warp and weft

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A Word From The Editor

This is a belated greeting to all of you for a happy, happy new year, from the 3 of us.

Also, please note that this is now Volume No. 16 of Warp and Weft. That means that this is the 16th year of publication, 7 years in a mimeographed form, and since we took it over, 9 years of printed form. It hardly seems possible that much time has passed since we took over the publication in 1955.

There have been a lot of changes since then and particularly in the wide variety of threads that are becoming available to the handweaver. I hope that we can go through the next 9 years, and try to improve upon our samples as much as possible to make them more interesting and stimulating to all of you.

I am writing this later than usual, as it is 3 days after Christmas. By the time you receive this, our new postal rates will have gone into effect, and the shipping will have gone up ½ of a cent from 2½ to 2¾¢ each.

By this time, we are well settled in our new shop and home. We have put up drapes in our guest bedroom of the woven material that we wove in the October issue of Warp and Weft.

We have finished another 20 yards and have 2 more to go of the sample in the December issue, and this is the material that we will use for drapes in our living room. So, we are gradually accomplishing some of the materials that we want for our home. We still will have many projects to do and we hope to share all of these with you. We have hopes of weaving many new throw rugs for our home, drapes for the family room and other two bedrooms, we hope to weave some more guest towels, and the heavy linen bath towels that we featured in Warp and Weft long ago. We also hope to weave some new table cloths and mats for our own personal use and there are other projects we wish to do that are too numerous to mention.

We have another authentic scottish tartan in progress right now for suiting material, and we will probably feature this on our next issue.

We hope that in the 2nd or 3rd week of January, we will be able to start a class in weaving in Adult Education here in McMinnville, so we will have a busy time getting this going. Well, enough of this and back to our sample for this month.

Russell E. Groff, Editor

This Month's Cover

This month's cover is a very well executed tapestry. This particular piece was one of the outstanding tapestries in the display of the South Coast Weavers Guild from the area of Laguna Beach and Orange, California, just north of San Diego, California.

There were several other outstanding tapestries in the exhibit of this guild, and we have already shown you one or two of them. We will eventually show all of them to you, as they were all outstanding. We do not know the person that wove this particularly outstanding tapestry, but
perhaps someone will write to us and let us know who did it. All of these tapestries that I have mentioned were exhibited at the Southern California Handweavers Conference which was held in Santa Barbara in March of 1962.

**New Selander Book Due**

The new book by Malin Selander, author of Swedish Handweaving, and Weaving Patterns from Sweden; is due in soon. It is either enroute to the U. S. now, or will be shipped in January. This is a very limited edition book, and will contain over 20 actual woven swatches. The title of the book is "SWEDISH SWATCHES, YELLOW SERIES." Pre-publication orders for this book are being taken, and the price on it is $9.50. If you would like a copy of this book, send in your order now, and you can remit upon receipt of the book.

**A Bath Towel Project**

An interesting weaving project is the weaving of some larger towels for bath towels. I am going to suggest that these be made 28" wide on the loom, and about 40" plus hems for the length.

For warp, I would suggest that you use a 20/2 linen or ramie for warp at 20 threads per inch, and for the weft, use a heavier linen like the 4/1 dry spun linen or the 6/1 linen for weft. I would suggest that you use a bleached white thread for the weft.

Some of these are very interesting and more absorbent if they are woven in an all over pattern, so let me suggest that you use a goose-eye threading for these towels. Here is the threading draft:

<table>
<thead>
<tr>
<th>Thread</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>

**Threading Draft**

In this pattern, you will use a standard tie-up, or the tie-up exactly as we used in the sample in this month. The treadling would be as follows:

Treadle: 4,3,2,1,2,3,4 and then
Treadle: 1,2,3,4,3,2,1.

END OF ONE REPEAT. Repeat over and over.

There are many other treadlings that you could use in such a project. I will suggest several of them. I would try a straight 1,2,3,4 treadling for one. Then another treadling could be 1,2,3,4,1,4,3,2, and repeat over and over. Still another treadling would be 4,3,2,1,4,3,2,1,2,3,4, 1,2,3 and repeat.

I would suggest a total of 567 warp threads in all, at 20 per inch. This would make a warp of 28½ width.

In the weaving, my suggestion would be to weave about 2½ or 3" for a hem; weave a colored border of the desired width (1" to 5"), and then weave the rest of the length of the towel without a border at the other end. Thus, you would just have a border at one end. Also, to make the towel a little more distinctive, make the hems about 1½ to 2" wide and do them in a plain weave. Then the rest of the towel in a pattern would help to set off the pattern to advantage. You could also reverse this procedure and weave the hems in pattern, and the balance of the towel in plain weave.

I myself would suggest the all over pattern mainly because this will give more body to the towel, and more exposed thread, so that it will be much more ab-

(Continued on Page 6)
Early Americana

This material was designed to be used with the maple and birch furniture which we normally designate as colonial. However, it would go well with many of the contemporary pieces of furniture, and I thought, would make nice place-mats also.

**Threading Draft**

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<td>3</td>
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<td>X</td>
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<tr>
<td>1</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>

† † † †

**Note About Threading Draft**

Each † mark above was used to designate a skipped dent in the reed. There were 2 threads sleyed in each dent for 3 dents, one dent skipped, 2 per dent for 3 dents, one skipped dent, etc. Of course the above draft is really 2 repeats of the pattern.

**Warp**

The 16/2, Ramie, Chocolate Brown was used for warp.

**Weft**

In the weft, we used 3 different threads. They are as follows:

A. Dark Natural Grey Slub Linen No. 3.

B. Linen boucle in Apricot Orange Color. 1800 yards per lb.

C. Two supported metallics, one with a dark brown supporting the gold, and the other with a tan thread supporting the gold. These were both wound together to be used as one thread, on one bobbin.

**Reed Used**

A 12 dent reed was used, but it was sleyed a little differently than normal. Two threads were sleyed in each dent for 3 dents, and then one dent was skipped.

When you figure the threads per inch from this, you find that you have approximately 18 threads per inch.

**Tie-Up Draft**

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>X</td>
<td>X</td>
<td>O</td>
<td>O</td>
<td>X</td>
<td>O</td>
</tr>
<tr>
<td>3</td>
<td>X</td>
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<td>O</td>
<td>X</td>
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<tr>
<td>2</td>
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<td>O</td>
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<td>X</td>
<td>O</td>
<td>X</td>
</tr>
<tr>
<td>1</td>
<td>O</td>
<td>X</td>
<td>X</td>
<td>O</td>
<td>O</td>
<td>X</td>
</tr>
</tbody>
</table>

X's above—tie-up for counter-balanced.
O's above—tie-up for jack-type loom.

**Sample**

Sample on next page.

**Treadling**

One repeat of the treadling sequence is given here with:

Treadle No. 3, with 2 supported metallics
Treadle No. 1, with No. 3 slab linen
Treadle No. 3, with No. 3 slab linen
Treadle No. 1, with No. 3 slab linen
Treadle No. 5, with 2 supported metallics
Treadle No. 1, with Apricot Orange Linen
Treadle No. 2, with Apricot Orange Linen
Treadle No. 1, with Apricot Orange Linen

END Of ONE REPEAT, Repeat over and over.

**More About This Fabric**

This is a quite easy fabric to weave and there were very few, if any, problems connected with the weaving of it. One thing I myself did not like was the back of the fabric has a little longer float thread.
about every 4th thread than I would like

to have for upholstery. However, the top
of the fabric seems to be quite firm and
tight, so I do not think this will affect the
fabric. Also, on this particular setup, I’m
sure that you could devise a little different
treading so that there would not be this
float thread on the underside of the fabric.

Except for the supported doubled
metallic thread, all of the other threads
in the warp or weft are either linen or
ramie, so this should be a good, durable
material for upholstery and for place-
mats.

I’m also sorry that you cannot see the
whole piece of the material before it is
cut up for samples, as the slab in the No.
3 grey, unboiled linen is very prominent
in the fabric, and gives it an extremely
interesting appearance. I don’t think that
all of you will see this slab in your sample
swatches, as it is about 3 to 4 inches apart
in the No. 3 grey unboiled linen. Another
thing that makes this fabric interesting
is that the slab in the No. 3 linen does not
appear at regular intervals, but it appears
irregularly. This also, adds to the appear-
ance of the fabric.

I might mention just a little bit about
this No. 3 grey, unboiled linen. This color
seems to be the natural color of this par-
cular linen, and it has not been boiled
as most linens are. When the linen has
been boiled, this dark grey color seems to
bleed out of the linen giving you a sort of
ugly natural. 99% of the linen you pur-
chase has been boiled, and so it is interest-
ing to see one that has not been boiled.
This particular type of linen is also avail-
able in several other sizes and makes a
very nice accent in many other fabrics.
Also, this same No. 3 linen is available
in a bleached white, and this too is quite
interesting. After the linen has been
boiled and bleached, it seems to smooth
out the linen, eliminate some of the fuzz
you associate with the unboiled, and as a
result, the same linen in a bleached white

seems to be a little smoother and less
fuzzy, and many people like this texture
also. I’m really trying to say that the un-
boiled linen has quite a different texture
than the bleached white in the same size
and spin.

One other thing that I should tell you
about this, is that as it is planned for up-
holstery material, I feel that you should
give it a double beat when weaving it. I
myself would suggest that you beat with
your foot on the treadle that you threw
the last shot through the shed, change to
the next treadle, open the shed and beat
again, and then do the same sequence
over and over. Also, as this is linen and
ramie, it tends to be a little stiffer than a
cotton or rayon would, so the double beat
does help to make it firmer.

Also, the dark brown ramie is both
sun-fast and wash-fast, as is the linen
boucle, so this should help to make this
an excellent fabric for upholstery. If you
do decide to use this for upholstery, I
would suggest that you dip the material
in luke-warm water, soak it thoroughly,
and then allow it to drip dry. If you want
to, I would suggest then that you steam
press it before you use it as upholstery.

Also, I think that this material would
have other uses, such as pillows, to cover
waste-baskets, and magazine racks, etc.,
as the texture is an unusual one.

Cost of Materials in the Fabrics

The 16/2 Ramie used for the warp is
imported from Switzerland. It has 2400
yards per lb., is $5.00 per lb., and is avail-
able on 600 yards or 4 oz. spools at $1.25
each.

The Apricot Orange linen boucle has
1800 yards per lb., and it is priced at
$3.20 per lb., an unusually reasonable
price for a linen boucle.

The supported metallics are $3.50 per
lb., and they come on spools which vary
in weight from ½ lb. to ¾ of a lb.
The No. 3 grey, unboiled slub linen comes on approximately ½ lb. spools and has about 425 yards per spool. It is $1.00 per spool. The bleached white in this same linen is $1.20 per spool.

**Cost of the Fabric**

We had a 10 yard warp of this fabric, and it was 41" wide on the loom. It took 3 lbs. 6-oz. of the 16/2 dark brown ramie for warp. This is $5.00 per lb., so the total warp cost was $16.86. Breaking it down to the cost of the warp per yard, we find that for 41" width, the warp cost $1.69 per yard.

In the weft, we used 1 lb. 2 oz. of the linen boucle, 4 lbs. of the No. 3 grey unboiled linen, and 10 oz. of the 2 different colors of metallic. Thus the linen boucle cost $3.60, the No. 3 linen cost $8.00 and the metallic cost $2.20 making the total weft cost $13.80. From the 10 yard warp, we had 8 yards and 32" of finished material. If we had been extremely careful, I'm sure that we could have had less waste and managed to get another 4" out to make 9 yards of finished material from the 10 yard warp. On the basis of 9 yards of finished material, we figure that the weft cost per yard was $1.53 per yard. Thus the total fabric cost per yard is as follows:

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost Per Yard</th>
</tr>
</thead>
<tbody>
<tr>
<td>WARP COST PER YARD</td>
<td>$1.69</td>
</tr>
<tr>
<td>WEFT COST PER YARD</td>
<td>$1.53</td>
</tr>
<tr>
<td>FABRIC COST PER YARD</td>
<td>$3.22</td>
</tr>
</tbody>
</table>

I feel that for an all linen or a 95% linen fabric as this one is, that this is a reasonable cost.

**A BATH TOWEL PROJECT**

(Continued from Page 3)

sorbent. We find that the 4/1 linen if we use it for the weft or background of the towel makes a nice weight, as also does the 6/1 in the bleached white.

We have also used our linen boucles for the background of these towels, and these when washed several times, make a soft and absorbent towel.

I have not mentioned what to use for the borders, but the best thing would be a heavy linen about the weight of a 7/2 linen or even a very heavy 1½ lea linen. Sometimes, if we do not have a 7/2 linen on hand, we take a 10/2 or 12/2 or 20/2 and double or triple it and use this for the borders. I like to use the colored linens for borders with the white background of the towels. Why not try some of these towels and see how you like them. Happy weaving.

One thing that I forgot to mention is that if you have 567 warp threads, that this would be 40 repeats of the pattern, plus ½ of the pattern repeated over to end with. Notice that there are 14 threads in the draft. You would have 40 repeats of the draft plus repeating the first 7 threads over again. This would make the pattern so that it is balanced and the same on both edges. No particular selvage would be needed on this set-up, and I would not double threads in the reed to make a better selvage.
CLASSIFIED ADVERTISING

A classified advertising section will be tried out in Warp and Weft for a few months, to see if there is any interest or response. Why not advertise your old loom, duplicate equipment, and other such items in this section. Price per 5-line ad is $4.00. Payment to accompany your advertising copy.

THE HANDWEavers WORKBASKET now stocks a complete and full range of Bernat colors in both the Fabri and Afghan yarns. Sample color cards, thirty cents, upon request. Grace D. Blum, THE HANDWEavers WORKBASKET, Box 691, R.R. 1, West Chicago, Illinois.

FOUR (4) BEAUTIFUL COLORS and natural are available in a heavy textured spun silk. This is a very sturdy texture. It has 1200 yards per lb. The natural is $3.25 per lb., and colors are $4.80 per lb. Most of this silk is on cones of about 1 lb. each. FREE SAMPLES UPON REQUEST, Robin & Russ, 533 North Adams St., McMinnville, Oregon.

COTTON LACE: Another exciting cotton thread which is excellent for use in towels. Spun in a lacy, fluffy manner, this cotton has approximately 1600 yards per lb. It is available in natural, bleached white, and 16 other colors on 1/2 lb. spools. Price is $3.50 per lb., or $1.75 per 1/2 lb. spool. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

20/2 NATURAL BELGIAN LINEN: This is the beautiful quality linen we have been selling for several years. A new stock has just come in. It is $4.60 per lb., on tubes of about 1 lb., 2 oz. each. When woven has a beautiful hand and a slight sheen. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

HEAVY WHITE 3 CUT COTTON CHENILLE: This heavy white chenille has approximately 250 yards per lb. It is excellent for bath-mats, and small rugs. For a bath-mat about 27" x 36" it takes approximately 1 lb. to 1 lb., 4 oz. of chenille. Suggest 1 lb., 4 oz. minimum. It is $3.60 per lb., comes in 4 oz. skeins, and there are also natural and 15 other colors available at the same price. Use with carpet warp for warp at 12 or 15 per inch. ROBIN & RUSS, 533 N. Adams St., McMinnville, Oregon.

MOHAIR LOOP YARN: We have finally found a new source of colored mohair loop. 1200 yards per lb. 8 colors available now and more to be available soon. On 1/2 lb. spools, $3.25 per 1/2 lb. spool. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

40/4 NATURAL RAMIE: Same size as a 20/2 linen or ramie, with 3,000 yards per lb. On approximately 2 lb. cones, $3.20 per lb. It is a very strong warp thread. ROBIN & RUSS, 533 N. Adams St., McMinnville, Oregon.

LONG STAPLE FIBER RAMIE SHIPMENT is due in soon. We have ordered 1,000 lbs. of this extra nice quality of Ramie in size 20/2 in natural and 20/2 bleached white and in 40/2 bleached white. We were able to obtain a better quality ramie than we have in the past and this will be on sale. We hope at our regular old price of $3.20 per lb. for the natural and bleached white in size 20/2. The 40/2 bleached white will be its regular price of $4.50 per lb. FREE SAMPLES AS SOON AS SHIPMENT COMES IN. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

IMPORTED 4/1 BLEACHED DRY SPUN LINEN. This is excellent for weft in linen towels of all kinds. Use it with a 20/2 linen or ramie warp, or if handled with care, it can be used for warp itself at 12 threads per inch. Slightly slubby or textures, this linen is imported from Scotland. It comes on tubes of about 1 lb. 6 oz. each, and the price is reasonable at $2.40 per lb. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

NYLON SELVAGES. We have just sketched some of the white and light blue nylon selvages. Price is $1.60 per lb. Excellent for bags, mats, and rugs. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

BROMA, THE CLEAR PLASTIC SPRAY TO KEEP REEDS FROM RUSTING: The large size can is $1.65 plus postage. Will stop all metal from rusting white-using same with an extra thin coating of clear plastic lacquer. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

LAPEL, SHUTTLE PINS: Beautifully handmade lapel shuttle pins of different exotic woods. Made of Italian Pear, Teak, Plum, Walnut, and Ebony. Actual bobbin in each shuttle with thread on it. Makes a striking lapel pin. Price is $2.00 each. Postage is 10c. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

COLOR WHEELS: An excellent aid to the weaver for the proper choice of colors for borders, accents, etc. Also has definitions of the different color terms in common use. $1.00 each, plus 10c postage if ordered separately. ROBIN & RUSS, 533 N. Adams St., McMinnville, Oregon.

THE HANDWEavers PATTERN BOOK, by M. P. Davison. Considered by most 4 harness weavers as the most essential of all pattern books. The entire book is devoted to 4 harness patterns, with the tie-up and treadling given for every pattern. All classes of weaves are covered. Price is $7.50 plus 24c postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

TAPESTRY BOBBINS: These well made tapestry bobbins are imported from Sweden. Price is 20c each, or $2.00 per dozen. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.
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