

warp and weft

Vol. XXV, No. 6

June, 1972

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Assistant Editor: Robin Groff

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A Word from the Editor:

I deliberately delayed this edition of Warp and Weft until after I attended the national conference "CONVERGENCE 72" in Detroit in June. However, after my return from the national conference, I've not felt well, and still do not. However, I cannot put it off any longer, so with MY SINCERE APOLOGIES FOR SUCH A LONG DELAY WITH THIS ISSUE.

I so wanted to give you a good report on 'Convergence 72' that I deliberately delayed this almost a month. You will see this report, a little further on in this issue of Warp and Weft.

On my return I also visited Pittsburgh and stayed a few days with family, and then went on to Los Angeles. That "Strep" throat that started in Detroit began to get complicated by the time I got home, and it has led to other complications that I won't mention here.

And, when I got home after 10 days absence, there was a stack of 1001 things that had been put aside for me to do while I was gone. I'm glad to say that they were taken care of, but sorry that Warp and Weft wasn't.

While I was gone, we received a new replacement of almost 2,000 lbs. of 2/18's worsted yarns from England to replace our stock that had been depleted, and to top it off, there was almost another 3,000 lbs. of assorted yarns that had come in, and that had to be sorted, and stored in plastic bags, and put away. The five girls who are working in the shop are still struggling with 600 lbs. of 3 ply tussah silk, 500 lbs. of the 2 ply tussah and rayon, and almost 2,000 lbs. of other yarns.

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Besides this, there were three looms in that had to be uncrated, and so you can see how work can pile up.

We have had to rearrange many of the storage bins up on the second floor of our shop, as well as completely revise the bins and storage space in our extra room in the basement. You can now walk in that room, but there are still about 20 boxes unopened, and not put away.

Then, there were also almost 5,000 of our catalogues prepared for mailing and these we were finally able to get out.

Besides this, the girls have been working on 8,000 sample sheets, and we are gradually mailing out two each to the many different names on our mailing list.

And, as business is now slowing down a little because of the summer season, we are gradually catching up on all of these things.

Just wanted to let you know that we all have been busy these past two months.

Russell E. Groff, *Editor*

This Month's Book Review

An outstanding book has come to our attention that I want to tell you about. It is not a text book teaching you how to do something, but is a picture book, telling you about weaving and other handcrafts from Africa.

The title is "AFRICAN CRAFTS AND CRAFTSMEN," by Rene Gardi.

This is truly a beautiful picture book, as well as telling the story of some of the outstanding handcrafts of West Africa. It is a large book in size and in content, having full page color pictures which are 9" x 12" in size. Besides the pictures, the text telling about the different handcrafts is exciting reading, and this book is one that almost everyone will enjoy.

There are sixteen chapters that make up the book, and the crafts that are illustrated and explained are weaving, dyeing, tie-and-dye effects, spinning, stone bracelet making, the making of calabashes, pots and pitchers of clay, glassmaking, the work of the goldsmith, the iron-cookers, the brass-founders, real and

fake masks, decorated leather, saddlemaking, decorated parchment boxes, and figure painting on fabric.

Besides the text and the full page color photographs, there are many half and full page black and white photographs also. In all, both black and white, and color, there are 192 pictures in this book, and almost everyone is a fascinating story of the African native and his life.

The weaving and spinning pictures, the tie and dye, and regular dyeing pictures are particularly outstanding, and I feel, will prove to be of great interest to all who are interested in these crafts.

Many of these crafts are very much alive today, and some of them might possibly be threatened with extinction, with the fast growth and development of the world today. It is felt that in the foreseeable future, the lifestyles of these natives and the arts and crafts that are documented in this book, will have disappeared.

There have been many publications on African art, but not many of them take the human element in account as the author does in this book.

Anyone who is interested in handcrafts and who loves beautiful pictures, will fall in love with this book.

The author of this book is Rene Gardi of Bern, Switzerland, and it is through his text and his pictures that you actually can understand and see and feel the pride and the workmanship in these many handcrafts from West Africa.

I feel it is one of the most outstanding books on native crafts that I have ever seen, and I recommend it to you heartily.

TITLE: AFRICAN CRAFTS AND CRAFTSMEN

AUTHOR: Rene Gardi

PUBLISHER: Van Nostrand-Reinhold

COST: \$24.95 plus 41¢ postage and ins.

AVAILABLE: From the publishers or from Robin & Russ Handweavers if desired.

This Month's Cover Photograph

When I was down at the conference in Palm Springs earlier this year, I was much taken with a tapestry woven bag, so I took a picture

of it, had it enlarged, and here it is.

This was woven by Lucy Delgado. I believe that we featured a piece of her weaving on the cover of Warp and Weft many years ago, of some duk a gang patterns of "horses." She is the instructor who teaches a group of blind and is a member of the San Fernando Valley Weavers Guild if I remember correctly.

Convergence, 1972

I find the report on the conference which was sponsored by the SHUTTLE, SPINDLE, AND DYE POT, hard to write. And, I think that the main reason for being hard to write, was because of some personal disappointment on my part with the conference. I don't want to be critical to the extent that you'll call me an "Old Fogie," but I'll have to write this just as I experienced it.

First of all, anytime you get a group of handweavers together, you are bound to benefit with new ideas rubbing off on yourself, or being shared with you by others. As there were 600 at this conference, I'm sure that everyone was stimulated by the atmosphere there.

However, I must say that I went all prepared to see lots of weaving, and my disappointment was very great at the weaving that was on display. I would venture to say that many of the weavers who attended had the same feeling as I, that they came to see weaving of all kinds.

The invitational exhibition that was assembled for the conference was very striking for the type and quality of the work it represented. However, I feel that many of the people who attended were not pleased, because it was not what they were interested in, and it did not represent the kind of weaving that they expected to see and the kind they want to do. I realize that this was the first conference, and I'm sure that there will be tremendous changes in those in the years to come, in San Francisco in 1974 and in Pittsburgh, Pennsylvania in 1976.

Continued on Page 6

BUTTERMILK SKY

This fabric is designed for a drapery fabric, but also would have many, many other uses. Should make nice coat material, and be excellent for use in many decorative fabrics.

THREADING DRAFT

4	X		X		X		A	A
3	X			X			A	
2		X		X		O		O
1		X	X		O	O		O O

KEY TO THREADS IN THE WARP

- X — 60/2 metric count, SPUN SILK, smooth, and glossy, from Japan.
- O — 3 ply natural colored TUSSAH SILK, from England.
- A — 2 ply 55% TUSSAH, 45% RAYON, fluffy, yarn, made in America.

WARP THREADS USED

Three different threads were used in the warp. Two of them were all silk, and the third was 55% silk, 45% rayon.

- X — This is a fine, glossy, spun silk from Japan, which has about 13,000 yards per lb., and comes in 1/2 lb. skeins.
- O — This is a natural colored 100% Tussah silk, in a 3 ply, which is from England, and comes on about 1 lb. cones, with 900 yards per lb.
- A — This 2 ply fluffy yarn is 55% Tussah silk, and 45% rayon, and has 800 yards per lb. It was spun here in America.

WEFT THREADS USED

The same three threads that were used in the warp, were also used in the weft.

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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.

SAMPLE:



REED USED

A 10 dent reed was used, with a special slewing of the reed. The two heavy, coarse silk threads (O and A in threading draft) were threaded one per dent, in the reed. The fine 60/2 metric count, spun silk was threaded 3 ends per dent, with no skipped dents in the reed at all. As our warp was 42" wide, we had 630 warp ends. This averages out to 15 threads per inch. Remember, the reed was sleyed one end per dent for the nine ends of heavy thread; and three ends per dent, for the nine ends of fine silk.

TREADLING SEQUENCE

There are 36 shots in one complete treadling unit, and I will list them here below by giving the specific listing of 1 to 36.

1. Treadle #1 — 3 ply natural tussah
2. Treadle #2 — 3 ply natural tussah
3. Treadle #1 — 3 ply natural tussah
4. Treadle #4 — 2 ply tussah and rayon
5. Treadle #3 — 2 ply tussah and rayon
6. Treadle #4 — 2 ply tussah and rayon
7. Treadle #1 — 3 ply natural tussah
8. Treadle #2 — 3 ply natural tussah
9. Treadle #1 — 3 ply natural tussah
10. Treadle #4 — 60/2 metric count silk
11. Treadle #3 — 60/2 metric count silk
12. Treadle #2 — 60/2 metric count silk
13. Treadle #1 — 60/2 metric count silk
14. Treadle #4 — 60/2 metric count silk
15. Treadle #1 — 60/2 metric count silk
16. Treadle #2 — 60/2 metric count silk
17. Treadle #3 — 60/2 metric count silk
18. Treadle #4 — 60/2 metric count silk
19. Treadle #1 — 2 ply tussah and rayon
20. Treadle #2 — 2 ply tussah and rayon
21. Treadle #1 — 2 ply tussah and rayon
22. Treadle #4 — 3 ply natural tussah
23. Treadle #3 — 3 ply natural tussah
24. Treadle #4 — 3 ply natural tussah
25. Treadle #1 — 2 ply tussah and rayon
26. Treadle #2 — 2 ply tussah and rayon
27. Treadle #1 — 2 ply tussah and rayon
28. Treadle #4 — 60/2 metric count silk
29. Treadle #3 — 60/2 metric count silk
30. Treadle #2 — 60/2 metric count silk
31. Treadle #1 — 60/2 metric count silk
32. Treadle #4 — 60/2 metric count silk
33. Treadle #1 — 60/2 metric count silk
34. Treadle #2 — 60/2 metric count silk
35. Treadle #3 — 60/2 metric count silk
36. Treadle #4 — 60/2 metric count silk

END OF ONE COMPLETE PATTERN REPEAT.
Repeat over and over as desired.

MORE ABOUT THE FABRIC:

First, I must tell you that there could be some problems in the weaving of this fabric, if you are not careful.

I think it is essential that a temple or stretcher be used, in order to weave this piece. Otherwise, I think that the edges would pull in enough to give you constant trouble with the selvage. Secondly, you might find that the fine thread of the 60/2 metric silk gradually loosens up as you weave, and so you have to pick up all these threads with a lease stick, and slide the lease stick down to

the warp beam, and put a weight on each end and the middle of the lease stick, to keep the tension tight on the 60/2 metric count spun silk. When we were through weaving from a 12 yard warp, there was 12 inches more of the fine 60/2 spun silk left than there was of the two different tussah silks. The fine 60/2 spun silk must be fairly tight, as it has a tendency to pick up the nubs from the fluffy tussah silk and rayon. This sometimes holds two threads together, and causes trouble. Of course, another way to make this less troublesome, would be to use an eight dent, or a nine dent reed, instead of the 10 dent that we did use. After all these precautions were taken, it was found that this was an easy piece to weave. However, some of you might swear or say a few cuss words at me, if you do not read these precautions that I have given here.

Many of you will recognize that the threading draft is a combination of one spot huck, and rosepath. It is one of my favorite combinations that I seem to be able to do so much with.

And, while many, many places do not like silk for draperies, I wish that you would hold this sample up to the light and see how the light comes through. It would make the most beautiful drapery, I feel, and so, if you don't mind drapes that will last from 5 to 10 years, I will recommend that this fabric be used for drapes.

And I would like to see some persons use it for coat material. I think that it would make a scrumptuous coat, and if you feel it necessary, I'm sure that you could have this material bonded, or purchase the material yourself, and bond it yourself.

Our sample has been washed lightly in lukewarm water, and allowed to be extracted on the shortest cycle of our automatic washing machine, and then steam-pressed. I'm very pleased with this fabric myself, but perhaps I'm just prejudiced.

There are so many possibilities that you can use these three different silk threads for that I'm going to experiment with them further, and see if we can come up with another sample for you.

COST OF THE THREADS USED

X — the fine 60/2 metric count, spun silk from Japan is on sale at \$8.00 per lb. As this is an odd lot that we located, it is for sale at much less than normal cost. It comes on 1/2 lb. skeins, and has approximately 13,000 yards per lb.

O — The 3 ply natural tussah silk is one that I found in England last summer, and it took nine months to get here. It has approximately 900 yards per lb., and comes on cones of about 1 lb. each. I found this yarn in a single ply, and had it three plied, so it could be used as a warp thread.

A — This 2 ply combination thread is 55% natural tussah silk, and 45% rayon. It is blended and spun together, so you cannot tell one from the other. We call it Buttermilk Fluff, and it has 800 yards per lb., and comes to us on cones of 2½ to 3 lbs. each. You can purchase 1/2 lb. tubes of it if you wish, at \$2.40 per 1/2 lb. tube. It is \$4.80 per lb., and we purchased about 500 lbs. of this one.

COST OF THE FABRIC:

In the warp of 12 yards, 42" wide, we used 4½ oz. of 60/2 metric spun silk, 2 lbs. 5 oz. of the 3 ply natural tussah silk, and 1 lb. 13 oz. of the fluffy silk and rayon. Our total warp cost was \$24.80 for 12 yards of warp, or the cost per yard was \$2.07.

In the weft, from 9½ yards of finished fabric, or actually almost 10 yards of finished fabric, we used 2 lbs. 8 oz. of 3 ply tussah silk, 4½ oz. of 60/2 spun silk, and 2 lbs. 6 oz. of fluffy tussah silk and rayon. The total weft cost for 10 yards was \$28.65, or the cost per yard was \$2.87.

Warp cost per yard, 42" wide	\$2.07
Weft cost per yard,	\$2.87

FABRIC COST PER YARD	\$4.94
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Convergence 1972 Continued from Page 3

Of the five speakers at the conference, two of them were outstanding, and one of them, Peter Collingwood, was so inspirational in his two presentations, that it was worth

the trip just to hear him and to see his work. However, the other three speakers were a disappointment to most of those who attended, mainly because it is what we have been seeing and hearing for the past five years at the other conferences.

It was fun to see all of the commercial exhibitions, and to see what types and qualities of yarns that they had available. It was fun to compare them with what I have available here at the shop of Robin and Russ Handweavers. However, I heard many say that the commercial exhibitors were jammed together too closely, and that there was not room to see because of the crowd in the small room. And, I had expected to see many more exhibitors from the east coast than were present.

Perhaps I'm echoing the feeling of the West Coast Weavers, who are used to seeing exhibitions by 8 or 10 guilds, with the best work of each on display.

And another disappointment was the banquet. Many persons read the suggestion that all wear handweaving to the banquet. This they did in great profusion, but there was never a mention of this made at the banquet.

Many went to Greenfield Village, and to those who went, I'm sure that it was an inspiration. I was particularly pleased to be able to visit the weaving shop there, and to meet the ones doing the weaving.

Well now, I've had my say, and I'm sure that there will be many reactions to what I've written, but I actually had to write it as I saw it, and as I felt most of the other weavers saw it.

The new friends one makes at such a meeting; the old friends that you renew acquaintance with; the discussions that were held at the various afternoon workshops; the conversations at dinner and with other weavers when having other meals or evening get-togethers; these are some of the many benefits that I've neglected to mention.

That's my report, and I had better stop now.

Russell E. Groff

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This nylon has approximately 1200 yards per pound, comes on approximately 1/2 lb. tubes of 600 yards, and is \$2.40 per lb. Very strong for upholstery and drapery, as well as place mats. Postage is extra. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

10/1 NATURAL GREY DRY SPUN LINEN

On 2 to 3 lb. tubes. We have this on sale while it lasts at \$2.40 per lb. The linen has approximately 3,000 yards per lb., and is primarily a weft thread. Sold by the tube only at this price. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

60/2 METRIC COUNT, SMOOTH, GLOOSY, SPUN SILK

This is a small lot of beautiful Japanese silk in the natural color, which is a 2 ply, and is excellent for warp or weft. It has approximately 13,000 yards per lb., and would probably be used as warp at 45 to 60 threads per inch. Available in 1/2 lb. skeins, it is \$8.00 per lb. while it lasts. About 65 lbs. still available. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

TWO PLY, TUSSAH SILK AND RAYON

In a thread we call Chunky Buttermilk. It is light and fluffy with 800 yards per lb. It is 55% tussah silk, and 45% rayon, and comes on about 2 lb. cones. Price is \$4.80 per lb. while it lasts. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

3 PLY NATURAL TUSSAH SILK FROM ENGLAND

Another beautiful and hard to find silk, is the 100% tussah silk we have imported from England. It has approximately 900 yards per lb., can be used for either warp or weft, and is \$6.00 per lb. We purchased 500 lbs. of this one. Robin & Russ, 533 N. Adams St., McMinnville, Ore. 97128.

FINE, 2 PLY NATURAL JUTE

On 2 lb. cones. This 2 ply, fine jute has about 750 to 800 yards per lb., and we sell it for both Macrame and Weaving. Shipping charge is extra. On sale at \$1.60 per lb., on 2 lb. cones. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

12" LONG MAPLE KNITTING BAG HANDLES

Nicely made, these maple knitting bag handles seem to be quite popular for the macrame enthusiast, as well as for the weaver. Price is \$1.95 per pair, plus postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

1/64" UNSUPPORTED FRENCH SILVER METALLIC

This metallic is on 1/2 lb. wooden spools, and is imported from France. It is a very nice quality metallic. Price is \$2.00 per 1/2 lb. spool, plus postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

6 STRAND SILK FLOSS IN 200 COLORS

The embroiderers and stitchery enthusiasts will like this. This is an odd lot we purchased from Switzerland of pure silk. Many pretty colors, but not enough of one color to advertise on sample sheets. It comes on wooden spools with from an ounce to three ounces of thread on each wooden spool. Price is 60¢ per ounce, or \$9.60 per lb. Write for a pound assortment, and we will try and send you from 5 to 10 colors in a 1 lb. assortment. This is the same embroidery floss in pure silk that you used to purchase a 7 yard skein for about 25¢ to 35¢ a skein. It is best to come and see it if you wish to select your own colors. The wooden spools are also extra nice, and one manufacturer is selling the wooden spools alone for 75¢ each. This is without any thread. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

CORNHUSK DOLLS FROM CZECHOSLOVAKIA

We have just received another small shipment of the small, beautifully made cornhusk dolls. They are absolutely stunning. Beautifully made, you will enjoy these. We have 6 different styles. The single dolls are \$3.50, and the double dolls of mother and child are \$3.95. Postage is extra. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

TAPESTRY WOOL OR RUG WOOL IN 35 COLORS

Beautiful colors, this wool comes on approximately 4 oz. spools, and is imported from England. Price is \$1.50 per spool. It has approximately 175 yards per spool, or 700 yards per lb. Excellent for rya and flossa, for embroidery, for stitchery, and many other uses. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

SPINNING WHEEL BROACHES

These spinning wheel broaches are made on an island off the coast of England. They are ceramic fired, with a gold trim all around the pin, and a strong durable clasp. Price is \$3.95 plus postage. Available in light tan, beige, light green, dark green, light aqua. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

HARMONY COLOR WHEEL OR COLOR SELECTOR

These color wheels are well made, and it is made so you can easily pick out the analogous colors, split complimentary, complimentary, near complimentary, triadic, and others. Also it explains relationships of color, gives definitions of color terms, and also gives suggestions for use of colors, all on the back of the color wheel. Price is \$1.50 plus postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

CARDBOARD SPOOLS WITH END CAPS

These cardboard spools with end caps are excellent for surplus yarn storage and for use in sectional warping. They are approximately 3 3/4" overall in length, with a 5/16" inside diameter hole in the core, and the end caps are 2 1/2" diameter, so they have quite a large capacity for yarns. Price is \$2.00 per dozen, plus postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

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warp and weft
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