



# warp and weft

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April, 1980

## warp and weft

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### A Word from the Editor

Some success is being achieved in getting up to date, and I'm working on my own personal deadline to try and have it all caught up (both bulletins) by the time we come to the September issue. We have four different fabrics being woven now, three of them for Warp and Weft; and if we can get all of these in, we will be able to meet that September deadline I've given myself. We also have still another Warp and Weft project planned, and the sample woven, and hope to have someone do the 14 yards for us soon.

Since the last issue of Warp and Weft went to print, we have been affected by the fall-out from Mt. St. Helens on its last major eruption. Normally, we do not have a wind blowing from North to South, but that day we did, and when we awoke the next morning, there was about 1/4 inch of the volcanic ash covering everything. We spent one whole Saturday and also half of a Sunday washing away the volcanic ash that covered the sidewalks and parking areas at our shop and home. I washed most of it away on Saturday; and on Sunday, I could see that there had been enough wind current from the traffic to blow a coating of it back onto all of this area. So we washed it down again, and still a third time one week later, and now it has about all gone. These two fairly heavy rains did help also, and we were lucky to have these at the right time. Let us hope and pray that we have no more major eruptions like that one. Most of this has now either been blown away by the wind, or hauled away by the city, or washed

away by both physical effort and natural rainfall. They now state that this will even act as a sort of soil improvement as it is gradually absorbed into the ground. It is hard to believe that you can be 83 miles away and be as much affected as we were with this last eruption.

We have a most interesting 8 harness weave in process for Drafts and Designs, and I'm finally having some time to do some actual weaving myself, which is a great joy to your editor.

Also, I must comment that when the last issue of Warp and Weft was planned, that I liked the sample we had planned; but when it was woven and cut up and put into the magazines, then I did not like it as well as on the whole piece of fabric. I do hope that you'll try weaving this with a finer thread, though, and achieve the nice results that can be achieved with the sample we had in the March issue.

Another thing that your editor hates to tell you is that we are having more and more cost increases in getting out our two bulletins, and we are going to have to increase the subscription rate. I hate to do this, but when you have a week to ten days' effort in an issue, and you get it out and you make no profit on it, then you have to re-examine the subscription price; and the result is a price increase, no matter how you examine it. Thread costs are going up; we want to pay our weavers more than we do for the nice samples they weave for us; mailing prices did go up and are supposed to go up again; paper and printing costs continue to rise; and we are paying more for labor now than we did two years ago.

So, starting with the September issue, we will have to raise the subscription price to \$12.00 per year. This is a tremendous cost, but if we are to continue Warp and Weft, we have to do it. All of those who want to renew up until September 1 for \$8.00 per year can do so, but officially as of the 1st of September, the subscription price will be \$12.00 per year.

We have perhaps 200 subscribers in

Canada and foreign countries, and these all have to be handled differently than those in the U.S.A.; and it takes about two to three hours extra each month to prepare these for mailing and they must be in envelopes, so we will have the Canadian and foreign subscriptions at \$12.50 per year.

Also, the bank is charging us \$3.00 per check to cash Canadian checks, and plus the exchange, so we have to insist on payment by money order from the post office or bank for these subscriptions in U.S. funds. We've even had to start a business account in a Canadian bank to try and eliminate these charges, but this is such a hassle, and has created quite a few problems and extra work. And the bank has made so many errors that I'm about to give up on this.

It sounds like complaints, and it is not meant to be. We are just stating facts, and we hope all of you can understand our position.

I must get back on a positive note, so I'll close for now, and get back to the sample for this month.

### **This Month's Cover Photograph**

Some of the clothing fabrics modeled at the Northern California Handweavers Conference this year in April were very striking.

This outfit was woven by Penny Sanchez of the Stockton Handweavers Guild, Stockton, California.

I was particularly intrigued with the blouse-jacket, and the way the belt was handled. It looks as though she had the loom set-up for a double weave; and when it came time for the belt, she wove a sort of double rib, in which the belt could be inserted.

Also note how well tailored it was, and note on the bottom of the skirt how the vertical stripes were matched so well.

I do not know about the little flowers on the top of the blouse-jacket, but think that they were embroidered onto the fabric after it was woven.

And on the top of the blouse-jacket, it looks as though a pattern were woven, or a lace-type weave was used to create this over-the-shoulder effect.

This was extremely well planned in order to get the weft stripes in the blouse-jacket in the right place, and to get the textured weave over the shoulders.

It has a certain flair or style to it that makes it belong to the unusual class or unique class of well-planned fabric.

### **Notes About the Rug on the Cover of the January, 1980, Issue**

On the January issue, I looked and looked and finally decided that it was a warp-faced rug on the cover of Warp and Weft.

However, we've had a letter from the lady who wove this rug, Dotti Day of Novato, California, and she tells us that the rug is a bound weave, and is entirely weft faced, and not warp faced as I indicated. The warp was a cotton rug warp set at 6 e.p.i., and the weft was a 2-ply rug wool. You can find the pattern for this rug in the book by Else Regensteiner which is entitled THE ART OF WEAVING. It is found on page 159 of this book. And I had two other persons write me about this, and I do appreciate the details and particularly the efforts of Elizabeth Beinert of Madison, Wisconsin, who sent us the actual sample that she wove as is given in the book THE ART OF WEAVING. She wove the sample exactly as is given in the book, and then she tried it using the same materials on a 40" wide rug, and she said that she could not get the 40" wide rug to beat down as the sample did, and could not ever get it to  
*(continued on page 6)*

## PLAIN, AND YET FANCY; A MOCK CORDUROY

Many weavers want to weave fabrics for their home, and are often afraid to attempt such fabrics. This month, we feature a plain and yet a fancy fabric, which could easily be woven for bedspreads, for drapes, and other uses in the home.

### THREADING DRAFT:

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

### WARP:

Our warp on this sample was the 24/2 Natural, Mercerized Durene Cotton. My thought about the warp we used is that if you are going to weave something similar, you might want to use a 20/2 natural, mercerized and gassed super sackel cotton, because it should be stronger and more durable. You could even go to a 20/3 natural, mercerized cotton for warp, as the 3-ply is the stronger thread, and then the 20/2 SS in the weft.

### WEFT:

Our weft consisted of two threads. It was the same thread as the warp, the 24/2 Natural, Mercerized Durene Cotton which was used for the tabby thread.

Our pattern thread is the natural, 8 cut, rayon chenille, used in the twill portion of the treadling.

### REED USED:

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

### TREADLING SEQUENCE:

There are 8 shots in each of the ribs in our fabric. First, you have 4 rows of tabby or plain weave, and then you have 4 shots of rayon chenille, 8 cut, in an ordinary 2/2 twill.

### 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



1. Treadle #5—24/2 nat. durene cotton
2. Treadle #6—24/2 nat. durene cotton
3. Treadle #5—24/2 nat. durene cotton
4. Treadle #6—24/2 nat. durene cotton
5. Treadle #1—8 cut nat. rayon chenille
6. Treadle #2—8 cut nat. rayon chenille
7. Treadle #3—8 cut nat. rayon chenille
8. Treadle #4—8 cut nat. rayon chenille

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

### **MORE ABOUT THIS SAMPLE:**

Our sample was so simple in this issue that for a long time I hesitated using it. Then, the more I thought about it, the more I thought I could see so many different possibilities and variations of this. I decided to go ahead with it, and use it, and tell of some of my ideas or suggestions.

This really is a pretty fabric when you see it in a large piece. It is not too unusual, but it has possibilities.

For instance, I keep thinking about having a ribbed fabric with different sized ribs. You could use the treadling as we have given it, and then for a second rib, you could treadle the 1, 2, 3, 4 with the rayon chenille two times and then go back to the single rib. Or, you could have three different sized ribs by treadling 1, 2, 3, 4 and then 4 tabby, 1, 2, 3, 4 two times, and then 4 tabby, and 1, 2, 3, 4 a total of 3 times and then tabby. And if you think about it, I think that the double rib or triple rib, because it is woven on a twill, will pack in quite tightly, and make a higher and more distinctive rib than the single rib. And it will not be as wide a rib as you think it will be when you double it or triple it.

And why not have your first rib in a rayon chenille, your second rib in a rayon boucle, and then alternate between the chenille and boucle for different interest values. You can use from a very fine boucle to a very heavy boucle.

And just think of the many, many different color possibilities. You could use a colored Egyptian cotton for warp, a slightly different color of the same Egyptian cotton for tabby, and even your ribs could be in different colors. Thus, if you decided, say, on a bedspread or drapes, you could tie in your warp and weft colors to the colors in your room already.

I hope that all of you weavers will not just look at the sample, but hope that you will read this and be inspired by seeing the many different possibilities that can emanate from this sample.

This reminds me of the first time I took the Kay Geary course from her three booklets in textile design.

For her first project in this design course, you wove a sample of plain carpet warp in natural. Then you changed every fourth thread to a novelty of some kind in natural, and wove samples. Then you kept the fourth threads all changed, and then you changed the third thread with a different thread, and eventually you changed the second thread to a different textured thread. After each of these three changes, you wove about four samples, changing the weft each time as you did the warp, and one would come up with some very exciting samples and ideas. And eventually, we did this also with color and texture both, and came up with a new world of ideas. I did this course two different times, and finally taught it the third time I did it, and it was so exciting to see the many different and outstanding samples appear before your eyes.

Our sample this month is just like this; it is a beginning, and much can come from it.

Our choice of threads in our sample this month was primarily dictated by the availability of the threads in our shop; and also, as both threads were close-out lots from the manufacturers, they were most reasonably priced. However, if you are going to weave something like a bedspread or drapes, I think you should choose the best materials available, to get the greatest durability possible in your fabric.

For instance, we have just received a very, very firm, tight nylon chenille in natural white. The chenille is so firm and tightly woven itself that it would be much more durable than the 8-cut rayon chenille we used in this sample.

Of course, certain kinds of threads are not always available, and particularly at close-out prices, as were both threads used in our sample this time.

### **COST OF OUR SAMPLE:**

Our 24/2 natural durenne, mercerized

cotton has been on sale for a good while on about 3-lb. cones, at \$3.20 per pound. We are just about out of it now. This was our warp, and we had a 15-yard warp, 40<sup>3</sup>/<sub>4</sub>" wide on the loom. It took 1 pound and 14 ounces of this for the warp, so our total warp cost was \$6.00 for the entire warp, or the cost per yard was 40 cents.

The 8-cut rayon chenille we had on sale at \$4.00 per pound for the past year or two, and we are about out of the natural now. We do have 4 or 5 colors in this, which sells for \$4.80 per pound. In the weft, we used 6 pounds 8 ounces of the natural 8-cut chenille. In the weft, we also used 1 pound 4 ounces of the 24/2 natural durenne. So, our total weft cost for the two threads used was \$30.00, or the cost per yard for the weft came to \$2.15.

WARP COST PER YARD - 40 2/3" wide \$ .40  
WEFT COST PER YARD - 14 yards 2.15  

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FABRIC COST PER YARD . . . . . \$2.55

**LENGTH AND WIDTH OF WARP,  
BEFORE AND AFTER**

The loom was set-up 40 2/3" wide, and with a 15-yard warp.

When it came off the loom, it was 37 1/2" wide, and we had 14 yards of finished fabric from our 15-yard warp.

**MORE ABOUT THE FABRIC:**

As the two weft threads are quite fine, and particularly the tabby of 24/2, the finished fabric weaves down a little more than normal. We had 37 1/2" finished fabric, so it wove down about 3" in width.

Also, in using the 8-cut natural rayon chenille, the chenille draws in quite a bit because it is quite a bit thicker than the warp, and this causes the selvage threads to break. You can either leave a little loop of the chenille, or as some people say, leave plenty of **bubble** before weaving. That means let your left thread lie in the shed at an angle and not straight across in the shed before you beat, and you will have much better luck with selvages. And you should use a firm, even, double beat. Throw the

shuttle, beat, change to the next shed, and beat again before you throw the shuttle the second time.

On this particular fabric, if you do break quite a few selvage threads, then this might be the place where you should use a temple or stretcher. The purpose of the stretcher or temple is to lessen the wear on your selvage threads in particular, and as a result, you have less wear on the edge threads, and less breakage as a result.

**Details of January, 1980, Cover Photograph  
(Continued from page 3)**

beat together firmly enough to use as a rug. She stated that it is one of the few times she has ever been frustrated by a project, and she finally took the warp off the loom without weaving the rug, as she could not get it to beat firm enough. She stated that she had exactly the same threads as suggested in the book. She said our cover was weft faced, which it is; and I do appreciate hearing from her about this. I will be returning her rug samples to her shortly.

We also had two other persons write to us and correct us about this, and I'm delighted that they did so.

**This Month's Book Review**

We have been having many questions in the past six months about books on "Felt-Making." While in England this last year, I located an excellent book on this subject entitled THE ART OF THE FELT MAKER, by M.E. Burkett.

This is an historical review of the subject of felt making, telling how far back in antiquity it has been made, and it tries to show how these various felts were made.

Then there is a technical analysis of felting also given. There is a history of felt from various written sources, a section on felt and the ritual involved with the making and use of felt. There is a most interesting chapter of different motifs and decorations that are used on felt, and interpretations of the designs, motifs, and also their uses.

There are directions and uses for felt as found in Iran, Afghanistan, Turkey, U.S.S.R., Iraq, India, Africa, Scandinavia, and Britain.

There is a section on the various dyes used in this felt-making.

The book is profusely illustrated, with many photographs, and diagrams, and ideas of how felt-making was done in the past and how it is done in the various countries listed above.

The one thing that I felt was missing was a step-by-step procedure of the average hobby enthusiast, and how felt is made.

We are distributing this book now in the U.S.A. and Canada.

There is a section on dyes used in various types of felt-making, and there is an excellent bibliography. All of the information on this book was gathered from a display and exhibition on this subject at the museum at Kendal, England. This exhibit was then sent to various other art centers, museums, and art galleries throughout England.

**TITLE: THE ART OF THE FELT MAKER**

**AUTHOR: M.E. Burkett**

**PRICE: \$12.95 plus shipping & handling**

**AVAILABLE: Robin & Russ Handweavers**

533 North Adams Street  
McMinnville, OR 97128

**PUBLISHER: Abbott Hall Art Gallery**

Kendal, England

#### **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.**

#### **CELADON GREEN 16/2 UNMERCERIZED COTTON**

This light greyed green cotton is a soft twist cotton, and should be usable for warp or weft. It is on sale at \$4.80 per lb. I discovered another box of it, so we have about 100 lbs. on hand. This is a color that should blend well with naturals and beiges. On about 1 lb. 2 oz. cones or slightly less. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

#### **NATURAL COTTON LACE, 100% COTTON**

We have an extremely good buy on this right now, as we have just located a new stock of it. It is similar to the Lily, cotton lace, just slightly heavier with about 1700 yards per lb., rather than 1800. It is on 2 to 3 lb. cones, and is \$6.00 per lb., less than 1/2 of the price of that from Lily's, and we understand they may discontinue theirs. Can wind off onto 1/2 lb. tubes if desired. Our new lot of 250 lbs. will be in skeins for easy dyeing if desired. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

#### **4-PLY HEAVY, NATURAL LINEN FROM ENGLAND**

This makes excellent rug warp, and we have it on sale at \$6.00 per lb. About 100 lbs. came in from England. It has about 450 yards per lb. A good buy. On about 1 lb. cones. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

#### **MUSHROOMS FOR COLOR**

By Miriam Rice and Dorothy Beebe. This book has just been reprinted and greatly enlarged in scope, and eight pages in color have been added to show the scope of colors available from mushrooms. Price is now \$6.95, and it is an excellent book. Shipping and handling is extra. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

#### **WEAVE WITH STYLE, by Jean Wilson.**

Her latest book is an interesting one, intended to stimulate the weaver to make clothing, and to think and plan through projects before doing them. Price is \$7.95 plus postage and handling. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

#### **APPROX. 2 OZ. TUBES OF 1/64 GOLD METALLIC**

We have both the supported metallic and the unsupported gold metallic in the 1/64" size on these 2 oz. tubes. And the supporting thread is dyed to match the gold. Also, we have the same thing in pink, on these small tubes. Price is a reasonable \$1.75 per tube.

#### **1/69 METALLIC LUREX FROM ENGLAND IN COLORS**

This is hard to advertise, as the spools vary in size from 2 oz. to 8 oz. We have exciting colors like copper brown, orange pumpkin, light silvery blue, light orchid, deep blue green, royal blue, fuchsia, bright kelly, bright lighter royal blue. This metallic sells for 50¢ per oz., and comes on all-sized spools from 2 oz. to 8 oz. Prices vary from \$1.00 to \$4.00 per spool. A great, great buy at 50¢ per oz. On strong, molded plastic spools with end caps. This makes it \$8.00 per lb. Let us send you a pound or 1 1/2 lb. assortment of colors. We'll guarantee from 3 to 8 colors in any 1 1/2 lb. order, and probably it would be about 6 colors. All bright, gay colors, no dull ones. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

#### **6/1 SLIGHTLY SLUBBY SPUN SILK FROM JAPAN**

We have it in a natural and a 1/2 bleached color, on about 1 lb. tubes (cellophane wrapped), and it is \$8.00 per lb. It should dye well if desired, and it is not a warp thread, but is a weft thread. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128. (5,000 yards per lb.)



