

warp and weft

Vol. XXXIV, No. 6

June 1981

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A Word from the Editor

Gee Whiz! The June issue at last, and believe it or not, we have the sample finished for the September issue, so hopefully, we will start writing it tomorrow after this is finished.

And we also have just started weaving today the sample for October. Things are looking up! Now, if I just had Drafts and Designs that far along. We also have one sample 3/4 finished for it, and I just designed another one for a 6-harness weave today, so things are looking up.

And just today, we received word that a new shipment of yarns from England is due here on September 20, and there are 43 boxes coming from England.

It is always like Christmas to open the boxes and to see if they are like what you thought the yarns would be. There is some silk in this shipment, and also two beautiful new loop wools, as well as different berber yarns, some 2-ply yak hair yarn, and other novelties.

And, to confuse things even further, next week I will leave on a buying trip and cover the area from Atlanta, Georgia, up to Providence, Rhode Island. I've been making up a schedule; and so far, I have 24 stops scheduled in this area in 12 days. Hope that I can make all of these, but I sort of doubt it.

And after I'm back from that three weeks, then I have a 2½-week trip to

England and Scotland, and if I have time, one or two days in Switzerland to see if I can find any more silk.

In England, I'm delighted that one mill that we purchased some silk and cashmere blend tops from has written that they have some more for us, and for me to come and look at it and see what I want. The last silk and cashmere blend we had was so beautiful; I'm hoping that we will have some more of the same tops.

And I have arranged in England with a friend to go on an all-day excursion looking for antique bobbin lace bobbins, and to visit several publishers. I believe that I'm more excited than ever about the prospects of these two trips, and I know that I can hardly wait until a week from today, when I leave on the first trip. However, I have a lot of work to do before this, including finishing this issue and trying to write the September issue also. And writing Drafts and Designs is another must before I leave. We have an interesting 6-harness diagonal lace twill which will provide an interesting sample for Drafts and Designs.

I guess all shops have staff problems, and once again we have almost a complete new staff to work with. So, it takes so much time to teach them how to do the 10001 necessary things like cutting the samples, addressing the magazines on the addressograph, typing stencils for magazine subscriptions, addressing envelopes for our mailing list. At this stage, I often think, Oh, wouldn't it be better if we had just the three of us—Janice, Robin, and I—working and no one else. I know the good old days would not be the same today, but wishful thinking makes you think it would be.

We are also pleased that a couple of weeks ago, another book has come in that we co-published with a firm in England. It was the book *PILLOW LACE* by Mincoff and Marriage, which had been out of print for about three years, and which is an excellent bobbin lace book.

We have also secured the rights to publish another out-of-print book entitled, *THE WARP WEIGHTED LOOM*, by Marta Hoffman. It is a book on weaving which mainly gives details for weaving on a warp-weighted loom, and you weave the fabric from top to bottom, rather than weave from bottom to top on the traditional tapestry looms. It was an ancient technique, and the directions for it have almost been lost in antiquity, so we are delighted to be able to re-publish it.

And our next local publication is the one we have delayed publishing, *100 MINIATURE PATTERNS*, by Marian Powell. We hope to have this available by the end of the year if possible.

You can see that there is always something going on here at our shop, whether it be good or bad; it is something to keep us busy.

This month it seems as though I have been babbling more than usual, so will close for now and get back to this month's sample.

Russell E. Groff, Editor

This Month's Book Review

After seeing the book I will review this month, I was very excited by my first glimpse at the new publication by Helene Bress entitled *THE WEAVING BOOK, PATTERNS AND IDEAS*. And now, as I go to review it, the more exciting and stimulating it becomes to me.

If I did a complete review of this book, I believe it would be three or four pages long, so this time most of my review will be from examining the book thoroughly, and also, giving you excerpts from the two fly leaf reviews of the book.

This is an extremely large book; large in size, and huge in content. It is most interesting to read Helene Bress's story of how it got started, and grew, and grew. You will enjoy even this.

The author had to limit herself to what she wanted to do, so she has chosen 5 weaves, or weave variations, and has delved into each one of them very deeply. She has limited the book to PLAIN WEAVE, TWILL, OVERSHOT, MONK'S BELT, and HUCK weaves. Of these 5 weaves, she has worked out over 3,000 variations which are explained in the book. And to state that she has limited the book to these five weaves is an understatement, as she has delved into each of these five weaves so thoroughly that it would take you many months and years to weave all she has covered. For instance, in the Overshot class of weaves—first, she explains what overshot is, explains how to write it in various ways, and gives the many characteristics of this class of weaves. She shows you how to weave “as drawn in,” how to draw down a pattern, what the basic motifs of overshot are, and then she shows the Star and Rose motifs are expanded into the Cross and Diamond motifs, and then goes into Table and Radiating motifs, and finally into the Wheel or Circle motifs; and then she shows you how to experiment and combine these different motifs into more interesting patterns. She teaches you how to enlarge and miniaturize patterns, how to create your own drafts, etc. Then, she tells you about some of the exceptions to the basic rules of overshot. She goes into detail explaining many overshot variations such as Scandinavian Manner, Petit Point, Swivel, Brocade, Overshot variations treadled as a twill, Sunburst, Summer and Winter, Crackle, etc. She explains other variations as Upholstery Weaves, Honeycomb, Echo, Monk's Belt, Bronson Lace, Huck, Double Weave, beading, different methods and styles of Bound-Weaves, Multiple Harness overshot, Overshot for Wall Hangings, and many, many others. Now, I'll go back to the review on the cover page.

Monk's Belt is shown in four distinct ways to permit greater designing freedom.

(Continued on page 6)

LAVENDER DELIGHT:

This 4-harness ribbed weave is actually a swivel weave. This weave is so intriguing with the many, many different color variations possible that make it a very interesting weave to experiment with.



THREADING DRAFT:

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

TIE-UP DRAFT:

| | | | | | | |
|---|---|---|---|---|---|---|
| 4 | O | O | O | | | O |
| 3 | O | | O | O | O | |
| 2 | O | O | | O | | O |
| 1 | | O | O | O | O | |
| | 1 | 2 | 3 | 4 | 5 | 6 |
| | | | | | A | B |

Note: O is the tie-up for jack-type looms.

KEY TO COLORS IN THE WARP:

- O—color #9, Rust
- X—color #22, Old Fashioned Rose
- A—color #21, Antique Rose
- B—color #20, Pink

WARP:

Our warp is the 6-strand cotton floss in four different colors as shown above in KEY TO COLORS IN THE WARP.

WEFT:

The same thread was used in the weft, only it was in 5 completely different colors, as listed herewith:

1. Color #33, Yale Blue
2. Color #34, Navy
3. Color #35, Charcoal Dust
4. Color #32, Jay Blue
5. Color #1, Lt. Turquoise

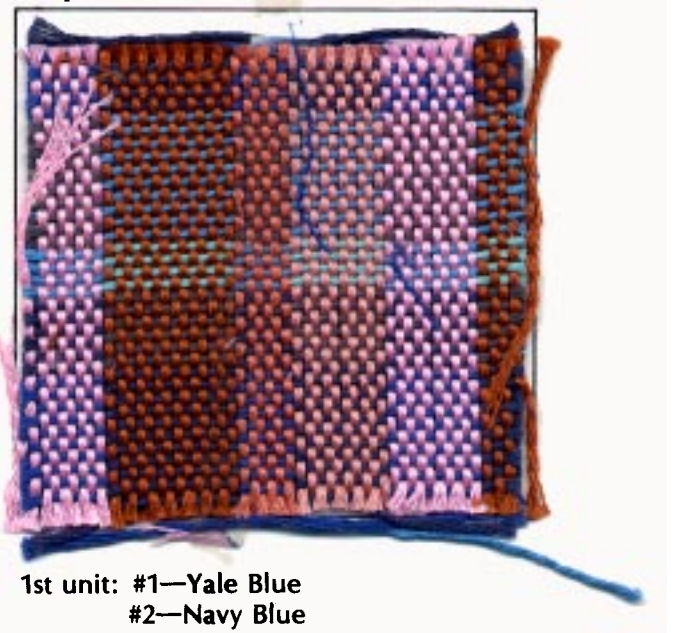
REED USED:

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

TREADLING SEQUENCE:

There are four different color sequences in the weft, and I will list each group of 4, and then say repeat so many times, for all 4 of these blocks or units.

Sample



- 1st unit: #1—Yale Blue
 #2—Navy Blue
 #3—Yale Blue
 #4—Navy Blue

Repeat this unit six times until you have 24 shots.

- 2nd unit: #1—Navy Blue
 #2—Charcoal Dust
 #3—Navy Blue
 #4—Charcoal Dust

Repeat this unit 3 times or until you have 12 threads.

3rd unit: #1—Jay Blue
#2—Lt. Turquoise
#3—Jay Blue
#4—Lt. Turquoise

Repeat this unit 2 times, until you have 8 shots of weft.

4th unit: #1—Charcoal Dust
#2—Jay Blue
#3—Charcoal Dust
#4—Jay Blue

Repeat this unit over 5 times until you have 20 shots of weft.

MORE ABOUT THIS FABRIC:

The weaving of this piece was relatively slow, according to Dori Trudel, the weaver of our sample for this month. Dori is from Santa Ana, California.

She told us that it took about two hours to weave slightly over 1/2 yard of the fabric.

During the weaving, she said that there were only about 4 ends of warp that frayed. You know, this is a 6-strand cotton, and sometimes one end of this 6-strand cotton will break and sort of ball up. I find that if you use the Spee-dee Fabric Cement, and glue this single end back to the other 5, that you can proceed with the weaving in one minute without fear of breaking again.

When using the fabric cement, if your hand is dirty or oily, the fabric cement is such that it picks this off your fingers and transfers it to the glue joint. If your hand has been washed and you glue it, when you let it dry for one minute, usually you cannot see where it has been glued together.

A single, firm beat was used on this fabric, and the tension was fairly tight.

When weaving the swivel weave samples, the selvage edge tends to pull in and sort of bend into a rib. If you were going to use clear out to the selvage on

your use of this fabric, then I would almost suggest a floating selvage thread that you go around every time, and then this should prevent the selvage ends from curling up as they seem to do. On the swivel weave, every other thread floats over one block and weaves on the next, so you can see how these weft threads would tend to pull or curl the edges.

In the weaving, there were no other problems.

One characteristic of this type of weave is that it does take more weft thread than normal, because of the weaving of your weft threads in alternate blocks. This makes your fabric more expensive, but sometimes the exciting effects you achieve can make the fabric worth this difference in cost.



MORE DETAILS ABOUT THE THREAD USED

We find we had this 6-strand cotton floss in about 35 colors. We have sold out about 10 of the colors, but still have a good supply of most of the other 25 colors. Most of the colors came to us on about 2½- to 3-lb. cones, but a few of them came on about 1/2-lb. skeins. We have 7 colors in skeins and 26 colors on cones left. There are 5 colors that we did not even get on sample sheets yet. The regular selling price of this is \$19.75 per lb., but as we purchased the odd lots, we are able to sell it for \$8.00 per lb. It seems to have 2080 yards per lb., which is very close in size to a 5/2 or perle 5 cotton, which has 2100 yards per pound.

We have wound most of the coned yarn onto 1/2-lb. tubes, and the skein yarns, we sell it by the skein of about 8 oz. per skein.

We have used this thread for many, many different uses—for upholstery, for an altar cloth, for mats, etc.

LENGTH & WIDTH BEFORE STARTING AND AFTER FINISHING

We had a 14-yard warp on the loom. It was set-up 40" wide. From this, we received 11 yards and 27 inches of finished fabric after it was taken off the loom and allowed to relax. It was not measured under tension. And, as it was set-up 40" wide on the loom, I was pleased to see that it only wove down one inch in width, and our finished fabric off the loom measured 39" in width.

COST OF THE FABRIC

In the warp, it took approximately 6 pounds of thread for our 14-yard warp. It took 13 ounces of Old Fashioned Rose, 2 lbs. 5 oz. of the Rust, 1 lb. 7½ oz. of the Antique Rose, and 1 lb. 5 oz. of the Pink. Thus, the total warp cost was \$48.00 for 14 yards, or the cost per yard comes to \$3.43.

In the weft, we used 1 lb. 5½ oz. of Yale Blue; 1 lb. 15½ oz. of Navy; 1 lb. 10 oz. of the Jay Blue; 1 lb. 5½ oz. of the Charcoal Dust; and 7 oz. of the Light Turquoise. So, the weft for 11¾ yards took 6 lbs. 12 oz. of the 6-strand cotton, or the cost per yard comes to \$4.60; or the total weft cost for 11¾ yards came to \$54.00.

| | | |
|------------------------------|-------|--------|
| Warp cost per yard, 40" wide | | \$3.43 |
| Weft cost per yard, 39" wide | | 4.60 |
| FABRIC COST PER YARD | | \$8.03 |

Book Review (Continued from page 3)

Huck, an often forgotten weave, is given in the traditional way, and in not so standard spot and lace forms, its monk's belt like forms, as swivel, and in a multitude of other ways. And she gives directions for extending huck to its luxurious and beautiful multiple-harness forms.

As the flyleaf says, no other volume contains such a vast assortment of patterns as does this book.

This book, I feel, is for the beginner, the intermediate, and the advanced.

A *HANDWEAVERS' PATTERN BOOK* has long been the main pattern book for beginners, but I feel that this book, *THE WEAVING BOOK*, will be what most of the weavers use to expand their knowledge past the *HANDWEAVERS' PATTERN BOOK*. I think it will be a standard for many years to come for the handweavers of the world, and this is one book that I would recommend very highly.

It is a large book, and its price, too, is large; but I think that you will find you will have more value received from this book than 98 per cent of the other weaving books on the market.

This book is profusely illustrated, with black and white photos, and in the center are 8 pages of color photographs also.

I was particularly interested in the large amount of information about bound-weaves which is given in this book also.

I could go on and on about the content, but why not find out for yourselves.

TITLE: *THE WEAVING BOOK, Patterns and Ideas.*

AUTHOR: Hélène Bress

PRICE: \$50.00 plus postage & handling.

PUBLISHER: Charles Scribner's Sons, New York.

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

This Month's Cover Photograph

Our cover this month is a canvas weave variation, which is very similar to many of the huck weaves.

This one was woven in two colors in the warp and two slightly different colors in the weft, and this was woven of linen and ramie.

This would also make excellent curtains in different materials, and I particularly like it for this use, as it does allow the light to come in, and yet those outside cannot see in.

This fabric was threaded 3, 4, 4, 3, 2, 1, 1, 2.

And in the weaving, the weft sequence was 3, 4, 3, 2, 1, 2.

There is an excellent section on canvas weaves in *A HANDWEAVERS PATTERN BOOK*, by Marguerite Davison, and you might like experimenting with some of these weaves. They are all 4-harness weaves, but could be expanded into some interesting 6-, 8-, 10-, and 12-harness weaves.



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.

2-PLY, 25% MOHAIR, 25% ALPACA, 30% WOOL, 20% NYLON IN 11 COLORS

This blended yarn is 2-ply, has 1600 yards per lb., and we have 7 scoured colors and 4 colors which are still in the oil. Excellent for warp or weft, and the colors are naturals, beiges, and 2 greys. If interested, write for a sample sheet of these 11 colors. Price is \$9.60 per lb., and this is for the scoured yarn; and it is \$8.00 per pound for the unscoured yarn. It comes on approximately 1-lb. cones. ROBIN & RUSS, 533 No. Adams St., McMinnville, Oregon 97128.

A NATURAL 3-PLY, MEDIUM-SIZED COTTON FLAKE YARN

This interesting textured yarn has 1600 yards per lb., and it came to us on 2½- to 3-lb. cones. This seems to be one of the most popular type of yarns right now. Can be used for warp or weft. Price is \$6.00 per lb. Makes a most interesting texture in both warp and weft. ROBIN & RUSS, 533 No. Adams St., McMinnville, Oregon 97128.

5 COLORS IN 2-PLY, 35% TUSSAH SILK, 6% POLYESTER

This 2-ply silk and poly blend can be used for warp or weft. It comes on about 1-lb. cones, has 2900 yards per lb., and the colors are Hubbard Squash Yellow, Copper Penny Brown, Sumac Red, Lucious Green, and Clematus Blue. It is \$8.00 per lb. If interested, write for samples on S.S. #288. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, OR 97128.

FINE NATURAL WOOL NUB WITH SILVER TWIST

We have about 40 pounds of this natural nub wool with a fine silver metallic twisted around it. Should be nice in clothing. Comes in skeins of from 4 to 8 oz. each, and the price is \$9.60 per lb. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

HEAVY GERMAN RUG WOOL WITH JUTE CORE

We have about 6 colors in this available at \$12.00 per lb. while it lasts. I wove a 3x5 rug of this, and it took 5 lbs. Exciting and scrumptious. A very good price. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

CARPET WARP: SIZE 8/4

On 800-yard tubes of 1/2 lb. each. We have natural and 10 colors. Price is \$3.00 per tube. The colors are black, natural, bleached white, scarlet, dark violet, Spanish blue, turquoise, kelly green, yellow dandelion, burnt orange, beige, and walnut brown. Robin & Russ, 533 N. Adams St., McMinnville, OR 97128.

1/64 SUPPORTED DARKER PINK METALLIC WITH NYLON SUPPORTING THREAD, DYED TO MATCH THE METALLIC.

We have this on 2-oz. tubes at a most reasonable price of \$1.75 per tube. Probably 200 to 300 of these 2-oz. tubes on hand. Robin & Russ, 533 No. Adams St., McMinnville, OR 97128.

4-PLY FINE BLACK, SMOOTH SPUN SILK

Excellent for warp or weft. We have this in just 2 colors now. Black is the main one, and we do have some in Peppermint Pink also. It is available on 4-oz. tubes.

TRAM SILK, WHITE BOIL-OFF, 100/2 PLY

This is a beautiful slubby silk, with a sheen, and while it is 2-ply, it is slightly slubby, quite fine, with about 7000 yards per lb., in skeins. The price is \$16.00 per lb. Would make beautiful weft on many different silk or cotton warps. Comes in 2 to 4-oz. skeins. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, OR 97128.

8/4 NATURAL KNITTING WORSTED

This is an extremely nice, soft, quality worsted available in skeins, with about 1100 yards per pound. Price is good also, as it is \$6.80 per pound. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, OR 97128.

RAYON CHENILLE, FINE 8-CUT IN ABOUT 10 COLORS.

We have limited amounts of these colors, not enough to put out a regular sample sheet on them. So if you are interested, send for a sample sheet which we especially make up, and see the colors. It has from 900 to 1050 yards per lb., depending on the color. It is a nice quality; and once again, amounts are limited. Price is \$6.80 per lb., and we've wound it onto 1/2-lb. tubes. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

GREEN-GOLD 8/1 LINEN

A single ply, slubby linen, with a green gold color which tends toward a khaki green, with 2400 yards per pound. Price is \$4.00 per lb. It is quite strong, and would be a good occasional warp thread in with others. On about 2-lb. tubes. We can wind off 1/2 lb. if desired. And if we do, then it is \$4.80 per lb. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

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