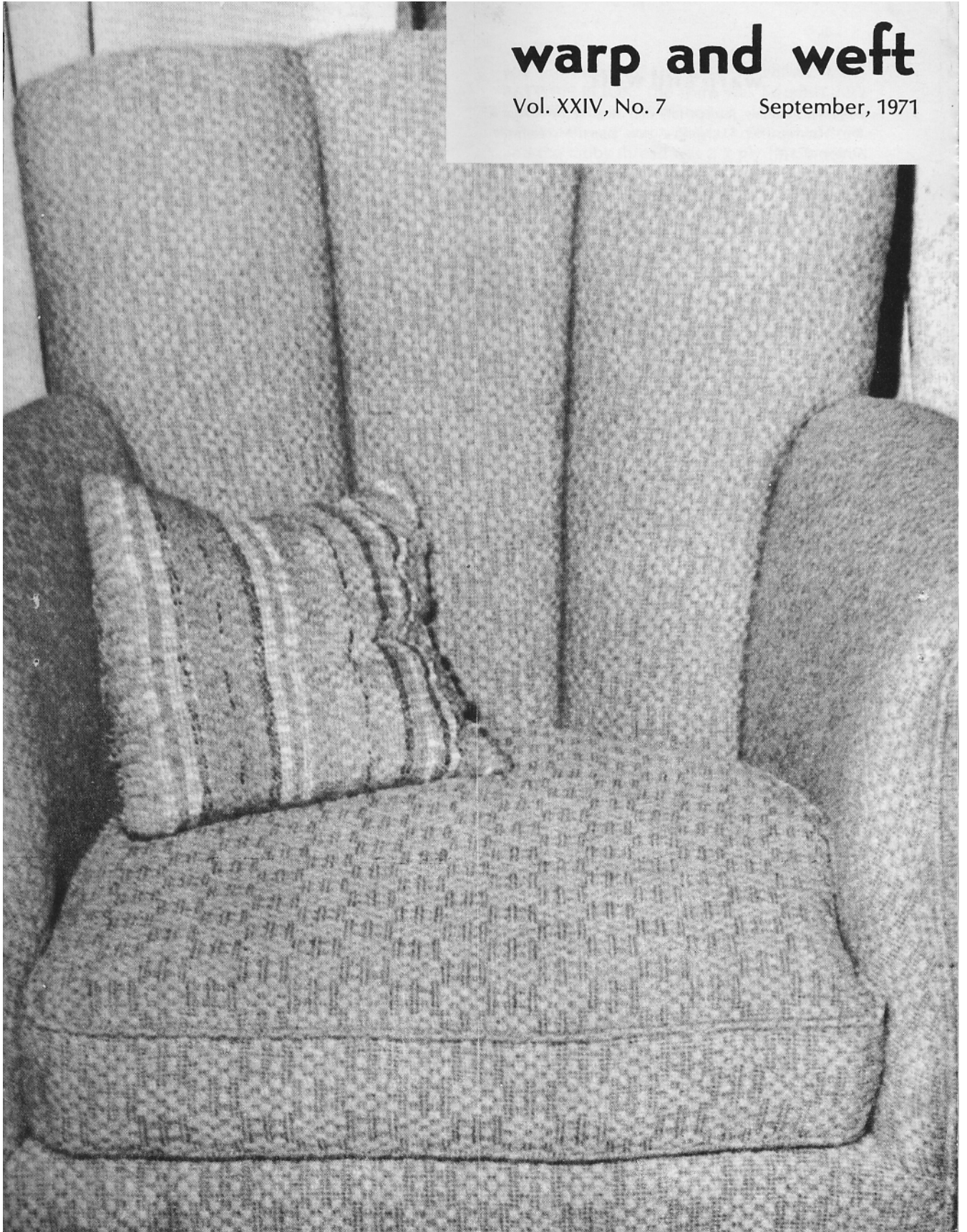


# warp and weft

Vol. XXIV, No. 7

September, 1971



## warp and weft

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### A Word from the Editor:

This summer has been such a full one for your editor that I don't think I could tell you all about it, even if I took all eight pages to try and do so. However, I will give you some of the highlights, and then perhaps in later issues write some more of the many things that I experienced.

First of all, I was able to attend a workshop sponsored by the South Coast Weavers Guild, and taught by Mr. and Mrs. Ralph Cunningham of the Loom Room in Newport Beach, California. It was an inspiring experience, and I did manage to weave about 15 samples in the week's time, and I did absorb some of the great amount of information that they did have to offer. Perhaps you will see some of the results in later issues of Warp and Weft. It was time well spent, and my notebook is jammed full with samples and ideas that were garnered in this busy week.

But after that so much more was to come.

Our two new additions to our shop were finished in early June if I remember correctly, and I feel that we have one of the most beautiful shops in McMinnville. And I do hope that some of you can come by and share with me my enthusiasm for such a wonderful place to work. And at about this time, I decided to go to Europe or I should say mainly to the British Isles, and look for some of the many novelty threads that I wanted to stock for the shop, so about July 15th, I headed for England, and a 10 day workshop which was sponsored by the English guilds of Weavers, Spinners and Dyers.

This was held at Ilkley, England and was so great an experience that I can't tell you all that happened, but can only try to share some of my great enthusiasm with you. It was 8 to 10 different classes that were offered, and **Page 2**

when I finally wrote, there were only openings in one or two, so I signed up for 10 days weaving and designing multiple harness fabrics. To my great delight, I found that I was to work on a 16 harness doobby loom, a loom that I had always wanted to weave on, and which you very seldom ever see here in the United States.

And, to my even greater pleasure, I was able to locate a similar, used doobby loom, and will eventually have one on display here in the shop, and I do hope to have some weaving on it all the time. However, the loom has to be entirely reconditioned, and this will be done for me in England, and then eventually, it will get here to us in the Robin and Russ Shop.

The instructor was a very gifted power weaver, who had started teaching in the Bradford School of Art, 8 or 10 years ago, and so it was a great pleasure for me to attend this class, and be inspired by it, and also by all the other activity taking place in the school at the same time.

You can imagine the spirit when you have about 100 to 150 students all garnered together with a common interest, that of textiles, as to how inspiring it can be.

And I must commend the English guild of Spinners, Dyers and Weavers, for such a well organized series of workshops. It was well organized, the location was an inspiring one (on the edge of the English Moors), the food was excellent, the lodgings were ideal, and the presence of 150 persons all interested in the same type of thing was the catalyst that made everything perfect. There were programs for the evenings; there were two very outstanding exhibitions to observe, and there was much work to do. And you should have been able to see how much work this group did do. Oh well, I will write more about this later.

And after the workshop was over, I had three weeks of traveling from town to town in England, Scotland, and Switzerland, visiting many different manufacturers, weaving shops and the like.

I found so many things that I wanted to have in our shop.

One of the things that I found was a standard line of tweed yarns, with 14 colors. So, I ordered for our first stock, 50 lbs. each of

all 14 colors and we will eventually have it here in the shop.

I found a line of 48 colors of linen, and eventually (in 6 months at the most we hope) we will have all 48 colors of linen in stock.

I was able to arrange with two different publishers, for the publication of three different books, which we will be the exclusive distributors for in the United States, and also one that was already in print, I was able to arrange for our shop to also handle this.

I was looking for a company that would make Thirsty Linen for us, similar to that which used to be made for the weavers here in the United States by Salem Linen Mills, and I was able to find this, and will very shortly order a stock of this 10/2 and 7/2 Thirsty linen for our shop.

I was able to order about 4,000 lbs. of assorted unusual yarns, and yarns that we can no longer find anywhere in the United States, and so these will eventually be coming in to us.

I was able to arrange for us to have a line of 12 colors in our heavy slubby linen, like our 2½ lea linen that we import from Switzerland, and we will perhaps have it in stock here in about three to four months.

And, I could go on and on, and tell you so much more, that I don't think you would believe how successful a business trip it was for me.

Well, here it is, a thumb-nail capsule report of a busy summer, and during the next year, you will hear more about what I was able to find this past summer.

And, also, I found about 200 letters with questions to answer, and many bills to be paid, and 1001 other things to do upon my return. As a result, Warp and Weft is late this month, but perhaps you'll bear with me, when eventually you will see more of what transpired this summer.

Russell E. Groff, *Editor*

## **This Month's Cover Photograph**

This cover photograph is of a chair which was upholstered of handwoven cloth, woven by Mrs. Mabel S. Barlow. The pattern is Rose Point Pattern, or a Barley Corn Weave, which

you can find in Davison's HANDWEAVERS PATTERN BOOK. The warp was Swedish 22/2 Cottolin, which is 54% cotton, 46% linen. The pattern thread was a 4 ply knitting worsted, and the tabby thread was a 2 ply fine worsted tabby. It is a traditional pattern which was used and it was woven in what we now consider a contemporary fashion, and is very striking.

## **Bobbin Lace Books To Be Available**

Robin & Russ Handweavers have arranged for two of the long out of print bobbin lace books to be reprinted, and they will be available this fall from the shop of Robin & Russ Handweavers.

The one of greatest interest, which many persons claim is the best instructional book is M. MAIDMENT'S BOOK entitled A MANUAL OF HAND-MADE BOBBIN LACE. **It will sell for \$12.50 plus postage and insurance.**

It is 184 pages, 98 with illustrations, and will be a hard-backed edition with shaped, clear plastic wrappers which will give the book long protection.

This is its first reprint, since the original publication in 1931, except for an American reprint of some years ago.

The other lace book we will have available is THOMAS WRIGHT'S BOOK entitled THE ROMANCE OF THE LACE PILLOW. It will have many, many illustrations, and is a history of lace in three areas in England as well as Devon and Ireland. It is not a technical handbook, but the pictures are of great interest to all lace-makers and the book is in great demand by teachers. **Price will be \$11.50 plus postage and insurance.**

## **Note About Lichens for Vegetable Dyeing**

The book Lichens for Vegetable Dyeing, by Eileen Bolton, will be republished by Robin & Russ Handweavers. It will be available in February or March, of 1972. It has many color photographs, and will be the same as the original edition. The price will be \$4.95 plus 25¢ postage and insurance. Advance orders will be taken now by Robin & Russ Handweavers.

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## SAGE AND SAND

Our sample this month was designed for coat or winter suit material, and we hope that you'll enjoy our combination of 2/18's worsted and fine loop mohair.

### THREADING DRAFT:

4	A	C	Y	C	A	A	C	Y	C	A	A	C	Y	C	A
3	A	C	Y	C	A	A	C	Y	C	A	A	C	Y	C	A
2	B	D	D	B	O	B	D	D	B	O	B	D	D	B	O
1	B	D	D	B	O	B	D	D	B	O	B	D	D	B	O

### MORE ABOUT THE THREADING DRAFT:

Please note that there are 60 threads in one complete of the threading draft, which makes a 2" width when set up at 30 ends per inch.

### WARP:

There were six different threads used in the warp. Five of them were different colors in the 2/18's worsted, and the sixth was the fine loop mohair that we had dyed to order in Light Olive Green. We have assigned a letter to represent each of the six threads used in the warp and in the threading draft.

- O — Forest Green 2/18's Worsted, #5
- A — Olive Green 2/18's Worsted, #25
- B — Light Avocado 2/18's Worsted, #12
- C — Light Olive Green Loop, #6
- D — Creme Green 2/18's Worsted, #35
- Y — Yellow Green 2/18s Worsted, #28

### WEFT:

Just two threads are used in the weft, to make for easier weaving. One of these was the 2/18's worsted in the color called Creme Green 2/18's, color #35, and the other was the Light Olive Green Loop, color #6.

### REED USED:

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

### WIDTH AND LENGTH OF WARP:

Our warp was set up 40" wide on the loom and we had a 10 yard warp. From this width of fabric, our finished fabric off the loom was 38½" wide, and from the 10 yard warp, we received not quite nine yards of finished fabric.

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### TIE-UP DRAFT:

4	O			O		O
3			O	O	O	
2		O	O			O
1	O	O			O	
	1	2	3	4	5	6
					A	B

### SAMPLE:



### MORE ABOUT THIS FABRIC:

It is with great pleasure that we tell you that we had no problems in the weaving of this fabric. There was no warp breakage problem, or weft breakage problem.

We did use a light, or medium, even double beat, beating first with the shed open, changing to the next shed, and then beating lightly again before throwing the next shuttle.

Other than this, it was easy sailing, and should present no problems to anyone.

I should say, that it is not fast weaving though, as we do have to alternate two colors in the weft, and this means changing the shuttle after each and every weft shot, so the weaving is not as fast as many other fabrics.

And, we must say it is slow in the threading of this fabric, mainly because there are 60 threads in each pattern repeat, and in these 60 threads, there are six different threads in color and texture that are used.

**TREADLING SEQUENCE:**

Please note that there are eight shots in each complete treadling sequence, as listed just below.

1. Treadle No. 4 — 2/18's creme green
2. Treadle No. 1 — light olive green loop
3. Treadle No. 2 — 2/18's creme green
4. Treadle No. 3 — light olive green loop
5. Treadle No. 4 — 2/18's creme green
6. Treadle No. 3 — light olive green loop
7. Treadle No. 2 — 2/18's creme green
8. Treadle No. 1 — light olive green loop

End of one complete pattern repeat. You can repeat over and over as desired.

**COST OF THE THREADS USED:**

The 2/18's worsted is our imported yarn from England, which has 4800 yards per pound, and comes on about 1/2 lb. tubes. We have 39 colors in stock, and it is \$6.80 per lb. Most of it is on the 8 oz. cones, and if 8 oz. exactly, it is \$3.40. These cones do vary slightly in weight, so we check all and sell by actual weight.

We have nine colors in the fine loop mohair yarn, and also we have nine additional colors in a very similar yarn with more nub than loop. It has 2400 yards per lb., and comes on cones of about 1 lb. 2 oz. each. Price is \$4.80 per lb. for these 18 different colors.

**COST OF THE FABRIC:**

We had a 10 yard warp, 40" wide, and it took the following listed amounts of yarn for warp.

- 4 oz. of each Forest Green and Yellow Green
- 7 oz. of each Olive Green, Light Avocado and Creme Green
- 1 lb. 2 oz. of Light Olive Green Fine Loop Mohair.

Thus, our total warp cost for the 10 yard warp was \$18.12 or the cost per yard was \$1.81 per yard.

In the weft, we used 2 lbs. 3 oz. of the light olive green loop mohair, and 1 lb. 1½ oz. of the 2/18's creme green. Thus, the total weft cost for nine yards was \$17.94, so the cost per yard for the weft comes to \$1.99.

WARP COST PER YARD, 40" wide .....	\$1.81
WEFT COST PER YARD .....	\$1.99
FABRIC COST PER YARD .....	\$3.80

**ANOTHER ARTICLE FROM PAULA SIMMONS, AND THIS ONE RELATES TO ALL WHO WANT TO SELL THEIR WEAVING OR RELATED HANDCRAFTS.**

She entitles it "Selling," and here are her thoughts on this subject which should be of interest to all craftsmen.

"SELLING" However new you are to the craft field, you have probably considered the possibility of selling your work, and even speculated on the potential and the problems that might be encountered.

While having obvious drawbacks, selling on "consignment" still presents the greatest opportunity for the beginner craftsman, for shops are more willing to take merchandise when there is no investment required. Many craft shops operate entirely in this manner, taking anywhere from 20% to 40% commission from the sales made. Since their income depends upon making sales, they will often give valuable advice on better labeling or packaging to protect a product from the public, and suggestions as to the price at which it could be expected to sell well. In retail shops, attractive packaging can be a deciding factor in impulse sales.

Be cautious about going into consignment dealings unless you know the owner of the shop, or find that other craftsmen will vouch for its reliability from their own experience. Be sure there is an understanding in advance about their insurance coverage and their degree of responsibility, receipts for merchandise left, and that they pay regularly on the first of every month for things sold in the previous month.

Much has been said about the disadvantage to the craftsman, and it must be admitted that a consignment arrangement sometimes lends itself to carelessness on the part of gallery owners, but their own need to make a profit above operating expenses will still force a certain diligence on their part in making sales. It is possible to so establish your reputation during an initial period of consignment sales as to work up a demand for

your work, or a customer following that would purchase direct from you in the future, or a market for custom-wovens where you weave what is spoken for in advance. Whatever sells well on consignment can prove its saleability so that you will be in a position to suggest cash purchases.

There are alternatives to consignment selling, such as a shop in your home, a shop shared with someone else, or selling by mail.

The outdoor summer Arts and Crafts Fairs are seasonal marketplaces, annual two or three day weekend affairs which charge entry fees for booth space and collect 20 to 25% commission on all sales. With many of these, there is advance screening for entrants. Each person sets up their own display, and tends their own booth for the hours of the fair.

If you have attended any of these, you will know how much depends on how things are displayed. Avoid confusion in display, for if it tires the customer to look at it, they will walk away. Too elaborate a display appeals only to the aesthetic nature, rather than to acquisitiveness, and will draw more compliments than sales.

Also, it is hard to sell merchandise while you are demonstrating. If you put on an "act," it satisfies the looker, and relates them to the article in a non-mercantile way. It is good for attracting attention, but seems to have an adverse effect on all but the very small sales.

When pricing a woven article, you can start by thinking of it as a cost-plus starting with the sales value of the yarn that goes into it — plus a sum for your time and expenses. Some crafts figure a price at double-the-cost-of-materials. In general, some figure at three times the cost of materials, but it is only the very standardized crafts that can stick to a formula. Actually, the price you are finally able to get for something is not dependent on how much time or yarn you put into it, but how **successful** it is.

You can't sell it **just** because it is handwoven. It has to be attractive and desirable. If the customer can live without it, you have failed. The most frequent complaint of shop owners is that handwoven fabrics differ from commercial ones, mainly in price, which could indicate either overpricing or lack of distinctiveness or both.

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In the area of pricing in relation to profit, you should take seriously any diminishing returns. On some things you can get more money by **not** carrying it too far, like weaving suiting, but selling it as yardage, not tailoring it. Or, spinning yarn but not knitting the sweater. Try to sell at the stage where you get the most for your effort.

There is also a need not to sell too soon, in other instances, if one more step will double your income from the same amount of raw material. This becomes more urgent, depending on the actual cost of your materials. It should be carried to the point where it becomes an entity by itself, for saleability depends on the recognition of it as an entity, with a certain self-sufficiency.

Speaking of prices brings us eventually to the unpleasant subject of taxes. Income tax is always a headache, but that once a year weighing of profits (or loss) can give you a clear picture of what it means to be self-employed and working for profit instead of an employee working for wages. All craft sales are income, but all that income is definitely not "profit." To assure that you will not have to pay income tax on all of it as though it were all profit, you will have to keep track of **every** craft expense in detail, saving receipts and cancelled checks. A day-by-day listing will prove more accurate, so that you do not forget the 10¢ and 25¢ things, for they count up to quite a sum in a year. When you make out your taxes, you can itemize and deduct these legitimate expenses — if you have kept careful records and can substantiate these deductions if necessary.

Another advantage of having kept accurate expense records is that you get a realistic idea of how much it takes to keep your business operating.

Craft, as a vocation, should put you where you **want** to be — home with your family, or out in the country with your animals. This itself should be reflected in your work. "Here is a person who is operating under ideal circumstances." Whoever buys it participates in its background.

If you are a spinner and raise your own sheep, you will find that when you prosper, everyone eats better, including the sheep. You have an obligation to prosper, my husband says. "THINK OF THE SHEEP."



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### **KARAKUL WOOL**

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### **GROW YOUR OWN WOAD FOR NATURAL DYE**

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These 8 different natural dye stuffs will be available soon from Robin & Russ in 100 gram packages (about 4 oz., but actually slightly less). Enroute to us from England, retail price is not established yet until we pay the duty on this first shipment. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

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### **FINE FLAKE COTTON WITH GOLD METALLIC TWIST**

We have located 100 lbs. of this after looking for over a year and a half, and are delighted to be able to find it again. On about 1 1/2 lb. cones, this is \$4.00 per lb. while it lasts. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

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### **SCOTTISH WOOL CLOTH SAMPLE BOOK IN A NEW, REVISED AND ENLARGED EDITION**

This book actually has 22 samples of Scottish woolen cloth 4"x6", with the draft for each fabric given. It is \$6.00 plus postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

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### **THE STORY OF A SCOTTISH BLACKFACE LAMB**

The children will love this book with it's many pictures of the life of a Scottish Blackface Lamb. It shows where it lives, how it lives, what it's fleece is used for, and the pictures are superb. Just purchased 10 copies in England. Price \$2.50 plus postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

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### **JUTETONE**

in 18 colors, now in stock on 4 oz. tubes at \$1.00 each. For macrame, heavy mats, etc. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

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### **NAVY CORD**

No. 12, in 1/2 lb. balls, in red, white, yellow, dark green, orange, light and dark blue, at \$1.55 per ball. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

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### **MAIDMENT'S A COMPLETE GUIDE TO HANDMADE BOBBIN LACE**

This is being published by Robin & Russ and will retail at \$12.50 plus postage. Considered by many, to be the best book on bobbin lace. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

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### **AN EYE FOR COLOR**

This outstanding book by Bernat Klein, the leading designer of mohair fabrics in Scotland, is his idea of the relationship between the painter and weaver, and gives his own color theory. It has some excellent ideas, and you will enjoy it. Price \$9.95 plus postage and insurance. ROBIN & RUSS, 533 N. Adams St., McMinnville, Oregon 97128.

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### **9 NEW COLORS IN A NUBBY WOOL, ALMOST A LOOP.**

We had these beautiful colors dyed to order for us, and have 75 lbs. of each color. It comes on about 1 lb. cones, and is \$4.80 per lb. It can be used in the warp, or in place of fine loop mohair if desired. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

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### **A NATURAL GREY, 5 1/3 LEA, SLUBBY LINEN**

Available on about 3 lb. tubes, this linen has 1600 yards per lb. It is an excellent accent with so many other threads, and is \$2.40 per lb., when purchased by the 3 lb. tube. If you want just 1/2 lb. or 1 lb., it is \$1.60 per 1/2 lb. tube. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

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### **AN ITALIAN SILK NOIL ON 3 lb. CONES**

We just purchased 600 lbs. of this Italian Silk noil. It comes on 3 lb. cones, and is reasonably priced at \$2.40 per lb., when purchased by the cone. If you just want 1/2 lb. or 1 lb., then it is \$1.60 per 1/2 lb. tube. Should dye well, and is a good buy. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

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### **12 CORD LINEN FOR MACRAME IN NATURAL OR WHITE**

It is \$2.40 per 1/2 lb. tube, and can be used for weaving as well as Macrame. Very similar to the 14 cord linen we had in stock for 6 months. Excellent for mats where you want a heavy linen filler. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

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### **LICHENS FOR VEGETABLE DYEING**

by Bolton. It is being reprinted by Robin & Russ Handweavers, and will be available in February or March, 1972. Price is \$4.95 plus 25¢ postage and insurance. Advance orders are now being taken. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

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### **FIFTY DIFFERENT MACRAME THREADS**

Come in and see our large variety of Macrame threads, and the many different textbooks, our exotic wooden beads from Switzerland, and the handmade wooden belt buckles from Switzerland. Hard to advertise as the stock changes so fast, but come in and browse and see what we have to offer. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

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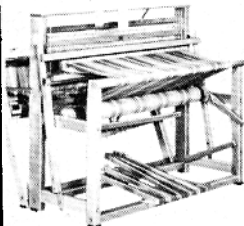
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A basic source for modern designs.  
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