

# warp and weft

Volume XXXIV, No. 5

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## warp and weft

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### A Word from the Editor

Summer is quickly flying by, and we still have not caught up. However, I can write this one and the next now, as we have just finished two of the samples for Warp and Weft, and we will start on a new one Monday. So, it is coming along a little better, and I do see the signs of eventually being caught up.

We are having our workshop now with Jean Scorgie, planning the amount of fabrics you need to weave for clothes, and making your own patterns, etc.; and everyone in the class is commenting on how much they are learning, and how much they are enjoying the classes. Today, most of the class members are planning and working out samples of the fabrics they want to weave for the patterns that Jean Scorgie has taught them how to make.

Also, we are so pleased that we are able, for the first time in three years, to obtain some more of the Norwegian Princess spinning wheels. We have just received 8 of them from Norway, and of course, the only catch is that they have gone up in price considerably.

Our next sample in Warp and Weft will be a crackle weave sample, and one of our friends is weaving this, and it is progressing beautifully.

And on Monday, we will start a very exciting huck variation that I worked out about two weeks ago. We have a second

huck variation, quite different from the first, which we will also have woven for us, and we will feature it in a forthcoming issue.

We are normally so tied up with activities during workshop weeks that most of the staff take off because we do not have the room to do our normal jobs of wrapping, packing, stocking shelves, etc.

Because of this, the lady who makes our sample sheets, the lady who handles the addressing and mailing of Warp and Weft, and Janice, my daughter, are all on vacation this week; and we are down to two full-time employees and myself. So we three are sort of on our toes all of the time during the workshop, changing reeds, making suggestions for loom set-ups, helping with warping, etc.

Also signs of summer past are the facts that all the fields of wheat and oats are now all harvested, and all that is left of the summer crops are a few fields of clover that are not yet mature enough to harvest for the clover seeds.

Also, the bird population is changing as the summer progresses. Our goldfinches have disappeared, and also the two pair of bluebirds have migrated. Now it is not an uncommon sight to see a mother and father valley quail with a covey of from 8 to 12 young quail being protected by the two adults. There was such a covey in our driveway this morning as I drove down to work. And the swallows which were common earlier in the year have also migrated, and now instead of these, we see lots of doves every morning and evening on the way to and from work.

The wild grasses are drying out, and while they stop growing, all of the weeds continue to grow. I've been out with a scythe several evenings trying to cut down the weeds; and after a week or two, they look taller than before I cut them.

Well, enough for this month, and back to finishing the write-up for the sample. I might mention that this piece was woven

by one of the girls who works for us, Michelle Harp, and it is her first piece of weaving; and she did much better than many who have woven several pieces. I was very pleased with her weaving.

Russell E. Groff, Editor

## **A Few Notes About the Royal Wedding Gown of Lady Diana Spencer**

It was fun to see the beautiful wedding gown of Lady Diana Spencer, but what many do not know is the story behind the silk it was woven of.

There is only one silk farm in England, and it was located at Lullingstone Castle. I had the pleasure of visiting this castle and seeing the silk worms eating, seeing the cocoons being unreeled, and seeing the finished fabrics which were being woven from this silk.

Last year, Lullingstone Silk Farm was notified that they would like to use all native silk for the whole dress. So, the planning began. First of all, they had to have a larger crop of silk worms than usual because four different dresses were made, and it took a tremendous amount of yardage.

If you leave the silk worms alone, they would eat themselves to death if you leave them alone with lots of food. And there are only so many mulberry leaves available, so throughout the villages in Somerset and Dorset provinces, the call went out to have all of the leaves picked from the mulberry trees in these two areas so they would have enough to feed the increased population of silk worms, and thus obtain enough silk for the needs of the royal wedding. Hundreds of sacks of mulberry leaves came in, about 20 or more a day over a period of time, and thus the silk worms performed their duty and produced enough silk cocoons that the necessary threads could be produced and fabric woven.

The Lullingstone Silk Farm has now been moved to a new location just last year, from

Hertfordshire to Compton House in Sherborne. At one time, it was open to the public, and I do not know if it still is since their move or not. Of course your editor remembers this visit, because it was the period when the mini-skirt and mini-dress became popular; and all of the hostesses at Lullingstone Castle were wearing a deep pink silk mini-dress. It was about my first contact ever with this fad, which originated in England.

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

Card weaving has always been intriguing to me, and I was particularly taken with this piece of card weaving, woven by Nora Rogers of the Sacramento Weavers Guild.

This piece was woven with Swedish Hargarn and Ryagarn, and was in different shades of reds.

This piece was fairly wide, and a very interesting texture; and I think it was a challenge to the card weaver to come up with this design. Perhaps when Nora Rogers sees this, she might share with us the threading and turning sequence that she used.

This was displayed in the 1978 Northern California Conference in San Jose, California.

## **A Note About the Cover of Warp and Weft for January 1981**

We have had a letter from Emily Savidge, who wove the fabric featured on the cover of Warp and Weft. She states that it is an 8-harness pattern, and she found it in *THE RECIPE BOOK*, by Mary M. Atwater, and it is Series 1, No. 10, and is called "La Belle Creole," and is called an ancient French pattern. An article in the Shuttle, Spindle, and Dyepot for Fall 1978 calls this type of pattern a member of the Star and Diamond Group. She states that the odd-numbered pattern harnesses are tied down with

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## A TOUCH OF THE GRAPE:

These colors in this sample seem to remain popular in the fashion world, so we designed an upholstery fabric which features the purples, mauves, and violets.



### THREADING DRAFT:

4				X		X	
3			X		X		
2		X				X	
1	X				X		
	1	2	3	4	A	B	
					5	6	

### WARP:

Our warp on this fabric is the 6-strand cotton floss which is called color #54, Dark Brown.

### WEFT:

In the weft, we used two different weights and kinds of threads in a total of four different colors. Two of these threads were our English 2-ply tapestry wool, which is one of the nicest wool yarns we have. And the other threads in the weft were the 6-strand cotton floss.

1. Color #13—Blushing Violet tapestry wool
2. Color #12—Purple, 2-ply tapestry wool
3. 6-strand cotton floss, color #25, deep purple
4. 6-strand cotton floss, color #29, lilac

### REED USED:

A 10-dent reed was used, and it was double-sleyed, 2 ends per dent, or 20 ends per inch.

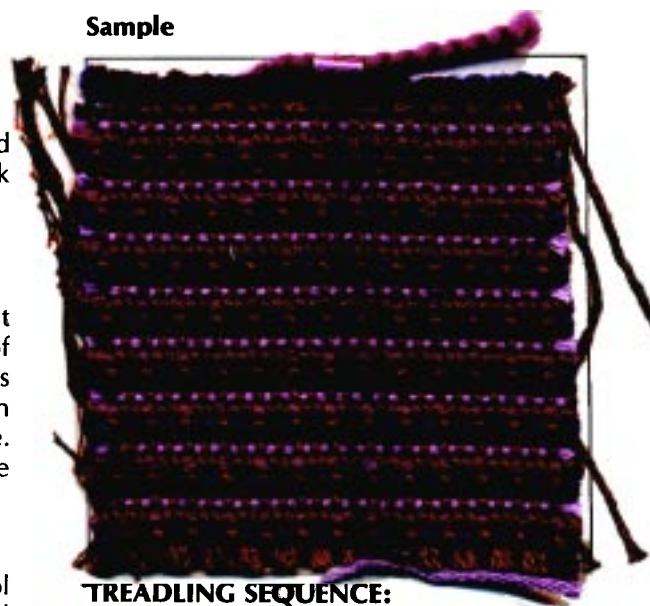
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### TIE-UP DRAFT:

4				X		X	
3			X		X		
2		X				X	
1	X				X		
	1	2	3	4	A	B	
					5	6	

Note about tie-up draft: We used a direct tie-up on the first four treadles and a tabby tie-up on the last two treadles. A direct tie-up is treadle #1 tied to harness #1, treadle #2 tied to harness #2, treadle #3 tied to harness #3, and treadle #4 tied to harness #4.

Sample



### TREADING SEQUENCE:

There are 4 shots in one complete pattern repeat. Here is the sequence:

1. Treadle #1—#12, Purple Tap. Wool
2. Treadle #6—#13, Blushing Violet Tap. Wool
3. Treadle #5—#29, Lilac, 6-strand cotton
4. Treadle #6—#25, Deep Purple, 6-strand cotton..

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

### **MORE ABOUT THIS FABRIC:**

I have always liked the contrast of heavier threads against finer threads, and this fabric has in the weft 2 heavier tapestry wools and 2 finer 6-strand cotton threads. It helps to give more dimension to a fabric, and I think you will find it in this piece.

It is important to use a firm, even, double beat. Beat with the shed open, change to the next shed and beat again, before you throw the shuttle through with the next thread on it.

Also, how many of you would think of using a dark brown warp thread with these purple and lavender threads in the weft. Not even I would have thought of it. However, we make a sample of every fabric before we weave it for Warp and Weft, and I had 3" each of 4 colors in the warp, and we tried many different colors in the weft. This is one of the results, and it is a pleasing one.

This should be an excellent, long wearing, and durable thread or fabric for upholstery. It is firm, tight, and quite satisfactory for use even without washing. However, I would wash or dry clean it myself if I were using this for upholstery, or pillows in chairs, etc.

Also, please note that what gives this thread or fabric a depth or third dimension is that we used a direct, single treadle to single harness tie-up on 4 treadles, and a 2-harness tie-up on two other treadles. This gives us a rib in the weaving, which adds the depth or dimension.

Also, one important thing to remember is that with the heavier weft thread, there is more take-up, and as a result, you do not obtain as much length out of your warp. We had a 13-yard warp out of this loom, and from this, we received 10 yards and 10 inches of finished fabric. From this, you can see that there was quite a bit of take-up.

### **MORE ABOUT THE THREADS USED:**

Our 6-strand cotton floss is available at present in about 35 colors. It is on sale at \$8.00 per pound. It has 2080 yards per

pound, and can be used for either warp or weft.

The tapestry wool comes on about 4-oz. skeins, and a few of the colors are on tubes. It is a top-quality worsted, has about 175 yards per skein, and is one of our regular stock items. There are about 40 colors available.

### **COST OF THE FABRIC:**

We had a 13-yard warp, 40" wide, on the loom. This took exactly 5 lbs. of the 6-strand cotton in brown, so the warp cost for 13 yards was \$40.00, or the cost per yard was \$3.08.

In the weft, we used 7 skeins of the dark purple tapestry wool at \$3.95 each, and we used 7 skeins of the blushing violet also. We used 11½ oz. of the lilac. And we used 11 oz. of the dark purple. So, our total weft cost was \$74.55, and the weft cost per yard was \$7.28.

WARP COST PER YARD, 40" wide	\$3.08
WEFT COST PER YARD, 39" wide	7.28
FABRIC COST PER YARD	..... \$10.36

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(continued from page 3)

treadle #1, and the even-numbered pattern harnesses are tied to #2.

This is quite an unusual pattern, and you might want to look it up for further reference. You can do an amazing number of blocks of pattern on this particular one. Also, I want to thank Emily Savidge of Columbia, California, for writing and giving us all of these details.

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### **This Month's Book Review**

I want to tell you about three dye booklets which I think are quite unusual and very well done.

All three are written by Frederick H. Gerber. The first one is entitled *COCHINEAL AND THE INSECT DYES*, and in this one he gives the history and background of Cochineal, Kermes, Lac, and St. John's Blood, and then goes into detail on dyeing with Cochineal and Carmine Cochineal.

Included in this book is a color card with 32 colors dyed in yarn samples with Cochineal for your own individual reference.

He gives on the color card the different mordants that are used and shows what happens when you combine 2 or more mordants and when you use only 1 mordant.

He explains about the three different insects listed other than the cochineal, and then he goes into great detail about cochineal and the many different mordants that are used to obtain different colors. A most stimulating booklet, and one that almost anyone interested in natural dyeing would enjoy.

It is priced at \$6.50 plus postage and handling.

The second of these three booklets is entitled *THE INVESTIGATIVE METHOD OF NATURAL DYEING*.

It is a series of articles written by Frederick H. Gerber for articles in *Handweaver and Craftsman*, *Brooklyn Botanic Garden*, and the *Shuttle, Spindle and Dyepot* magazine. The articles are most interesting and cover such subjects as Indigo—Discovery of Plants and Experiments in Dyeing; Dyeing with Lichens; Milkweed and Balduina in the Dyepot; Cochineal as a Domestic Dyestuff; Quercitron, the Forgotten Dyestuff; Chaos in the Kitchen, which is about tie-dyed warps and wefts; and finally, the Investigative Method—A Tool for Study. This chapter is to teach dyers that they need not follow the established recipes exclusively, but rather to teach them to use dye products which are available in each person's environment, and also to determine what color palette is available in their local area.

This is a most informative booklet, and quite interesting to read. It is \$4.75 plus 50¢ postage and handling.

The third booklet is one entitled *INDIGO AND THE ANTIQUITY OF DYEING*, also by Frederick H. Gerber. This history of Indigo and other dye-stuffs is a quite well written and interesting one. It spells out the evolution of the dyeing processes as the history of man increases, and tells how some more and more need for dyes developed as civilization progressed, and this too is most interesting.

This one is \$4.75 plus 50¢ postage, and all three of these are most interesting articles.

Titles:

1. *COCHINEAL AND THE INSECT DYES.*
2. *THE INVESTIGATIVE METHOD OF NATURAL DYEING, AND OTHER DYE ARTICLES.*
3. *INDIGO AND THE ANTIQUITY OF DYEING.*

Cost: #1 is \$6.75, #2 is \$4.75, and #3 is \$4.75; and there is a 50¢ postage and handling charge on each booklet.

Available: Gerber Publications and the Arachnid, P.O. Box 1355, Ormond Beach, Florida 32074. You can also order direct from Robin & Russ Handweavers.



## **Australia and New Zealand in June 1982**

We are working right now with our local travel agent and planning a 3-week weaving, spinning, and sight-seeing trip to Australia and New Zealand after school is out in June, 1982. We will probably include Fiji or Hawaii on the trip, also. Those of you who are interested, drop us a line, and we will send you an itinerary, schedule, and price schedule as soon as we have them ready. We are meeting again in two days, setting the definite dates, and starting on the day-by-day itinerary.

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**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.**

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**NATURAL 2-PLY LINEN & RAYON BLEND**

50% Linen and 50% Rayon, this 2-ply blend comes on about 1-lb. cones. It has 1100 yards per lb., and can be used as warp or weft. We used it at 16 epi in one fabric. Also available in an all-bleached white. Price is \$8.00 per lb. for both of these. ROBIN & RUSS HANDWEAVER, 533 No. Adams St., McMinnville, Oregon 97128.

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**KEY TO WEAVING**

by Mary Black, has been reprinted again, and it is \$24.95 per copy, the same as the last edition. We are delighted to obtain a large stock of this book again. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

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**PILLOW LACE, by MINCOFF AND MARRIAGE**

has been republished by Robin and Russ Handweavers. It has some pattern inserts in the back of the book also. Has been out of print for about 3 years, and we are now the U.S.A. and Canada distributors for this book. Price is \$22.95 plus shipping & handling. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

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**MUSHROOMS FOR COLOR**

By Miriam Rice and Dorothy Beebee. 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.

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**INKLE WEAVING**

by Helene Bress. Hurrah, hurrah! Back in print at last. We had probably 100 orders for this in a 2-year period, right after it went out of print. We finally discarded those back orders; and now, lo and behold, it has been reprinted in a paperback edition. It is \$11.95 plus shipping & handling. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

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**FINE SPINNING FLEECES**

Romney, Lincoln, Cheviot in blacks, greys and whites. Angora goat, rabbit, and llama wool. Mt. Pleasant Wool Pool, phone (503) 769-3172 or 769-3376, Stayton, Oregon.

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**16-PLY NATURAL HEAVY COTTON WARP**

This is very heavy, with approximately 275 yards per lb., and comes on about 2-lb. cones. While it lasts, price is \$4.80 per lb. Excellent rug and tapestry warp. About 4 times heavier than regular carpet warp. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

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**80% MOHAIR, 20% WOOL, NATURAL 2/12's SIZE IN A SMOOTH 2-PLY YARN**

This is a beautiful yarn, with a nice luster. Everyone that sees this yarn raves about it. We found just 100 lbs. of it. With this high mohair content, it is an extremely good buy at \$9.60 per lb. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

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**FRENCH LILAC, LINEN, WOOL, ARNEL BLEND**

A beautiful color, this is one of the popular fashion colors. This is a blend that is most unusual, and with the linen and arnel around the wool, I do not think it will shrink. Has 2400 to 2450 yards per lb., and is \$8.00 per lb. Came on about 2 lb. 4 oz. cones. It is 38% linen, 33.5% wool, and 28.5% arnel. It has a boucle appearance and a nice hand for this yarn. We can wind off 1/2-lb. tubes. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

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**FINE LOOP MOHAIR, NATURAL AND BLACK**

This fine loop mohair in natural is on about 3-lb. cones, and the black is on about 1/2 to 1-lb. cones. It has about 2,000 yards per lb., and the price is \$8.00 per lb. Free samples upon request. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, Oregon 97128.

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**HEAVY COTTON BOUCLE IN ANTIQUE GOLD**

We had this before in a spring rose color, and now have about 40 lbs. in antique gold. It is a heavy nub yarn with 1200 to 1250 yards per lb. It is \$6.00 per lb., and this just does not seem to be made anymore. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

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**FINE, NATURAL COTTON KNOT & FRILL**

A nice fine cotton knot and frill twist yarn, with 3750 yards per lb. It came to us on about 4-lb. tubes, but we will wind off 1/2-lb. tubes. Price is \$4.80 per lb. A very nice yarn. It is 100% cotton. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

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**STUDIES IN PRIMITIVE LOOMS**

by H. Ling Roth, has once again been reprinted, and Robin & Russ are the distributors for the U.S.A. and Canada. Price is \$7.95 plus postage and handling. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

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**FOUR COLORS IN 3-PLY FRENCH SILK NOIL.**

We had advertised three colors of this, and when opening our shipment from England, we found another in this 3-ply silk noil. The three colors we advertised were on sample sheet #248; and they were MEADOW-LARK BROWN MIXED WITH NATURAL, BLUE-BIRD BLUE MIXED WITH NATURAL, and SUCCULENT GREEN MIXED WITH NATURAL. This fourth color is a RUST BROWN MIXED WITH NATURAL. This is all on about 1-lb. cones, seems to have 1100 yards per lb., and can be used for warp or weft. The price is \$13.60 per lb. Seems to be liked by those who have purchased and woven with it. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.



