



warp and weft

Vol. XXXI, No. 6

June, 1978

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Editor: Russell E. Groff

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A Word from the Editor

I always had the thought in the back of my mind that the life of a weaver would be uncomplicated, calm, peaceful, and full of much leisure time.

Well, I can truthfully tell you that such is not the case, but of course, I have gone somewhat from being a weaver to being more of a business man.

For two weeks, I've been trying to get ready for my trip to convergence, and it really is a hassle. Getting all of the yarns out of the bins, weighing each cone, and extending the price. All of this has really kept us busy in the shop.

But besides this, such problems as having a shipment of wool tied up in customs because all the papers were lost in the mail; having a 2nd shipment delayed because the bank had not provided us with the proper papers; having 3 or 4 looms come in; having to pick up 3 of our 8 harness Oregon Trail looms at the cabinet shop; running out of some of our standard weaving accessories and having to find a new cabinet maker as the current one who had made the equipment for us has a job building 2 houses; trying to find new personnel to work in the office portion of the shop. Yes, these are just a few of the things that I've been confronted with, since the last issue went to the printers.

This issue is late again. You know, the last issue, I took to the printers early, and I usually am supposed to have Warp and Weft back from the printers in 7 working days. However, they took 17 working days on the last issue, so once again, it was late as usual. And this time, I can't blame the printers. It is just that your editor is late in getting this written and to the printers.

I console myself by saying, isn't it nice, you'll not have any issues for the next two months, and once again, you can get caught up and get ahead of schedule. Let's see if it happens this time.

One of our major problems has been trying to find the proper office help. We usually tell a new employee that we will hire them on a month trial basis, as it takes a month to two months to learn all of the little procedures, etc.

In the last 3 months, we've had 3 different persons, and starting tomorrow, the fourth one begins. Let's hope that this one is a successful beginning.

And, to top it off, we did finally manage to sell our house, and we had to move out and rent a small duplex apartment. So, we have our furniture in 3 different places now, and are now finally settled in this new duplex.

And the exciting news is the progress on the plans for our new house. The architect who designed our shop is now almost finished with the plans for our house. We hope to put it out to bid in about 2 weeks, and if things go right, then perhaps our new home will be started in a month or so. We can hardly wait, and are so impatient to get it going, but only so much can be done, so we try to curb our impatience in different ways.

I hated to leave our very nice home that we had been in for 16 years, but it is quite an adventure to be looking forward to a new home, and to see the plans slowly develop, and grow before your eyes.

I promised Robin that I would weave all of the drapes for our new home, so you can be sure that we are particularly conscious of this type of fabric now.

Progress reports will be forthcoming in future issues. Hope that they do not prove to be too uninteresting.

We had an excellent booth at the Northern California Handweavers Conference in San Jose, and I was able to get about 30 excellent and interesting pictures that we can use for covers for Warp and Weft during the next year.

One of the girls in our shop is going to Parsons School of Design this fall, and study particularly the field of clothing design. She has been doing a good bit of our weaving for us this summer, and has an exciting fabric for us to use in the September issue of Warp and Weft in progress. So, this is one issue that I know will be written early and gotten out to the printers

early.

As soon as I finish writing this issue, I'll then finish packing and take off for Fort Collins, Colorado and Convergence 1978. Am looking forward to it very much. So, perhaps I'd better quit rambling, and then get on with the rest of this issue.

Russell E. Groff, *Editor*

This Month's Cover Photograph

Appearing in the fashion show at the Northern California Handweavers Conference in San Jose this year, was this most beautiful hand-woven dress and jacket woven by Elizabeth Peters. Of course it is a double weave, and also a pick-up weave, which is sometimes call a "Finn-Weave", and it is a technique which was commonly used by the ancient Aztec and Inca's in their weaving. I believe it was all wool, and I sort of remember hearing it said that she spent over a year in the weaving of this garment, in odd moments of weaving. It is striking isn't it.

This Month's Book Review

You know, I've been meaning to review this bok on vegetable dyeing for the past year, and have just by-passed it again, and again, but this time, I want to tell you about what I consider to be one of the most outstanding dye books you will come across.

The book I've mentioned above is titled "NATURE'S COLORS, DYES FROM PLANTS," by Ida Grae.

There are some 268 recipes given in this book to help you create a spectrum of colors with foods, plants, weeds and insects all found in the United States. All of these 268 recipes have been tested, and you'll find that the natural colors from these recipes do become more exciting with each washing.

And, all of the recipes in this book have been scaled down, so that the average person interested in dyeing, can follow these recipes in their own kitchen. These recipes are for small amounts which are much more practical for weavers and for experimentation by professionals. Basic instructions are very clear, with diagrams and charts to follow. The author, Ida Dean Grae, a well-known weaver, urges the reader to be inventive, tells how to experiment and to find out for themselves, how much fun and satisfying it is to do this type of work.

This book is jammed full of many, many color prints, with drawings of the plants and items used for the dyeing processes.

It seems to have so much more content than most dye books. An example is that section on natural mordants; the section on weed recipes; how to increase or to decrease a dye recipe; foods as dye sources; how to dye macrame and knitting threads; how to work out new recipes. These and many other sections just like this make it a most outstanding dye book.

This book also gives you a most interesting historical background of dyeing, and goes into detail and excites and stimulates your interest with this section.

Plants suitable for dyeing, are grouped by chapters, such as Lichens; wild flowers and weeds; garden flowers; wild shrubs; garden shrubs; trees; foods and food-related plants, and others.

The aesthetics of natural dyeing is discussed, and the author also tries to show you the potentials of natural dyeing in designing, in shape or form, in color and in texture.

This book is so full of content that many think it will become a classic on the subject.

Besides its obvious value to the handweaver who is interested in dyeing her own yarns, it also is a reference book for others such as botanists, horticultural experts, artists, and other textile designers.

Published by one of the leading publishers, this book sells for \$14.95 plus postage and is worth every penny of it.

The author, Ida Grae, teaches dyeing, spinning, and primitive weaving at the College of Marin in California. She is also the author of the book, DRESSING THE LOOM, A HANDBOOK FOR WEAVERS, and in this, she gives you the same careful planning and procedures as in the dye book. We are fortunate, that we were able to arrange with Ida Grae to republish this book for her.

TITLE: NATURE'S COLORS, Dyes from Plants.

AUTHOR: Ida Grae

PUBLISHER: Macmillan Publishers

COST: \$14⁹⁵ plus postage

AVAILABLE: Available direct from the publishers or from Robin and Russ Handweavers if desired.

MELTED SNOW

Another most interesting sample that could be used for many different kinds of drapes, curtains, etc., this sample has a great resemblance to that in the May issue of Warp and Weft. However, the threading, and treadling is completely different than that of last month's.

THREADING DRAFT:

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

X — 16/2 Ramie, Eggshell Natural
O — 40/2 Natural Barbour Linen

WARP USED

There are two threads used in the warp. One is our 16/2 eggshell natural ramie, and the other is a 40/2 Natural Barbour Linen. The X thread is the ramie, and the O thread is the 40/2 natural linen.

WEFT USED

There are three threads used in the weft. Two are the same two threads that were used in the warp, and the third is a ramie sliver or tops, which has a slight twist, and is or has been drawn down to a finer thread than the normal wide tops.

REED USED

A 12 dent reed was used, and it was sleyed 2 ends per dent, or 24 threads per inch.

TREADLING FOR THIS SAMPLE

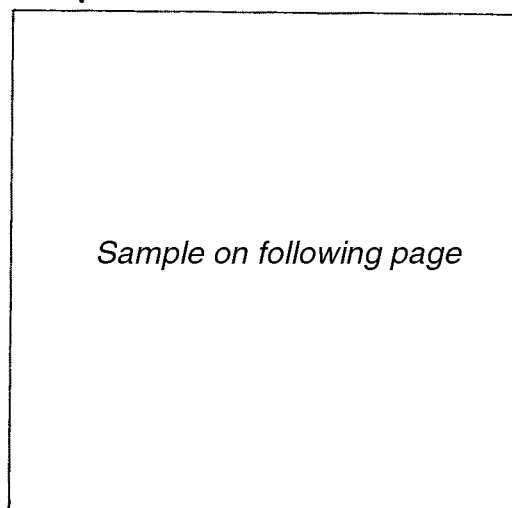
1. Treadle #3 — 40/2 natural linen
2. Treadle #1 — 40/2 natural linen
3. Treadle #3 — 40/2 natural linen
4. Treadle #4 — 16/2 Eggshell ramie
5. Treadle #2 — 16/2 Eggshell ramie
6. Treadle #4 — 16/2 Eggshell ramie
7. Treadle #2 — 16/2 Eggshell ramie
8. Treadle #4 — 16/2 Eggshell ramie
9. Treadle #3 — 40/2 natural linen
10. Treadle #1 — 40/2 natural linen
11. Treadle #3 — 40/2 natural linen

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



Sample on following page

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 — white ramie roving
21. Treadle #2 — white ramie roving
22. Treadle #1 — white ramie roving

This is the end of one complete pattern repeat. Treadle over and over as desired.



More About The Fabric

One of the things I wanted to mention is that we wove this in a fairly narrow sample of about 12" wide, and it beat much tighter than this sample. And, when we set it up 40" wide on the loom, the sample that you see here is the result. It does not beat together as tightly, no matter how firm or hard your beat is. However, we did a double beat on this sample, beating first with the shed open, changing to the next shed and beating again and then throwing the shuttle for the next shot. This is a most striking example of the difference you obtain in the same weave, between a narrow and a wide fabric.

You sometimes find that in a narrow weave or warp, the fabric does beat tighter, and thus makes the fabric more useable for other uses, and this is the case in this one.

Our sample this month is quite striking and when held up to the light, gives a most interesting verticle rib effect, as well as a weft rib effect, through the use of the heavier ramie top yarn.

We had a 14 yard warp on the loom, 40" wide, and from this we had 12¾ yards of finished fabric.

We did some experimenting with other treadlings on this pattern, and we did have some exciting results.

One of the treadlings that I also liked very much, and which resulted in a much heavier and firmer fabric is the treadling that I will give you right now.

1. Treadle #1, 40/2 natural linen
2. Treadle #2, 16/2 Eggshell ramie
3. Treadle #3, 16/2 Fog Grey ramie
4. Treadle #1, 40/2 natural linen
5. Treadle #2, 16/2 Eggshell ramie
6. Treadle #3, 16/2 Fog Grey ramie
7. Treadle #4, Ramie tops or roving
8. Treadle #2, 40/2 natural linen
9. Treadle #3, 16/2 Eggshell ramie
10. Treadle #4, 16/2 Fog Grey ramie
11. Treadle #2, 40/2 natural linen
12. Treadle #3, 16/2 Eggshell ramie
13. Treadle #4, 16/2 Fog Grey ramie
14. Treadle #1, Ramie roving or tops
15. Treadle #3, 40/2 natural linen
16. Treadle #4, 16/2 Eggshell ramie
17. Treadle #1, 16/2 Fog Grey ramie
18. Treadle #3, 40/2 natural linen
19. Treadle #4, 16/2 Eggshell ramie
20. Treadle #1, 16/2 Fog Grey ramie

21. Treadle #2, ramie tops or roving
22. Treadle #4, 40/2 natural linen
23. Treadle #1, 16/2 Eggshell ramie
24. Treadle #2, 16/2 Fog Grey ramie
25. Treadle #4, 40/2 natural linen
26. Treadle #1, 16/2 Natural ramie
27. Treadle #2, 16/2 Fog Grey ramie
28. Treadle #3, ramie tops or roving

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

More About The Threads Used

The 16/2 Ramie is a thread that we import from Switzerland. We have had it as a stock item for about 20 years. It comes to us on 2½ to 3 lb. cones, has 2400 yards per lb., and the colors are sold to us as wash-fast and sunfast. It is available in natural, white, and 21 different colors. Price is \$10.00 per lb., or \$2.50 per 600 yard tube of 4 oz. each.

The 40/2 natural Barbour linen comes on about 500 gram tubes or ½ a kilo each, or about 1 lb. 1 oz. each. Believe it or not, this linen in natural is now \$18.00 per lb., and white is \$19.50 if I remember correctly.

The ramie, finer, sliver type roving is \$4.00 per lb. while the current stock lasts. It has about 500 yards per lb. We have a new stock of this on order but have been told it will be about \$6.00 to \$7.00 per lb.

COST OF THE FABRIC

We had a 40" wide fabric, and 14 yards of warp. It took 3 lbs. 14 oz. of the ramie, and it took 11 oz. of the 40/2 natural Barbour linen. Our total warp cost for 14 yards was \$51.03, or the cost per yard was \$3.65.

In the weft, we used 13 oz. of 40/2 natural linen, 1 lb. 11 oz. of 16/2 eggshell ramie, and 4 lbs. 11½ oz. of the ramie sliver top. Our total weft cost for 12½ yards was \$50.38, or the weft cost per yard was \$4.03 per yard.

WARP COST PER YARD —	\$3.65
WEFT COST PER YARD —	\$4.03
<hr/>	
FABRIC COST PER YARD —	\$7.68

This Month's Second Project

A Sheer or Gossamer Scarf

What is gossamer. This word comes from goose summer, referring to Indian summer, when the geese migrate, and are often caught and eaten.

Gossamer is a fine sheer, filmy substance cob-web like, or a gauzelike fabric. The weaver can produce this if he has the proper thread, which must be fine, but strong enough to weave, and with a hairlike or wooly quality that the warp and weft ends will hold their position in a very open warp setting.

I'm going to suggest for warp, a very fine 2/32's worsted in white, which we have imported in the past from England. I think that I would sett it at 24 ends per inch, 2 per dent in a 12 dent reed. You might also get by with 20 ends per inch, 2 per dent in a 10 dent reed.

This worsted yarn has 8800 yards per lb., and is a botany quality yarn, which means that it is made of the best, fine quality wool available.

We have some white on hand, and about perhaps 2 to 4 lbs. of different colors. The price is \$16.00 per lb., and we can wind off 4 oz. tubes for you at \$4.00 each. If you are interested in the colors, write for samples.

Plan a warp about 16" wide for scarves, and they should weave down to about 14" wide. I'd suggest that perhaps you might put on a 5 yard warp, which would make you about 3 scarves, 48" long, plus a fringe.

Our suggestion is that you thread this in a plain twill, and weave it in a plain weave for the sheer effect that you want to obtain.

You want to weave with a fairly tight warp tension, and the beat of the beater, I'd suggest doing with the shed closed. It should be a pull on the beater, rather than a beat, and you should weave it with 24 threads per inch in the weft, in a plain weave, the same as you have in the warp.

There are many ways that you can decorate these scarves. One suggestion would be to do some of the lace pick-up weaves. Such techniques as Mexican Lace, Brooks Bouquet, Hemstitching, Danish Medallion, Greek Lace, and other will all provide one means of decoration on both ends of the scarf.

Another method of decoration can be the inlay of a heavier thread at intervals. You could

make come exciting and interesting effects with heavier threads, and with colored threads, and even with textured threads. I would prefer to use wool for this use if possible, but a shiny silk or rayon will sometimes give a very interesting effect on the dull texture of the wool yarn, and be quite beautiful and inspirational.

Also, after you weave you sheer scarf, we would suggest that you wash it gently in something like a cold-water soap, and then press between some soft towels, until it is almost dry. The results should be almost a crepe effect. Do not press until it is entirely dry, and this gives you a flat texture or mat effect, instead of a crepe effect.

If you decide to, you could even make initials by inlay or you could also do the same thing with a pick-up leno weave, that would give nice effects.

It will be fairly hard for you to keep a nice selvage on this type of weaving, but try it, and you may surprize even yourself.

Also, I've seen this type of scarf also woven with a fine, fine, cotton boucle, sett at 15 to 20 ends per inch. We have some of this in natural white at \$4.00 per lb., which is a very nice quality.

CLASSIFIED ADVERTISING

Why not advertise your old loom, duplicate equipment, and other such items in this section. Price per 5-line ad is \$6.00. Payment to accompany your advertising copy.

KRISPIE KRUNCHIE WITH A BROWN INJECT

Our new lot of this linen and rayon blend, fairly heavy, yarn has a brown inject throughout the yarn. It is the usual blend of about 41% linen and 59% rayon, and is textured slightly and most interesting. It has 750 yards per lb., and of course the price has risen considerably to \$6.00 per lb. It is available on about 1 lb. cones. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

CHUNKY BUTTERMILKS #2 and #3

This blend of Tussah Silk and Rayon is a most interesting one, and is quite similar to a similar blend of yarn we had 5 or 6 years ago. We have it in single ply, with about 520 yards per lb., and also, we sent some out and had it two plied, with 260 yards per lb. The 2 ply can be used for warp or weft. The single ply, because of its exciting slubby texture, we recommend only for a weft thread. The single ply is \$6.80 per lb., and is Chunky Buttermilk #2, and the new 2 ply is \$7.60 per lb., and is now called "Chunky Buttermilk #3". A new stock of both has just come in. On about 1 lb. cones. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

TWILLS AND TWILL DERIVATIVES

by Lucile Landis has proved to be an exciting book and seems to be well received by all. It is a paperback edition full of much content, and sells for \$8.00 per copy. It is a great help in helping you to design your own fancy weaves in 4 and 8 harnesses. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

SWEDISH SWATCHES, GREEN SERIES

by Malin Selander is at long last enroute to us. We've received about 50 copies so far, and as we had orders for these, they have all been shipped out to customers. Twenty-two exciting fabric swatches. They are large, generous swatches, with the full directions for weaving each. Price of this last color, swatch folio, by Malin Selander is \$20.00 plus postage. Available from: Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Oregon 97128

NATURAL WHITE CASHMERE IN A PLYED YARN ABOUT THE WEIGHT OF A KNITTING WORSTED

We located about 100 lbs. of this yarn, and I liked the feel of it from the sample cone we received. For a 100% pure cashmere, it will be a reasonable price and will sell for \$16.00 per lb. It is coming to us on about 1 lb. cones, and we will sell it by the cone only. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

DOUPLIONI SILK, NATURAL, 4 PLY

with a slight gloss. I found this highly textured, fine silk in England, and sent it out to be 4 plied, and it has finally come in. Very strong, but a nubby yarn all the way, it could be used with warp in with other threads. It is fairly fine yarn for a 4 ply, and probably has about 1700 to 1800 yards per lb. It is so hard to find any silks, I was delighted to get this one. Price is \$12.00 per lb., on about 1 lb. cones. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

8/2 SOFT, TWIST, BLEACHED DRAPERY COTTON

This, we had some before, and have just recently received about 100 lbs. more. This time, it is on 2½ to 3 lb. cones, and is a nice quality unmercerized cotton with a soft twist that is \$3.20 per lb. We'll wind off ½ lb. tube. has 3360 yards per lb. It is an extremely good buy at \$3.20 lb. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

A TWO PLY, 60% MOHAIR, 35% WOOL, 5% NYLON BLEND YARN

We have 4 colors called Very Light Beige, Just Medium Brown, Cinnamon Beige, and Dark Grouse Brown. Can be used for warp or weft, and limited amounts of about 50 lbs. of each are available. Price is \$6.00 per lb. It has about 600 to 640 yards per pound, and I think it is spun in the oil. I'd suggest 12 to 16 ends per inch for use in warp. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

SPOOL RACKS, TENSION BOXES, CARDBOARD SPOOLS, AND ELECTRIC BOBBIN WINDERS

We have 2 sizes of spool racks and both will take 72 spools. We try to stock all the ingredients of equipment for successful sectional warping. And the prices on all of these seem to keep increasing all the time. Write to us for a catalogue if you are interested in such equipment. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

ANNOUNCING A TAILOR'S PATTERN BOOK FROM THE SPANISH COURT OF 1589

Only 2 copies of this book were in existence, and after two to three years of translation and effort, we will co-publish with a firm in England this book. It was written by Juan de Alcega, who was a tailor for the Spanish Court at that time. This is the first known tailoring book ever published, that we will have a facsimile edition of. It will contain 23 categories of garments for men and women, the clergy, orders of knights, for tournaments and others, and will have a total of 163 different patterns. This book first appeared during the reign of Philip II of Spain and Elisabeth I of England when Spanish fashion dominated European dress. It will be an invaluable book for dress historians and costume designers. It will be about 11"x8" in size, with approximately 250 pages and clothbound. It is due in late August or September. All pre-publication orders will be accepted at \$30.00 each, and after we receive it, the regular price will then be \$35.00 each. It will be a limited edition book. To order a copy, write to: Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

A LUREX, METALLIC BOUCLE IN 3 COLORS, AND THIS YARN IS CALLED SHIMMERETTE

We have a special price on this. It is on about 4 oz. tubes of 2400 yards each, and is on sale at \$3.50 per spool. Besides gold, we have an attractive Rose Pink, an exciting Cornflower or Light Blue, a Rich Royal Blue, and even Jet Black, and almost black color with silver, called Midnight Twinkle. It is actually a lurex boucle and looks like a fine frill thread. This is about 1/3 of the normal price, as we were able to locate some lots of this which were odd lots of about 50 lbs. each. I've normally been paying about \$30.00 per lb. wholesale for this in England, so this is a great buy. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

