

# warp and weft

Vol. XXV, No. 7

September, 1972

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### A Word from the Editor:

A busy summer has passed quickly by, and now, it is time to resume the fall and winter activities here at our shop. Our summer has been busy for many reasons. We have had about six different students taking lessons during the summer, we have had many different yarns come in, and we have worked on making sample sheets until it seems like they are coming out of your hair. The sale of looms this summer has been phenomenal as compared to many past summers, and it seems as though more people than ever are interested in handweaving.

There has also been the bad side to this in that many, many different products used by the weavers have been increased in price. Almost every time we order thread or accessories, there is an increase in price. One good example, because I just ordered some new stock yesterday is why I'm conscious of it, is the fact that in one year's time, the wholesale price of our ramie thread from Switzerland, has increased some 55%. And this is true of all other imports, that prices are continually being raised. The devaluation of the American Dollar abroad is one of the causes of this.

And there are many things on the bright side to be thankful for. Our new stock of the 10 colors of brushed mohair and nub wool and mohair has finally come in from Ireland. We found some very unusual and new silk threads this summer, and we are so pleased, as this is quite scarce on the market.

And, to your editor, the best news of all is that when you do receive this, he will be on a business trip to England, Scotland, and Germany, looking for new threads for the weavers. We have some leads to some new and

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exciting wool yarns, and hope to have them in stock in several months. Most of these are heavier type yarns for use in rugs, although there will be others in them.

This is being written in August, and I leave September 2nd, with a couple from Portland, Oregon for three and a half weeks searching for the different and the unusual. I feel that last year resulted in the nicest yarns I ever found in Europe, and I hope that I can do as well this year.

Also, during the summer, we finally had come in the two lace books, THE HONITON LACE BOOK, by Devonia; PILLOW LACE, by Mincoff and Marriage, and our own publication of LICHENS FOR VEGETABLE DYEING, by Bolton have all finally come in. If you can imagine 3,200 copies of one book coming in at one time, and flooding the back of the shop, that is exactly what happened.

Our crew of five high school students and graduates has been finally narrowed down to three, and two of them will probably work for us full time starting in September, for at least the next year. This will be a great help, as they can teach the one or two newcomers we will have, all of the 1001 details, and thus make it a little easier for me to handle the ordering and the correspondence.

While not much weaving was done by your editor this summer, we did manage to get two samples woven in advance for warp and weft, and one for drafts and designs. And, two of the looms are warped with other samples right now, and I hope to come out with one or perhaps two projects, before I leave on the trip in a week.

And when I return, it will be a hectic time, as we will have two — two day workshops here October 11th and 12th, and then October 14th and 15th, presented by Ralph and Eloise Cunningham who are commercial designers or fabric designers for Milliken Fabrics and for Del Mar Woven Wood Blind Company. This should be an interesting experience, as well as a hectic one.

And in late October, one of our acquaintances from England, who has lived with and studied natural dyeing with the various Indian tribes in South America, will present a program for the Portland Handweavers. Not positive of the date yet, but believe it will be Sunday evening October 29, 1972.

This summer also, we were able to get together with representatives of about 15 guilds in the Pacific Northwest, and we are trying to form an organization of guilds of the Pacific Northwest, which I hope will benefit all of the guilds eventually.

So, you can see it was a busy summer, and I hope that I can continue the pace in the fall and winter.

Russell E. Groff, *Editor*

## **This Month's Book Review**

This month, I am pleased to review a book that we had republished ourselves in partnership with another company. The title is, "LICHENS FOR VEGETABLE DYEING," and it is written by Eileen Bolton.

It was first published in 1960, and was quite popular and went out of print in about 1966 or 1967. Because of the numerous inquiries about it, we finally, in 1971, were able to arrange to have it republished, and it was just reprinted in 1972.

One exciting thing about this book is that there are six (6) full page color plates, one showing some of the reds and purples and lavenders obtained from Lichens, and then the other five color plates are of the lichens themselves and in a true size or scale drawings, to help one to be able to recognize them when found out in the woods.

While the author is English, and her experiences with lichens were in England, she cooperated with an American, Mason Hale, in seeing if these lichens were also available in America, and almost all of them are, so the book does pertain to both England and America.

This book was written by the author with the idea of helping the handweaver to find and identify the dye lichens more easily, and to assist in the making of the red and purple dyes from these plants.

The Phoenicians were the first peoples noted for their purple dyes which they obtained from the Murex and Buccinum shellfish. This practice continued up to the twelfth century A.D. It was a royal and ecclesiastical privilege to wear clothes of this color. After the art of making the famous Tyrian purple

died out, then lichen dye only was used for making a regal purple. Italy seems to have been the leading country that made and produced this purple dye from lichens and the Italians long enjoyed a monopoly on the making and selling of purple dye.

Then the secret was passed on to England, and as a result, eventually England became one of the leading suppliers for purple dyes.

Many of these lichen dyes are still in use in England, in Scotland, and Wales, and all of the colors obtained and explained in this book are from the first hand experience of the author in preparing these dyes from the lichens.

The author has excellent drawings of the lichens, in color, and in scale size in relation to one another.

The first full page color plate gives the details of the lichen plants, and then the author explains fully about these plants, and then explains how to gather them.

The next section of the book is about the Orchil-producing lichens, the ones which produce the materials to make the red and purple dyes.

Her next chapter deals with the various kinds of lichens which will produce the various dyes by boiling, and she calls them the Boiling-Water Lichens. She explains about nine different kinds of them and tells where they are found in the British Isles and in the United States also.

Her fifth chapter deals with the extraction of the dyes from the lichens which produce the purple and red colors. These colors you obtain by fermenting lichen with ammonia, water and oxygen in a warm atmosphere.

And then the next chapter deals with extracting the dyes from the lichens by using the boiling water method.

If you are interested at all in the various vegetable dyeing methods, you should enjoy this book very much.

TITLE: LICHENS FOR VEGETABLE DYEING  
AUTHOR: Eileen Bolton  
PUBLISHER: Robin & Russ Handweavers  
COST: \$4.95 plus postage  
AVAILABLE: From Robin & Russ Handweavers, 533 North Adams Street, McMinnville, Ore. 97128.

## CREAMY PINK

This four harness weave is a derivative of the twill class of weaves, and some weavers will call it a type of weaving on opposites, but actually I call it a type of honeycomb or waffle weave.

### TIE-UP DRAFT:

4	○		○	○
3		○	○	○
2	○		○	
1		○		○
	1	2	3	4

### THREADING DRAFT:

4	X	X	X	X	X	X
3		X	X	X	X	X
2				X	X	X
1			X	X	X	X

### SOURCE OF IDEA FOR THIS SAMPLE:

About a year or two ago, I asked some of the subscribers to share ideas with us from the samples given in Warp and Weft. One of our Portland Handweavers Guild members, Mrs. Mable Gaddie sent us a sample she had woven very similar to this sample. She had the fabric water-proofed and uses it as a rain coat. So, we thought that you might be interested in such a use, and determined to share it with you. Thanks, Mrs. Gaddie.

### WARP THREADS USED:

Our warp thread was the 16/2 Swiss Ramie, which has 2400 yards per lb., in a color called "Sunset Pink."

### WEFT THREAD USED:

Two threads were used in the weft. One was a natural white rayon boucle, or sometimes it is called ratina. It has around 1400 yards per lb.

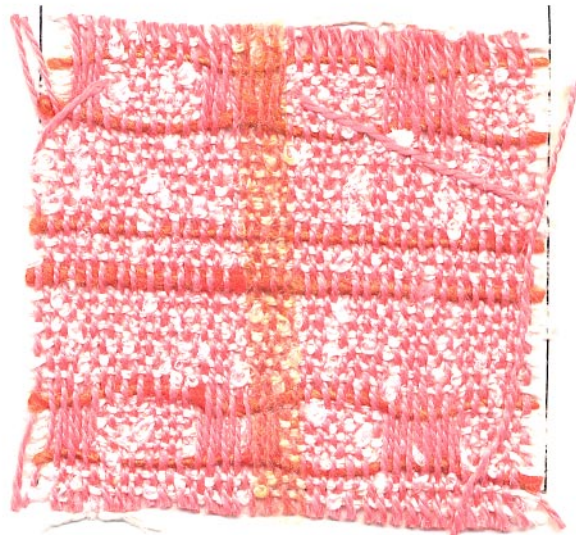
The second thread used in the weft was a slub rayon with a rose-red-pink cast, and having an occasional touch of gold. It was used as the thread to set off the honeycombs or waffles. It has around 1000 yards per lb., and is a slubby type rayon thread.

### REED USED:

A 12-dent reed was used, and it was double sleyed, two ends per dent or 24 threads per inch.

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### SAMPLE:



### WIDTH OF REED AND LENGTH OF WARP

Our fabric was set up at a 40" wide width, and we had a 10-yard warp. From this 10-yard warp, we received eight and two thirds yards of finished fabric, and it wove down from 40" width on the loom to 38" width after it was taken off the loom.

### TREADLING SEQUENCE

There are 24 shots in one complete treadling sequence, the same as there are 24 threads in one complete pattern repeat.

1. Treadle No. 1, White Rayon Boucle
2. Treadle No. 2, White Rayon Boucle
3. Treadle No. 1, White Rayon Boucle

4. Treadle No. 2, White Rayon Boucle
5. Treadle No. 1, White Rayon Boucle
6. Treadle No. 2, White Rayon Boucle
7. Treadle No. 1, Rose-red Slub Rayon
8. Treadle No. 3, White Rayon Boucle
9. Treadle No. 4, White Rayon Boucle
10. Treadle No. 3, White Rayon Boucle
11. Treadle No. 4, White Rayon Boucle
12. Treadle No. 3, White Rayon Boucle
13. Treadle No. 4, White Rayon Boucle
14. Treadle No. 2, Rose-red Slub Rayon
15. Treadle No. 1, White Rayon Boucle
16. Treadle No. 2, White Rayon Boucle
17. Treadle No. 1, White Rayon Boucle
18. Treadle No. 2, White Rayon Boucle
19. Treadle No. 1, White Rayon Boucle
20. Treadle No. 2, White Rayon Boucle
21. Treadle No. 1, Rose-red Slub Rayon
22. Treadle No. 2, White Rayon Boucle
23. Treadle No. 1, White Rayon Boucle
24. Treadle No. 2, Rose-red Slub Rayon

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

#### **MORE ABOUT THE FABRIC**

In the name of the fabric, I called this a derivative of the twill class of weaves, and said some call it weaving on opposites. However, when you change the tie-up (as in this sample) from something other than a standard tie-up, it is then that you make the conventional weaves into waffle weaves or honeycomb weaves, as was done in this sample. I would almost call this a one spot honeycomb, more than anything else.

The most important thing about this sample is the beat. If you use a firm, even, double beat, the honeycombs will form much better, and be set off much better. Also, normally when you wash such a fabric as this, it will also result in more shaping of the honeycombs.

There were really no problems in the weaving of this fabric. In the 10 yards of warp, there was not one broken thread. So, I can say that it is a very easy piece to weave.

I realize now however, that the appearance of this fabric could have been greatly improved, if on shots No. 21 and No. 24, when the rose-red slub rayon was used I had used a darker color of red or rose or even maroon thread. This would have set off the honeycombs much more.

And it is amazing how much difference there is when you weave about a 6" wide sample, and then use the same weave on a 40" wide sample. The main difference in this case is that the honeycombs do stand out much more. I think that they would stand out much more, if you would also wash your fabric in lukewarm water, allow to drip dry, and then steam press it.

And, it is amazing how much the intensity or color value of the rose-red slub rayon is toned down, when it is put in the weft, next to the natural-white rayon boucle.

Enough of this detail, except to say that I hope you can weave such a sample as this, and enjoy the effects of an undulating weft thread, as you see in this sample.

#### **COST OF THE THREADS USED**

The 16/2 Sunset Pink Ramie, is a fiber quite similar to a line, with very little shrinkage. It is stronger when wet than when dry, and so is ideal for rainwear, such as it was used by Mrs. Gaddie.

This ramie has 2400 yards per lb., and comes on one lb. tubes, or 4 oz. spools. However, our new stock of this will be coming to us on 3 to 3½ lb. cones, and so we will probably just sell it on the 4 oz. tube of 600 yards each. The price now is \$5.60 per lb. on the 1 lb. tubes, and \$1.50 per 4 oz. tube of 600 yards.

The rayon boucle has approximately 1400 yards per lb., and is priced at \$2.40 per lb. This comes on about 1 lb. 4 oz. tubes normally. It is getting quite scarce now, and actually, we sold this same thread in natural, white and colors as a standard line of colors for \$3.50 per lb. Now, however, when we do find some, it is just an odd lot, and we are normally able to obtain a better price on odd lots than we are on a standard line of colors. So, while our current stock lasts, it is \$2.40 per lb.

The rose-red slub rayon with a touch of gold has approximately 1,000 yards per lb., and it is \$3.20 per lb. As it is quite slubby, it is quite hard to wind on to 1/2 lb. tubes, but we do try to do it, and sell the 1/2 lb. tubes at \$1.60 per 1/2 lb. tube.



### COST OF THE FABRIC

In our 10 yard warp, 40" wide, we used 4 lbs. 1 oz. of 16/2 sunset pink ramie and at a cost of \$5.60 per lb., our total warp cost was \$22.75 or the warp cost per yard was \$2.75.

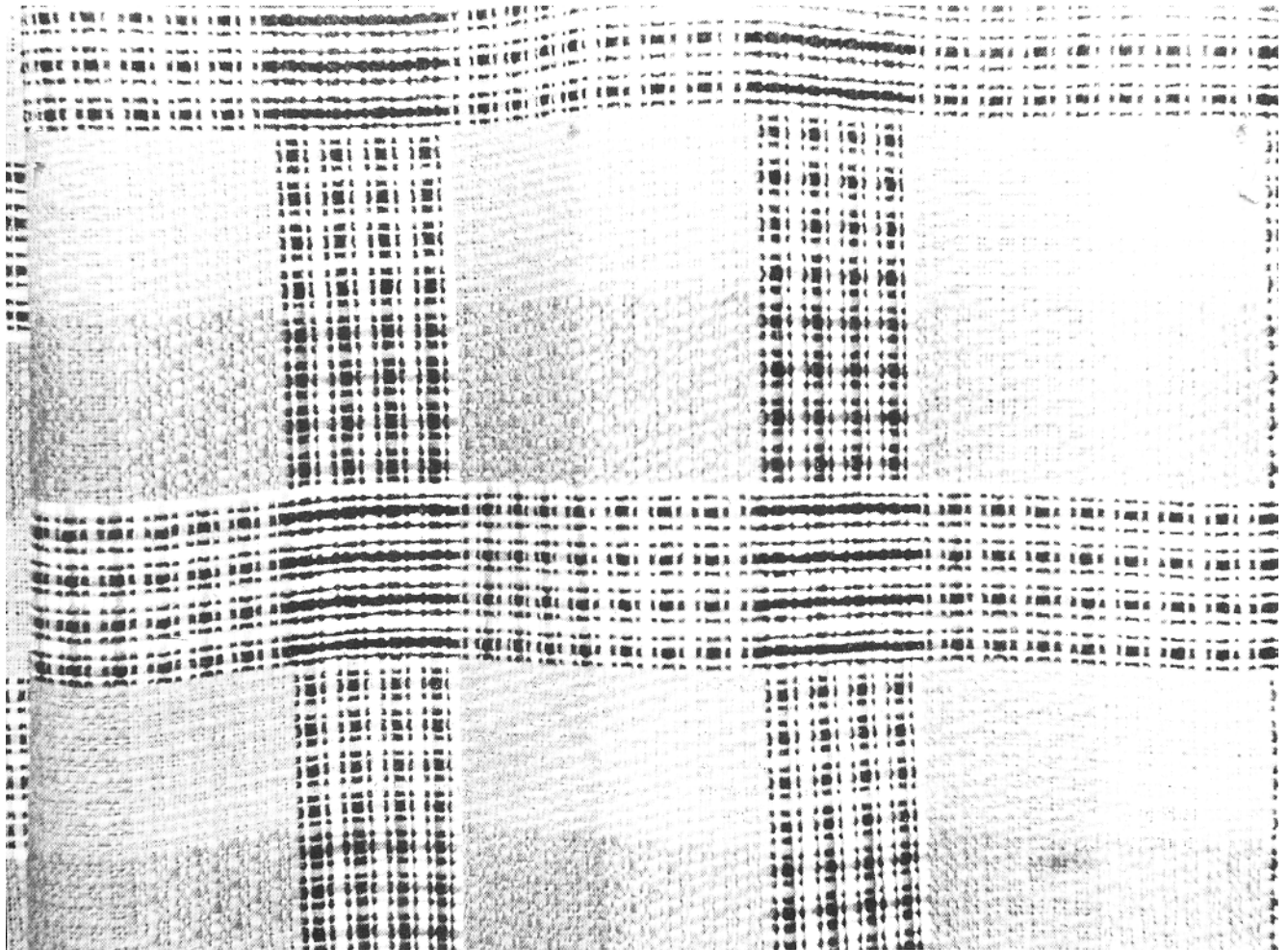
In the weft, we used 2 lbs. 9 oz. of the white rayon boucle, and 13 oz. of the rose-red slub rayon in 8 and 2/3's yards of fabric. Thus, the total weft cost was \$8.75 or the cost per yard was \$1.02 per yard.

WARP COST PER YARD, 40" wide .....	\$2.75
WEFT COST PER YARD .....	\$1.02
FABRIC COST PER YARD .....	<u>\$3.77</u>

### THIS MONTH'S COVER PHOTOGRAPH

While at the Southern California Convention in Palm Springs earlier this year, I was particularly taken with the chess board and chess men. The black and white yarns are all natural colors of wool, are all hand-spun. The chess board is hand-woven, and I can't remember whether the chessmen were hand-woven or hand-knitted. This was in the display presented in the booth of THE SATURDAY SPINNERS AND DYERS. I think that this one display probably drew as much comment and admiration as any other single item or group like this of items at the entire conference. I would like to say "Well Done" to the guild of THE SATURDAY SPINNERS AND DYERS.

**Patchwork.** This fabric was displayed at the Southern California Handweavers Conference in Palm Springs this year and is one designed by Eloise Cunningham for Milliken Fabrics. Notice how the extreme contrast in color sets off the more subtle color combinations. It looks like the brighter stripes are appliqued, but this is not so, and they are woven along with the rest of the fabric on the same set-up. We had this design in Warp and Weft some time ago, but this picture of the same weave is so different I thought that you might enjoy seeing it.



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#### 6 COLORS IN IRISH BRUSHED MOHAIR, AND 5 COLORS IN BRUSHED NUB WOOL AND MOHAIR YARN

This proved so popular when we first stocked it, that after 6 months of waiting (actually 8), our new stock of the same colors has come in, plus one new color in brushed mohair. Brushed mohair has 1,000 yards per lb., is \$7.60 per lb. The 5 colors of brushed nub wool and mohair are extremely exciting also. Free sample sheet upon request. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

#### SUPPORTED GOLD AND SILVER LUREX.

What is interesting about this thread is that it is gold lurex on one side, and silver lurex on the other. It comes on tubes of 8 to 12 oz. each, and the metallic is supported with a nylon binder. Price is reasonable at \$3.50 per lb. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

#### CHUNKY BUTTERMILK

55% Natural Tussah Silk, and 45% rayon. Name is very descriptive. Has 800 yards per lb. Price is \$4.80 per lb. Mostly on 2 to 3 lb. cones, but we will wind off 1/2 lb. tubes for you at \$2.40 per 400 yard tube weighing 1/2 lb. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

#### THREE PLY NATURAL TUSSAH SILK

An import from England, this is an excellent warp or weft thread. It has about 900 yards per lb., and the price is \$6.00 per lb. You'll like this one. On about 1 lb. 2 oz. cones. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

Back in print again is **WEAVING WITHOUT A LOOM**, by Sarita Rainey. This popular book continues to be well liked, and we are pleased to see it reprinted and available again. Price \$7.95 plus pp. and ins. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

#### VARIEGATED, AQUA, GREEN AND BLUE SLUB RAYON

It is a beautiful yarn, and will blend with many, many different threads. We wound 4 ends of this and one end of chartreuse slub rayon together, and are using it as weft on a shaded 5 color warp of green cotton in 10/2 for placemats. It is turning out quite beautiful. Large slub at periodical intervals makes it somewhat hard to wind on our winding machine, but we will try to wind off 1/2 lb. tubes. It comes on cones of 2 to 3 lbs. each. Price is \$4.00 per lb. for this beautiful yarn. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

#### NATURAL DYES

By Sallie Pease Kierstead has also just been reprinted. Price is \$4.95 plus postage. An excellent dyeing book. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

#### NATURAL SLUBBY WOOL, AND BLEACHED WHITE SLUBBY WOOL FROM ENGLAND

These are two very nice yarns with about 1800 yards per lb. Can be used as warp or weft. Price is \$4.80 per lb., and it comes on 1½ to 2 lb. cones. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

#### SNIP AND CLIP FOLDING SCISSORS

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#### 6" DIAMETER AND 7" DIAMETER BAMBOO RINGS

Also a 7" diameter oval bamboo ring. These all sell for \$1.00 each or \$1.75 per pair, plus postage. Seem to be exceptionally popular now. In stock all the time. Robin & Russ, 533 N. Adams Street, McMinnville, Oregon 97128.

#### 6 COLOR GUIDES TO USE IN CONJUNCTION WITH THE BOOK, AN EYE FOR COLOR

By Bernat Klein. At long last, we have been able to get more of these 6 different color guides to use with the color theory of Bernat Klein in his book, **AN EYE FOR COLOR**. Three different color samples on the outside of each of these guides. If you find any of these 3 colors in your eyes, then inside that particular guide are suggestions for the color combinations you should have in your own personal clothing. Each weavers guild would benefit by the combination of these color guides and this book. Guides are priced at \$1.95 each, and the book, **AN EYE FOR COLOR**, is \$9.95 each. All in stock at Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

#### A NEW EXCITING DESIGN IN WOOL CARDS TO BE AVAILABLE IN ABOUT TWO MONTHS

For carding your wool for handspinning, these new cards are about the best made and designed ones I have seen. We have them on order, and they should be here in about two months. Price should be about \$12.50 per pair, and I think you will really like these. Wire teeth are set in leather on a very nicely made wood frame and handle. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

#### FOUR KNITTING PATTERN BOOKS OF ICELANDIC SWEATERS

Made of Icelandic wool, "Lopi." These patterns are in full color, and all directions are given. Price is \$1.50 each, and we also have the lopi in stock in seven different natural colors, and about 15 dyed colors. Takes about 6 to 8 skeins per sweater, and it is \$2.40 per skein. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

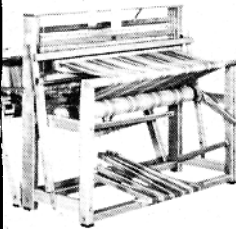
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