



warp and weft

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January, 1980

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Editor: Russell E. Groff

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A Word from the Editor

Still behind, but we do see daylight ahead. We are so far behind. We are so far behind because one of our weavers who had the yarns and patterns, etc., that we had furnished, became seriously ill, and has not been able to do anything for three months. And, we've had two other men weave for us for many years, and one of them is now 82 and the other is 80, and they have indicated that they feel that they could not do a satisfactory job anymore, so the job is temporarily now your editor's. Each day now, I force myself to weave for at least two hours on one of our different projects. Luckily, I have some help in the loom set-ups, so it is just the weaving that has fallen on my shoulders. So, now that I've started this, let's see how long it takes for me to catch up.

We received our shipment of 132 cartons of yarn from England, and now, we are working on opening these, sorting them out, storing them in the proper place, and making sample sheets to advertise these new yarns.

Also, we have an exciting new shipment of Ramie and Silk due in from Japan in one week. It has arrived here, but takes about two weeks to clear through customs.

Some of this ramie will be the same mercerized ramie with a high sheen that we've had before. It will be coming in 3 different sizes. One will be a 16/3 in a natural, and also in a mercerized white, and also we will have the 20/2 and 40/2 in natural and mercerized white. And the silk is a single ply spun silk in natural white, and

in 1/2 bleached white. And another nice lot from this same firm in Japan is a lot of size 60/3 natural Irish linen. It seems strange to purchase Irish linen in Japan, but that is what I did.

Janice, who is in charge of getting out all of the orders here in the shop, has moved for the first time into an apartment by herself, and is enjoying her new venture in living very much. Robin and I have been helping her move and get settled in her new apartment in Tigard, Oregon.

Our venture in living out in the country has provided an upsetting episode. Robin has long had two very nice cats, and one was an outdoor cat and was a most excellent hunter of mice and gophers, etc. This was one of the most friendly cats I've ever known. Well, a wandering German police dog caught "Ruel" and killed her, and upset Robin terribly. We had heard this happen, but did not realize just what was going on, so now Robin has a new beautiful Siamese cat that she is learning to love.

I'm hoping that we can get some help in weaving from some of our employees to get us caught up on the two bulletins, and I spent my two hours today weaving on the sample for this issue. About three or four more days while this is being printed, and I'll have enough for our samples.

Also, as we've been unpacking our new stocks of yarns, we've been having new sample sheets printed to advertise them, and in the past month have made up almost 10,000 sample sheets, 2,000 of each of 5 different sample sheets. So, you can see that there's always a lot going on here, and we're working on it always.

Have all of you heard of the cancellation of "CONVERGENCE 80," the bi-annual weavers' conference, which was to be held in Miami in June? It is quite a surprise, and I do not know the reason for the cancellation, but I had wondered about the choice of "site" when I heard about this almost two years ago. It seemed to be an out-of-the-way site for a weaving convention, and up until about two years

ago, not much was heard of much activity except for guilds in Florida.

Also, during the past month, we've had another new publication come in that we've co-published with a firm in England. It is a publication for the bobbin lacers entitled "TEACH YOURSELF TORCHON LACE." The sub-title is "6 basic lessons in bobbin lace with workcards." In other words, there are six workcards with the patterns all marked out, included in with the directions. I thought it was quite outstanding when I first saw it, and I had the privilege of meeting the author in England about two years ago. The author is Eunice Arnold, and the publisher of this book in England is Ruth Bean, and we are the publishers for the U.S.A. and Canada.

Well, I've rambled enough for this issue, and so now must get back to the sample for this issue.

Russell E. Groff, *Editor*

This Month's Cover Photograph

If you look at this cover vertically, then you have a warp faced weave. However, if you turn it sideways, and look at it lengthwise, then you have a weft-faced weave. I believe that it was woven vertically, as we have it pictured on the cover, making it a warp-faced weave.

What originally attracted me to this was the color in the different rows of squares in this piece and the fact that it was so neat and uniform and well woven.

This was woven by Dotti Day of the Tamalpais weavers, and we hope that when she sees this cover, that she will share with us more facts about this cover photograph. I hope that she'll tell us what threads were used in both the warp and the weft.

Notice that there is quite a similarity to this and to a Log Cabin Weave.

I'm sorry that I didn't get more details when I had the photographer take this

picture. It was displayed at the Northern California Handweavers Conference in 1979 at San Mateo, California.

This Month's Book Review:

This month I want to tell you about a book which I think is just a downright beautiful book.

The title of this book is "WOVEN WORKS," and it was written by John and Susan Hamamura. Actually, John is the professional photographer, and he took the beautiful color photographs in this book. His work has been published by the Sierra Club and televised nationally over educational television networks.

Susan Hamamura earned her Bachelor of Arts degree in creative arts at California State University, San Jose. She is an award-winning fiber artist whose work is represented in public and private collections.

This book consists of samples of weaving from 36 contemporary fiber artists, and most of the pictures are full-page color pictures of the fabrics they have woven for display and sale to galleries and private collections. The techniques that are displayed in these pictures are traced back to their origins in the crafts of Africa and the Middle East, to Scandinavia, Peru, Bolivia, and Japan.

This book's effort is to show the relationship between the ancient and the modern, and there are both close-ups and distance shots of some of the fabrics.

Together, John and Susan Hamamura have explored the work of contemporary fiber artists—and produced a book which itself is a work of art.

This book is just fun to look at and should be an inspiration to any fiber artist. The range of colors and the textures of materials used is spectacular and is a

(continued on page 6)

HAWAIIAN GARDEN

This fabric of reds, wines, fuchsias, and other colors reminds one of the most beautiful bright flowers on the Garden Island of Kauai. The bright Poinsettias, the colorful Bougainville, the Fuchsia, the Bottle-brush, and many other flowers are reminiscent of the colors in this month's sample. Designed for table linens and place mats, this is a result of the experimenting with the warp left over after the Malin Selander workshop was over.

THREADING DRAFT:

4	C	C	C	C	C	C
3	F	F	F	F	F	F
2	S	S	S	S	S	S
1	P	P	P	P	P	P

KEY TO THREADS IN THE WARP:

- C — 2½ lea Scottish Cherry Linen
- P — 10/2 lea Scottish Poppy Linen
- F — 6/2 Swiss Fuchsia Tint Rose Linen
- S — 16/2 Swiss Scarlet Red Ramie

WARP THREADS USED:

As you will note in the threading draft or in the key to threads in the warp, we used four different threads in the warp. Three of these were linen, and one was ramie.

- C—2½ lea, Scottish linen, and the color name is "Cherry."
- P—10/2 lea Scottish linen in a color called "Poppy."
- F—6/2 linen from Switzerland in a color called "Fuchsia Rose Tint."
- S—16/2 ramie from Switzerland in the "Scarlet Red" color.

REED USED:

A 10 dent reed was used, and it was single sleyed, one end per dent or 10 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.

Sample



WEFT THREADS USED:

In the weft, we **used** four threads also, and they are not the **same** as the ones used in the warp. They are as follows.

I might mention that all four of the weft threads are the 2½ lea linen. Three of these are from Switzerland and are quite slubby and thick and thin, and the 2½ lea from Scotland is not quite as slubby.

- Y—2½ lea, Poppy Red linen
- R—2½ lea, Fuchsia Rose Tint linen
- B—2½ lea, Deep Burgundy linen
- E—2½ lea, Scarlet Red linen

WIDTH OF FABRIC IN REED AND FINISHED:

Our warp was set-up exactly 40" wide on the loom, and the finished fabric was 39" wide when it came off the loom. At the time of writing, I cannot give you the loom take-up or length of the finished fabric, as I still have about five yards to weave.

TREADLING SEQUENCE:

There are 14 shots in each complete treadling sequence, which is as follows.

1. Treadle #1 — 2½ lea Fuchsia Rose
2. Treadle #2 — 2½ lea Fuchsia Rose
3. Treadle #1 — 2½ lea Fuchsia Rose
4. Treadle #5 — 2½ lea Scarlet Red
5. Treadle #6 — 2½ lea Scarlet Red
6. Treadle #5 — 2½ lea Scarlet Red
7. Treadle #1 — 2½ lea Fuchsia Rose
8. Treadle #2 — 2½ lea Fuchsia Rose
9. Treadle #1 — 2½ lea Fuchsia Rose
10. Treadle #5 — 2½ lea Deep Burgundy
11. Treadle #4 — 2½ lea Poppy
12. Treadle #3 — 2½ lea Poppy
13. Treadle #4 — 2½ lea Poppy
14. Treadle #5 — 2½ lea Deep Burgundy

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

MORE ABOUT THE THREADS USED:

Our 10/2 thirsty linens are from Scotland, and one was used in the warp. These are dry-spun, usually slightly thicker than the wet-spun linen, and usually more absorbent. We paid for the best dyes that were available to make them as wash-fast as possible, and we have 11 colors. It comes on about 1-pound tubes, has 1500 yards per pound, and is \$8.80 per pound, while our current stock lasts. It will be quite a bit higher when we have to re-order.

The same information also applies to the 2½ lea linen from Scotland, but this size has only 750 yards per pound. It is mainly made for a weft thread, but we have used 1 in every 4 threads of it in this warp.

From Switzerland, we also have the natural, white, and 10 colors in both the 6/2 linen. I should correct this, as we have the

6/2 only in the colors and not in the natural and white. In the 2½ lea size, we have the natural and white, and the colors. The 6/2 size has 900 yards per pound, comes on about one-pound tubes, and is \$9.60 per pound. the 2½ lea Swiss linen has 750 yards per pound, and it too is \$9.60 per pound for the natural, white, and colors. The 2½ lea thread is mainly a weft thread and not a warp thread, although I've used it in the past for both. The natural does not work for warp, but the bleached and colors will.

MORE ABOUT THE FABRIC:

This fabric is both fairly hard to weave and fairly slow to weave. The main reason is that the 2½ lea thread in the warp is thick and thin, and the nubs tend to wear off in the reed and make fuzz balls, which tend to cling to the threads on both sides. In order to weave this fabric, every time I moved the warp forward, I pulled the beater as far forward as I could, stepped on a treadle, and then reached in the shed and pulled the loose fuzz and lint off of the warp threads. Once in a while, I even had to use scissors and cut this off, but not very often.

For awhile, I used a warp dressing, Clerco, and sprayed it on the warp and did this every time I moved it forward. However, I gradually started eliminating this, and eventually was able to weave without using this warp dressing. If I had had all two-ply threads in the warp, I would not have had this trouble, but it was the inclusion of the 2½ lea Scottish linen that gave me this problem.

Also, when I originally planned this, I had intentions of doing most of it in a plain weave, but I found it almost impossible to do all plain weave. So, I experimented with the different treadles and found that when I used any of the pattern treadles where two threads were raised together and two left down, that I had practically no problems then. When I went back to the plain weave, this was when the warp would fuzz and give me the problems.

I thought of going to eight ends per inch, and I did a sample like that, and I did not like it, so went back to the 10 ends per inch that we used in this sample. Also, I might mention that if I had used a 5 dent reed, it might have been easier than using the 10 dent reed. The 5 dent reed with 2 ends per dent, the thread has more room to move up and down than it does in the 10 dent reed with one end per dent. With perseverance, and patience, I was able to weave about one yard of this fabric about every two hours, whereas I had originally thought I would probably be able to weave about one yard per hour.

As this linen is a single ply, your sample might appear as slightly fuzzy, but one washing should eliminate this almost entirely. I don't know whether we will have a chance to wash this sample or not, but probably will not have a chance to do so. I'd suggest washing in luke-warm water with a cold water soap, or Ivory, rinse thoroughly, allow to drip dry, and then to steam press.

I think this would also make very nice patio mats, and on certain types of furniture, mats should be very striking of this combination. And, one thing that I wanted to emphasize is that if you weave place mats of this, it will probably be much easier than weaving a full width piece for a table cloth or for upholstery.

This Month's Book Review (continued from page 3)

stimulus to any weaver who sees them. There are 93 full-color photographs in this clothbound book, and you will enjoy looking at this one.

TITLE: WOVEN WORKS

AUTHOR: John and Susan Hamamura

PUBLISHER: Chronicle Books of
San Francisco

COST: \$14.95 for clothbound edition plus shipping.

AVAILABLE: Direct from the publishers or from Robin & Russ Handweavers.

A Weaver is Needed for Warp and Weft Samples

And for our multiple harness samples for Drafts and Designs. For many years, we at Warp and Weft have had two men weave for us. Now that one is 82 and the other 80, they have indicated that they no longer feel up to weaving our samples. We do have one other person helping out, but need one or two others. We provide the pattern, a sample of it, and all of the threads, and pay the shipping charges both ways.

If anyone is interested, please have them contact Russell E. Groff, at Robin & Russ Handweavers. Thank you.

JUST \$2,000.00 PER POUND FOR THIS UNUSUAL YARN

One of the rarest of all yarns, Qiviut, the legendary "Golden Fleece of the Arctic," was just offered for sale to us a few days ago. This "Qiviut" is the fine wool of the domestic musk-ox, and is a soft, uniform gray-brown color. It dyes very well with all types of dyes and will not shrink in hot water. It is considered the finest and rarest natural wool in the world, and is about 1/2 the diameter of cashmere and vicuna, and about two times the length of these two.

This recent offering of 30 one-pound cones of this yarn at \$2,000 per pound is the first this has been commercially offered on the market. This is from the Oomingmak Musk-ox Producers' Cooperative which was established some 15 years ago to try and domesticate this animal to provide employment for the Eskimos of this area by furnishing the yarn for use in knitting by the natives of the Arctic coastal and tundra regions. It is doubted that much of this will ever be offered for sale on the market, now or in the future. If you are interested, you could write to:

Institute of Nor. Agricultural Research
c/o Director John J. Teal
P.O. Box 10447
Bainbridge Island, WA 98110

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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.

16/2 COTTON, NATURAL and CELADON GREEN and MUSTARD YELLOW.

This is unmercerized cotton in these 3 colors, at \$4.80 per lb. The Celadon Green is a light grey green, and very nice; and the mustard yellow is a yellow, fairly bright, with a touch of mustard. It has about 6500 yards per lb., can be used for warp or weft, and is a good buy. About 50 lbs. of each of the 3 available. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

5/2 SPUN RAYON, IN NATURAL, IN WHITE, and IN BLACK.

This is a very nice quality rayon for either warp or weft. It has about 2,000 plus yards per lb., comes on about 1/2-lb. skeins, and is \$4.80 per lb. A comparable cotton in the same size is now \$12.00 per lb. About 50 lbs. of each of these three colors, and remember \$4.80 per lb. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

SHEEPSCOAT #2, NATURAL WORSTED WOOL FLAKE

This is almost identical to Sheepscoat #1, from Belding-Lily. It came to us on cones of about 1 1/2 lbs., and in skeins of about 14 to 18 oz. each. Price is most reasonable for this exotic yarn. A beautiful quality wool, with very, very thick slubs and thin spots. About \$5.00 per lb. below the normal market price. We have about 100 lbs. on hand. The price is \$9.60 per lb., and I've been seeing it on sale for \$7.00 per 1/2-lb. skein. Robin & Russ, 533 No. Adams St., McMinnville, Oregon 97128

100% NATURAL COTTON SEINE TWINE

Excellent for warp on tapestry and frame looms, and it has about 450 yards per lb. We have about 50 lbs. at \$4.80 per lb. while it lasts. Also excellent for macrame and many other techniques. Robin & Russ, 533 No. Adams St., McMinnville, OR 97128.

DARK, NAVY BLUE, 3-PLY, 100% CASHMERE

This is probably made for knitters, as it is in small skeins of about 2 oz. each. Just one color available, and that is the dark navy blue. About 30 lbs. available. While it lasts, \$8.00 per lb. Should be extremely soft when knitted or woven. Robin & Russ, 533 No. Adams St., McMinnville, OR 97128.

3-PLY FLECKED SILK NOIL FROM FRANCE IN THREE COLORS

Each of the 3 colors is a sort of flecked yarn, as though natural and dyed silk were plied or blended together. Available on 1-lb. cones of about 1100 yards per lb., it can be used for warp or weft. The colors are Meadow-Lark Brown, Succulent Green, and Bluebird Blue. For suits, coats, and for dresses. Price is \$13.60 per lb., which is about 85¢ per ounce. We have about 200 lbs. of each of the three colors. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

6-STRAND COTTON FLOSS SPECIAL

We have 5 colors on sale at \$6.00 per lb. of 6-strand cotton floss. A bright red, a silver tan, a bright orange, a dark avocado green, and a light fuchsia, all on cones. Regular price seems to be about \$16.00 per lb. now. Some of this is on skeins, and 2 colors are on about 1-lb. cones. Shipping extra. Robin & Russ Handweavers, 533 North Adams St., McMinnville, OR 97128.

5 CUT, CHENILLE, IN 16 COLORS.

Slightly heavier than usual, this 5 cut polypropylene chenille is available in some very nice colors. Available on 1/2 lb. tubes, the price is \$2.40 per tube. There are limited amounts of some of these colors, and larger amounts of others. It was either stock all the colors or none of them. You'll like these colors. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Oregon 97128.

12 FOLD, BLEACHED WHITE LINEN

This is 12 ends wound together to make one thread, and it is an excellent weft thread. Can be handled for warp if carefully done. Has 1600 yards per lb., and is available on 1/2 lb. tubes. Price is \$6.00 per lb. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Oregon 97128.

24/2 LUSTERITE MERCERIZED COTTON in 6 COLORS

There is a nice medium light blue, a light yellow green, 2 different shades of lavender, and there are 6 colors. The colors are Lavender, Frosty Pink, Baby Blue, Mauve, Buttercup, and Icicle Pink. On cones of about 2 to 3 lbs. each. If ordered by the cone, a special price of \$4.80 per lb. If you just want 1/2 lb. or 1 lb., we will have to wind it, and it is \$3.00 per 1/2-lb. tube. Excellent for warp or weft. And a good, good buy at \$4.80 per lb. Robin & Russ, 533 North Adams St., McMinnville, OR 97128.

NATURAL, FINE, FLAKE WOOL

We are so pleased to get a fine, thick and thin, flake wool. It is 100% wool, and should dye very well. It is excellent for weft as is, and I feel can be used in a warp other threads if desired. It has about 2100 yards per lb. Came on 2 1/2 lb. cones, but we can wind off 1/2 lb. tubes for you. Also, this same yarn is available in a Turquoise color. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Oregon 97128. \$6.00 per lb.

DREAM WHITE, SLIGHTLY TWISTED, FINE SINGLE PLY WOOL ROVING

It is elegantly soft, has approximately 1100 yards per pound, and is a fine weight roving. It is the equivalent of a 2/1's worsted, and it is \$6.00 per lb. Can be used in the weft, and perhaps in the warp if mixed with other threads. 1/2 lb. tubes are available. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

6/1 SLUBBY SPUN SILK, SINGLE, IN BOTH NATURAL AND IN 1/2 BLEACHED

This is our new shipment in silk from Japan that is on about 1-lb. cellophane-wrapped cones, and it is \$8.00 per lb. We have about 150 lbs. of each of the natural, and the 1/2 bleached white. A good buy. Excellent for weft on clothing of many kinds. Not a warp thread. Robin & Russ, 533 N. Adams St., McMinnville, OR 97128.

The Weaver's Marketplace

warp and weft
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A monthly, multiple harness bulletin with a large sample swatch in each issue. It is issued 10 times a year, and features 5 to 8 harness patterns. Also, once or twice a year, 9 to 12 harness patterns are also featured. Price is \$8.00 per year. All subscriptions start with the September issue, so if you subscribe now, back issues from September will be sent to you. Available from: ROBIN AND RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

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