

# warp and weft

Vol. XXVI, No. 8

October, 1973

## warp and weft

Published monthly (except July and August) by  
Robin & Russ Handweavers, 533 North Adams  
Street, McMinnville, Oregon 97128

Subscription: \$4.50 per year.

Back Issues: 45¢ each plus 8¢ postage.

Editor: Russell E. Groff

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### A Word from the Editor

Have you ever thought that the life of a handweaver, or a handweaving supply house would be hectic? Well, let me tell you that it is.

We have just finished a three-day workshop here in the studio with Else Regensteiner, on designing and weaving small tapestries. Rounding up 21 looms and getting them set-up and all in position and ready for the workshop is quite a task. Thanks to the efforts of a core of hard-workers from the Portland Handweavers Guild, this was done, and all was ready when Mrs. Regensteiner arrived. That was quite a task, but I feel the worst part is getting all looms back to their owners in Portland, 45 miles away. This is quite a job, and is what we are working on now.

Besides this, we've had two shipments of our yarns come in from England and Scotland. One shipment was a lot of brushed mohair that I ordered over a year ago, and which has finally arrived. It is a natural brushed mohair, and also a bleached brushed mohair that did come in.

And one of the threads that we were pleased to receive in this shipment was a small lot of camelhair yarn, which seems to be a very nice quality. Needless to say, putting away 1200 lbs. of yarn is quite a task, but it has been accomplished now.

Besides this, progress is being made on the loom we are now producing ourselves, and we have gotten up to 21 orders so far for the

looms. Have been able to deliver about 10 of these, and six are in progress and should be ready next week, and then I will deliver these six to customers in California in a week or two.

It doesn't seem like a long time since I wrote the last Warp and Weft, but as you can see, we are still a month behind. Just doesn't seem to be enough time in the day to get caught up, but we are trying.

Also, for the past eight weeks, your editor has been teaching a class in basic designing in handweaving, following most of the details of the Kay Geary textile design course. And the results in this class have been most pleasing, and I feel that those participating will have much more impression of the value of making samples before continuing or doing a big project.

Janice is back in college doing her last year, and besides this, she is working at the shop about three days a week, and she is a great help. Thanks to her, the multitude of work of storage and packing and repacking shelves has been done, and has progressed beautifully. We are hoping that after she does graduate from College, that she will come and work full time in the shop, and possibly eventually take it over, when thoughts of retirement do come up.

Many new threads have come in during the past month. We now have seven stock colors of a brushed mohair that is new to us, and this is besides the natural and white that came from England. And, we have a new lot of 1,000 lbs. of Scottish single ply heathers due in here tomorrow from Scotland. We are anxious to see these colors again.

And have you seen the price increases on all items that are taking place in our business, as well as every other business in the U.S.A. It is a little shocking sometimes when it strikes you personally. We have had 100% increases in wholesale cost in some accessories, and it is a tough job just to keep pace with all these changes.

We have had another fairly large increase in the cost of publishing Warp and Weft, and have been trying to delay a price increase in

it. However, it now looks as though we will have to increase the cost of Warp and Weft to \$6.00 per year, starting with the new year. We have had three printing price increases in the past year and a half, without increasing the subscription price, but now are unable to absorb this any longer.

Well, enough chatter for this month, and now we'll get back to the sample for the month.

Russell E. Groff, *Editor*

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

An outstanding and excellent new book on vegetable dyeing, which is entitled "DYES FROM PLANTS," and which was written by Seonaid Robertson, has just recently been published by Van Nostrand, Reinhold Company.

After examining this book quite closely, I have decided that it is one of the best books on the subject that is available. It has a great deal of content and subject matter, and much of it, I have not found in other dye books.

There is a great revival in the interest in dyeing of yarns with vegetable dyes or natural dyes. One of the reasons for this rebirth of interest is because of the revival of interest in Hand-spinning, which has become so important to many craftsmen. Another reason why the subject of natural dyes is so popular is that it does not pollute the environment, as do so many of the chemical dyes. All of the natural dyes, of course, are from nature, and the dyebath that is left over after dyeing, can go back to nature without pollution occurring.

In this book each plant for which a recipe is given is identified by its common and botanical name, and by an illustration showing the important parts of the plant involved.

There are chapters in this book on preparing fibers, and the necessary equipment for dyeing, mordants, gathering and using dye plants in various seasons of the year, and other related information.

There are chapters on dyes of historical importance; top dyeing; special dyes that are used for silk, linen, and cotton; and a chapter on lichens; and what is of great interest to some, the directions for planting a dye garden.

Then there is an excellent section on keeping records, so you can obtain the same color over and over. Also, the dyer is continually experimenting, trying new ideas, etc., and the importance of keeping track of these is explained. There are suggestions for the use of your vegetable dyed yarns. A list of plants of dye color is given, an index of the dye plants by their common name and an index of the plants by botanical name is also provided.

Another thing that I like is the excellent bibliography on dyes and on textile crafts which is given.

The author has taught dyeing in many countries of Europe as well as in Brazil. She also taught here at Pennsylvania State University and the University of Washington, and while she was doing this, she also investigated the dye plants of North America, and these plants are all in this book. What is interesting is that many of the items used for dyeing and described in her book can be found in many sections of the U.S.A. and Canada.

She says that she wrote the book because she was excited by the work of many of her students, and because it is a way to lead people (especially children) to observe more closely, the world they live in so they benefit and observe more closely the variety and complexity of the world they live in.

Besides all of this content, there are about three pages of color plates, and also excellent line drawings of all of the plants she tells about, so that one can easily recognize them when they do look for same.

Continued on page 6

# Fruits of the Harvest

This interesting crackle weave pattern seems ideally suited to the fall colors. It should make excellent upholstery, pillow material, and could possibly be used for handbags, and I think would be excellent in bedspreads.

### THREADING DRAFT:

4	X		X		X	X			X				X
3				X			X			X			X
2		X						X			X	X	X
1		X	X			X				X			X
	O	D Unit	O	C Unit	O	B Unit	O	A Unit					Selv

### MORE ABOUT THE THREADING DRAFT:

On a crackle weave, you have a thread between each unit (O above) which is called an accidental. You have to thread this accidental (O) one time, after you have finished repeating the A, B, C, or D unit the number of times you plan to do so. Here is how this setup, to weave the sample was threaded.

1. Selvage — repeated 2 times
2. A Unit — repeated 3 times ..... 12 thds.
3. O Accidental — one time ..... 1 thd.
4. B Unit — repeated 5 times ..... 20 thds.
5. O Accidental — one time ..... 1 thd.
6. C Unit — repeated 7 times ..... 28 thds.
7. O Accidental — one time ..... 1 thd.
8. D Unit — repeated 9 times ..... 36 thds.
9. O Accidental — one time ..... 1 thd.

Repeat #2 through #9 over and over. There are exactly 100 threads in each pattern repeat as given in this month's sample. You only thread the selvage on the right edge and the left edge, and I repeated it two times to give more stability to the fabric.

### WARP:

Our warp is the 16/2 ramie in two colors, and I alternated the colors for every other thread. The colors used in the warp are #56 Yellow Gold, and #55, Orange Rust.

### WEFT:

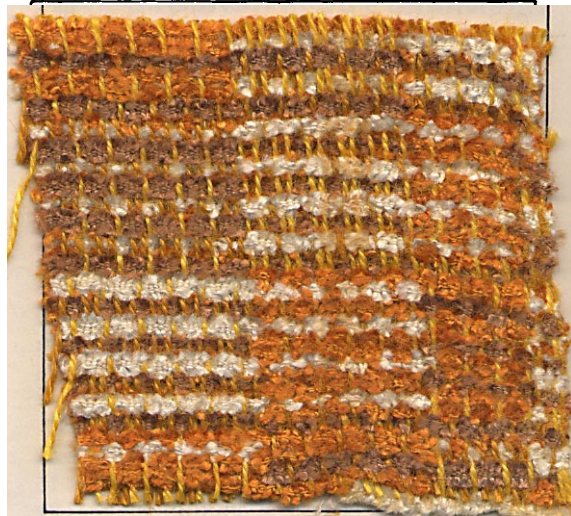
Our weft was three colors of eight cut rayon chenille. We used these three colors. 1. Champagne, 2. Orange Rust, and 3. Tannish Brown.

### 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, and it was double sleyed, two ends per dent, or 20 threads per inch.

### TREADLING SEQUENCE:

There are four units in the treadling, with four shots in each unit. Thus, there are 64 shots in one complete treadling unit. It must be remembered that in the traditional manner of treadling the crackle weave sequence, you also do weave the accidental threads as they appear. However, in this sample, I ignored them, and just wove four repeats of each of the units, and repeated the four units in se-

quence over and over. Here is the actual treadle sequence as I used it in this sample.

**1st Unit** is repeated 4 times

1. Treadle #1 — Orange Rust Chenille
2. Treadle #2 — Champagne Tint Chenille
3. Treadle #1 — Orange Rust Chenille
4. Treadle #4 — Tannish Brown Chenille

**2nd Unit** is repeated 4 times

1. Treadle #2 — Orange Rust Chenille
2. Treadle #3 — Champagne Tint Chenille
3. Treadle #2 — Orange Rust Chenille
4. Treadle #1 — Tannish Brown Chenille

**3rd Unit** is repeated 4 times

1. Treadle #3 — Orange Rust Chenille
2. Treadle #4 — Champagne Tint Chenille
3. Treadle #3 — Orange Rust Chenille
4. Treadle #2 — Tannish Brown Chenille

**4th Unit** is repeated 4 times

1. Treadle #4 — Orange Rust Chenille
2. Treadle #1 — Champagne Tint Chenille
3. Treadle #4 — Orange Rust Chenille
4. Treadle #3 — Tannish Brown Chenille

THIS IS THE END OF ONE COMPLETE PATTERN REPEAT. Repeat these 64 threads over and over.

#### **MORE ABOUT THIS FABRIC:**

We have treadled this somewhat in the Italian Manner. Normally, in the true Italian Manner, you would have four colors and one shot of each of the four colors in the unit, but in this case, we did just use three colors, and repeated these in the same sequence, over and over.

On this weave, I feel it is particularly important that you use a firm, even, double beat. The reason for this is that we have eliminated the treadling of the accidentals in the weave, and if you do not beat firmly and tightly, you might have a tendency to not be as firm where the accidental normally does appear. So, beat with the shed open, change to the next shed, with your beater still forward up against the finished web, and then beat again.

Actually, this sample was fairly easy to weave. I had it set up 46" wide on one of our

new looms, and was testing out the new loom as I wove this, and was very pleased, both with the sample, and with the loom.

We had a 12-yard warp, and I wove 10 yards of fabric in two days, once I finally got started. I thought that this was pretty fast weaving, considering the fact that I was using three shuttles.

I think it is an easy and pleasant sample to weave.

Hope that you will compare it to the sample in last month's Warp and Weft, as that too, was a crackle weave sample. However, in last month's sample, the various blocks do not show up as they do in this sample. That was because of the choice of colors in the sample of last month.

#### **SOURCE OF IDEA FOR THIS SAMPLE**

This is a variation of one of Mary Snyder's samples in her booklet on Crackle weaves. The actual samples were suggested by some swatches of samples woven for us by Phil Wilson, our friend who weaves many of the samples for Warp and Weft.

#### **MORE ABOUT THE THREADS USED:**

The 16/2 ramie warp is the same type of thread as a linen. It has 2400 yards per pound, and we do have 21 colors that we normally stock. We do have some on hand, but we have a large stock on order which is due in here in three to four months, and we are told it will still sell for the same price of \$7.00 per lb. It is available on about 2 to 3 lb. cones, or on 4 oz. tubes of 600 yards each. The 4 ounce tubes sell for \$1.75. The colors of the ramie are both sunfast and washfast.

In the weft, we used three colors of eight cut rayon chenille. This chenille has about 1,000 yards per lb., and it comes in skeins and tubes. Some of the colors are in skeins, and others are on tubes or cones. We have about eight colors now on hand, and a new shipment of black on the way to us. Price of the rayon chenille in stock now is \$4.00 per lb.

**COST OF THE FABRIC:**

Our warp was 12 yards long, 46" wide, and 20 threads per inch. In the warp, it took four and 6/10's lbs. of warp, or the total warp cost was \$32.20. The cost per yard comes to \$2.69 per yard.

In the weft, we used 3 lbs. 9 oz. of the Orange Rust eight cut chenille, and we used 1 lb. 12 ounces each of the eight cut champagne chenille, and the tannish brown also took 1 lb. 12 oz. Thus, in 10 yards of weft, we used a total of 7 lbs. 1 oz. of chenille. Thus, our weft cost was \$28.25, or the cost per yard was \$2.83.

WARP COST PER YARD .....	\$2.69
WEFT COST PER YARD .....	\$2.83
FABRIC COST PER YARD .....	\$5.52

Also, please do remember that this warp as 46" wide rather than the usual 40" wide warps we have. Thus, it took more warp per yard and more weft per yard than our usual 40" wide material.

**Warp and Weft Subscription Cost To Increase As of January 1, 1974**

Because of rising costs of publication, increases in thread prices, etc., we are forced as of January 1, 1974, to raise the yearly subscription price of Warp and Weft to \$6.00 per year. In the past year and a half, we have had three raises in the cost of printing. As our volume had increased, we tried to absorb this, but now find out that this will not cover the expenses of publishing, weaving samples, and mailing same.

All subscriptions of one or two years ordered before January 1, 1973, will be honored at the old rate of \$4.50 per year.

**This Month's Book Review**

Continued from page 3

I think this is an excellent hardbound book, and one that many dyers would be pleased to include in their library.

TITLE: DYES FROM PLANTS  
AUTHOR: Seonaid Robertson  
PUBLISHER: Van Nostrand Reinhold Co.  
PRICE: \$8.95 plus postage and insurance  
AVAILABLE: Directly from the publishers, or from Robin & Russ Handweavers if desired.

**This Month's Cover Photograph**

We have featured many covers of off-loom weaving, frame weaving, and various other techniques, so we thought we should now give you a few techniques that can be woven on the loom.

This is a close-up or detailed picture of one of the beautiful rugs that was on the display at the Midwest Conference in Denver this past year.

As you can see, it is a weft faced weave, with the warp sett fairly far apart, probably at about 4 to 5 threads per inch.

I could be wrong, but I think that this was a bound weave, with three colors used in the weaving. There is no tabby in this weave, but with the change of sequence of the colors on the different pattern treadles, there is a much greater firmness of fabric available, and as a result, this makes for a heavier, and more practical fabric such as this rug. Yes, this technique does take more weft material than normal, but from the picture, and seeing this beautiful rug, I would say it was well worth the extra cost.

Also, you can find many different weights of rug yarn, and this is one technique where you can use some of the finer weights of rug yarn, and get a heavier finished fabric.

**OUR SCOTTISH DISTRICT CHECKS:**

We still have a limited amount of the outstanding book, "OUR SCOTTISH DISTRICT CHECKS." This is the book with the 106 color plates of the district checks as traditionally woven in Scotland. And, we also hope to have about 1,000 lbs. of the yarn these checks were woven of, to be in soon. The book sells in England for \$13.50, but because of a volume purchase, we do have it for \$8.95 plus parcel post and insurance.

And we also still have copies of the paperback by Mary Snyder of "Scottish District Checks," which sells for \$2.00, and which goes with the above book.

This is an excellent buy, because if this book were reprinted today with these over 100 color plates, it would probably sell for about \$25.00 to \$30.00.

### CLASSIFIED ADVERTISING

**Why not advertise your old loom, duplicate equipment, and other such items in this section. Price per 5-line ad is \$5.00. Payment to accompany your advertising copy.**

#### FOR SALE:

40", 4 harness Norwood Loom, just like new. Price \$335.00. Contact Millie Rude, 190 Washington Street South, Salem, Oregon 97302, phone 588-0071.

#### AN INQUIRY AND REQUEST FOR INFORMATION ABOUT AN AD IN "THE WEAVER" No. 4, October 1938

L. L. Winaus of 2812 Travis Avenue, Fort Worth, Texas, advertised blue prints to make an improved Jacquard Machine to operate 26 harnesses. Anyone, who might know of Mr. Winaus or have any of these blueprints is asked to contact: Mrs. Karen Gartner, 412 North Dwyer Drive, Anaheim, California 92801.

#### 50% ALPACA, 50% MOHAIR IN CREAMY NATURAL

This is another fine, light weight thread from England. It too is a natural, can be used for warp or weft, and has about 3200 yards per lb. Once again, we have about 50 lbs. of this one. A good price at \$4.80 per lb. These three threads, Alpaca and Mohair, 100% Alpaca, and 100% Natural Tan Camel's Hair would all combine together well. All can be used for warp as well as weft. Robin & Russ, 533 N. Adams St., McMinnville, Ore. 97128.

#### 16/2 HEATHER WORSTED

Has about 4,000 yards per lb., comes on 2 lb. cones, and we have in stock a limited amount of 10 different heather combinations, all from England. Would be excellent for use as warp in some of the district checks, etc. Remember, just limited amounts of these on hand, although we can get more of all 10 colors in about two months time. Price is \$8.00 per lb. while current small stock lasts.

#### 12/2 WORSTED IN 10 COLORS FROM ENGLAND

A new item that we have just started to stock is this 12/2 worsted yarn. We have it spun and dyed to order in England also, by the same company that makes our 2/18's worsted. We have it in raw natural, bleached white, navy, chantilly, grenadier blue, gold, and four other colors. Ideal for pattern thread in the traditional early American coverlet. Comes on about 1/2 lb. cones, and it is \$9.60 per lb., plus shipping. Robin & Russ, 533 N. Adams St., McMinnville, Ore. 97128.

#### FINE SILK AND RAYON COMBINATION IN 8 PLY IN SHINY NATURAL

This combination yarn has about 10,000 yards per lb., and can be used for warp or weft, and is \$8.00 per lb. On about 1 1/2 lb. cones. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

#### FINE LINEN WOUND WITH TAN RAYON SLUB YARN

This is a new thread just in, which is a fine bleached linen wound with a slubby natural rayon which has tan to reddish brown slubs. It is \$3.20 per lb. Would be excellent for mats, table linens, drapes and upholstery. Fine weight, and while it came on 2 to 3 lb. cones, we can wind it off onto 1/2 lb. tubes for you. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

#### OUR SCOTTISH DISTRICT CHECKS

This excellent book with 106 outstanding color pictures of these district checks is on sale for \$8.95 plus postage and insurance. This book sells for \$13.50 in England, but because of a quantity purchase, we have it for \$8.95. Also, we have a small paperback by Mary Snyder with the thread count for about 90 of these for \$2.00.

#### NATURAL AND BLEACHED WHITE BRUSHED MOHAIR

We have just received a shipment of natural and bleached white brushed mohair from England, on approximately 1 lb. cones. Thanks to ordering this over a year ago, we can sell it for less than usual in today's market. The natural is \$7.60 per lb., and the bleached white is \$8.00 per lb. It has about 1,000 yards per lb. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

#### BRUSHED MOHAIR IN SEVEN SOLID COLORS

This is domestic brushed mohair, now available on 4 oz. tubes, in seven colors. It is \$12.00 per lb., or 75¢ per ounce. or approximately \$3.00 per 4 oz. cone. Colors are Lime, Aqua, Red Violet, Cherry Red, Antique Gold, Orange Sherbert, and Forget-Me-Not-Blue. Robin & Russ, 533 N. Adams St., McMinnville, Ore. 97128.

#### 6/4 DARK NATURAL GRAY SWISS LINEN

This is a beautiful linen, with 450 yards per lb. It is \$4.80 per lb. while it lasts, and until our new shipment enroute to us from Switzerland does arrive. It comes on 500 gram tubes (1 pound and 1 ounce) and it is excellent for rug warp at 5, 6, or 8 per inch; it is an outstanding Macrame thread and one tube will make a beautiful Macrame bag, and others have been using it as warp on heavy patio mats, and a multitude of other uses. With linen increasing in price about 100% or more, this is an excellent buy at \$4.80 per lb. Our new stock will be about \$6.40 per lb. or more when it does come in. This price will probably be good for about four to six weeks until our new stock arrives. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

#### SINGLE PLY, NATURAL CAMEL'S HAIR

This can be used for warp if handled with care, and it does have a slight texture or slubbiness, and would be excellent for sport coats, suits, etc. It has 6400 yards per lb., and is \$6.00 per lb. We have just about 50 lbs. of this one. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

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