



warp and weft

May, 1975

Vol. XXVIII, No. 5

warp and weft

Published monthly (except July and August) by
Robin & Russ Handweaves, 533 North Adams Street,
McMinnville, Oregon 97128

Subscription: \$6.00 per year
Back Issues: 65¢ each plus 10¢ postage
Editor: Russell E. Groff

Vol. XXVIII, No. 5

May, 1975

A Word From The Editor

What an invigorating, exhausting conference that was at Sacramento! My husband, Bill, and I drove a rented van filled literally to the roof with boxes of goodies. Russ drove his van similarly stuffed and including a warped, dismantled loom. There was bit of worry about tire pressure and truck springs, but the vehicles worked and survived beautifully.

We agreed to meet Russ at a motel in California. Arriving at night, ready to collapse, and most of all, eat dinner and — the motel was dark. We almost drove past without noticing it. A highway expansion has closed the motel. After a series of driving back and forth and missing each other going and coming, we finally met and settled into a motel. In the morning we ate breakfast with magnificent Mount Shasta just out the window beside our table.

Spring was sprouting in Northern California. What becomes golden later in the summer was fields of bright green with breathtaking spreads of color. Blankets of wild flowers blended into each other. Some fields were large areas of purple, then gold, then purple again. And all of it was bathed in beautiful, soft, spring sunshine.

Unloading at the conference was great because we could actually drive the vans to our booth. The horror and fear seeped over us when the two trucks were emptied onto the floor among tables and curtains. The pile was awesome! And then, of course, someone needed to drive a truck past us and we hadn't left enough room. By the end of the day, we actually looked like a store. And other "stores" were forming out of other masses of boxes and piled sculptures of what had looked like junk not too many hours ago. Old friends stopped by to say hello to Russ and Bill and I enjoyed seeing people we remembered from *Convergence*. It was a good exchange of joys and grumbles and getting in the mood to go to work the next day.

We stay too busy to take advantage of the workshops and speeches of the conference, but we eventually get around to see the guild and commercial booths. The guild displays had a refreshing air of dignity and peace about them. Russ is a traditionalist and enjoyed the beautifully woven fabrics and hangings. Some were soft with natural dyes, some bright and gay. There several fine examples of double weave in traditional and contemporary designs. We will be showing you some of these weavings on *Warp and Weft* covers in the next year. There was a lot of variety ranging from a geodesic dome with the triangles wrapped and woven by individual members of a college class to a stuffed lady, Lola, with bits of woven areas on her person. One weaving I especially liked that shows the opposite direction would not show up in a black and white photograph, so we cannot show it to you on a *Warp and Weft* cover. It was mostly natural dyed wool yarns. I assume that it was all hand spun. And all of it inspires me to get this issue of *Warp and Weft* written and some household chores done, and the garden planted and that blouse for my daughter sewn, so I can finish warping my loom and do some more weaving.

It was good to have many of the things people at the conference wanted, such as the exciting Bernat Klein book on fabric design plus the beautiful yarns that he designed that are pictured in fabrics in color in the book. Most people were eager to browse the many books we brought and happy to locate the one they'd been searching for. Then there are always the items we didn't bring enough of that seemingly everyone is asking for. One book, just published had been seen by a few people who wanted a copy and we had not received our shipment yet from the publisher. And there is always the absolute loser that we carry eagerly to a conference and back home to McMinnville, practically untouched by customer's hands. This time it was rayon chenille. It is always hard for Russ to locate and we happen to have found a batch. Janice spend hours winding half pound spools for the conference and of course no one wanted any. I think we sold two spools.

Some people wondered how we warped our loom with all of the unpacking we had to do. Our Oregon Trail loom is easy to take apart. Four large, solid bolts hold the castle to the loom frame. We warped and threaded the heddles of the loom at the shop. Then we dismantled the loom and carried the back beam and castle to-

gether, carefully, with the warp on the beam and through the heddles. At the conference we put the loom together, set the back beam and castle into place and all we had left to do was slewing the reed and tying the warp onto the front beam.

One of the really fun parts of conferences anywhere is people watching. Customers come into the booth with all kinds of exciting handwoven bags, hats and clothes for me to see up close and talk about if there is time. I wore my slacks made with a miniature overshot Russ wove. He gave me the fabric as a gift when I quit working for him two years ago. I figure that if I quit every other year, my wardrobe will become fabulous! My other handwoven "uniform" — I call it that because I wear it constantly — is a fabric woven by Bill, a two color plain weave with a large **border** of overshot from Davidson's Pattern Book. I sewed it up into a long sleeved, street length dress for working. The slacks are cotton warp and fine worsted weft and the dress is all 2/18's worsted. Fabrics like that are beautiful and long wearing. There is also a formal style show with models wearing exciting handwoven creations like tapestried ponchos and aprons, and one of my favorite grandfathers in a sport coat of handwoven fabric. There was a wedding dress with squares woven and embroidered by friends making up the skirt border. It was a beautiful, meaningful finale to the show.

Bev Eppick, *Editor*

PS: And wouldn't you know. As we approached the Northern border of sunny California, there were a few little rolls of clouds. By the time we got home it was raining again. HUMmmmm.

The Cover Photograph:

We design and weave the fabrics for Warp and Weft with an important limitation. We must produce fabrics that look good and show the entire pattern within a two inch square. Now and then we come up with fabrics that are really exciting in the yardage, but lose a lot of their beauty when cut to fit this publication's space requirements. And you'd be surprised how complicated postage becomes when fractions of ounces are weighed and then multiplied by a number fluctuating around 1500 to calculate postage costs. A couple of yarns 2" long makes an important difference. For this reason Robin

spends a lot of time very carefully cutting the fabrics.

The sample fabric in this issue is one of those that needs to be seen in the yardage for the full effect. The pattern seen when the thick and thin slubs create their random horizontal rhythms really **makes** this fabric. Our cover photograph is the same fabric as the sample. In fact you may own a two inch square of the cloth in the photograph.

This Month's Book Review

Theo Moorman has given classes to excited students around the country. Perhaps you have attended one of her classes or seen her work or the works of some of her students. She has now written a book describing her lacy tapestry techniques. For anyone interested in art in weaving this book will be a fine adventure. I can also see the possibilities of using these soft, feminine, techniques in fabrics for borders and accents.

WEAVING AS AN ART FORM, A Personal Statement, will give you insight into the woman, weaver-author, and her techniques. She has lived long enough to have vast experience and firmed-up opinions to delight and inspire you. Miss Moorman was born and has lived in England in a family where intellectual talents were so important that she hesitated to bring another book into a world she feels is over-burdened with too many books already. Her humanness in her struggles with reading and weaving is refreshing.

Her background is traditional. As a weaving student in the twenties she was taught three subjects: yardage weaving for dress and furnishing fabrics, rug weaving and tapestry weaving. Wall hangings had not been "invented" and everything was, of course, strictly flat and two dimensional. Weavers were unknown craftsmen hard at work producing the works of a few famous designers. The comparatively recent emergence of the artist-designer-weaver, emphatically one person seems to Miss Moorman to constitute a major breakthrough in the history of the craft. In the textile arts the resultant outpouring of new works varies in quality from the fully convinced and controlled work of art as seen, perhaps, at its height in the products of the Polish weavers, to the muddled, tangled, undi-

continued on page 5

California Summer

This richly golden fabric with its variety of textures and touches of green is certainly an expression of California in the summer. The play of textures and rhythms of the stripes made by the structure of the weave contrasts with the rhythms of the weft slub yarns. One rhythm is repeated with disciplined spacing and the slub rhythm is informal and repeated at whim of the yarn.

This fabric would be beautiful as drapes. The exciting rhythms would be amplified with light shining through the fabric. It was developed with an upholstery fabric in mind and certainly would have the durability and strength to work well in that capacity. However in the weaving of the yardage the design opened up more than we had expected. It is more exciting with the openness, but as upholstery fabric you might want to put an inexpensive fabric of a complimentary color under this fabric. A darker gold undercloth would create pseudoshadows and emphasize the texture beautifully. We also think this fabric would make an exciting wall covering if used like grasscloth.

The technique is a variation of huck weave and for this fabric only three treadles are used. This means the fabric is easy to weave and fast in production.

THREADING DRAFT

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

THE WARP

Only one yarn is used for the warp in this fabric, 16/2 ramie in the Columbian Gold color, #68. The strength and smooth twist of this yarn are essential qualities for this fabric to weave up really easily.

THE WEFT

We used 16/2 ramie also in the weft, and used one of our new colors, Gold Beach Gold. The second weft yarn is the beautiful Bernat Klein slubby wool in a mix of greens and golds we call Polynesian Salad, color #5.

TIE-UP DRAFT:

4	X				0	0
3	0				X	X
2	X				0	X
1	0				X	0
	1	2	3	4	5	6

NOTE ABOUT THE TIE-UP DRAFT

The diagram is correct you only need three treadles for this fabric. Splitting the treadles the way we did makes weaving with a good foot rhythm easy. It also simplifies throwing the shuttle because you always use one shuttle when you step on a treadle with your left foot, and you always use the other shuttle when you step on a treadle with your right foot.

SAMPLE:



THE REED

A 12 dent reed was used sleyed with 5 threads in one dent and the next dentskipped. This pattern of 5 ends together alternating with a skipped dent is repeated across the reed. This means we had 30 ends per inch.

TREADLING SEQUENCE

1. Treadle #5 — Gold Beach Gold Ramie
2. Treadle #6 — Gold Beach Gold Ramie
3. Treadle #1 — Polynesian Salad Wool

This is the END OF ONE COMPLETE PATTERN. Repeat these three treadles in this sequence over and over for the length of your fabric.

MORE ABOUT THE FABRIC

Have you wanted to weave your own drapes, but hesitate to take on such a lot of fabric? This is your design! It is beautiful and weaves up simply and quickly.

Beat firmly with a double beat. Throw the shuttle, beat, change shed, and beat again. The five ramie threads that are sleyed together in one dent have some tendency to catch on each other as they change places in very close quarters. The double beating should eliminate any problem with this. Be aware of the ramie weft thread as you beat because if some warp threads do bind up, they will catch the weft thread and hold it too loose creating a little loop of weft at that point when it is beaten. Make the double beat your technique throughout your weaving.

For nicer selvages here are a few tips. When both of the shuttles end up on the same side of the fabric together, make a habit of placing the shuttle with slub wool away from you and the ramie shuttle closer to you. This will keep the yarns from crossing over each other at the selva-ge. It's an easy way to keep selvages neat.

For faster weaving of this fabric: If you are right handed, always throw the ramie shuttle from the right side first. If you are left handed always start the ramie shuttle from the left. That will give your "easy" hand most of the picking-up-shuttles exercise. This is because the ramie shuttle always just goes across the fabric and comes right back and then rests a moment.

MORE ABOUT THE YARNS

The 16/2 ramie is one of our most often used warp yarns, especially for household fabrics. The qualities of ramie exceed somewhat the famous qualities of line. So for hardworking fabrics it is very strong when it is wet or dry, it naturally resists mildew, and dyes beautifully to bright, sun resistant colors.

The Ramie is tightly twisted into a smooth yarn with a minimum of fuzz. Especially in this fabric a warp yarn with any tendency to fuzzing with beating would be a real problem. The ramie has 2400 yards per pound and comes on 2½ pound cones at \$8.00 per pound. We also wind it onto 4 ounce tubes of 600 yards each at \$2.00. There are now 24 colors of 16/2 ramie. The yarn comes to us from Switzerland.

Bernat Klein is a world famous fabric and thread designer from Scotland. His yarns are used by the best dress designers for the finest fashions. And you can see why with exciting yarns like the Bernat Klein extremely slubby wool we used in the weft of this fabric. In this yarn two different colors of long fibered wool are mixed into one strand; and then two strands, four different colors, are spun together with the smooth twists and the soft luxurious slubs mixing randomly. Visitors to the factory are not allowed to watch the spinning and plying process in making these yarns.

These yarns come on approximately 2 pound cones and have 440 yards per pound. Some cones are as small as 1½ pounds. We also wind 1/2 pound tubes. The price is \$6.80 per pound. It is 100% wool. There are six colors.

COST OF THE FABRIC

The loom was warped 40" wide and 14 yards long. For this warp we used six pounds 15 ounces of 16/2 ramie in Columbian Gold, color #68. At \$8.00 per pound this cost \$55.50 for the entire warp or \$3.96 per yard.

In the weft we used 4 pounds 13½ ounces of Polynesian Salad wool slub. At \$6.80 per pound the slub wool cost \$36.06. We used 1 pound 5½ ounces of 16/2 ramie, Gold Beach Gold, at \$8.00 per pound the ramie weft cost \$10.75. This comes to \$46.51 for the cost of our weft. The finished fabric was 13 yards long so the cost per yard for the weft yarns was \$3.60 per yard. The total cost per yard of the fabric then is \$7.56.

WARP COST PER YARD	\$3.96
WEFT COST PER YARD	\$3.60
FABRIC COST PER YARD	\$7.56

This Month's Book Review (cont.)

gested bid for novelty at all costs which, if we are honest, we must admit appears only too frequently in the innumerable exhibits of textile arts of the present day. We cheer Miss Moorman! Weaving as an art form, void of functional purpose, brings with it the responsibility to face up to the fact that we have entered a realm of great masters of the classic arts. We now have been freed to use innumerable, exciting materials in our weaving and to incorporate a myriad of techniques into the art. To explore these new vistas and produce quality art is, in Miss Moorman's eyes, an individual and personal dilemma. "Our first duty is to be honest with ourselves."

In a delightful narrative of her personal history, Theo Moorman says of her first weavings, rugs sold at a respected London furniture store, "It is comforting to me to think how many years have gone by since they ceased to exist."

Theo Moorman, out of frustration and struggle, developed a tapestry weaving technique that now bears her name. She found traditional methods all too slow. "Surely there must be some way of producing free pattern over the whole area in question by a less laborious method. Some form of inlaid wefts introduced into an overall background fabric seemed the only possible solution to the problem, but it was essential to achieve a density and richness of color and texture such as cannot be produced by ordinary inlay techniques."

The technique developed from this search can be woven on four harness looms. It cannot easily be woven on a counter-balance loom, as it depends on a single life of harnesses three and four. A loom with two warp beams is useful but not essential.

Her technique includes a basic, open, plain weave with fine dark threads included in the warp. The dark warp threads catch the pattern weft inlay and hold it **on top of** the background weave. In traditional inlay techniques, the fabric is distorted as the thickness of the inlay spreads the plain weave. This is because the inlay is woven into the background fabric. The Moorman technique eliminated this problem. Very heavy, multiple weft groups can be used and the background cloth stays even and straight.

If a double beam cannot be used you will probably find slack warp threads developing as you weave. This is due to very different jobs of the fine, pattern-holding warp threads and the heavier warp threads that are woven as basic background plain weave. The problem of slacking warp threads can be solved by placing a weighted rod under the back beam to tension the loose threads.

Miss Moorman suggests six samples which progressively explore her techniques and refinements. Her designs are contemporary, exciting and possess a dignity of fine art.

TITLE: Weaving As an Art Form,
A Personal Statement
AUTHOR: Van Nostrand Reinhold
PRICE: \$8.95
AVAILABLE: Directly from the publisher or
Robin and Russ Handweavers

BINDERS FOR WARP AND WEFT

We have new binders available for Warp and Weft. They will hold about 2½ years in one binder or 25 copies in one binder. These have the name on the front and also name and date holder on the backbone. The price is \$4.50 per binder plus postage.

BEAUTIFUL EXOTIC HARDWOOD SHUTTLES for inkle or cardweaving.
TAPESTRY BEATERS that are double ended.

We have been receiving tapestry beaters for quite some time from a man who does fine woodworking and uses unusual and beautiful hardwoods. If you love the touch and sight of exciting wood, you will enjoy using these tools.

The tapestry beaters are comfortable in the hand and strong enough for very rugged use. The beater on one end is about one inch wide and on the other end it is 2½ wide approximately, about 6" long.

We like the tapestry beaters so much that we asked the craftsman to make inkle shuttles for us too. He used the design we developed and have been offering you for years, a version we like best of the Norwegian belt shuttle. Now we can offer you this same functional design with the luxury of exotic woods, finished to a smooth satin.

All woods are hard and interesting: English Harewood is light grayed tan; Rosewood, dark and rich, black and red-brown; Zebra Wood is of browns; Purpleheart or Amaranth is red-purple; Goncalo Alves is a rich medium brown; Muiratiranga is Brazilian and reddish-brown; Pheasant Wood, browns to look like pheasant feathers, from Hawaii; Shedua Wood from Ironwood has very straight grained browns.

The tapestry beaters vary in price depending on the type of wood and some design differences. He made a mass of shuttles just for us, so they are all the same price.

TAPESTRY BEATERS \$5.50, \$6.75 to \$8.50
INKLE SHUTTLES are \$4.50 each.

There will be an additional cost for postage. Robin and Russ Handweavers, 533 North Adams Street, McMinnville, Oregon 97128.

CLASSIFIED ADVERTISING

Why not advertise your old loom, duplicate equipment, and other such items in this section. Price per 5-line ad is \$5.00. Payment to accompany your advertising copy.

A NEW LINE OF RUG WOOL FOR YOU

We are proud to bring you this new line of rug wool in two weights. It is the finest quality from England; a soft lustrous yarn with lots of twist for strength. Color yarn sample sheets will be available as soon as possible. It comes in a three-ply yarn with 440 yards per pound and in a six-ply which has 220 yards per pound. There are 35 beautiful colors all in 4 oz. skeins. The cost is \$1.70 per skein. AND it is 100% wool. This is the nicest rug wool we have had. We know you will enjoy it. Robin and Russ Handweavers, 533 North Adams St., McMinnville, Ore. 97128.

2/32 WORSTED BOTANY QUALITY

Now available in 33 colors, this most beautiful, botany quality worsted yarn, which has 8900 yards per lb. This is a standard line we are now stocking, as it has not been available in the USA for some time, as far as we can find out. It is \$12.00 per lb., and should be outstanding for fine woolen yardages. And as it is a 64's quality or better wool yarn, it is a botany yarn. Sample sheets are now available at Robin and Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128

A GUIDE TO LACEMAKING

This book was used by the Girl Guides in England and has 10 excellent basic lessons in lacemaking. Just after being out of print since 1939, we have become the publishers and distributors for this little booklet. The price is reasonable at \$3.50 each. Robin and Russ Handweavers, 533 North Adams Street, McMinnville, Oregon 97128.

RAMIE, THREE NEW COLORS

Many of you know and use our line of 16/2 ramie. We have had 21 colors for quite some time. Now we have added three new ones. The basic yarn is just the same, only the colors have been added to add to your pleasure. Ramie is very strong and durable and exceeds some qualities of linen. It can be used in any way you would use linen. The weight is 16/2 and the yarn has 2400 yards per pound. Available on 2 to 2½ pound cones at \$8.00 per pound, or we will wind it onto 4 oz. tubes for you at \$2.00 each, 600 yards per small tube. The new colors are: Trinidad Turquoise, Sunny-Ocean Blue Green, Gold Beach Gold, more antiqued than our other golds, and Rio Rose, hot and bright. Make a note on your sample sheets. Robin and Russ Handweavers, 533 North Adams Street, McMinnville, Oregon 97128.

WOOL BLENDS FOR HANDSPINNING

A bag of wool that has been washed and slightly carded with colors mixed within the bag. Some people will spin it as is, others will want to card it as is, others will want to card it more first. \$6.00 per pound bag, \$3.00 per 1/2 pound. Available in mixes — 1. Medium and dark browns; 2. Red-orange with yellow and dark brown; 3. Natural, gray and black; 4. Gray and black; 5. Cherry red with brown and black, from Robin and Russ Handweavers, 533 N. Adams St., McMinnville, Oregon 97128.

FOUNDATIONS OF WEAVING

By Mike Halsey and Lore Youngmark \$10.95 plus postage. Starting with paper weaving and the cardboard loom, to learn the basic structure of weaving, the authors take the beginning weaver through the various simple weaving types before they are introduced to the floor loom. Two harness techniques, 4 harness and multiple harness weaving are discussed. Information is included on basic weaves, advanced techniques, tapestry weaving, color and design, yarns and finishing the woven material. Available now from Robin and Russ Handweavers, 533 N. Adams Street, McMinnville, Oregon 97128.

7" LONG WHITE PLASTIC BOBBINS

These are made of very good quality, shock resistant polystyrene. We had a large amount made in Italy after searching for years for a manufacturer. These have tapered inner shaft and will hold a lot of yarn for your shuttle. 50¢ each or \$5.00 per dozen. Robin and Russ, 533 N. Adams St., McMinnville, Oregon 97128.

BLACK 8-CUT RAYON CHENILLE

Extra nice quality chenille with about 1000 yards per pound. In skeins of 6 to 8 oz. each. The price is \$4.00 per pound at Robin and Russ Handweavers, 533 N. Adams St., McMinnville, Oregon 97128.

BISQUICK, 50% WOOL and 50% SILK

This bright, white yarn is new to us. It is a soft yarn with a soft texture from tiny slubs in the individual plies. It is a 4 ply yarn with 1600 yards per pound. \$6.00 per pound on approximately 1 lb. cones. Robin and Russ Handweavers, 533 North Adams Street, McMinnville, Oregon 97128.

CURVED BACK FINNISH HAND CARDERS SET IN LEATHER

Yes, we have these once again set in leather. These seem to be the most popular of all the carders. They are curved and have flexible wires. The price is \$12.50 per pair at Robin and Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

SHAPED WEAVING

By Nik Krebitsky and Lois Ericson. A book of non-loom woven objects with complete directions and illustrations for many different projects. Hardbound is \$8.95 and the paperback is \$4.95. Robin and Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128

SWEDISH SKI-TYPE RUG SHUTTLES

This is an excellent rug shuttle, and one we recommend highly. Just \$5.59 each. This Swedish design can be really full of yarn and still be thrown through the shed. You will like it. Robin and Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

16 PLY SMOOTH, SCRUNCHY, TUSSAH SILK

This is the natural tan color of the tussah silk, and is a very strong warp thread as well as weft. It has 2400 yards per pound, and comes on about 1/2 lb. tubes. The price is \$12.00 per lb. for this beautiful silk yarn. Not many pounds left. Robin and Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

The Weaver's Marketplace

warp and weft
 533 NORTH ADAMS STREET
 McMinnville, OREGON 97128

THE OREGON TRAIL LOOM

46", 4 harness, jack-type with one of the lightest treadle actions available on any loom.

Beautifully made, with many refinements not found on other looms.

Advertising brochures now being prepared and will be sent upon request.

Will also be available in 36" width.

Comes with sectional warp beam as standard equipment, or plain beam if desired.

NOW BEING MANUFACTURED BY

ROBIN AND RUSS HANDWEAVERS

533 N. Adams St. McMinnville, Ore. 97128

HANDWEAVING YARNS and SUPPLIES

A wide variety of distinctive yarns, developed especially for handweaving is available for prompt shipment in quantities to suit your needs.

Write today for FREE CATALOG and PRICE LIST

The Handweaver's Headquarters

Lily Mills Company

Dept. HWWW Shelby, N. C.

Compact
Folding
**NORWOOD
LOOMS**

Five Widths
16" — 22" — 30" — 40" — 50"
Made of Cherry

The Norwood Loom Co.
P. O. Box 167
Fremont, Michigan 49412

YARNS you've yearned for from all the world.
LOOMS with levers, latches and treadles.
BOOKS to browse; come in and spend the day.
EQUIPMENT to equal all of your needs.
ADVENTURES in avenues you've yet to try;
weaving, spinning, bobbin lace making,
macrame', embroidering, knitting.
Stop by, travel toward, or merely send a request
for a catalog to:

ROBIN AND RUSS HANDWEAVERS
533 North Adams St.,
McMinnville, Oregon 97128

BULK RATE U. S. POSTAGE PAID McMinnville, Ore. 97128 Permit No. 12									