



warp and weft

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A Word from the Editor

Believe it or not, your editor is writing this in early September, before he goes on his annual buying trip, to try and get it to the printers, and possibly be mailed later this month. And we do have the sample for the October issue woven, and perhaps we can get this written in late September so it will not be too far off schedule for the October issue.

And now, to my business trip. I will have 24 stops in 11 business days if I can make them, scattered from Providence, Rhode Island, down through Boston, to New York, New Jersey, and then on down to North Carolina and Georgia. It is a looking and a buying trip, trying to locate good bargains that I can purchase and then pass on to you as bargains.

One of the main things we are looking for this time are different, natural, cotton flakes, and the like. These do seem to be so popular now, and hopefully, I will have some to offer after the trip is over.

And, of course, we hope to find some other nice threads. Perhaps some more of that nice 4-ply metallic we had, and perhaps some novelties like chenilles, rayon boucles, hopefully, some silk, and hopefully other nice novelty threads. Time will tell about this.

While I am gone, there will be the difficult problem of having some new staff members trained, and at least two more projects woven for either Warp and Weft

or for Drafts and Designs. We do have a Warp and Weft and two different Drafts and Designs projects on the looms, which hopefully, will be finished when I return.

And before leaving, I have written out four new sample sheets and am leaving instructions to start mailing these out to our mailing list.

I had started on a complete revision of our catalogue, trying to condense it and cut it down to about two-thirds of its current size so we can afford to have it reprinted. However, I have not gotten very far along with this yet.

And we have another book which we are planning on reprinting. It is the book *THE WARP WEIGHTED LOOM*, by Marta Hoffman, which has been out of print for a good while, and we have just been able to obtain the rights to republish this book. I know that this will never be a best seller, but it was and is an excellent text on the subject, and about the only book on this subject that I have ever seen on the market. Hopefully, this will be available by the end of the year.

And another problem that has come up is the requirement by our ramie supplier that in order to replace our stock of colors, we have to order a minimum of 1,000 kilograms or 2,200 pounds of it in order to have our regular stock duplicated. This means that I have to work harder and save quite a bit of money before I can restock it, so I'm afraid that we will be out of seven or eight colors of our color line before we can get a new stock in. Oh well, I guess this type of problem is what faces all small businesses such as ours.

One of our employees, who is going back to college this fall, has developed into an excellent weaver, and it is she who is doing some of the projects in the shop while I am away. You will be pleased with some of her efforts when you see them in the near future.

Enough for this issue, and back to our sample.

Russell E. Groff, Editor

Selvages, Selvedges

Here are a few notes I have gathered about selvages—the two parallel edges of any woven material, running in the warp direction. This is the weaving's own built-in edge, a self-edge, or selvaige.

First of all, let's spell it right. If you are a dressmaker or tailor, you will spell it "selvedge." For those weaving, it's spelled "selvaige," but it amounts to the same thing either way. Dressmakers rarely use them and usually cut them away; in most commercially produced fabrics, this is only about 1/4 inch. Sometimes a straight seam can be cut at a selvaige so that it remains in the finished garment although it is not visible.

This is the first consideration for the weaver planning the selvaige—will it show? If it will be sewn under or cut away or hidden in some other way, there won't be much of a problem. However, there is a way the selvaige can affect the main body of the weaving, so be aware of this even if the selvaige will not be visible in the finished product. I am referring to a problem which occurs when the selvaige is sleyed too closely, causing the weft to build up more at the edges and so not pack in tightly enough through the rest of the fabric. This is often the result of double sleaving the selvages for added strength, which although a fairly common practice, is usually unnecessary and often causes more problems than it solves.

Actually, the slight natural pull-in of two or three dents will strengthen the selvaige sufficiently; but if you need added strength, a better solution is to increase the size or strength of the selvaige threads by replacing them with different yarns. The replacement threads could be of the same fiber as the rest of the warp, or entirely different. I often use nylon selvages with cotton, wool, or linen warps. These ends (usually one for each harness) can be wound on to a warping board, then wound round a spool which then hangs down the back of the loom. A simple twisted loop of the threads round the spool will allow it to

hang while weaving is in progress, and will let you feed off the threads when you advance the warp. For delicate warps where the selvages will show, this method can also be used if care is taken in selecting the replacement selvaige threads; and a color, size, and type of yarn can be used which will blend in. You could also try using replacement threads that are identical to the rest of the warp, but just by putting them on a separate spool and not on the warp beam, you may eliminate breakage.

There are many kinds of weavings, however, where the selvaige is going to be visible and needs as much consideration in the planning as any other part of the weaving. Items in this category that come to mind are stoles and scarves, rugs, drapes, and of course, wall hangings.

Even after you have resolved any problem with the strength of the selvaige threads, you still have to decide how to thread them and how they will weave. The most common problem here is the floating selvaige end or ends, especially in overshot type patterns where the pattern weft will not catch in to the last block. One thing to try first, for one or two floating ends on one side, is to break the weft thread and enter the shuttle from the other side. This is especially effective on twill weaves. With the weft entering the warp in a different sequence, this may eliminate the float, or it may simply put it on the other side. The next remedy is to rethread the floating end on to the next harness in either direction; i.e., from odd to even or vice versa. Another effective remedy is to use two shuttles for one, and throw them alternately. This slows down weaving, but always does a perfect job with the selvaige. For overshot type weaves, one shuttle can be used for the tabby weft as this does not cause floats, and two shuttles can be used for the pattern weft. Actually, this does not slow down the weaving, since you have to pick up a new shuttle at every pick anyway. Another method is to try to weave with the pattern and tabby shuttles in such a way as

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There are a total of 37 shots of pattern threads in this pattern; and in between each pattern thread, you have a tabby.

After you have completed the complete pattern, with the tabby in between each pattern thread, then you have 10 shots of tabby. Then you go back to the first pattern thread again.

MORE ABOUT THE FABRIC

Our fabric was designed this month for some upholstery, but it is quite effective and would also make good placemats and other related fabrics.

Also, please note that if you use a finer tabby, your pattern repeat will be much smaller. However, I was trying to achieve a larger rectangular pattern, and this is what we have achieved.

There were about 5 or 6 warp threads, where one end of the 6-strand floss would break loose. When this happened, we washed our hands and then we used the spee-dee cement to glue this one end to the other 5, and it is almost impossible to find where this was done after you have woven past it. And the spee-dee fabric cement dries in just one minute, and then you can proceed on with the weaving.

The crackle weave booklet that this came from is available and in stock, and it is \$4.00 per copy, plus postage and handling.

The spee-dee fabric cement comes in a 2-oz. bottle, and these sell for \$1.35 per bottle.

Actually, there were no problems in the weaving other than these few warp ends which broke away from the rest of the cotton floss.

MORE ABOUT THE THREADS USED

Our cotton floss, 6-strand, is still available in about 30 colors. It comes on 1/2-lb. tubes of 1040 yards per tube, or it comes in about 8 colors in skeins varying from 4 to 9 oz. each. A free sample sheet of the 6-strand cotton floss is available upon request. It does have 2080 yards per lb., and we have it at a greatly reduced price of

\$8.00 per pound while it lasts.

MORE ABOUT THIS PATTERN, "THE CRACKLE WEAVE"

This weave is a "Crackle Weave," and yet I almost feel it does not do justice to the weave with this sample. It is one of the most over-looked weaves of all, and yet it is outstanding for many uses. It is particularly good for upholstery of all types, as usually the float threads are not too long. It is a unit weave with four different units, and this lends itself to a variation of colors in the weave, and we do not have this in our sample this month. And each of these four units can be combined and repeated in different ways. Sometimes in this weave, depending upon the block or unit sequence you use, you have to add an extra thread to make the pattern "balance." This is called two things that I know of. This extra thread that has to be added is sometimes called an "incidental," and sometimes called an "accidental."

Experiment with this weave, and I think you will have some very nice results. It is also excellent for clothing, with the short overshots, as well as for upholstery. It also makes very nice placemats and table linens.

Mary Snyder's little booklet on *THE CRACKLE WEAVE* is an excellent book as it has a series of crackle weave projects, and she even suggests the threads to use, the number of threads per inch, and she gives the treadling and all related details. It sells for \$4.00 and is a very worthwhile little booklet.

This Month's Cover Photograph

Our cover photograph this month is a photograph of a very striking saddle blanket woven by Fordyce Rusk. She is a member of the Sacramento Weaver's Guild, and this is a project that she displayed at the Northern California Handweavers Conference in 1978.

It is beautifully done, and perhaps she will send us the complete details so we can share it with you in a forthcoming issue.

More About Selvages

(continued from page 3)

to be able to interlock the threads at each selvage. You will have to work out how to place your shuttles so that the threads cross and interlock at each pick.

Still another method some weavers use to eliminate floating ends is to put on a "catch thread" at each selvage. This is a double warp end, threaded through a separate dent in the reed from the rest of the warp, but not threaded through a heddle. So this end is independent of the movement of the harnesses. What you do to weave it in is to let the shuttle pass over it when entering the shed; and when you catch the shuttle each time, lift the catch thread over the fingers and catch the shuttle under it. This method is especially useful for weaving several picks in the same shed. No matter what kind of pattern is being woven, there is a continuous, even, under-over interlacement at the selvage. With practice, this method need not be too time consuming or cumbersome to weave.

Commercially produced fabrics that are power-loomed usually have a selvage formed using two extra harnesses independent of the pattern harnesses. It can be plain weave or what is called a "tape selvage," a definite weave, usually one end over two picks or a two and two basket weave. This is the strongest and most suitable selvage weave for the very fine commercial fabrics, like sateen, twills, organdy, etc. Using two extra harnesses for the selvage is a choice open to the handweaver and should be considered as an alternative even though it will be used at the expense of the harnesses available for pattern construction.

The other major area of problems with the selvage concerns "waisting," or the pulling in of the edges by the weft thread, either in patches or all through the weaving. If the problem occurs in isolated places, the cause will be found with the bobbin and the way the weft is feeding off it. Make sure you are winding your bobbins correctly, with enough tension to make

them firm so that the thread cannot cut into the underlayers and snag. Cut out snarls when winding the bobbin and cut off long tails of knots. And build up the humps at either end of the bobbin so that the weft is always free to feed off without any extra tension. Do not overfill bobbins, or the filler will drag on the side of the shuttle or the warp as it passes through.

If the trouble is with continuous and severe pulling in, as often happens with some types of weaves and yarns, you may consider using a temple or stretcher. The temple should not be used to counteract other unresolved problems like badly wound bobbins, but it can be the only effective remedy when using very elastic weft yarns or very coarse and hard to manipulate fibers, as for rugs. When used, temples should be moved often and kept close to the fell. Never apply a temple to stretch a warp wider than it is sleyed. Of course, having to move the temple will take time and interrupt the weaving.

So, there is really no one foolproof method of constructing perfect selvages. You may find skilled weavers will disagree on points and use entirely different methods to achieve the same good results. I hope there are some suggestions here that you can try out in a search for your own favorite ways of working. Finally, the single greatest factor in maintaining a good selvage is developing the rhythm of weaving that is right for you, with a free and easily thrown shuttle coordinated with the shed change and beat.

New Zealand and Australia in June, 1982

Don't forget that your editor is hoping to lead a weaving and spinning tour for about 24 days to New Zealand and Australia in June, 1982. Details are being worked out, a day-by-day itinerary is being laid out, and when it is available, we will be glad to send one to you free of charge upon your request.

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.

80% MOHAIR, 20% WOOL, NATURAL 2/12's SIZE IN A SMOOTH 2-PLY YARN

This is a beautiful yarn, with a nice luster. Everyone that sees this yarn raves about it. We found just 100 lbs. of it. With this high mohair content, it is an extremely good buy at \$9.60 per lb. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

FRENCH LILAC, LINEN, WOOL, ARNEL BLEND

A beautiful color, this is one of the popular fashion colors. This is a blend that is most unusual, and with the linen and arnel around the wool, I do not think it will shrink. Has 2400 to 2450 yards per lb., and is \$8.00 per lb. Came on about 2 lb. 4 oz. cones. It is 38% linen, 33.5% wool, and 28.5% arnel. It has a boucle appearance and a nice hand for this yarn. We can wind off 1/2-lb. tubes. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

FINE LOOP MOHAIR, NATURAL AND BLACK

This fine loop mohair in natural is on about 3-lb. cones, and the black is on about 1/2 to 1-lb. cones. It has about 2,000 yards per lb., and the price is \$8.00 per lb. Free samples upon request. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, Oregon 97128.

HEAVY COTTON BOUCLE IN ANTIQUE GOLD

We had this before in a spring rose color, and now have about 40 lbs. in antique gold. It is a heavy nub yarn with 1200 to 1250 yards per lb. It is \$6.00 per lb., and this just does not seem to be made anymore. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

FINE, NATURAL COTTON KNOT & FRILL

A nice fine cotton knot and frill twist yarn, with 3750 yards per lb. It came to us on about 4-lb. tubes, but we will wind off 1/2-lb. tubes. Price is \$4.80 per lb. A very nice yarn. It is 100% cotton. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

5/2 SPUN RAYON IN BEACHED WHITE AND IN BLACK

Excellent for warp and weft. It has about 2100 yards per lb., and is excellent for warp or weft. Price is \$4.80 per lb. while it lasts. Limited amounts available. Also available in a bright orange gold and in a light blue in lesser quantities. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

CELADON GREEN 16/2 UNMERCERIZED COTTON

This light greyed green cotton is a soft twist cotton, and should be usable for warp or weft. It is on sale at \$4.80 per lb. I discovered another box of it, so we have about 100 lbs. on hand. This is a color that should blend well with naturals and beiges. On about 1 lb. 2 oz. cones or slightly less. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

30/6 NATURAL MERCERIZED COTTON

We had 2 lots of the 30/5 cotton come in, and when we ordered more, this time it came in a 30/6 natural, mercerized cotton on about 2 1/2-lb. cones. It is exactly the same size as 10/2 cotton, with 4200 yards per pound, and best of all is the price, which is \$4.80 per lb. Most similar cotton is selling for \$13.00 or more per pound. We can wind off 1/2-lb. tubes if you wish us to. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

BLENDED, 2-PLY MOHAIR, ALPACA, WOOL, AND NYLON

You would find does an exciting job, and we've had several persons re-order this several times. We have 7 scoured 2-ply in beiges and greys, and natural, and 4 colors in what we call spun-in-oil colors. Send for a free sample sheet of these. Nice colors and yarns to blend together. The scoured is \$9.60 per pound, and unscoured is \$8.00 per pound. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, OR 97128.

4-PLY, CRANE WHITE, SILK, NOIL, ON ABOUT 1-LB. CONES.

We have about 50 cones left of this nice silk that can be used for either warp or weft. It has about 1600 yards per lb., on about 1-lb. cones, and is \$13.60 per lb. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

WHITE DELIGHT DRALON ACRYLIC FIBER FROM ENGLAND.

It is a 2-ply yarn with a flake and spiral twist, and we have one box left out of 2,000 pounds. Price is \$6.00 per lb., on about 1-lb. cones, and it has been very popular in mats. Many persons who ordered it once re-ordered it because their response to the mats from this was so great. It has about 475 to 500 yards per pound, and it is white. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

HEAVY, NATURAL, COTTON CHENILLE, 3-CUT

This one we call 240-250 Natural, because it has 240 to 250 yards per lb. It is about the size of a 3-cut natural cotton chenille, and came to us on cones of about 2 lb. 4 oz. to 2 lb. 8 oz. each. Price is \$6.80 per lb., a good price. We can wind off 1/2 lb. tubes if you wish. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

BEAUTIFUL, EXOTIC WOOD DOUBLE-FORK TYPE TAPESTRY BEATERS

Prices are from \$8.50 to \$10.50, and they have about 5 or 6 teeth at one end like a fork and at the other end about 25 to 30 teeth, like a wide fork. A most beautiful finish on these exotic wood tapestry forks. ROBIN & RUSS, 533 North Adams St., McMinnville, Oregon 97128.

PALE BLUE BRUSHED WOOL ON ABOUT 1/2-LB. CONES

This yarn has about 1,000 yards per lb., or probably 900 to 1,000. It is \$16.00 per lb., or \$8.00 per 1/2 lb. cone. A good buy, as this same yarn has been selling for \$24.00 to \$32.00 per lb. elsewhere. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

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