

# warp and weft

Vol. XXXI, No. 3

March, 1978

## warp and weft

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### A Word from the Editor

No matter how many good intensions or how much I try, I seem to be about a month behind in getting Warp and Weft out.

And, it will be even more of an effort for the next few months, until we find another weaver to help us in the planning and particularly the weaving of the samples, as now that Gillian Riley has decided to go back to England to live, we are minus a weaver and are now looking for one.

We do have next month's sample on the loom and in progress, but will have to have our two friends Andy Anderson, and Phil Wilson do a little more weaving for us temporarily, until we find someone to work for us at this position.

It has been a sort of hectic month. And probably the main reason is that we have had our three largest shipments of yarns that I ordered last September, all come in at once, and with about seven thousand pounds of yarns to put away, Janice has been working frantically at this, and as of yesterday, has the job completed.

Our bins upstairs are full once again, and we've even had to rent a small warehouse space to handle the overflow. It is so much fun though to receive these shipments and see if what I did order is as nice as I think it is when I order it originally. Janice was so pleased with some of the yarns, that she is even knitting a sweater out of one of the nice wool yarns, and she has already crocheted two afghans out of some of these yarns.

And Robin was so taken with one of the colors of the new loop wools, that she has a sweater in progress with one of these beautiful Phoenix loop wools.

Our shipment of Ramie came in as one of these three shipments, and after we do get two more linen shipments, then all of the yarns will be here that were ordered.

Robin is very active these days also, but not as much at the shop. She fills in when someone is out for a day or so, and she works cutting the samples, and every other Saturday, she works the whole day at the shop. She has become so intrigued with the doll-making hobby, that she works at it at home steadily, both in the day time and the evenings at this. And Robin has always been a physical fitness believer, and she jogs usually three or four evenings a week.

And Janice has moved out on her own, and while she works full time at the shop, she has to commute from Aloha, Oregon where she is living with another family from the church which she goes to.

As for your editor, I continue to work at the 1001 activities in the shop, and in conjunction with the shop, we have finally gotten all of our day by day plans for the tour to England in August complete, and have our final brochure now printed. If any of you are interested, we will be pleased to send you one of these.

And registrations for our summer workshop are starting to come in, and we have it one third filled now, so it is a busy time.

Enough for this time, and back to the sample for this month.

Russell E. Groff, *Editor*

### This Month's Cover Review

Just recently republished in English after being out of print for several years, is the revised edition of THE MANUAL OF SWEDISH HANDWEAVING, by Ulla Cyrus-Zetterstrom.

This is the eighth edition of this book to be printed, so I do think this is a recommendation for the this book. It was printed in Swedish five times, then in French once, and this now is the second edition of the book in English. And this second edition is revised quite a bit over the earlier 1956 edition.

The author states that this book is designed for the more advanced weaver. The main portion of the book deals with the theory of fabric

structure. It covers many subjects such as Satin weaves, Rep structures, structures that form uneven surface textures and openings, plain weaves and its derivatives, twills and their derivatives, and many others. There are sections on double weaves, huck, drall, damask, waffle, leno, lace, and crepe weaves. In other words, it has much content and explanation of the various weaves. It contains a section on overshot, on backed fabrics, on color effects, on inlay techniques, on many different pile weaves and rug techniques.

It has a good section on analysis of different weave structures, and has a thorough section on calculating the ~~set of~~ <sup>set of</sup> warp and weft, on how to figure how ~~much~~ <sup>much</sup> warp and weft you need; and has a good ~~section~~ <sup>section</sup> on the numbering of yarns, so you can ~~learn~~ <sup>learn</sup> about the various sizes, and the number ~~of~~ <sup>of</sup> yards per pound.

Mathematics plays an important part in weaving, and so if you can learn about the sizes and plies and yardages of various threads, as this book attempts to teach you, you will find your textile calculations much easier to understand.

The final section of the book deals with various weaving equipment, with methods of warping the loom, and the actual weaving processes. There are also in the book, 12 full page color plates, and many black and white photographs. Threading drafts of the different types and classes of weaves are given. This book contains no actual weaving projects, but with the help of this book, I think that many weavers will benefit by the content, and thus be able to work out their own projects.

I feel that this latest revised edition is a much better one ~~than~~ <sup>than</sup> was earlier printed. If you are a serious weaver, and want to learn about the many different ~~phases~~ <sup>phases</sup> of textile design, I feel that this ~~weaver~~ <sup>weaver</sup> will benefit greatly from this book.

TITLE: MANUAL OF SWEDISH  
HANDWEAVING

AUTHOR: Ulla Cyrus-Zetterstrom

TRANSLATION: by Alice Blomquist

PUBLISHER: Charles T. Branford Co.

COST: \$14.95 plus shipping

AVAILABLE: From the publishers directly, or  
from Robin & Russ Handweavers

## This Month's Cover Photograph

As many of you have probably noticed, there is a revival of interest in the traditional "Overshot" weaving. What is much fun is when you do try an overshot weave, that besides the original treadling or pattern that you obtain by weaving as drawn in, you usually have many variations of patterns that can be done on the same set-up, and the variations that can be done are just limited to your imagination.

This particular pattern featured on the cover is "Finnish Diamond," and is featured in A HANDWEAVERS PATTERN BOOK by Marguerite P. Davison.

I was particularly interested when I saw this fabric, as I myself, had woven with this same pattern. I had a warp, and was weaving small guest towels with 20/2 cotton warp, and a fine cotton boucle for weft, and weaving a border at each end of perle 3 cotton, in various colors. Using this same "Finnish Diamond" pattern, I wove 60 small guest towels, and each one of them had a different pattern or different treadling variation of the same pattern.

This piece on the cover was exhibited in the Glenna Harris Weaving Guild booth at the Northern California Handweavers Conference in Vallejo, California. It was woven by Barbara Kinchen.

It is also intriguing as to how a row or two of plain weave, in a color different than your warp helps set off a pattern. There are two examples of this on the cover this month.

And for those of you who haven't tried it, you could take one of the patterns like this and weave it in about 15 different ways. If your guild library has a copy of Grace Blum's, Functional Overshot, you could take this pattern and weave them all as she suggests in her book, and you would be amazed at the variations of patterns you obtain from just one of these threading drafts.

There are some of the overshot patterns which seem to be very limited as to the number of variations you can do, but I found that most of the Diamond patterns in Davison's Pattern book, are very versatile for this purpose. Another one, which is also very versatile in this same collection of Diamond Patterns is the one entitled "Honeysuckle Twill."

# SWISS MISS AND BLUE BELLS

A most interesting 4 harness weave is the canvas weave that we are featuring this month. This particular piece is woven of Ramie and Linen, both from Switzerland.

## 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:

| End |   |   |   |   |   |   |   |   |   |   |   |   | Start |    |    |   |   |   |   |   |   |
|-----|---|---|---|---|---|---|---|---|---|---|---|---|-------|----|----|---|---|---|---|---|---|
| 1   |   |   |   |   |   |   |   |   |   |   |   |   | XX    | XX | XX |   |   |   |   |   |   |
| 3   | X | X | X | X | X | X | X | X | X | X | X | X | X     | X  | X  | X | X | X | X | X | X |
| 1   | X | X | X | X | X | X | X | X | X | X | X | X | X     | X  | X  | X | X | X | X | X | X |
| 1   |   |   |   |   |   |   |   |   |   |   |   |   | XX    | XX | XX |   |   |   |   |   |   |

## WARP USED:

Our warp is the 16/2 lea Ramie, with 2400 yards per lb., and the color name is color #54, Rusty Brown.

## WEFT USED:

The weft is a 6/2 Swiss linen, which we had spun to order for us. It is dyed with best available dyes, and the weft color is called Ice Blue.

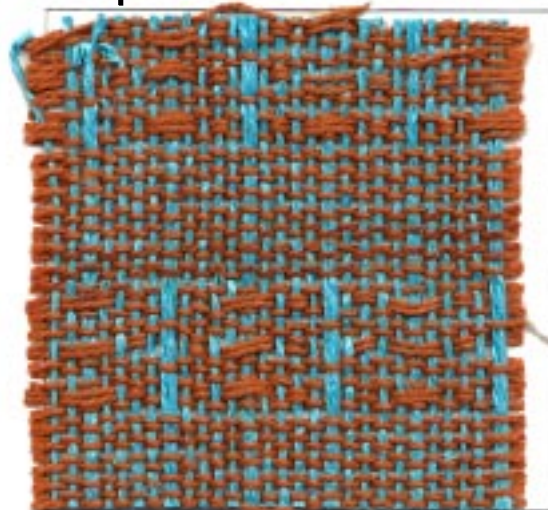
## REED USED:

A 10 dent reed was used, and it was double sleyed, 2 ends per dent, or 20 threads per inch.

## TREADLING SEQUENCE:

There are 12 shots in each complete pattern repeat. Note below that you have two different treadles repeated two times in a row. When you come to the point where you repeat the same treadle, I usually throw the shuttle through the shed the first time, beat, and open the same shed, and take the shuttle and pass it over the top of the two outside threads and back into the shed and then through. I feel that this method is better than using two shuttles. If you use two shuttles, you will have a longer float thread on the edge, and if you use just one shuttle, then, you do not have this, and you have a nicer looking fabric. Of course, if you are not concerned with the selvage edges, and are making a wide fabric, instead of mats or runners, etc., then I think that the second shuttle is easier to use in this case. Now, here is the treadling.

## Sample



1. Treadle #6, one time
2. Treadle #5, one time
3. Treadle #6, one time
4. Treadle #5, one time
5. Treadle #1, one time
6. Treadle #1, a second time
7. Treadle #5, one time
8. Treadle #6, one time
9. Treadle #5, one time
10. Treadle #6, one time
11. Treadle #3, one time
12. Treadle #3, a second time

Now, repeat over and over as long as desired, and be sure to balance your fabric at the end, so that it matches the other end of your mat.

## Source of Idea for this Sample

One of our students wanted something a little different for table mats, and I then suggested she do one of the Canvas Weaves from *A HANDWEAVERS PATTERN BOOK*, by Marguerite P. Davison. I suggested she try different colors than natural in the warp and weft, and this pleasant sample is the result. The threading draft used, is one from the Davison, *Pattern Book*, and has proved to be quite interesting.

## More About Canvas Weaves

Canvas weaves are a class of weaves that seems to be seldom used by handweavers, and I feel that it is one of the most exciting weaves you can do. This weave is designed to cause openings in the weave, and it is often used in Czechoslovakia and in the Scandinavian countries to weave linen fabric for use in certain types of embroidery.

Oesner's *HANDBOOK OF WEAVES*, calls this a Lace or Mock Leno threading, from its resemblance to these two weaves.

It has been much used in our early Colonial linen cloths for tablecloths, and in today's weaving, I find the canvas weaves are excellent weaves for baby blankets, for upholstery, drapery, and for table linens. It can be very effective in clothing, if woven in fine enough threads that the floats are not too long.

One of the old time weavers, Jean Suter, used these weaves with fine silks and made most beautiful dress fabrics of them. I've woven drapes or curtains for two of our customers in the past, with this type of weave, and they were quite effective, as they leave the sun and light in, without those outside being able to see in.

This class of weaves can be used to intensify the color of the warp or the color of the weft.

Another way to make this weave even more interesting is to do a skipped sleying of the reed, and this causes groupings of both the warp and weft threads, and adds more interest to some fabrics. Wouldn't many of the pieces of canvas be much more interesting if they had a rib in them? Here's your chance to make an interesting bag or piece of bed ticking or pillow ticking or other such material.

One of the important things about weaving with this type of weave is that the warp is kept tighter than usual while weaving. This helps the weft threads group together a little better and makes the fabric that much more interesting.

## More About This Month's Sample

One of our students is doing a 14" wide piece for long table runners in this weave, and her warp of the same thread is sett at 24 per inch for the mats. While on a wider piece (40") as we wove the sample for Warp and Weft, we felt that it would not beat as tightly as the 14" piece, so we chose to spread the warp out to 20 per inch instead of 24.

Also, notice in the weft, that you have a double thread at intervals, which helps to sett of the color of both the warp and the weft. If you are not worried about the selvage edges, and are making drapery or something similar, then you might find it best to wind a second bobbin and use a second shuttle for when you have this double thread. However, if you are using your fabric for tablecloths or mats where the edge is very important, then I suggest that where the double thread is, you throw the shuttle, beat, and then go around the outside thread in your shed (be it top or bottom) and then back through the shed and to the other side for the second shot of the same treadle. This method does help you maintain and continue to have an even edge without any long float threads.

While the warp is usually kept tight, when you are not weaving, then I'd suggest that you loosen the warp when you quit for the day.

A firm, even, double beat is important when you are weaving with linen or ramie, and I think it is quite important for this fabric.

If you are going to weave placemats of this weave, then I'd suggest that you sett the ramie at 24 per inch, 2 per dent in a 12 dent reed. This shortens the float thread slightly, but yet gives you more durability and body in placemats.

The ramie warp is softer and easier to handle than a linen warp, as you will find from experience. It appears slightly fuzzy when woven, but this seems to disappear completely with the first washing.

And, the Swiss linen used here is stiffer than most linens. This is a common characteristic of linens spun in Switzerland, that they are

stiffer than those spun in other countries. I do not know the reason for this, whether it is chemicals in the water, or the quality of the raw flax, or the spinning equipment or what. However, I think that the Swiss linen is even more durable than other linens because of this characteristic or tightness of twist, and stiffness of thread.

### This Month's Second Project

This month, we're going to suggest a baby blanket project in 2/18's worsted for both warp and weft.

We'll suggest a warp 38" wide, and this will give us about 36" finished, and the size of the finished blankets should be about 36"x48".

For warp, use the 2/18's worsted at 24 per inch, 2 per dent in a 12 dent reed.

For weft, use the same 2/18's worsted for weft, or if you prefer a slightly heavier one, you could use a 2/12's worsted for weft. My choice is the 2/18's. We are going to suggest a lace bronson weave, and the warp to be 914 warp ends, or 38" at 24 per inch, plus two extra threads. Here is the threading draft:

#### THREADING DRAFT:

|   | B Unit | A Unit | Border |
|---|--------|--------|--------|
| 4 | X X    |        |        |
| 3 |        | X X    |        |
| 2 | X      | X      | X X    |
| 1 | X X X  | X X X  | X X    |

Thread Tabby Border 7 x + 28 threads  
 Thread A Unit 11 times -66 thds.  
 Thread B Unit 11 times -66 thds.  
 Repeat the A and B units alternately, as listed above \*66 thds.) each 6 times, until you have a total of 792 thds. Then repeat A Unit 11 times to balance ..... 66  
 Thread Tabby Border 7 x + 28 thds.

#### TIE-UP DRAFT

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| 4 |   | ○ |   | ○ |   |
| 3 |   |   | ○ | ○ |   |
| 2 | ○ | ○ | ○ | ○ |   |
| 1 |   |   |   |   | ○ |
|   | 1 | 2 | 3 | A | B |

#### TREADLING SEQUENCE FOR THE BLANKET

1. Alternate treadles B & A for 4 inches.
2. Treadle B, 1, B, 1, B, A — 11 times, use this treadling.  
 B, 2, B, 2, B, A, repeated 6 times.  
 B, 1, B, 1, B, A,

B, 3, B, 3, B, A, repeated 6 times.  
 B, 1, B, 1, B, A

Repeat this unit 3, over and over until you have approximately 42"

4. Treadle B, 1, B, 1, B, A, — 11 times for the border of the blanket.

5. Alternate treadles B and A for 4 inches.

Note: About the treadling. After you have made one blanket, then you can adjust or vary your treadling to suit what you like best for the border and the body of the blanket.

#### MORE ABOUT THIS PROJECT:

We suggested the 2/18's worsted for warp and weft, but perhaps today's mother might like better to use an acrylic or man-made fiber that is machine washable. If so, we'd suggest that if you cannot find an orlon or nylon as fine as the 2/18's, that you use a 3 ply acrylic baby yarn that is available at most department stores. It is the same size as the 3 ply fingering yarns.

And, if you use this heavier weight, we'd suggest 12 or 15 per inch, and that you cut the unit repeat of each unit from 11 times each, to 5 or 6 times each. If you plan it thoroughly in advance, you can work out the number of threads you will need for your warp.

If made of 2/18's, then a gentle washing in light Ivory Snow or something similar, and allow them to drip dry, or steam if you wish. We do not think it is necessary to press these blankets if you use wool.

#### A Note About the Second Project In December 1977 Issue

One of our subscribers wrote and told us that she decided to try the second project, Circle Overshot, a Miniature, which we suggested for weaving bookmarks.

I was delighted to hear from Dorothy Thomas of Rodman, New York, that she used size 50 Crochet Thread for the warp, and Knit-Cro-Sheen (like 10/3 Frostone) for the pattern thread. She used only one pattern repeat plus 16 threads for selvages. She used an 18 dent reed, and sleyed it 2 ends per dent or 36 ends per inch.

She mentioned that it came out finished to 1 1/8" wide and was very fine and dainty. She said it was a lovely pattern.

I was delighted, as this is a pattern I worked out myself, and I too, have liked it very much. Perhaps you'll look back at the December, 1977 issue and look again at this pattern, and perhaps try it with different threads and see what results you obtain.

#### CLASSIFIED ADVERTISING

Why not advertise your old loom, duplicate equipment, and other such items in this section. Price per 5-line ad is \$6.00. Payment to accompany your advertising copy.

#### LOOP WOOL, NATURAL WITH A SLIGHT BRUSHED EFFECT

Just in from Scotland, this one has approximately 600 to 650 yards per lb. It came on cones of about 2 lbs. each, so we can wind off 1/2 lb. tubes if you wish. The price is \$9.60 per lb. or \$4.80 per 1/2 lb. of 325 yards. Robin & Russ, 533 N. Adams St., McMinnville, Ore. 97128.

#### EXTREMELY LARGE LOOP, SEA BLUE WOOL

From Phoenix in Ireland. It has about 450 yards per lb. and has a light and fluffy feeling because of the loop of this yarn. Price is \$8.00 per lb., and it is available on 1/2 lb. tubes of 225 yards, or on about 2 or 3 lb. cones. ROBIN & RUSS, 533 N. Adams St., McMinnville, Ore. 97128.

#### 50% SILK, 50% MAN-MADE FIBER, IN A 3 PLY THREAD for Warp and Weft.

This is a very nice thread with approximately 3200 yards per lb., and it comes on about one pound cones. It is slightly textured, but not much, and makes excellent warp or weft in dress and clothing fabric. We have this on hand in white and 11 colors. It was dyed to order for us in Scotland, and we paid \$2.00 per lb., to have the best, fast color dyes available. Price for the white is \$6.80 per lb., and the colors are \$8.80 per lb. Write for a free sample sheet of these if interested. We will make up sample sheets next month featuring these yarns. Robin & Russ, 533 N. Adams St., McMinnville, Ore. 97128.

#### (7) NEW LOOP WOOLS FROM ENGLAND

We've had two shipments in from England, and one of these included 7 Loop Wools, with the lots too small to make advertising sheets, as there was from 25 to 35 lbs. of each color. It is reasonable in price at \$8.00 per lb., and we will send free samples on request. ROBIN & RUSS, 533 N. Adams St., McMinnville, Ore. 97128.

#### SEVEN (7) NEW TWO PLY BERBER WOOLS

Are also just in from England. These are on about 1 lb. cones, and all are 2 ply so they can be used for warp and weft. There are beiges, greys, and browns. Free samples upon request. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128. These are the same \$5.60 per lb. price, the same as our last two lots have been.

#### THREAD TESTERS AND THREAD COUNTERS

These five power, thread counters, with a 1" square marked out for checking patterns, fabric analysis, and the like. These are extremely well made, and are \$9.95 plus postage. Come with a little leather carrying case also. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

#### BEAUTIFUL LARGE LOOP TURQUOISE BLUE OR DARK TURQUOISE BLUE LOOP WOOL FROM PHOENIX

In Ireland. This came to us on about 3 lb. cones, but it is a beautiful wool yarn. Price is good too, at \$8.00 per pound, plus shipping. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

#### 5 1/2" and 7" PLASTIC BOBBINS

We are having these made to order in Italy for us and will be here soon. They will be similar to the Leclerc 4" plastic bobbins, with the same diameter core, and they will hold a lot of thread. We had two dies made to order for us to make these bobbins, and we found the dyes were \$16,000.00 each here in the U.S.A., and we got them made for 1/8 of that price in Italy. The bobbins we hope will sell at about \$5.00 per dozen. We also have some 7" ones with a tapered core on hand, but these new ones, due in here in four to six weeks, will have a larger diameter core for fitting on your shuttles than our current stock. Thus, there will be no binding as we have had some trouble with these with the tapered inner core. Should be here in six weeks at the most. ROBIN & RUSS, 533 N. Adams St., McMinnville, Oregon 97128.

#### BEAUTIFUL DARK BROWN, 2 PLY TUSSAH SILK NOIL YARN

It can be used for warp or for weft, has approximately 1200 yards per lb., and it too, has a nice soft touch. Not plied too tightly. A most beautiful yarn. Price is \$8.00 per pound, on about 1 lb. cones. It is very seldom that we're able to get a tussah silk noil, but this is one of the nicer ones. ROBIN & RUSS, 533 N. Adams Street, McMinnville, Ore. 97128.

#### 4 PLY DYED SILK NOIL, IN 3 COLORS OR 4 COLORS

We have this in a Mediterranean Blue, a Half-Ripe Avocado Color, a Creamy Sand color, with slightly more color than a natural, and just about 20 lbs. of a sort of Orange Rust. It has 1700 yards per lb., came to us on about 1/2 lb. cones, and the price is \$8.00 per lb. This will not last long. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

#### A SMOOTH 4 PLY, SPUN TUSSAH SILK WITH A LUSTER.

This was the only silk with a luster that I found on my trip to England last year. And, the sad part is that there was only 15 lbs. of it. It is a beautiful quality yarn, and I'm tempted to put it all away for myself. Beautiful, natural tan color. About 3200 yards per lb., and extremely strong. It is on about 12 to 14 oz. cones, and the price is \$16.00 per lb. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

#### 20 LBS. OF SMOOTH, 30/3 SPUN SILK WITH A SHEEN IN A ROSE BEIGE COLOR.

This comes to us on 300 meter tubes, and it looks about the size of 10/2 cotton. It is a good rose beige or tannish color, and should make excellent warp thread. Price is \$1.50 per 300 meter tube, or about 325 yards. We've also had many persons use this type of silk for bobbin lace, as well as for weaving. Due to the dollar devaluation, it is expensive, but then you normally cannot get this type of silk anymore. Also, Bobin lacers may be interested in the fact that we have size 60/3, 70/3, and 80/3 in this fine, tightly twisted, spun silk. Price is \$1.50 per tube. We have various colors, but no natural. It comes in browns, beiges, greys, blues, etc. It is almost impossible to advertise as we have only one or two boxes of most colors, and that means about 20 spools of most colors. Price on these 3 sizes is \$1.50 per tube. An assorted box of 10 different colors is \$15.00 plus shipping. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

