



# warp and weft

June, 1969

Vol. XXII, No. 6

## warp and weft

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### A Word from the Editor:

Yes, this is the June issue of Warp and Weft, about a month late. I'm sorry for this, as I thought that I would be up to date and on time with it before we went on the trip to Switzerland in May. However, there was so much work waiting when we returned, that I am just now beginning to get my head above water and catch up. The day after our return from Switzerland on May 29th, the girl who ran the shop for us while we were away, was married, and left to live with her husband in San Diego, so we had the problem of getting some new help, plus a stack of mail, and so you can see some of the reason for the delay.

Now, we have two young girls from McMinnville High School helping us out, and they will work this summer on samples, and they will be able to help us all through the school year, this coming year, so we won't or shouldn't have the problem of lack of help again for at least a year or more.

Our trip to Switzerland was so pleasant and wonderful, that we already talk of making another such trip some time. We have talked with the travel bureau that arranged the trip to the British Isles two years ago, and we are going to see if we can arrange to lead a WEAVING TOUR TO SWITZERLAND AND IRELAND IN 1970 IN JUNE.

We made many wonderful contacts, and the main reason for going to Switzerland was to see if we could find some smooth spun silk. And we were indeed fortunate, and found a close-out lot of about 600 to 800 pounds, and in a good range of colors. This is being plied for us to make it slightly heavier and

Page 2

will then be shipped to us in probably another month or so.

Besides the silk, we found quite a few other threads of interest, such as linen, ramie, wool, etc., and we will have more of these coming in from time to time. We found a very interesting line of colors in linen, and we hope to be able to stock some of these as the colors were so exciting and pleasing.

Besides all of the wonderful contacts in business, we enjoyed the people and places we visited in Switzerland so much, that we plan a series of three or four articles in future issues of Warp and Weft, trying to tell you what we saw and enjoyed. The scenery was so spectacular, and we did get up to the top of the Jungfrau and the Schilkhorn, and we will tell you more about this later.

We have some wonderful color slides of the various scenic places we visited, as well as the weaving shops and factories, that we hope eventually to put together a slide program with a tape recording that can be shown to other guilds and weavers. We have just received our 200 color slides back, and are now in the process of sorting and arranging them in a logical sequence, so that we can enjoy them ourselves.

It was a busy, busy, three weeks that we three had in Switzerland, and Robin and Janice in particular, enjoyed it so much that they both talk of going again.

Well, we must try and finish this and get it to the printer today, so will close this section for now.

Russell E. Groff, *Editor*

### This Month's Cover Photograph:

The cover photograph this month is an exciting detail picture of a wall hanging which was on display at the Northern California Handweavers Conference in Richmond, California this last April, 1969.

I do not know who the weaver was, but the actual weaving itself seemed to be perfection plus to me. Notice how firm, and how even each of the narrow strips are in this wall hanging. And you should particularly notice

the straight, even selvages on these narrow bands.

Also, the use of the heavy weft thread is extremely interesting and well done. The wooden beads are woven in on the heavy weft threads, and notice that the weaver used a series of heavy weft threads that tend to hold the wooden beads in place so they cannot move. You have two separate heavy weft threads coming in together from two bands, going through the wooden beads, and then back into the narrow strips.

Also, the technique of wrapping the two heavy weft threads together, adds more interest to the fabric, helps tie the wall hanging or tapestry together better, and provides a place for a different color or texture if you so wish. I felt that this was one of the most interesting, and best woven pieces in the conference this year. Perhaps someone will write and tell us who wove this, so we can tell you.

### **A Loss to the Handweaving World**

We are sorry to have to tell you that the handweaving world has lost one of its most able workers. Mrs. Harriett Tidball passed away, June 25, 1969 and her loss will be felt by many weavers now and for years to come. Her monographs these past few years have been most outstanding, and have been a tremendous aid to the handweaver. We could list some of her many accomplishments here, but I'm sure that all of you will recognize the loss to the handweavers' world, and that it isn't necessary to list her many efforts in handweaving.

### **A Second Project — A Shag or Fluff Rug**

This fluff rug or shag rug is one that almost everyone can do, and do with success, so perhaps you might try it.

Warp is carpet warp in the color of your choice. A 15 dent reed is used, and you sley the selvage and Block B, 2 threads per dent, and Block A you thread one per dent.

Here is the threading draft.

1. Selvage, 1, 2, 3, 4 ..... 2 times
2. Block "A," 1, 2 ..... 5 times
3. Block "B," 1, 2, 3, 4 ..... 2 times

Repeat block A and B over and over for the desired width. Then, to balance you do this.

4. Repeat Block "A," 1, 2 ..... 5 times
5. Selvage, 1, 2, 3, 4 ..... 2 times

Your weft thread will be any of these. It can be rayon and cotton rug yarn, wool rug yarn, like our English Rug Wool, or fine wool strips. You can mix colors or use all of one color, depending upon your need and preference.

The tie-us is 1-3, 2-4, for plain weave, and also you tie up No. 3 alone, and No. 4 alone.

The weaving process is simple in this one in that you do 1-3, and 2-4, plain weave — using carpet warp doubled on your bobbin for the hem. For the shag, you use two shuttles. You use 1 or 2 strands of rug yarn for the background, and you use either 2 or 4 or 6 strands of rug yarn for the shag portion. In the shag portion, you can use all of one color, or you can mix the colors.

Here is the weaving sequence for this rug, and there are four shots in each complete pattern repeat.

1. Treadle 1 and 3, with shuttle 1, background.
2. Treadle 3 alone, shuttle 2, shag area
3. Treadle 2 and 4, with shuttle 1, background
4. Treadle 4 alone, shuttle 2, shag area

When you use this sequence, this results in fairly long floats of the 2 or 4 or 6 strands of shag, which you will cut in the middle of the float after you take it off the loom. To finish this rug when off the loom, you cut through the floats after it is off the loom. You slip a cardboard under the floats before cutting, to be sure that you do not cut any of the plain weave area of the rug.

Then, depending upon what your weft yarns for the shag were, you can brush the cut ends with a stiff brush, or you can just shake well. You can sew the hem flat against the back of the rug, or you can turn under a double thickness for a hem edge, or you can even

(Continued on Page 6) Page 3

## SUN-KISSED GOLD:

This month's sample is a beautiful wool suiting material, good for such items as tailored suits, coats, and for overcoats, and sport coats.

### THREADING DRAFT:

4	O		D		O
3		T			T
2		S		S	
1			G	G	

### KEY TO THREADS IN THREADING DRAFT

- O – Sunkiss Orange 2/18's Fabri Type  
Worsted  
T – Tempting Tan 2/18's Fabri Type  
Worsted  
S – Saffron Gold 2/18's Fabri Type Worsted  
G – Gretta Gold Loop Mohair  
D – Dark Brown 2/18's Fabri Type Worsted

### WARP THREADS USED:

In the warp, we used four different colors of the new 2/18's Worsted Yarn which we had made to come as close to Bernat's Fabri yarn as we could get. To give a little more interest in the warp, we also had one loop mohair in the Gretta Gold color.

- O – 2/18's Sunkiss Orange Worsted  
T – 2/18's Tempting Tan Worsted  
S – 2/18's Saffron Gold Worsted  
D – 2/18's Dark Brown Worsted  
G – Loop mohair in Gretta Gold color

### WEFT THREADS USED:

In the weft, we used 5 different threads in units of three shots of each color at one time. In one complete repeat of the pattern, there are 18 threads used, and there are three shots of four of the threads and six shots of the peach Irish tweed used.

- S – Saffron Gold 2/18's Worsted  
P – Peach colored Irish Wool Tweed  
G – Gretta Gold Loop Mohair  
O – Sunkiss Orange 2/18's Worsted  
I – Irish Tweed in a Gold color.

Page 4

### 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.

### TREADLING SEQUENCE:

1. Treadle 1-2-1 in Irish Gold Tweed
  2. Treadle 2-3-2 in 2/18's Sunkiss Orange
  3. Treadle 1-4-1 in Peach Irish Tweed
  4. Treadle 3-2-3 in Gretta Gold Loop Mohair
  5. Treadle 1-4-1 in Peach Irish Tweed
  6. Treadle 2-3-2 in 2/18's Saffron Gold
- END OF ONE COMPLETE PATTERN REPEAT. There are 18 shots in each complete pattern repeat. Repeat over and over as desired.

### SAMPLE:



### COST OF THE THREADS USED:

The 2/18's worsted yarn in the Fabri-type yarns are \$6.80 per lb. They come on approximately 1/2 lb. cones.

The Gretta gold loop mohair comes on about 2 lb. cones, but we will wind off a 1/2 lb. tube for you. It is \$3.50 per pound, or \$1.75 per 1/2 lb. tube.

The Irish wool tweed in the Peach color

and the Gold color comes on about 1 lb. cones. It has approximately 1800 yards per pound and is \$4.80 per lb.

The 2/18's worsted has approximately 4800 to 5,000 yards per lb., and while the cones are not all exact, it comes on approximately 1/2 lb. cones.

The loop mohair in the Gretta gold color has about 2200 yards per lb.

We also have four other colors in the Irish wool tweed besides the Peach and the Gold colors. It has approximately 28 yards per 1/4 ounce, or close to 1800 yards per lb.

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

We had a 12 yard warp, 40" wide on the loom, and it took the following listed amounts of yarn.

- 4½ oz. of Dark Brown 2/18's
- 9 oz. of Sunkiss Orange 2/18's
- 9 oz. of Saffron Gold 2/18's
- 9 oz. of Tempting Tan 2/18's
- 1 lb. 6 oz. of Gretta Gold Loop Mohair

Thus the cost, total, for the 12 yard warp, 40" wide, came to \$18.42. Thus, the warp cost per yard was \$1.54 per yard.

In the weft, it took the following listed amounts of yarn for 10 yards and 3" of finished fabric.

- 2 lbs. 2 oz. Peach Irish Tweed
- 1 lb. 1 oz. Gold Irish Tweed
- 14 oz. Gretta Gold Loop Mohair
- 9 oz. of 2/18's Saffron Gold
- 9 oz. of 2/18's Sunkiss Orange

Thus, the total weft cost in 10 yards and 3" of fabric comes to \$26.01 or \$2.60 per yard.

I am going to revise the warp cost, as, while we had 12 yards of actual warp, we had 10 yards and 3" of finished fabric. Thus, counting loom waste, and the actual fact that we did have 10 yards and 3" of finished fabric, the warp cost based on actual finished yardage was \$1.84 per yard.

WARP COST PER YARD, 40" wide	\$1.84
WEFT COST PER YARD.....	\$2.60
<hr/>	
ACTUAL FABRIC COST PER YARD .....	\$4.44

### **REED USED:**

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

### **MORE ABOUT THE FABRIC:**

The first thing that I want to point out is that the lengthwise stripe in this fabric is the 2/18's Fabri type worsted in the dark brown. Notice how this tends to bring out the colors, and one of the reasons for this, is that it tends to float (dark brown) on the surface of the fabric, and this helps set off the other colors. Look at the back of this sample and you will see that the dark brown does not show very much on the back, and thus, the other colors do not stand out as clearly as they do on the side showing in our sample. I myself prefer this side that is showing, but I'm sure that many of you might like the back side of this fabric even better than the top.

You will also notice that our warp is quite a mixture of threads, but it is threaded on a rosepath threading draft, and it is this that helps to give some of the interesting texture of this fabric.

Another thing that I seem to mention quite often is that I feel you should beat with your shed open, change to the next shed and beat lightly again. This helps to clear the shed, so the shuttles can go through easily. I feel that in most wool fabrics, the beat is very important, and that you should strive for a rhythm and evenness in beat all the time.

This 2/18's English worsted, made to resemble Bernat's Old Fabri, is a joy to work with. We had no broken threads in this 12 yard warp, and the 2/18's worsted seems to be made of a very good quality wool yarn, has good elasticity, and does not have any hairy fuzz, so it is an exceptionally nice quality yarn for warp.

Another thing that I like about this is that in using it for warp, it helps to give a lighter weight fabric than you anticipate it to be, so it is a very desirable yarn for warp in sport coats, suiting, and overcoat material.

The Irish wool tweed seems to have a slight bit of oil in it, so we did wash this fabric in the washing machine in the shortest cycle, and then we used the extractor to remove as much water as was possible, and then it was steam-pressed. This fabric has a very pleasant hand or feeling, and you should like it in your tailored suit, coat or sport coat.

In the weft, you can use either 5 or 6 shuttles. Note that you use the peach Irish wool tweed in three shots at two different places in one pattern repeat. If you definitely use six shuttles, it is much easier to keep track of them, than if you use five shuttles and pull the peach one out of sequence each time, when it is time for the second repeat.

I would suggest that you definitely use six shuttles, and that you keep three on the right side and three on the left side. Have the shuttles arranged so that you will weave three shots with the first one on the left, and it will end up on the right side. Then put it behind the other three on the right side, and take the first one that was on the right for your second three threads. This will then end up on the left side after three shots, and you put it be-

hind the two on that side, and take the first one now. This sequence will end up with you having three shuttles on each side, and will eliminate much of the possibility of your picking up the wrong shuttle at the wrong time.

You might think that this is an awful lot of work for a pretty fabric, but I feel that the results make the effort worth while, and that you have a unique, one of a kind fabric, if you do something like this.

## A Second Project — A Shag or Fluff Rug (Continued from Page 3)

make a fringe if you wish.

This is a bathroom type rug, or one that you might like to step upon when you arise in the morning. I would suggest any of these different sizes. Make it 27" x 42" finished, or about 30" x 45" finished, or if you want a bigger one, you could make it about 40" x 60" in the larger size.

This really is a simple and easy project to weave, and this should cover all of the necessary instructions.

### WORKSHOPS TO BE HELD AT 1969 HANDWEAVERS INTERNATIONAL FESTIVAL

The Southern Nevada Handweavers and Spinners Guild, Inc., will have nine different workshops to precede their International Handweavers Festival of October 30, 31 and November 1st and 2nd. The workshops will begin October 27, 1969, and will be held at the Stardust Hotel in Las Vegas, where the festival will be. THE WORKSHOPS ARE:

STITCHERY	Bets Bernard	\$25.00
NON-LOOM EXPERIMENTAL WEAVING	Lois Erickson	\$25.00
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TEXTILES FOR MODERN FABRICS	Mary E. Snyder	\$25.00

A \$10.00 deposit is required if you would like to attend one of the workshops. Mail you check to: Southern Nevada Handweavers and Spinners Guild, Inc., 3979 South Pearl Street, Las Vegas, Nevada 89109.



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are agents for the Macomber, Norwood, and Lerlerc Looms in the Chicago area. Visit them and see what is available. The Handweavers Workbasket, Box 399, Route 1, West Chicago, Illinois 60185.

### 12 BEAUTIFUL NEW ZEALAND TWEEDS

We have just purchased about 450 lbs. of the beautiful colors in the New Zealand tweeds we have featured for about eight years, and now are making samples of these. It has 1800 to 2000 yards per lb., and is \$3.20 per lb. Free sample sheets will be sent upon request. Robin & Russ, 533 North Adams Street, McMinnville, Oregon 97128.

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These colors are exciting in this linen-like yarn. It has 3,000 yards per pound, and is about \$1.50 per lb. less than linen of the same size. Price is \$5.40 per lb., or \$1.50 per 4 oz. tube and we now have 15 colors in the mercerized ramie. Free sample sheet of these colors upon request. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

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This heavy, 2 ply jute comes on 4 oz. tubes. It has about 75 yards per tube or 300 yards per lb. Price is 79c per tube or \$3.15 per lb. Free sample sheet if you want to see the colors in jute. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### YOUR NAME ON OUR MAILING LIST AND 15 TO 25 CURRENT SAMPLE SHEETS

We now have sample kits made up of 15 to 25 current sample sheets, plus catalogue and other related information. Price for these is \$1.25 plus 26c postage or \$1.51 altogether. The payment for these also includes having your name added to our mailing list for further periodical samples 2 or 3 times a year at no extra cost. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### SWEDISH WOOL CARDS FOR CARDING WOOL

These are a fine quality steel wire wool card, with the wires quite close, and they are well made. Price is \$8.00 per pair plus postage. Probably our most popular wool cards. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### 18/8 AND 18/6 NAT. GREY LINEN RUG WARP

This is a beautiful quality linen which we import from Ireland. It has come to us on 1 lb. tubes. The 18/8 has 675 yards per lb., and is 8 ply. The 18/6 is the same size as a 9/3 only 6 ply instead of 3. It has 900 yards per lb. Both come on 1 lb. cones. \$3.80 per pound, plus postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### AMERICAN MADE WOOL CARDS WITH A METAL FRAME

These wool cards are probably the best quality wool cards made. They have a metal frame, fiber-board backing, and are strong and durable. Handles are part metal and part wood. Slightly smaller than the Swedish cards, but not much. Price is \$15.00 plus shipping. Robin & Russ, 533 North Adams St., McMinnville, Oregon, 97128. Also these are available in a longer size at \$17.50 and an extra large size at \$20.00.

### SPINNING WHEELS FROM ENGLAND AND NORWAY

Another shipment of the Norwegian Castle Type and the English conventional spinning wheels is due in in about one month. Price of both of these will be \$95.00 each, plus shipping. Price is a good one for these wheels. Remember, due in here in about 30 days. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### ENGLISH HAND SPINDLES

Price on these is \$1.50 each, plus shipping. These are light weight compared to many we see and come from England. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### 6/1 NATURAL GREY SLUB LINEN WITH GOLD TWIST

This one has about 1800 yards per lb., comes on cones of about 1 lb. 4 oz. each, and is \$3.20 per lb. Just 30 lbs. left. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### WEAVING IS FOR ANYONE,

is once again back in print. This excellent book showing many, many different weaving methods was one that sold out very quickly after its original printing. Now available again. Price is \$8.50 plus 18 cents postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### 25/1 NATURAL GRAY DANISH LINEN

We have about 50 lbs. of this 25/1 natural gray single ply linen. Many persons like to use this as warp or weft. 7500 yards per lb., on about 1½ to 2 lb. cones. The price is reasonable at \$3.20 per lb. It is also available in bleached white. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

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