explains what his requirements are for a good, modern horizontal rug loom, and a thorough explanation of each of these requirements is given. From the loom he then goes into detail, telling about the additional equipment the rug weaver should have, the types of shuttles, temples, etc.

The book is divided into 11 major sections, and the second section then deals with the yarns used for warp and weft in different rugs, with good details about the threads that are required.

Section three deals with the setup of the loom, and he gives this in good detail, and it continues on to the actual start of the weaving, and covers almost every problem that could come up in the warping and weaving of a rug, and this section is most thorough.

Section four deals with the weft-face rugs in plain weaves, or with the weaving of rugs in which the weft runs from one selvage to the other. Some detail is given on one shuttle techniques, and on two shuttle techniques, and there is information on warp settings, selvages, color blending, color plying, tie and dye wefts, and twisted weft threads. The two shuttle techniques have a section of their own with four or five different types of rugs explained fully.

Section five deals with the weft-face rugs in plain weave where the weft does not run from selvage to selvage. He gives different methods of using two or three colors, and explains clasped wefts very thoroughly. Then inlay work on the weaving of rugs is thoroughly

covered with about five different inlay techniques thoroughly covered. Next comes an explanation of some of the different tapestry techniques of rug weaving, with four different types of tapestry techniques thoroughly explained.

The next section (section six) deals with the plain weave, weft-face rugs where different techniques are used to give a raised surface decoration. A thoroughly complete explanation is given of Soumak, weft chaining, weft looping, and knotted pile techniques. The thoroughness of explanation of these techniques is very outstanding, and well done.

Up to now, most of the rugs or rug techniques which have been explained are two, three, or four harness techniques, but section seven now goes into multiple harness rugs in weft face. An explanation of some three-shaft or three-harness patterns is given with explanations of different methods of varying these.

Next comes and clearly given, is an explanation of four harness drafts, with some of these different techniques which can be used in rug weaving thoroughly explained. Continuing on, Mr. Collingwood explains about some of the six and eight harness threading drafts and others.

One of the most interesting sections of the book, is section eight which deals with weft face rugs in multiple harness weaves where different techniques are explained which give you block designs or patterns, controlled by the harnesses. Four, six and eight harness block weaves are thoroughly discussed and explained very concisely.

The next section is devoted to block designs which are controlled by pick-up methods of weaving. In this section, there are ten different pick-up methods of designing rugs explained.

Section ten deals with weft pile techniques such as single and double corduroy, and other weft pile techniques which are related to corduroy.

Warp faced rugs are next discussed and complete general details are given, and explained thoroughly. This section is devoted to about six different types of warp faced rugs, and is very well done.

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## TEMPTING, TOUCHABLE TUSSAH

Our sample this month has so much texture that it is very interesting. It is made mostly of silk and particularly of tussah slubs, with just a little bit of rayon. It was designed for coat material, but could make interesting drapes.

### THREADING DRAFT:

4	S			T	T		
3		T	T			S	
2			Y			Y	
1				C			C

### KEY TO THREADS IN THREADING DRAFT:

- C – coffee color 7/2 douppioni silk
- Y – yellow 7/2 douppioni silk
- S – two ply, smooth, natural tussah silk
- T – slubby tussah and viscose combination

### WARP THREADS USED:

- C – the 7/2 coffee colored spun douppioni silk has 6,000 yards per lb., and is a two ply thread.
- Y – the 7/2 yellow spun douppioni silk also has 6,000 yards per lb., and is a two ply thread.
- S – the smooth, natural, 2 ply, tussah silk has about 2,900 yards per lb., and can be used for warp or weft.
- T – the slubby tussah silk and viscose combination is an interesting one. The heavy slubs are the tussah silk, and the shiny white part is the viscose rayon portion of the thread.

### WEFT THREADS USED:

The same four threads are used in the weft that are used in the warp.

### NOTE ABOUT THREADING DRAFT:

In the threading draft, you note two T's, representing two of the slubby tussah silk and viscose combination threads. You can either have these one to a heddle, or you can have them both in one heddle, as we did in our sample.

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### TIE-UP DRAFT:

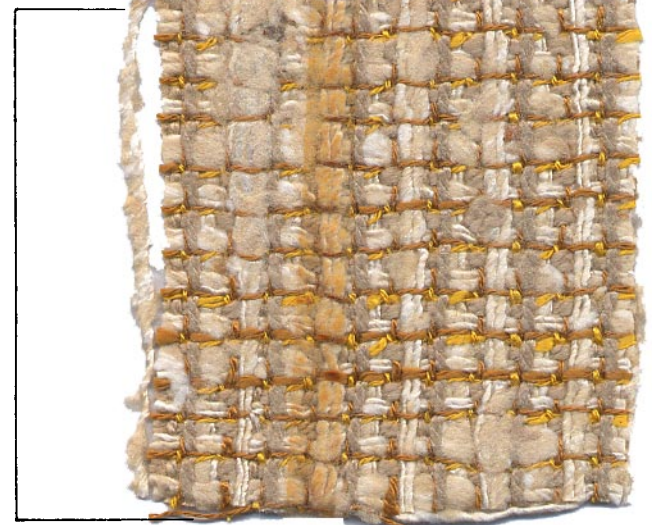
4	X	X	O	O	X	O
3	X	O	O	X	O	X
2	O	O	X	X	X	O
1	O	X	X	O	O	X
	1	2	3	4	5	6
					A	B

X – tie-up for Counter-balanced looms  
O – tie-up for Jack-type looms

### REED USED:

An eight dent reed was used, and there was a special slewing of the reed as given just below.

### SAMPLE:



### NOTE ABOUT SLEWING OF REED:

Please note that you read your threading draft from right to left. When you first start slewing the reed, in the first dent, you will have just three threads in the first dent, coffee 7/2, yellow 7/2 and one smooth two ply tussah. Then after these first three threads, your sequence will be as follows. We will call the second dent the first dent in your slewing sequence after you have put the three threads as listed above in one dent.

- 1st dent: 2 ends slubby tussah silk
- 2nd dent: 2 ends of 7/2 silk, one in coffee, one in yellow
- 3rd dent: 2 ends of slubby tussah silk
- 4th dent: 4 ends in one dent, one smooth tussah, one of 7/2 yellow, one of

7/2 coffee, and one of smooth tussah.

Then repeat over and over.

WHAT I'M TRYING TO SAY IS THAT in the first dent you sley in the reed, YOU WILL HAVE THREE WARP ENDS, and then you will follow the sequence as given above for the 1st, 2nd, 3rd and 4th dents over and over.

Actually, you will have 20 threads sleyed in the reed in every eight dents, so this means that you have 20 threads per inch.

#### TREADLING SEQUENCE:

1. Treadle No. 5, 7/2 yellow silk
2. Treadle No. 1, slubby tussah silk and viscose, doubled, two ends on one bobbin.
3. Treadle No. 2, 2 ply smooth tussah
4. Treadle No. 3, 7/2 coffee silk

#### NOTE ABOUT THE TREADLING:

Note that you treadle No. 5, No. 1, No. 2 and No. 3 in above treadling. I felt it would be much more convenient if I would change the tie-up so I could treadle 1, 2, 3, 4 and just have four treadles tied up, so I did change the tie-up after weaving some four yards, and I found the treadling much faster with the changed tie-up. So, I changed the tie-up and tied harness one and three to the first treadle, one and two harnesses to the second treadle, two and three to the third treadle, and three and four to the fourth treadle. Then, I was able to treadle 1, 2, 3, 4 as mentioned above.

Treadle No. 1, 7/2 yellow silk

Treadle No. 2, slubby tussah, doubled

Treadle No. 3, 2 ply smooth tussah

Treadle No. 4, 7/2 coffee silk.

#### MORE ABOUT THIS SAMPLE:

This slubby tussah and viscose thread has been appealing to me, and it has been sitting on the shelf a good while, and finally, I decided to see if I could make an interesting fabric of it.

I did a sample warp, and used the slubby tussah and viscose combination in just the weft, and didn't care for it. Then, I said, why not use it in both warp and weft. I set

up another sample, using a 12 dent reed, and I discovered that it would be impossible to weave because the slubs were so big, and the 12 dent was just not satisfactory. My next step was to resley my sample in a 10 dent reed, and I liked this better but was still not satisfied. Then, I resleyed it the third time in an eight dent reed and decided it would be a pleasing fabric then.

When I set up the loom the full width, I began to be dubious once again as to whether this could be woven or not. *And if you do not follow the next directions, it might be impossible for you to weave it.*

The most important thing I can tell you about the weaving is to BEAT WITH YOUR SHED OPEN. Never — and I mean never — beat the weft thread back in place with your shed closed. Use this sequence as I give it here.

A. BEAT WITH YOUR SHED OPEN

B. Change to your next shed with the beater still held as far forward towards the weaver as it will go, against the last row of weft you put in.

C. BEAT AGAIN FIRMLY

D. Then, throw your shuttle and repeat the beat sequence of A, B and C above over.

Yes, the slubby tussah is a heavy slub, but it does go through the reed once in a while clinging to another thread. But, if you beat properly, it will separate from the other threads, and will not fuzz up as much as if you beat with the shed closed. I would venture to say that if you beat with the shed closed, that very soon, it will be impossible to separate the warp threads, and weave this fabric.

As I'm writing this, I have woven five yards of this fabric for our samples, and as yet, I have not had a broken thread, so it is a relatively easy fabric to weave if you follow directions.

You will also have quite a bit of lint that will fall off this slubby tussah and viscose thread, but this is no problem.

Once in a while, you might have two threads cling together even though you have beat as I indicated. This will not happen too often, but when it does, just pull the slub off where it clings, and you will have no problems.

We did have three knots in the warp that pulled apart in this first five yards, and I took

spee-dee cement and glued these ends together and then continued weaving, and I doubt if you can ever see where this was done now.

I'm going to suggest that when you do finish weaving this sample, that you do dip in lookwarm water with a little soap, and agitate gently. Then rinse it thoroughly, and allow to drip dry. Then after this, I would suggest that you steam press it.

Silk is getting harder and harder to find, and we have not had any offered to us for six months to a year now, by any of our regular suppliers. And, the results of silk are always so pleasing that I do hate to see it disappear off the market. The main reason for the disappearance of this wonderful thread off the market is because of the rising standard of living and rising labor costs in the producing of this thread. There is practically none of it being spun now in the United States, except perhaps for an occasional thread like this slubby tussah and viscose combination. In Europe now, the wholesale price of most spun silks has now reached a price of about \$15.00 per pound, wholesale, and this means that with duty, shipping charges, etc., that it would normally have to sell for around \$25.00 per pound, and most persons will not pay for a fabric such a high price. We are going to Switzerland and Northern Italy looking for silks, and hoping that the manufactureres of these will have some small odd lots that we can purchase at a reduced price. We did find one place that had this two years ago but whether we will be lucky again or not is a debatable question.

Well, I've wandered off the subject of more about this sample, so perhaps I should stop here.

This fabric uses four shuttles, and I tried to devise a system where the shuttle being thrown would end on the same side where I would pick up the next shuttle. I was able to do this with three of the four shuttles, but the fourth would always start from the same side as did the third shuttle. This helps some with the speed in weaving, and also makes it less cumbersome to have all shuttles go from one side to the other. I would throw number one shuttle from left to right, number two shuttle from right to left, number three shuttle from left to right, and number four

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shuttle from left to right, and then you were in position to do these just the opposite of the first sequence.

I would suggest that you try anything that you can think of to make the weaving easier. This applies not only to this fabric or pattern, but also to any other fabric or pattern where something different might make the weaving easier.

### "Book Review" Continued from Page 3

Sections 12 and 13 tell of rugs in which both the warp and weft contribute to the rug, to warp and weft twining, and other possibilities in these two.

One of the most important sections in the book is the last section, which is devoted entirely to many of the different rug finishes which can be tried. Many of us make a nice rug, and are dissatisfied with the way we finish the fringes, or warp ends, and this section gives many suggestions as to how you can improve your rugs by these techniques.

One weaver who purchased this book said that he thought this would make an excellent book for a study group to work with, and that it has enough content to work with for a long, long time. I myself feel that it is full of so much worthwhile information, that it is by far the best book on rugs that I have ever seen. What means so much to me is that so many of these ideas given for rugs can be applied to many other fabrics, and so it is also an outstanding reference book.

There are four full page color plates, over 150 black and white photographs of many different techniques and rugs given all in one section in the back of the book.

Then there are over 400 diagrams and drawings given which illustrate the different techniques being discussed.

Outstanding and unique and overwhelming and stimulating are four words which I'd like to use in recommending this book to the serious weaver. It is really a must if you are so interested in weaving as I am.

TITLE: THE TECHNIQUES OF RUG WEAVING

AUTHOR: Peter Collingwood

PUBLISHER: WATSON-GUPTILL PUB.

PRICE: \$17.50 plus 36c postage.

AVAILABLE: From Robin & Russ

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### CREATIVE COLOR

This outstanding book on the study of the use of color was just republished this year. It is full of many ideas, many colored illustrations, and was written by Faber Birren, an expert in the use and study of color. Price is \$15.00 plus 24c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### FIVE EXCITING RICH WOOL TWEED COLORS

This New Zealand wool tweed has about 1800 yards to 2,000 yards per lb. Price is reasonable at \$3.20 per lb. Yellow gold with other yellow flecks; purple with flecks of pink and lavender; lavender with flecks of natural, pink and blue; orange with flecks of bright orange, a rich medium brown with flecks of orange and yellow. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### 6/1 NATURAL SLUBBY DOUPLIONI SILK

One of the best buys we have in silk is this 6/1 slubby silk. It has about 4800 to 5,000 yards per lb., and is on sale at \$2.40 per lb. It comes on cones of approximately 2 lbs. weight, and is sold by the pound or cone. Excellent weft either used singly or doubled in dress, suit, drapes, etc. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### SKI-TYPE RUG SHUTTLES

These are made in Sweden of hard wood, and from my own personal experience, I feel they are the best rug shuttles available. Price is \$2.25 plus Postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### FOUR NEW COLORS IN COTTON LACE

This is the cotton that is made for towels, and there are now four new colors available. The colors are fuchsia, radiant blue, chartreuse and tangerine. Comes on 1/2 lb. tubes of 950 yards per tube. Price is \$2.75 per tube. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### 3 COLORS IN NEW ZEALAND TWEED WITH REIN\* DEER HAIR.

This yarn has about 110 yards per lb., and three colors are still available. Bright yellow with flecks of lemon yellow; a light tan with flecks of tan, and a striking natural with flecks of tannish yellow. Price is \$4.00 per lb., and available in lots of 1/2 lb. or more. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### LARGE LOOP BLACK LOOP MOHAIR

This one has about 1,000 yards per lb., and is reasonably priced at \$3.50 per lb. Can be used as a warp thread with other threads, or can be used as weft in many, many different fabrics. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### 4 SIZES IN NATURAL GRAY LINEN RUG WARP

6/4 Imported Swiss linen, 450 yards per lb. on 1 lb. 2 oz. tubes. \$3.20 per lb. 8/5 Swedish linen on about 1/2 lb. tubes. 480 yards per lb. \$4.00 per lb. From Ireland, 18/6 natural gray with 900 yards per lb. on 1 lb. tubes at \$3.80 per lb. Also from Ireland is the 18/8 natural gray linen on 1 lb. tubes at \$3.80 per lb. It has 675 yards per lb. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

### 50/3 and 45/3 BLEACHED IRISH LINEN

The 50/3 has 5,000 yards per lb., and the 45/3 has 4,500 yards per lb. On sale at \$3.20 per lb. On sale at \$3.20 per lb., less than 1/2 of the regular retail price. This is a very nice quality linen for warp in mats, drapes, table linens, upholstery and others. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### CARD-WEAVING OR TABLET-WEAVING

This is an excellent little manual with complete directions for card-weaving, and with 53 different patterns given. Price is \$3.50 plus 12c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### EIGHT LUSCIOUS HEATHERS

This is a fairly heavy yarn made of a combination of nylon and rayon. When dyed, one yarn absorbs more color than does the other, and so this results in a heather blending. And the blending is in the slubs of this yarn. It has 650 yards per lb., was dyed to order for us, and sells for \$3.50 per lb. Write for a free sample sheet of these eight colors if you wish to see them. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### TEXTILES OF ANCIENT PERU AND THEIR TECHNIQUES.

We have been told that this book will be out of print soon, and it is an outstanding book. When out of print in an earlier French edition, copies of it sold for from \$50.00 to \$75.00. This is full of details of Peruvian textiles and is easy to understand. Price \$25.00 plus 36c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### AN EXTRA LONG REED HOOK

We had these made to order for us, 4" longer than usual with a V cut opening. Ideal on multiple harness looms where you have a longer reach through the harnesses and heddles, and also excellent for those who like to draw-in through the heddle and sley the reed at the same time. Wooden handle, 13" length. Price is \$1.75 each. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

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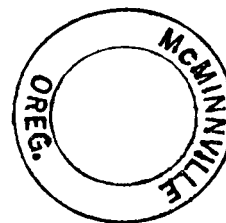
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