



warp and weft

Vol. XXXI, No. 2

February, 1978

warp and weft

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A Word from the Editor

It's that time again, and it has been a sort of hectic period for all of us here.

Something different has been added to the menu, as your editor has been put on the grand jury for three months, and I've just served my first Jury duty ever, and will continue to do so, once or twice a week for the next three months.

It was funny, what happened at home. A letter came, addressed to Robin, just after I had gotten jury duty, and I jokingly said to Robin, "You're probably on jury duty too." She opened the letter, and yes, she too, is on jury duty for the next two months. Neither of us had ever served before, so it was an interesting and new experience.

And our first large shipment of yarns from my trip last September and October arrived. The truck driver came in and asked where we wanted the boxes, and we insisted on them unloading in the back of the shop. His (the trucker's) reply was, but I have three-quarters of a large trailer truckload of yarn for you and I don't think it will all fit in the back of the shop. However, we did fit it all in, and now for the past three days, Janice has been opening the 38 large cartons, and marking, and putting away the various yarns that came in. It is always exciting to have these come, and see what you ordered when far away in England, Scotland, or Switzerland.

And since this one has arrived, we now have notice that three other shipments are on the

way to us, all due to arrive in two to three weeks. I personally wish that this would come to us about one to two months apart. It would be much easier on the purse, and also, getting the yarns, marked, packaged and put away is always a tremendous and time-consuming job.

And during this same time, we've had three new students taking lessons, learning to set-up looms, and asking 1001 questions. Some days after work, as you are on the way home, you ask yourself, "What did I do today?" and the answer almost always seems to be 1,000,001 different things than what you had planned to do.

I'm afraid we'll be a little late again with this February issue, but right after I finish this issue, I hope to start on the March issue of Warp and Weft, and get us back on schedule again.

One of our excellent workers, who has been helping with the designing, and doing almost all of the weaving, has just notified us that she will quit at the end of the month. She is an English girl, and went to England for Christmas, and has now become homesick for England, so she says that she now wants to go back to England. We (and also you) will miss her, as she has been an excellent weaver and designer for us, this past year or more. I hope that we can find a replacement just as good as she has been.

Most of the country has been suffering some kind of weather problems, but here in the Pacific Northwest, our weather problems have seemed to be disappearing, and we are getting more than our share of rain.

One of our contacts came to visit us and brought us a display of these most beautiful sheepskins that we've ever seen. These are all top quality, and have one side tanned, and the other side with the wool still on the skin. And, this wool is from 2½ to 4" long, and is so soft and fluffy. I was so pleased and taken with these that I bought 10 of them to see if I can sell them here in the shop. Another challenge. This is a firm from New Zealand that tans these skins, and they then dye some of them. There are some very beautiful brown and grey ones here now. And the price is not going to be too bad either as we'll sell them for \$39.00, while many stores are selling them for \$49 or more. These are so nice that Janice said she wanted one of the brown dyed ones, and took it home that same evening. I took one and put it on my typing chair, and it so soft and fluffy, and pleasant to the touch.

Also, while I was in England last September and October, I ordered about five very, very, nice English Spinning Wheels, and we've received word that they are now on the way to us, also. I'm looking forward to these, as I thought they were beautifully made and excellent functional wheels.

So, you can see, it has been a busy time this month here, and now we hope that you'll enjoy some of the efforts.

Janice wove the sample for this month's issue, and at first we all thought it was a bright and garish tartan. However, after you see a large piece of it on the loom, it becomes more and more pleasing to you. And Gillian has finished the sample for next month's issue, and exciting canvas weave in Ramie and Linen, and so we'll be able to work on the next issue, as soon as we finish this one.

Russell E. Groff, *Editor*

This Month's Book Review

If you are a serious weaver of either four harness patterns or eight harness patterns, I'm sure that you will learn much from this book we want to tell you about. This is a new publication which is entitled *Twills and Twill Derivatives*. If you can find any better study on this subject, I really don't know where it would be. I think that the author, Lucille Landis, has done an excellent job on this subject:

A subtitle on this book is a good one, and the sub-title is "Design your own Twills and Twill Derivatives, from 4 to 8 harnesses." And she does just that in this book. She shows you how to expand a 4 harness weave into an 8 harness weave, and gives good examples of how this is done.

I like the author's words when she states that this book is intended to give weavers understanding of basic twill construction, which will allow them to do their own designing. She

states that it is not a recipe book, although many different drafts are included. She says it is planned for inexperienced weavers, and particularly for those inexperienced in twill designing.

She stresses that twills are very versatile, and that there is a twill variation for every fabric need, whether just for own personal use, or any type of fabric.

I like her comments that if the individual weaver wants a firm foundation for their weaving background, a thorough knowledge and understanding of twills is one of the best foundations on which to build and design, and to further your own textile growth.

In this book, she first explains her system of draft notation, so that you will understand drafts when you see them in this manner. Then she goes from here to a large section on basic weaves such as plain weaves, tabby, log cabin, rib or rep weaves, and basket weaves.

From here, she expands into the basic twills, and teaches you how to draw them down, how to analyze, how to draft the basic twills. She has sections on three harness weaves, as well as four, six and eight harness weaves.

Then from Basic Twills, she then expands into many of the twill derivatives, such as Zig-Zag twills, pointed twills, diamond twills, and how to design with these weaves, and how to master such problems as long floats. She gives suggestions for experimenting with these weaves, and then goes on much further. There is a good section on eight harness twills and twill derivatives. From here, she goes into an explanation of a check weave, and how you have small and large check twills and then how to combine two different weaves.

In other words, she covers thoroughly, many different phases of twill weaves in almost every way possible.

This book is well illustrated, with some excellent photographs, and many different drafts are given.

Also, I was interested in her dedication of the book to her two weaving instructors, and one of these, Mr. Stanley Zielinski, I studied with, and I felt he had one of the best technical knowledges of weaves that I've ever seen in anyone.

This is a paperbound edition, which is a great big value at the price of \$8.00 plus postage.

(Continued on Page 5)

The "Jacobite" Tartan

This tartan does not belong to a particular clan, but it is a historical tartan, one of the nameless, or with a dubious name as it was associated with the secret political society, "The Jacobites," and was used by them as a secret badge. This tartan used to be a quiet, subdued one, but with continued usage and reproduction over the years, it has gradually gotten brighter until we have this one.

WARP THREADS USED:

The warp threads are a 2/18's worsted, our import from England, and here is a key to the colors used in this tartan.

- W — 2/18's, color #11, Bleached White
- L — 2/18's, color #15, Lacquer Red
- P — 2/18's, color #10, Porcelain Blue
- S — 2/18's, color #17, Sunkiss Gold
- C — 2/18's, color #13, Chantilly Green

WEFT THREADS USED:

The weft threads are also the 2/18's worsted, imported from England, and exactly the same colors used in the warp were also used in the weft.

REED USED:

A 15 dent reed was used, and it was double sleyed, 2 ends per dent, or 30 threads per inch.

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.

KEY TO COLORS IN THE THREADING DRAFT:

- W — color #11, Bleached White
- L — color #15, Lacquer Red
- P — color #10, Porcelain Blue
- S — color #17, Sunkiss Orange
- C — color #13, Chantilly Green

Sample



THREADING DRAFT:

4	L	P	W	C	C	C	C	P	L	W	L	P	S	S	S	S	W	P	L	
3	L	P	W	C	C	C	C	P	L	W	L	P	S	S	S	S	W	P	L	
2	W	L	P	C	C	C	C	W	P	L	L	P	W	S	S	S	S	P	L	W
1	W	L	P	C	C	C	C	W	P	L	L	P	W	S	S	S	S	P	L	W

START

END

4	L	P	W	S	S	S	S	P	L	W	L	P	C	C	C	C	W	P	L
3	L	P	W	S	S	S	S	P	L	W	L	P	C	C	C	C	W	P	L
2	L	P	S	S	S	S	W	P	L	L	P	W	C	C	C	C	P	L	
1	L	P	S	S	S	S	W	P	L	L	P	W	C	C	C	C	P	L	

NOTE:

Please note that there are 152 ends in one complete pattern repeat.

NOTE ABOUT THE SAMPLE SWATCH:

As one repeat of the pattern over 5", and as it would take some 30 yards for samples, we are making the samples long and narrow, sort of a color gamp, and this is enough to give you the idea of the color movement, and the size of the squares in the tartan.

TREADLING SEQUENCE:

On this fabric, you use a 1, 2, 3, 4 treadling over and over. And, on these four treadles, you use the same color sequence as you find in the threading draft. You will have 152 threads in one complete pattern repeat.

MORE ABOUT THE SAMPLE

Weaving tartans is one of the most challenging and rewarding fabrics for the handweaver. First, it must be emphasized that you need a firm, regular, even beat, so that all of the squares are the same size.

Secondly, the authentic tartans are always woven in a 1, 2, 3, 4, twill progression. Also, the diagonal always seems to run from the lower left hand corner in a diagonal to the upper right hand corner.

Here are some interesting facts about traditional and authentic tartans.

1. Each color not only appears in its pure or solid form, but also in an equal blend with each other color. Example in this one you have a square of solid orange, but it also crosses the chantilly green and produces the same size square in a blend of green and orange, and also, you have a solid square the same size of chantilly green.

2. Each color appears in a blend with each of the other colors. If you have five colors in this one, you have 15 tints (blends of two colors) in the resulting fabric.

3. No two pure colors ever lie side by side.

4. No matter how many colors are used, there cannot be a mixture of more than two of them in any part of the woven web.

5. These conditions are not arbitrary, but arise from the fact that the weft is identical with the warp, in both of which the threads are used in bands of unbroken color.

The next time that we have a tartan, we will give you some more facts about true authentic tartans.

COST OF THE THREADS USED:

Our 2/18's worsteds are an import from England and are spun and dyed to order for us. They sell currently at \$9.60 per lb. Our new supplier of this yarn is supplying us on 1 lb. cones, while the old supplier was willing to sell it to us on 1/2 lb. cones. Because of the loss of the value of the dollar on the market, we will, when the next stock of this year comes in, have to raise the price, but we hope that we can keep it at the same price for the rest of this year, or most of it.

This yarn has 4800 to 5060 yards per lb. The correct yardage should be 5060, but it always seems to be slightly less.

COST OF THE FABRIC:

We had a 15 yard fabric, 40" wide, and sett at 30 ends per inch. This took 18,000 yards of thread for the warp, and it should take exactly the same amount of thread for the weft. So, dividing the warp amount (18,000) by 4800 yards per lb., we find that we used 3 3/4 lbs. of 2/18's in the warp, and we should have used the same amount in the weft.

Thus, our warp cost was \$2.40 per yard for the 40" wide warp, and our weft cost would be slightly less, because we have 13 and 2/3 yards of finished fabric from the 15 yard warp.

WARP COST PER YARD, 40" wide	\$2.40
WEFT COST PER YARD, 38" wide	\$2.25
FABRIC COST PER YARD	\$4.65

This Month's Book Review

(Continued from Page 3)

The author states that this material was originally prepared for classroom teaching in the Industrial Design Department of the University of Bridgeport, in Connecticut, and then was revised and expanded for more general use.

TITLE: Twills and Twill Derivatives
AUTHOR: Lucille Landis
PUBLISHER: Is also the author
PRICE: \$8.00 plus shipping
AVAILABLE: Available from the author or from Robin & Russ Handweavers

MORE ABOUT THE THREADS USED:

Spun to order for us in England, we had this 2/18's worsted spun to resemble the old-time Fabri which used to be available from Emile Bernat & Sons, in Massachusetts. This firm, started out selling weaving supplies, and gradually changed to knitting, and eventually, they eliminated their 2/18's worsted. That was when I went to England and found a firm to spin this and to dye it to order for us. We've now had to change to a new firm to do this, but we still have available some 39 colors, and we hope to keep it in stock all the time. It has 5060 yards per lb. (or slightly less — and I count on the slightly less of 4800 yards per lb.) It is a very high quality yarn, about 60 qualities wool, which is finer than many yarns used in hand-weaving. Our new stock is being called Botany, by the new supplier, and that would mean it is even higher quality than 60's if I'm correct, as that name of Botany is only given to the finer grades of wool, about 66's to 70's in quality or higher.

This Month's Cover Photograph

I was greatly intrigued with this bag, which was displayed at the Northern California Handweavers Conference in Vallejo, California in 1977.

The weaver was a member of the Golden Gate Weavers Guild, Charlotte Smith, by name.

She calls this technique a Navajo Saddle-blanket weave, but I think that it is a variation of a bound weave.

What is interesting about this bag is the fact that the handles are card-woven bands, and that the pattern resembles very closely, the loom woven piece.

Also, in the bag portion proper, she has done something which has created much more interest in the bag. Notice the two very clear, dark background diamond patterns towards the top of the bag. If I'm not mistaken (and I could be), it looks as though these two bands are an abandonment of the bound weave in this portion, and she has woven these two bands in the traditional overshot with tabby binder, and then she has gone back to the bound weaving technique, where there is no tabby, but where the change of color thread on the different harness changes creates the pattern.

Anyhow, I was most intrigued with this, and thought that Charlotte Smith did an excellent job both in the weaving of the materials for this bag, and then in the assembly of this bag.

You can find a description of bound weaving in Mary Black's "New Key to Weaving," and also, there were some excellent articles on this subject, in some of the old shuttle-craft guild bulletins.

Charlotte, I wish that you'd correct me if I'm wrong about those two bands of dark background diamonds near the top of the bag.

This Month's Second Project

One of our students, studying the overshot technique came up with this project. She used the threading draft, the same as we used in the February, 1974 Warp and Weft, with the exception that she threaded a 16 thread selvage on both sides. On the right side she threaded this 4, 3, 2, 1, for 16 threads, and on the left side, she threaded 4, 1, 2, 3, for 16 threads. On the last repeat of the pattern before putting on the selvage, she eliminated the last four threads of the pattern so it was balanced on both the right and left sides.

The loom was set-up 16" wide with the 10/2 natural Irish linen, sett at 15 ends per inch. She wove the overshot pattern (A SMALL DIAMOND) in the traditional as drawn in method, using our two ply tapestry wool for the pattern, and the same 10/2 natural Irish linen for the tabby. Then, doing this, she wove 32" of length in pattern, and then using just a tabby, she wove 32" of plain weave with the 10/2 linen.

She took it off the loom and washed and pressed it, and turned the plain weave inside and used it for the lining, and so all she had to do was hem one edge with the lining, and sew up both sides. Then she took a combination of the wool and the thrums from the warp, and braided a strap, and sewed it in on each side or gusset or selvage edge, and she had a very distinctive handbag. The pattern with the border was very distinctive for the handbag. She used a burnt orange tapestry wool for the pattern, and it did blend well with the natural tan color of the Irish linen.

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WARPING ALL BY YOURSELF

By Cay Garrett is now back in print. An excellent book for the beginner who wants to warp the loom by themselves. \$3.95 plus postage. Robin & Russ 533 N. Adams St., McMinnville, Oregon 97128.

20/2 RAW GREY SWISS LINEN, AND ALSO BLEACHED WHITE

This linen has 3,000 yards per pound, comes on about 1 lb. 4 oz. tubes, and it is \$9.00 per lb. for the raw grey, and \$9.80 per lb. for the bleached white. Shipping is extra. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

6/4 SWISS RAW GREY LINEN RUG WARP

This Swiss very dark natural grey linen has been popular for both weaving and macrame. It makes excellent rug and wall hanging warp, and nice bags for macrame. Price is still \$6.00 per pound. Comes on about 1 lb. 2 oz. tubes, and it has 450 yards per lb. The shipping is extra. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

16/2 RAMIE IN 23 SUNFAST AND WASHFAST COLORS

Similar in appearance to linen, but easier to handle in Warp and Weft. It has 2400 yards per lb., and comes either on 2½ lb. cones or 4 oz. tubes, of 600 yards. Price is \$2.50 per 4 oz. tube. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

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Excellent made, these shuttles can be used as either a single bobbin shuttle or double bobbin shuttles. It will take 2 of the 4" wooden bobbins, or one of the 7" or 8" wooden bobbins. The shuttle is \$9.00, and the wooden bobbins are 75¢ each. In stock now again for immediate shipment. Robin & Russ, 533 N. Adams St., McMinnville, Ore. 97128.

AFRICAN CRAFTS AND CRAFTSMEN

By Rene Gardi. Another exciting picture book of native crafts in Africa. Many, many, full page photographs, and much of it of textiles and weaving. Printed in Switzerland, it is \$24.95 plus shipping. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

SILK NOIL AND POLYESTER COMBINATION

This is a 2 ply thread, and the heavier one is a silk noil. The polyester is finer and a little whiter than the silk, and it makes an interesting thread. Came on cones of 1 lb. 4 oz. to 1 lb. 12 oz. each. Has about 4800 yards per lb. Price, \$6.00 per pound. Can be used for both warp and weft. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

MEXICAN INDIAN COSTUMES

By Donald and Dorothy Cordry. Another most outstanding book with many, many different native costumes featured. The work of 30 years of study by this couple. It is outstanding. Many of these costumes shown in photographs and diagrams are no longer in existence, as modern modes of living have replaced them. But here they are pictured and explained. Price is \$17.50, Robin & Russ, 533 No. Adams St., McMinnville, Oregon 97128.

KEEP ME WARM ONE NIGHT

By The Burnhams. This outstanding book on early Canadian weaving has been republished, and is now in stock. Price is \$30.00 plus shipping. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

THE SETTS OF THE SCOTTISH TARTANS

By Donald C. Stewart. This outstanding tartan weaving book has color gamps for 261 tartans, and the thread count for each, as well as a slight history of each. Price is \$25.00 plus shipping. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

THE TECHNIQUES OF RYA KNOTTING

By Donald J. Wilcox. For those interested in the rya and flossa techniques for use in rug weaving, knotting, and for all types of wall hangings, this is a good book. Price is \$8.95 plus shipping. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

SPINNING AND WEAVING WITH WOOL

By Paula Simmons. It is her exciting new book of particular interest to hand-spinners who weave, and it is \$9.95 plus shipping. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

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By Shirley E. Held. Most of the college teachers who teach the various related textile arts of weaving, dyeing, and spinning seem to think this is a most outstanding book. This hard-bound edition is \$13.95 plus shipping. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

MANUAL OF SWEDISH HANDWEAVING

By Ulla Cyrus Zetterstrom. Just reprinted in English after two or three years of waiting, this book is available once again. It is considered in Sweden to be one of the best weaving text books available. Price is \$14.95 plus shipping. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

HIDDEN ART IN NATURE

By Oscar Forel. One of the most outstanding books of its kind. This is a book of full page color pictures taken from nature, and these full page pictures are of the bark of trees from all over the world. The most beautiful blending of colors and patterns you can find are shown in these. It is a high priced book, but a very exciting one. \$35.00 plus shipping. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

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warp and weft

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