

warp and weft

Vol. XXIII, No. 5

May, 1970

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Assistant Editor: Robin Groff

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May, 1970

A Word from the Editor:

Another busy month has flown by, and your editor has been trying to do too much I'm sorry to say.

I did enjoy going to the Northern California Handweavers Conference at Monterey, this past month. I thought that the guild displays and many, many individual pieces of weaving were outstanding. One of the interesting things about this conference was that many of the different colleges in California had displays and exhibitions of the students' work, and much of this was outstanding.

While, I can't go along with the odd shapes and designs of much of the students' work from the various colleges, it was so interesting to see the many different techniques that the students were using, and also to see the excellence of the work that was being done. We did take some pictures, and we hope to share a few of them with you on the cover of Warp and Weft, in future issues.

Also, getting ready for the trip to Europe in June takes much time, and to my dismay, we are late again with this issue, the May issue. We will write the June issue just after we finish this one and take both of them to the printers at the same time, and they will be mailed just a few days apart.

We have been working and working on addressing our catalogue, and getting all of the zip codes correct on some 3,000 catalogues, and we hope that we will be able to mail these to all of you just a few days before this issue

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of Warp and Weft is mailed. If you do not get a copy of our catalogue within a week or two of receiving this issue, let us know, and we will see that one copy is mailed to you separately and individually.

We are following a tight schedule here in the shop. That is Janice, Robin and myself. Janice and Robin (Janice is our daughter) are now on a month's trip to see America. They are going to the Grand Canyon, to Carlsbad Caverns, to the great Salt Lake to take a swim, to visit Williamsburg, Virginia and to visit Washington, D. C. to visit the Smithsonian Institute. While in Washington, they hope to visit both Mt. Vernon and Monticello, the homes of our presidents Washington and Jefferson.

Then from there they will visit relatives in Pennsylvania, and on the way home, will take in Mt. Rushmore and also the Badlands. So you can see that Janice and Robin will have a busy month. Then, the day after they return, your editor will head off on a trip to England and Switzerland, to try and find more unusual yarns to offer in our shop.

Because of a lack of response, we did not have enough to go on the tour to Switzerland, and Ireland, so your editor will take one month to visit England, Ireland and Switzerland. I will spend 2 weeks in England and Ireland, looking up about 12 different companies that we have contacted, and then we will go to Switzerland to see if more new business contacts can be made.

While in England, we will find time to visit the company that made the yarns used for us in this sample, and try to find sources of other interesting yarns in different weights, sizes and plies, and colors.

You can see from all this planning and activity, that there is never a dull moment at the studio of Robin and Russ Handweavers.

Russell E. Groff, *Editor*

This Month's Cover Photograph

Our cover photograph, this month, is a photograph of a portion of a wall-hanging, which we saw on display at the Southern California Handweavers Conference in Dis-

neyland this spring. I was intrigued by the materials used in this piece and by the design created by these materials, so took a photograph of just a portion of this wall hanging. Notice the wood slats which appeared at intervals in the wall hanging.

Then, I was particularly intrigued by the elliptical shapes created by one of the weft threads. This piece had each of the bands in the warp woven separately, and a portion at a time, and in sequence, one after the other, to get this heavy thread woven in place to form the ellipse that you see. In other words, it took a lot of planning on the part of the weaver, and a lot of individual attention to get the heavy ellipse thread in place and turned the right direction. Notice that this heavy thread forming the ellipse in the top of the photograph has the cut edge of this thread pointing towards the top of the photograph, and then this same thread in the bottom waves is turned around and reversed so that the cut edge points towards the bottom of the photograph.

This thread itself, was quite interesting, as it was a thread which was variegated in color, and has a sort of braid type appearance on one edge, and the other edge has a sort of chenille type edge. Also, I thought good design was shown in this piece in the choice of the dull and shiny threads used in the warp and the weft, as well as the contrast in sizes of threads used made it more interesting.

I find myself admiring this type of weaving, because I myself, don't seem to have the time to do it, and I would like to do this sort of thing very much.

Perhaps this photograph might give you some ideas that will help you to develop an interesting, unique, and distinctive fabric of your own.

THE PACIFIC NORTHWEST HANDWEAVERS CONFERENCE WILL BE HELD IN PORTLAND, OREGON IN 1971. Yes, the Portland Handweavers Guild will sponsor the Pacific Northwest Handweavers Conference in 1971 at the Hilton Hotel on the dates of April 30, and May 1 and 2, in 1971. This will be a three day conference, and we hope that many of you from

all over the country, as well as the Pacific Northwest, will plan to attend. Your editor of Warp and Weft is the Chairman for this conference, and I can promise you, without any doubt, that we will have an interesting and an outstanding conference. Do plan to attend if you are in the area, and we will tell you about this each month, until conference time. If you have any questions and would like to ask them, write to: Mrs. Robert Marshall, 3425 N. E. Ainsworth, Portland, Oregon 97211.

This Month's Book Review

This month we have a hand-woven sample swatch book that we want to tell you about. It is entitled SWEDISH SWATCHES, BLUE SERIES, by Malin Selander, and is a follow-up of the Swatch Book by Miss Selander which was entitled, "SWEDISH SWATCHES, YELLOW SERIES."

Your editor confesses that blue is definitely not one of his favorite colors, but these swatches of Miss Selander's are so exciting that it makes me want to try something in blue right away.

These sample swatches are outstanding, and each of the 20 different swatches has the threading, tie-up, and treadling given, plus the necessary information about the threads used, the purpose for which the material was designed, and related information.

My one major objection to this work is that the threads which are used in the samples are not commonly available here in the United States, but the beauty of the samples and the elegance of the designs cancels this objection, and makes you want to try something similar with the threads that are available here.

The swatches in the book are generous ones, and I must say that Miss Selander's blending of colors in these various samples is outstanding.

Miss Selander's notes about the amount of fabric required to publish this book, and the time and effort involved is interesting, and will be appreciated by all handweavers.

TITLE: SWEDISH SWATCHES, BLUE SERIES

(Continued on Page 6) Page 3

YELLOW DIAMOND

An interesting 4 harness twill variation which we also call a herringbone. It was designed and planned for suit or coat material.

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.

THREADING DRAFT:

4	YY	YY	YY	YY	BB	BB
2	BB	BB	BB	YY	YY	YY
2	YY	YY	YY	BB	BB	BB
1	BB	BB	BB	YY	YY	YY

KEY TO COLORS IN THE THREADING DRAFT

Y — Yellow Green 2/18's worsted
B — Golden Brown 2/18's worsted

WARP:

Two colors of our new 2/18's worsted colors from England, have been used for both warp and weft.

B — 2/18's worsted, Golden Brown

Y — 2/18's worsted, Yellow Green

WEFT:

The same two colors as were used in the warp, were also used in the weft.

REED USED:

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

WIDTH OF FABRIC:

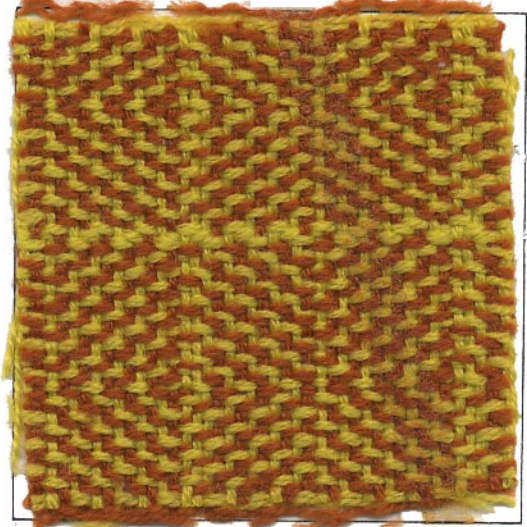
This fabric was set-up 43" wide on the loom.

LENGTH OF WARP:

A 10 yard warp was used, and from it we received nine yards and six inches of the finished fabric.

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SAMPLE:



THREADING SEQUENCE:

You might be able to work out an easier treadling sequence than this, but we found that this sequence of 40 threads seemed to be the easiest to follow.

1. Treadle No. 1 — Yellow Green
2. Treadle No. 4 — Yellow Green
3. Treadle No. 3 — Yellow Green
4. Treadle No. 2 — Golden Brown
5. Treadle No. 1 — Yellow Green
6. Treadle No. 4 — Golden Brown
7. Treadle No. 3 — Yellow Green
8. Treadle No. 2 — Golden Brown
9. Treadle No. 1 — Yellow Green
10. Treadle No. 4 — Golden Brown
11. Treadle No. 3 — Yellow Green
12. Treadle No. 2 — Golden Brown

13. Treadle No. 1 — Yellow Green
14. Treadle No. 4 — Golden Brown
15. Treadle No. 3 — Yellow Green
16. Treadle No. 2 — Golden Brown
17. Treadle No. 1 — Yellow Green
18. Treadle No. 4 — Golden Brown
19. Treadle No. 3 — Yellow Green
20. Treadle No. 2 — Golden Brown
21. Treadle No. 4 — Yellow Green
22. Treadle No. 1 — Golden Brown
23. Treadle No. 2 — Yellow Green
24. Treadle No. 3 — Golden Brown
25. Treadle No. 4 — Yellow Green
26. Treadle No. 1 — Golden Brown
27. Treadle No. 2 — Yellow Green
28. Treadle No. 3 — Golden Brown
29. Treadle No. 4 — Yellow Green
30. Treadle No. 1 — Golden Brown
31. Treadle No. 2 — Yellow Green
32. Treadle No. 3 — Golden Brown
33. Treadle No. 4 — Yellow Green
34. Treadle No. 1 — Golden Brown
35. Treadle No. 2 — Yellow Green
35. Treadle No. 3 — Golden Brown
37. Treadle No. 4 — Yellow Green
38. Treadle No. 1 — Golden Brown
39. Treadle No. 2 — Yellow Green
40. Treadle No. 3 — Golden Brown

End of one complete pattern repeat. Repeat over and over as desired. Note that in the treadling, you alternate the golden brown 2/18's worsted, and the yellow green 2/18's worsted all the time except for three shots together of the yellow green.

MORE ABOUT THIS FABRIC:

One of the first things that I should mention is that the weft threads are all doubled, two ends of a color on one bobbin, and when this is thrown, it is just counted as one shot. We were trying to make a little heavier fabric than usual with the 2/18's worsted, and we did achieve this effect by doubling both the threads in the warp, and the threads in the weft.

One thing more is that I would suggest that you either have this fabric processed, or else wash it in luke-warm water, allow it to drip dry, and then steam-press the fabric. Our sample here was just steam-pressed this time, and I, myself, feel that this is not sufficient, but it should either be commercially finished or it should be washed, dried, and

then steam pressed.

This pattern is an adaptation of a pattern in the Handweavers Pattern Book, of Marguerite P. Davison.

This is an interesting fabric to look at and examine. Notice that we have a fairly large square set off by the yellow green 2/18's worsted. Also, within this larger square, you will notice that there are four smaller squares. Each of these smaller squares has a diagonal, all sort of turning or pointing into the center point of the larger square.

Stare at the sample for awhile. You might notice a specific pattern when you do this, but all of a sudden, it does change, and the pattern appears different. I do not know whether this is apparent to all of the subscribers, but it definitely does this to your editor.

You want to use a firm, even beat, but be careful not to beat too tightly, as this is a wool fabric, and if you do beat too tightly, it tends to become "boardy," or stiff.

One other thing that I want to mention is a reaction I always have to using threads doubled instead of using them singly. Everytime we double threads and do this in both warp and weft in a fabric, I feel that the fabric seems to be softer than if you use the threads singly in both the warp and weft. This seems particularly true to me in this sample. Try this in several different fabrics, and see if this doesn't seem to be your reaction also.

I must also comment on one effect that I noticed in this sample. First of all, we have two colors in our warp and weft and they are Yellow Green, and a Golden Brown. Individually, both of these colors are bright, invigorating, clear, and appealing colors. However, when they are combined together, something happens to these colors. First of all, the Yellow Green (which is actually a Chartreuse Color) changes color and almost becomes a gold. Then the clear and rich golden brown color becomes somewhat muddied, and is made sort of indistinct. If it weren't for the fact that the pattern makes this fabric interesting, and for the fact that we have the pattern set off in squares by the Yellow Green 2/18's worsted, then I don't think that anyone would like the combination of colors. However, the pattern effect does help in this fabric, and the result is a pleasing one.

Why don't you pull a thread of each color out of your sample and see how clear, bright and invigorating they are when separated, and then examine more closely, what happens when they are combined together.

COST OF THE THREADS USED:

In our fabric this month, we used two of our new colors in the 2/18's worsted, which we had spun to order in England. We have the 20 new colors now in stock, and it has 4800 yards per lb., comes on cones of 8 to 12 oz. each, and the price is \$6.80 per lb. There are some beautiful colors in this wool, which has been moth-proofed also, and we find it fun to weave with, and the threads are easy to handle.

COST OF THE FABRIC:

Our warp was 43" wide on the loom and 10 yards long. It took 7410 yards of the yellow green 2/18's, and it took 6720 yards of the golden brown. This comes to 13,680 yards or two pounds 14 ounces of the 2/18's worsted. This much worsted yarn costs \$19.55, so the cost per yard was \$1.96 per yard for the warp.

The weft costs just a little less than does the warp, so we can say that the weft was \$1.84 per yard. Thus, the fabric cost per yard is \$3.80 per yard.

WARP COST PER YARD, 43" wide	\$1.96
WEFT COST PER YARD,	\$1.84
<hr/>	
FABRIC COST PER YARD	\$3.80

Book Review (Continued from Page 3)

AUTHOR: Malin Selander
 COST: \$9.50 plus postage of 24¢
 AVAILABLE: Robin & Russ Handweavers

A note further to say that SWEDISH SWATCHES, YELLOW SERIES, is still available, and it is the same price as this publication. Also, Miss Selander has started working on a new swatch book, SWEDISH SWATCHES, RED SERIES, and it is the next one that will be available in a few years.

THIS MONTH'S SECOND PROJECT

from the Rocky Mountain's Weavers Guild of several years ago.

PLAN FOR SEAMLESS TUBLAR JERKIN

I believe we gave this several years ago, but this type of woven garment is so popular now, that we will give the directions again.

THREADING DRAFT: TIE-UP DRAFT:

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

Your warp can be a mixture of threads like fine loop mohair, 2/18's or 2/20's worsted, textured novelty thread. Use mostly wool or mohair in the warp. There is no texture or color limitation. In the weft, you can also use various textured threads, but you must do it in a tabby or plain weave. Notice that this is a double weave tie-up and treadling and the treadling directions below give you a plain weave.

TO WEAVE:

1. Count threads on upper shed-open with treadle 1.
2. Start shuttle from center and go to the right on treadle No. 1.
3. On treadle No. 2, weave across back from right to left.
4. Treadle No. 1 and weave left front from left to center.
5. On treadle 3, go from center front to left.
6. Treadle 4 across back from left to right.
7. Treadle No. 3 from right to center front.

REPEAT THIS UP TO THE ARMHOLES.

For armhole, prepare 3 shuttles A, B, C.

Shuttle A, center to right, right to center.

Shuttle B, across the back, right to left, and then left to right.

Shuttle C, left armhole to center, center to left.

Weave length as needed. Close shoulder by weaving tabby, A, B, A. B. This tabby should be only 2/3 of the distance from the selvage to the center front so you leave a lapel.

Turn inside out and press. Tie fringe, if desired, or finish with a binding or hem. Shoulder seams should be covered with a seam binding to prevent raveling.

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RAMIE SLIVER FOR HAND SPINNING,

in a rich, shiny white, this ramie sliver is excellent for hand-spinning. Price is \$2.50 per lb., and it comes in plastic bags of about 1 lb. 4 oz. each. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

MIXTURE OF BLACK AND WHITE RAW WOOL.

Ready for carding and spinning. This has been washed lightly once, and also supposedly slightly carded, but this does not show much. Mixture is brown, black, and white natural colored wool. Price is \$2.50 per lb. Postage extra. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

NATURAL COLORED WOOL FROM ARGENTINA

This too, has been washed lightly once, and supposedly slightly carded, but this does not show much. Ready for carding and spinning. A nice quality wool. Price is \$2.00 per lb., plus postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

20 NEW COLORS IN 2/18's WORSTED.

This is made to resemble fabri as closely as possible. About 4800 yards per lb., on 8 to 12 oz. cones. Beautiful colors. Excellent warp at 20, 24 or 30 per inch. I prefer 24 or 30 myself. Price is \$6.80 per lb. We hope these will be all stock colors to go with the other 19 colors we have. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

8 CUT CHENILLE, RAYON,

in 2 colors. This has about 1000 yards per lb., and is available in a champaigne color, and a royal blue. Price is \$3.20 per lb. on about 1/2 lb. tubes. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

12 CUT RAYON CHENILLE IN TWO COLORS.

This is a little finer than the 8 cut, with 1500 yards per lb. The colors are in the CHAMPAGNE and in a CHARTREUSE color. On about 1/2 lb. tubes. Price is \$3.20 per lb. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

CARD-WEAVING CARDS.

An extra nice quality of card-weaving cards. Packed in packages of 100 per package. Made to order for Robin & Russ. \$3.00 per package, plus 32¢ postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

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These are an extra nice quality shuttle, well designed, with a sort of knife edge for easy beating. Made of hardwood. Price is \$1.25 plus postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

CARD-WEAVING, A BOOK WITH 53 PATTERNS

This gives complete directions for the set-up of your cards in words and pictures, plus 53 different patterns and there is a photograph of each pattern. Price \$3.50 plus 12¢ pp. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

20/2 EGYPTIAN COTTON IN 85 COLORS

Beautiful colors are these Egyptian cottons which are both mercerized and gassed. Excellent for warp at 24 and 30 per inch. 1 lb. does 7 yards of warp, 36" wide, 30 threads per inch. Price \$6.50 per lb., plus pp. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

DOUBLE-QUICK COTTON FOR CARD WEAVING

There are 18 colors available in this fine, cable twisted cotton, and it is excellent for card-weaving, for borders in regular weaving, etc. Comes in 115 yard skeins. Price is 45¢ per skein. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

FACILE FASTENER BAG TOPS WITH GOLD RING AT EACH END.

These snap-close bag tops come in 9", 10", 11", 12" and 14" lengths. Price is \$1.50 each, plus postage. Most always in stock. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

NAVAHO WEAVING, ITS TECHNIC AND ITS HISTORY.

This outstanding book on the technique of Navaho Weaving was out of print for several years, and then reprinted about two years ago. Charles Amsden does a good job of explaining the techniques of this weaving. Price is \$12.00 plus 24¢ postage. Also available are NAVAHO SHEPHERD AND WEAVER and also SPIDER WOMAN by Gladys Reichard. Price of these two is \$8.00 plus 24¢ postage on each. All in stock. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

ENCYCLOPEDIA OF KNOTS AND FANCY ROPE WORK

by Graumont & Hensel is probably the best book of its kind on the market. Excellent for the person interested in MACRAME. Hundreds and hundreds of illustrations and directions. Price \$12.95 plus 30¢ postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

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