



warp and weft

Vol. XXXI, No. 5

May, 1978

warp and weft

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

Subscription: \$8.00 per year
Back Issues 85¢ each plus 13¢ postage
Editor: Russell E. Groff

Vol. XXXI, No. 5

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A Word from the Editor

Sometimes, I think that I write too much about what we are doing here in the shop, and yet, we do get so many letters saying that they enjoy this portion of Warp and Weft. That is why I continue this, and I hope I don't sound too boring.

And yet, we are busy in the shop, we enjoy all our activities, and we do keep busy all the time.

The past week or two, we've been trying to get ready for the Northern California Handweavers Conference in San Jose, the last weekend of April. Most of the yarns are weighted and packed for this display, and yet there is much more to do. We will take a Norwood Loom this time to display as it is an excellent loom, and we will warp this the day before we leave, and work out a sample on it. And loading our car with boxes of yarns, books and accessories is quite a job. This time, Janice will also drive a van down with yarns to help in our booth display.

It is surprising to me, what the most popular threads continue to be with us. It seems that the most popular are the silk threads which are so hard to find. We've been lucky to be able to find some of these over the years, and have worked hard at doing just this. But, every year, we find them harder and harder to find, and more and more expensive. And, I feel in my own mind, that I always like the fabric with silk in it better than many other fabrics. And, also, it is fun to weave with silk of almost any kind. And there are many kinds of silks available from time to time.

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We've now had some news from silk suppliers in Switzerland and England and they say that because of the demand in the U.S.A., and the devaluation of the American dollar, that next year, we will be paying 35% to 50% more for this type of thread.

And, linens also are going up tremendously. One of the manufacturers of linen thread told us that the demand for linen is five times greater than the world supply.

We are finding that many times, it is impossible to find 100% natural fibers, and more and more, we have to take a blend of natural and man-made fibers. We have tried not to stock man-made fibers, but it is almost coming to the point where we have to stock some of them.

It is a job to keep on schedule with Warp and Weft. This issue will go to the printers early, so we can concentrate on the conference and the after days of filling orders, unpacking, and putting things away.

And, this fabric is being woven primarily by a beginning weaver, Miss Carol Elliott, who has been working in our shop for almost three years now. She is going to go to Art School in New York this fall, and study fashion, and clothing design, so with a little experience in handweaving, it will probably give her a better appreciation of many of the different fabrics she will work with in the years to come. It is pleasing to us to see that someone can grow from their handweaving experience as I'm sure she will.

Well, this is enough from your editor for this month, and back to this month's sample and also to our second project of the month.

Russell E. Groff, *Editor*

This Month's Cover Photograph

The cover this month is a most interesting afghan. This was displayed at the Northern California Handweavers Conference in 1977. It was woven by Enid Wood, of the Contemporary Handweavers.

What is interesting about this is that the afghan was a striking blending of colors, and if you look closely, you notice the part that is folded over is brushed slightly so that it has a nap on one side.

This is a technique that you can use on any good quality wool fabric. For instance, you might like to make a coat which is brushed on the outside, and then fairly smooth on the inside.

Also, the brushing does another thing which I like. When you brush up a nap on one side, the nap tends to tone down the value of the colors, and make it a much more subtle and pleasing combination of colors.

Why don't you experiment with a woolen fabric or something similar. Sometimes, some of the man-made fibers will brush and make a nap, particularly if they do not have a tight twist.

In our second project this month, we are suggesting that you weave a scarf, and you could have one side napped and the other fairly smooth. The napping of a fabric tends to help it retain heat also, so this would be very satisfactory on such items as a scarf.

This Month's Book Review

Another new book from England by one of England's most prominent weavers is the book entitled "HANDWEAVING AND CLOTH DESIGN" by Marianne Straub.

I like this book for one main reason. I like very much how it explains the drafts given in the book, and what is exciting, is that many of the drafts that are given here are unusual and most interesting techniques.

And I shouldn't be so prejudiced and say I like this book for one main reason, as it has a great deal of most interesting and informative content.

The first chapter of this book is a most interesting one, and I really think that if all weavers could absorb the contents of this chapter alone,

that they would be much better weavers. This section deals with the choice of yarns, the count of yarns, how close to set the warp, and how much warp and weft you will need, the proper choice of reed, and the amounts of yarns needed for a specific project. In other words, there is a tremendous amount just in this one chapter.

There is a section on various types of looms with a good explanation and diagrams for the countermarch, dobbie, the counter-balanced and others.

A chapter on Diagrammatic weave construction is excellent, and explains how the drafts are written, how the treadles are tied up and giving lifting plans for various weaves.

There is a chapter on the various types of basic weaves, such as plain, twill, satin and sateen weaves, and combinations of these.

The chapter on multilayer cloths contains directions for about 12 types of double weaves, and this is rare in many of the weaving books.

There are sections on compound weaves, on gauze and leno fabrics, and a most interesting chapter on cloth finishing.

A glossary of textile terms seems to be an excellent one.

There are so many, many excellent diagrams in this book. There are some pictures, and they are quite interesting. There seem to be about 10 full color plates. And of the weaves in this book, there seem to be quite a few that I'd like to experiment with, they are so unusual or different.

The more I look at this, the more I think it is an interesting and outstanding book.

The second part of the book is devoted to the wide range of compound weaves, and this section can be of great value to the intermediate weaver in particular.

The weaver or author of this book is a very knowledgeable weaver who has been a free-lance fabric designer for some years. She has been a weaver-teacher for some years also, and it was from this experience that she has written this book.

TITLE: Hand Weaving and Cloth Design

AUTHOR: Marianne Straub

PUBLISHER: Studio Books, and the Viking Press

PRICE: \$14.95 plus postage

**AVAILABLE: Directly from the publishers or
from Robin & Russ Handweavers**

SCULPTURED SNOW

Our sample this month is a most interesting 4 harness weave which almost has a three dimensional effect, because of the colors of the four different threads used in the weaving of this DRAPERY.

THREADING DRAFT:

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 4 | + | A | + | A | + | O | O | O | O | + | | | | |
| 3 | + | A | + | A | + | X | + | O | O | O | O | + | X | |
| 2 | + | A | + | A | + | X | + | X | + | X | + | X | + | X |
| 1 | + | A | + | + | + | X | + | X | + | + | + | + | + | X |
| | | | | | | | | | | | | | | |

KEY TO THREADS IN THE THREADING DRAFT AND ALSO SKIPPED DENT PROCEDURE

- A — 16/2 Eggshell Natural Ramie
- X — 40/2 White Ramie
- O — 40/2 Natural Barbour Linen
- + — represents one skipped dent each time it appears under the draft.

WARP USED

There are three different threads used in the warp. The A thread is the 16/2 eggshell natural ramie. The X thread is the 40/2 bleached white ramie, and the O thread is the 40/2 natural or raw grey linen.

WEFT USED:

There are four threads used in the weft. The same three threads that are used in the warp, the 16/2 ramie; the 40/2 bleached ramie, and the 40/2 natural or raw grey linen from barbour's.

Besides this, we have a fourth thread in the weft, and it is a form of ramie roving or tops in the natural white color. This is a roving that has been spun slightly.

REED USED:

A 12 dent reed is used for this project with a special sleying of the reed as indicated here.

Starting at the right, at the beginning of the pattern, here is how the 12 dent reed is used or sleyed:

1. 3 threads in the first dent
2. 3 threads in the second dent

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 |
| | | | | | | | | | | | | |
| | | | | | | | | | | | | |

X — tie-up for Counter-balanced looms.
 O — tie-up for Jack-type looms.

Sample



3. 3 threads in the third dent
4. skip the 4th dent
5. 3 threads in the fifth dent
6. 3 threads in the sixth dent
7. 3 threads in the seventh dent
8. skip the eighth dent
9. 3 threads in the ninth dent
10. 3 threads in the tenth dent
11. 3 threads in the eleventh dent
12. skip the twelfth dent
13. 2 threads in the thirteenth dent
14. 3 threads in the fourteenth dent
15. 2 threads in the fifteenth dent
16. skip the sixteenth dent

End of one complete pattern repeat. Repeat over and over. Yes, it takes 16 dents for one complete pattern repeat.

TREADLING SEQUENCE:

In one complete treadling sequence, there are 22 shots of weft thread, as follows:

1. Treadle #3 — 40/2 Natural Linen
2. Treadle #1 — 40/2 Natural Linen
3. Treadle #3 — 40/2 Natural Linen
4. Treadle #4 — 16/2 Eggshell Ramie
5. Treadle #2 — 16/2 Eggshell Ramie
6. Treadle #4 — 16/2 Eggshell Ramie
7. Treadle #2 — 16/2 Eggshell Ramie
8. Treadle #4 — 16/2 Eggshell Ramie
9. Treadle #3 — 40/2 Natural Linen
10. Treadle #1 — 40/2 Natural Linen
11. Treadle #3 — 40/2 Natural Linen
12. Treadle #4 — 16/2 Eggshell Ramie
13. Treadle #2 — 16/2 Eggshell Ramie
14. Treadle #4 — 16/2 Eggshell Ramie
15. Treadle #2 — 16/2 Eggshell Ramie
16. Treadle #4 — 16/2 Eggshell Ramie
17. Treadle #3 — 40/2 Natural Linen
18. Treadle #1 — 40/2 Natural Linen
19. Treadle #3 — 40/2 Natural Linen
20. Treadle #1 — Ramie Roving
21. Treadle #2 — Ramie Roving
22. Treadle #1 — Ramie Roving

End of one complete pattern repeat. Repeat over and over as desired.

MORE ABOUT THE FABRIC:

This should make a beautiful drapery that does not need any lining. I would suggest that it would be softened somewhat if it were washed lightly, and then steam pressed.

And, there is a problem with the weaving of the fabric. And that problem is the 40/2 white ramie. It is slightly nubby and fuzzy, and as a result, it does tend to cling together. So, this requires a special system of beating.

First you should throw the shuttle through the shed, and then with the shed still open, beat. Then, change to the next treadle, and give again a firm, even double beat. This should help any of the fine 40/2 white ramie threads that tend to cling together, come and separate so it proves to be no problem.

This sample is being woven by a new weaver, and she was having trouble breaking quite a few of the selvage threads. Then, I suggested that we use a warp dressing on the selvage threads, and each time we moved the warp forward, to spray the warp in front of the reed. This seems to work very well.

I can see from this sample, why you sometimes hear that it is easier to weave linen and ramie with the warp moist. On this fabric, the ramie 40/2 in particular seemed quite dry. And also, this was true of the 40/2 natural linen. And, when we did use the clerco warp dressing, and moistened the edges, this did add about 50% strength I figure. And in this case, I think that this could also happen with just water. I'm not sure, but I think this is so.

On this treadling sequence, we found that one treadle does not open and give a clear shed as you normally have. However, this did not always happen. It seemed to be when we finished with the ramie roving, and started with the natural 40/2 linen.

Other than this, there did not seem to be any other problems with the actual weaving of this fabric.

And, please note that our sample in this issue of Warp and Weft, has not been washed and pressed as I suggested it should be before being made up into drapes.

And, I just remember another property of ramie that explains what I wrote about earlier. Ramie is stronger when wet than when dry, and this property is why it was easier to weave with the Clerco warp dressing moistening the selvage threads.

COST OF THE THREADS USED:

While our current stock lasts, these are the prices of the various threads used.

1. The 40/2 bleached white ramie comes on tubes of about 1 lb. 4 oz. or so. It has 6,000 yards per lb., and is \$8.00 per lb.
2. The 40/2 natural Barbour Linen has 6,000 yards per pound, comes on about 1 lb. 2 oz. tubes, and is \$18.50 per pound. Yes, that is right, \$18.50 per pound.
3. The 16/2 Eggshell Natural Ramie is a dyed color. It has 2400 yards per pound, comes on about 2½ lb. cones, and retails at \$10.00 per pound.
4. The Ramie Roving or Ramie Tops is priced at \$4.00 per pound.

COST OF THIS MONTH'S SAMPLE:

I'm sorry, but we cannot give you the cost of this fabric right now, as it is only 1/2 woven. We've only finished about 7 to 8 yards out of the 15. We will give you this detail in next month's issue.

This Month's Second Project

One of our customers, Marilyn Nelson, has been weaving some most beautiful throws and stoles. They are so striking that I thought I'd give you the details as this month's second project.

There are usually two or three threads in the warp. A fine loop wool and a heavy loop wool are both put together in one dent as one thread. And the other warp thread is a brushed wool. Here is the threading draft:

THREADING DRAFT:

| | | | | | | |
|---|---|---|---|---|---|---|
| 4 | | B | | B | | B |
| 3 | L | | L | | L | |
| 2 | | L | | L | | L |
| 1 | | L | | L | | L |
| | | * | * | * | * | * |

L — either heavy loop wool by itself or fine and heavy both in one dent.

B — brushed wool

* — skipped dent when threading reed

The tie-up draft for this throw and stole is the standard tie-up draft, and the whole fabric was woven in a plain weave. One example of one of her stoles was a fine dark brown loop wool and a heavy variegated light brown loop, both together in one dent of the reed. And the second warp thread was a golden tan brushed wool in the warp.

And the weft was the same combination, alternated in the weft. Here are some more details. An 8 dent reed is used with skips as indicated in the threading draft. She made her lap robes 36" wide, and 46" long, plus fringe. For warp, it took 9 oz. of loop wool, and 3 oz. of brushed wool in each lap robe. And in the weft, it took 5½ oz. of each of these two items for the 47" length.

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These were quite beautiful, and I do not know for sure, but think they were for sale, at about \$45.00 or \$50.00 each.

A Second Book Review

This book has been very popular ever since we first got some in the shop. It is entitled "PEASANT CHICK," by Esther R. Holderness.

The purpose of this whole book is to be a guide to make unique clothing, using traditional folk designs.

It has directions for such unusual clothing as Norwegian Fisherman's Jacket, a peasant poncho, and a Mexican poncho, Greek shepherd's jacket, Portuguese cape, Mexican Quesquemilt, a Gypsy four way cape, ruana's, peasant shirts and blouses, a Lulu, a Mexican Juipil, and an interesting Ecuadorian saddle bag, a Butterfly mumu, a monk's robe, an African Kutu, basic kaftan and variations of it, Danish cape/dress top, and several others.

What makes this book worthwhile is the fact that she gives the layout and how to sew and cut to make these garments. She gives the complete details, how much material it takes, how to cut it out, stitch and sew them, and the complete method of construction of all these different garments.

There is a large photograph of each of these garments, plus drawings in detail of the making and construction. There are 10 full pages of color plates, showing many of these in full detail.

It is a most interesting book for those interested in this type of clothing, and the trend nowadays is towards just such type of clothing.

What I liked about all of the projects given in this book is that many of them are made of handwoven materials, and almost all of them could probably be made of handwoven materials.

TITLE: **PEASANT CHICK**

AUTHOR: Esther R. Holderness

PUBLISHER: Hawthorn Books, Publishers

New York, New York

COST: \$7.95 in U. S., \$8.95 in Canada

plus postage

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SWEDISH, HIGH QUALITY, UMBRELLA SWIFTS

A new shipment of these came in a short time ago, and they are now \$18.95 each, plus shipping. Well made, these seem to be quite popular. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

BLACK WALNUT, ALL PURPOSE SHUTTLES

Made especially for Robin & Russ, this shuttle will take a 7" plastic bobbin, or two of the 4" plastic bobbins if you want to use two textures or colors. Beautifully made, price is \$9.00 plus shipping. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

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13" LONG REED HOOKS FOR MULTIPLE HARNESS LOOMS

This is a good V cut reed hook for reaching through 8 or 12 harnesses, and these we have made to order. Price is \$2.25 plus postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

CARDBOARD SPOOLS FOR SECTIONAL WARPING AND FOR YARN STORAGE

Our last two lots of these are from a new company, and are much better quality than in the past. They are 3 3/8" long, with 2 1/2" end caps, and the center core is 3/8". Price is \$2.75 per dozen. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

WOOD BOBBINS in 3", 4", 5", 6", 7", and 8" LENGTHS

Price is 75¢ each for these and we try to keep all these lengths in stock all the time. Robin & Russ, 533 N. Adams Street, McMinnville, Oregon 97128.

STRONA INKLE LOOMS

This is an excellent lap model inkle loom. Some directions come with the loom, and it is good looking as well as strong, and well made. Price is \$19.50 plus shipping. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

FLOOR MODEL INKLE LOOMS, ATWATER STYLE

Quite a bit more expensive, but these can be used for warping board as well as for weaving. Price is \$45.00 plus shipping via U.P.S. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

WARP WITH A PADDLE AND BEAM WITHOUT PAPER

By Lucille Landis. This seems to be a well written booklet, with good pictures and diagrams. Teaches you how to do a mixed warp with a warping paddle, and shows how to wind your warp on the beam without paper. Also teaches how to use a raddle while beaming, how to pick your cross, how to beam before the threading process and other details. Price is \$5.00 plus postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

CARD-WEAVING OR TABLET-WEAVING

By Russell E. Groff. This little paperback has complete directions for cardweaving, plus 53 illustrated patterns. It has detailed directions for making warps, setting up the cards, and weaving the narrow bands. Price is \$3.50 plus postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

OUT OF PRINT BOBBIN LACE BOOKS

JUST RECENTLY AVAILABLE

These are copies of some books that had become quite rare, and it is pleasing to have these available again. They are: POINT AND PILLOW LACE by Sharp at \$15.00 each; A HISTORY OF LACE by Fanny Palliser at \$22.50; THE LACE AND EMBROIDERY COLLECTOR by R. E. Head at \$12.00 each; BOBBIN LACE by Mary McPeck, a reprint of a French Classic on bobbin lace with translation and patterns at \$15.00. All available from Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Oregon 97128.

HAND-WEAVING AND CLOTH DESIGN

By Marianne Straub. An import from England and an excellent book with exciting and different patterns. Price is \$14.95 plus postage. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Oregon 97128.

THE SHUTTLE CRAFT GUILD MONOGRAPHS

By Harriet Tidball and others are all available. Write for a free listing of the 30 different monographs, on different phases of handweaving. Varying in price from \$4.50 to \$6.00 each, these are all excellent studies on various phases of handweaving. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Oregon 97128.

INKLE WEAVING

By Helene Bress. This book impresses me as the best book that I've seen on the subject. Seems so full of ideas, patterns, diagrams, and all the necessary details for Inkle Loom Weaving. Price is \$12.95 plus postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

NATURE'S COLORS

By Ida Grae. This is an outstanding book on natural dyes, and has received very little publicity. We've had reviews of this book from several technical. There are 268 colors obtained from plants, weeds, insects and foods all found in the U.S.A. There are 41 full-color photographs, 46 black and white, and over 40 drawings of plants, and the complete directions for using them. If you are extremely interested in vegetable dyeing, then this is the book for you. Price is \$14.95 plus postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

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