



warp and weft

Vol. XXXIV, No. 9 November 1981

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A Word from the Editor

It has again been a hectic time since I wrote the last issue. Hectic because I was trying to get ready for a hurried two-week buying trip to England; and then upon my return, there has been two weeks of invoices, problems, questions, and yarns to order, and other things to take care of.

Let me tell you a little about my really hurried trip to England. I left McMinnville Saturday, November 21, early in the morning to Portland and flew to Seattle. As I was on stand-by, I had to be in Seattle early if I wanted to get a definite assigned seat and be sure of getting on the plane. So I arrived in Seattle at 10:00 in the morning, got my seat assigned, and then had to wait until 6:15 in the evening for the Pan-Am flight. At 6:15, they announced it was delayed until 9:00; and then we got on the plane at 9:00 in the evening and sat there for three hours until midnight, when repairs were finished; and we then took off for London six hours late. We arrived in London at 5:30 Sunday afternoon. As I had an appointment at a linen mill in Scotland, Monday morning at 9:00 a.m., I took the underground (subway) to London from Heathrow, and from there I managed to get a night train to Arbroath, Scotland. I arrived in Arbroath at 7:00 in the morning, two days after I started. So I checked into my hotel, cleaned up, and then made my 9:00 a.m. appointment at the linen mills. There I received some definite information

and current prices on linens I wanted to order. We finished at noon; and it was cold, windy, and rainy outside, and they asked if I would like to play golf that afternoon. My answer was not, that I wanted to go to bed and sleep, and that was what I did the rest of the afternoon in Arbroath.

Then I left on the train at 8:00 the next morning for Edinburgh, did some business there, and then took the bus to Melrose and Galashiels, Scotland. Here, I visited the Bernat Klein weaving mill as I heard they were closing out and discontinuing business. I wanted to see if it would be worthwhile to make a bid on the remaining yarn stocks, but on seeing it, decided it was not worthwhile.

Then I visited three other mills in the area; and then I moved on to Bradford and spent five days with my friend the weaving instructor, Jack Womersley. I arranged for him to come and visit us in 1983, and he will give two 1-week workshops. I believe he knows more about textiles than any other person I ever met. He is the head of the weaving department in Bradford College of Art. While in the area, I also visited two museums with excellent textile displays, and I visited a steel reed and heddle manufacturer, and I visited with five different textile mills. One of these was spinning, of all things, human hair while I was there. I asked where it came from and the reply was, from China, and they were spinning it for a firm in China.

I found some most beautiful yarns while in this area, and in about February, we should have about 2,000 pounds of assorted yarns come in from eight different places. The trip continued in this same vein until I left on Sunday, December 6, from London. It was a highly successful business trip, but very tiring. While in London, I visited with five different publishers and managed to secure copies of four books that are out of print here in the USA.

And then upon my return, there were two weeks of invoices for me to check and

two boxes of problems and questions for me to try to answer, and it has taken until now, two weeks later, to finally catch up on all of these activities. I have done so, and now we are concentrating on magazines, and sample sheets, and orders, and organizing the warehouse, etc.

Janice was in charge while I was gone, and while she did not feel too well, she did a good job; and we are delighted that it went so well while I was gone.

Russell E. Groff, Editor

This Month's Book Review

This month's book review is of a book entitled *WEAVE IT, 28 projects for your home*.

This series of weaving projects for your home was compiled by Marilyn Meltzer, and each of the 28 projects in the book was designed by an individual weaver. And then Marilyn Meltzer took all of these designs and combined them into a project book.

I particularly liked the Christmas Tree wall hanging, the hammock, the different lampshade projects, the rosepath and soumak rug, and one or two others.

For each of these projects, there is given the material used, the reeds that are used, the warp threads, the weft threads, the weaving instructions for each project, the equipment that is needed to weave this, and complete directions on the weaving, and in most cases, the finishing instructions are given.

There are good drawings or photographs of each of these projects, with sometimes five or six drawings, each showing the different stages of production. What I'm trying to say is that each project has clear, step-by-step procedures for the weaving of each of these projects.

The projects are interesting, and quite unique, and so perhaps you'll enjoy these because they are so different.

These are projects for the beginner to the advanced weaver.

There is a glossary of key terms, a set of general weaving directions, and a helpful list of suppliers.

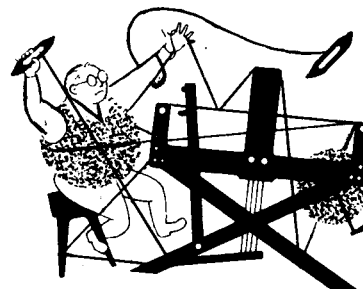
TITLE: *WEAVE IT, 28 projects for your home*

AUTHOR: Marilyn Meltzer

PUBLISHER: Van Nostrand Reinhold Co.

PRICE: \$14.95 plus shipping & handling

AVAILABLE: Available directly from the publisher, or from Robin & Russ Handweavers if convenient.



This Month's Cover Photograph

The cover this month is an intriguing one. It features a painting by the artist, and then a tapestry, which is woven directly or as closely identical to the painting as is possible.

I think this was woven by Ruth Tanenbaum, and was part of a tapestry exhibit in the 1979 conference displays from the Northern California Handweavers Conference which was held in San Mateo, California, in 1979.

I do not have any more details of this, but just the photograph which was taken by a professional photographer, John R. Harris, of Martinez, California.

I'm hopeful that someone will refer this to Ruth Tanenbaum, and that she will write and give us more details so that we can share them with our readers.

SUNBURST:

This four-harness huck variation is quite similar to the one we had last month, with a complete change of color. I enjoy tremendously experimenting with the various huck combinations in different colors.

THREADING DRAFT:

4	O	O			Y	Y				Y	Y
3		O				Y				Y	
2			X	X	X			X	X	X	
1			X	X	X	X		X	X	X	X
	S		S			S	S			S	S

NOTE ABOUT THREADING DRAFT:

Please note that the "S" under the threading draft, each one of them represents one skipped dent in the reed. See the special slewing of the reed which is given below.

KEY TO COLORS IN THE WARP:

O - grey, 6-strand cotton floss
 X - yellow, 6-strand cotton floss
 Y - yellow gold, 2-ply flake rayon
 S - means skip one dent in the reed.

WARP:

There are 2 colors of 6-strand cotton floss used in the warp. One is the silver grey 6-strand floss, and the other is the yellow 6-strand cotton floss.

And the third thread used in the warp is a finer, 2-ply rayon and cotton flake yarn.

WEFT:

There are four threads used in the weft. Two of them are the heavier 2-ply tapestry wools; and the colors are color #43, Zucchini Green, and color #6, Turquoise. And then, there are also 2 colors of the 2-ply rayon and cotton blend.

We have used a yellow 2-ply cotton and rayon flake yarn, and also a grey 2-ply cotton and rayon flake yarn.

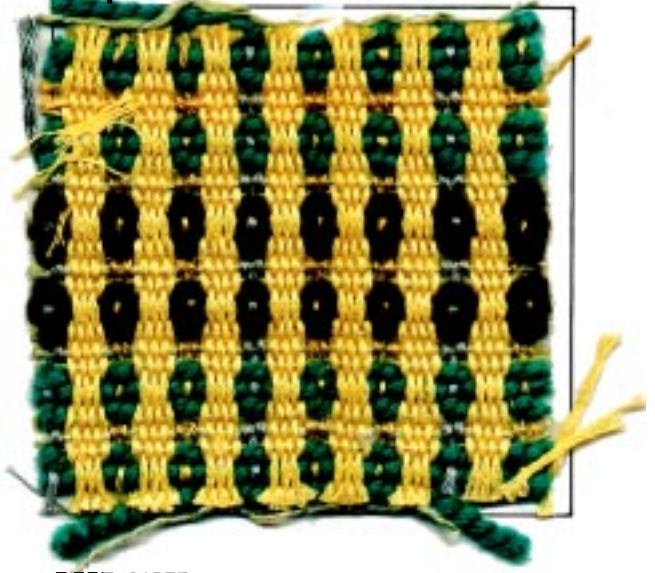
TIE-UP DRAFT:

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



REED USED

A 10-dent reed was used, and we had a special slewing of the reed. I will give you the slewing of the reed for one complete pattern repeat, reading from right to left in the pattern.

1. 1st dent—7 threads in one dent
2. 2nd dent—skip this dent
3. 3rd dent—3 threads in one dent
4. 4th dent—skip this dent
5. 5th dent—7 threads in one dent

6. 6th dent—skip this dent
7. 7th dent—3 threads in one dent
8. 8th dent—skip this dent
9. 9th dent—7 threads in one dent
10. 10th dent—skip this dent
11. 11th dent—3 threads in one dent
12. 12th dent—skip this dent

END OF ONE PATTERN REPEAT. Sley your reed over and over in this exact same sequence.

MORE ABOUT THIS FABRIC:

You will note that in this fabric, we have 7 threads in one dent. That means that these threads may tend to cling together; so when weaving it, you want to be positively sure that you beat with the shed open, change to the next shed, and beat again before you throw the shuttle. This will help separate the threads so your weft will not beat in a wavy effect. This is the most important thing that I can tell you about the weaving of this fabric.

If you want to, you can have a selvage threaded 1, 2, 4, 3, 1, 2, 4, 3 for 8 threads to help keep the threads or edges from pulling in.

Otherwise, we found this fabric quite easy to weave, and there were no other problems.

One of the things I wanted to mention is the use for such a fabric. There are many uses, and I feel that they are for decorative fabrics mainly. For instance, this would make good lamp shade material and would be quite interesting with the light shining through, as the dark colors would absorb the light and the light colors would let it through.

It could be used for such things as book covers, for handbags, for covers for different kinds of baskets, for trim on valances, and it could be used for drapes or upholstery.

And of course, this type of weave is very nice in very fine threads and particularly in fine linens for toweling, and placemats, and tablecloths, etc. So, you can see, you

are limited just by your imagination as to what you can use this type of pattern for.

TREADLING SEQUENCE:

Our treadling sequence is in groups of three threads of a color. So, I will divide the treadling sequence into 8 blocks of 3 each, rather than writing out all 24 pattern shots. I will give the treadling for each block with treadle-sequence, and then the color for that block.

1. Treadle 1, 2, 1 — Turquoise
2. Treadle 5, 6, 5 — Yellow, 2-ply rayon
3. Treadle 1, 2, 1 — Turquoise
4. Treadle 5, 6, 5 — Grey, 2-ply rayon
5. Treadle 1, 2, 1 — Zucchini Green
6. Treadle 5, 6, 5 — Grey, 2-ply rayon
7. Treadle 1, 2, 1 — Zucchini Green
8. Treadle 5, 6, 5 — Grey, 2-ply rayon

MORE ABOUT THE THREADS USED AND COST:

The cotton floss used in the warp and weft is some of about 35 colors we have, which are on sale at greatly reduced price. It has 2080 yards per pound; very, very close to the size of a perle 5 cotton; and it is \$8.00 per pound. We have most of the colors on either 1/2-lb. tubes or skeins.

And the two colors in the tapestry wool are two out of 40 different colors we stock. They come on 4-oz. skeins and have approximately 175 yards per skein, and are \$3.95 per skein.

And last, but not least, are two slightly flake rayon and cotton blended yarns, which come on about 14-oz. cones. It comes just in these two colors, and it is \$4.00 per pound.

COST OF THE FABRIC:

We did a 13-yard warp, 40" wide on the loom. It took 4¾ lbs. of the yellow cotton floss and ¾ lbs. of the grey in the cotton floss. We used 1 lb. 4 oz. of the rayon flake yarn, also. So, our total weft cost was \$49.00; and thus, the warp cost comes to \$3.80 per yard.

In the weft, we used 9 skeins each of the two tapestry wools, and 10½ oz. of the grey cotton-rayon flake, and 4½ oz. of the yellow cotton and rayon flake. Thus, our total weft cost for 11¼ yards came to \$74.85, or the weft cost came to \$6.60 per yard.

WARP COST PER YARD, 40" wide \$3.80
 WEFT COST PER YARD, 38" wide . 6.60
 FABRIC COST PER YARD \$10.40

This Month's Second Project

I'm suggesting making upholstery from the following listed combination of threads and threading draft:

THREADING DRAFT:

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

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.

WARP: 20/2 Natural or Raw Grey Linen

WEFT: Perle 3 Cotton in the color of your choice—like brown, beige.

REED USED: 12-dent, 2 ends per dent.

TREADLING:

There are 30 shots in one complete pattern repeat. Here is the sequence we used:

Treadle: 1, 4, 3, 2 — 3 times
 1, 4, 3 — 1 time
 2, 3, 4, 1 — 3 times
 2, 3, 4 — 1 time

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

MORE ABOUT THE PATTERN:

This gives you a large goose-eye type of pattern. I would suggest subtle colors to go with the warp, like a light brown, or beige, or a grey weft. Many other colors would also work.

This makes an extremely durable fabric and it is important to use a firm, even, double beat when you are using a linen warp. Also, we have 16/2 ramie in about 20 colors, and it would work very well as warp in such a fabric.

Warping your loom 36" wide, you receive slightly less than 2½ yards of warp from one pound of linen.

In the weft, and as it is on a pattern weave, it takes about 800 yards of the perle 3 cotton for one yard, so in the weft, you get about 1½ yds. of weft per pound of the perle 3 cotton.

If you wanted more interest in the weft, you could use a slightly slubby rayon in the color of your choice in the weft. We have a 2-ply, slightly flaked rayon which would work well in the weft, and it is \$3.20 per pound. We have about six colors.

If you would like to cut down the cost of the warp, as linen is so high now, you could use the 6-strand cotton floss we have on sale as a warp thread. Also, as I mentioned, the 16/2 ramie should also bring down the cost about 25% over the linen.

I also found that this type of pattern works well in placemats, in materials for bags, etc. I think it is an excellent project for the beginner and the intermediate weaver and really is quite easy to do. It is a weave which you can experiment with and make up some interesting treadling effects.



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.



Back in print: IONA PLATH'S "THE HANDWEAVERS PATTERN BOOK.

Ideal for the beginner and intermediate weaver, this project book has 120 patterns, with the complete details of warp, weft, reed, materials, treadling, etc. Price on this new edition is \$4.95 per copy, plus the shipping and handling. Available from Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

10/3 BLEACHED WHITE UNMERCERIZED COTTON

A superior quality of cotton, this is an excellent warp at 16 to 24 ends per inch. Available on about 6-oz. tubes as we purchased this from an embroidery mill, and there they use the 6-oz. tubes. It has 2800 yards per lb., and is \$5.60 per lb., and is one of the nicest quality cottons we have had. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, OR 97128.

8-STRAND COTTON FLOSS

We have about 10 new colors. There is pale peach, ecru, natural, black, another purple, and a darker red. Price is \$8.00 per lb. Some are on tubes and some skeins. Limited amounts of all of these. 2080 yards per pound. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, OR 97128.

10/3 NATURAL UNMERCERIZED COTTON

This, too, is a superior quality cotton and an excellent warp. From an embroidery mill, the natural is on 2½- to 3-lb. cones, and we paid slightly more for this than the white. Price is \$6.00 per lb. We have it on the loom right now in a 2-block damask weave. 1/2-lb. tubes can be wound for you. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

15 COLORS IN SINGLE PLY WOOL TWEED

A new, nice range of wool tweeds. Sample cards are now being made. Ranges from 1300 to 1750 yards per lb. Excellent for suiting, coating, skirts, wool yardage, etc. Price is \$6.80 per lb. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

PLUM-GREY WOOL LOOP FROM PHOENIX

A beautiful color blending, this loop has about 1,000 yards per lb. It is on about 1-lb. cones and is \$16.00 per lb. A most beautiful yarn. It is sold by the cone only. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

5-PLY LINEN RUG WARP FROM ENGLAND

It is on about 1-lb. tubes, has 400 yards per lb., is excellent for warp or weft. And the price is most reasonable at \$7.60 per lb. We have about 100 lbs. left from a 200-lb. shipment. Good for warp at 4, 5, or 6 e.p.i. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

HEAVIER GOLD METALLIC, WITH DOUBLE BLACK SUPPORTING THREAD

A most unusual and striking metallic, on about 12- to 16-oz. tubes. Price is \$12.00 per lb. while it lasts. About 30 lbs. on hand. Robin & Russ, 533 No. Adams St., McMinnville, Oregon 97128.

HEAVIER SPOOLS OF BOTH GOLD AND SILVER GIMP.

We purchased about 20 lbs. of each of these on tubes of about 8 to 12 oz. each. Price is \$12.00 per lb., and this can be used for warp or weft. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

12/1 BLACK SILK NOIL ON 1½-LB. CONES

We have about 75 lbs. of this black silk, and it has about 8200 yards per pound. Can be doubled or tripled when used as weft. Price is \$9.60 per lb.

SINGLE-PLY 100% SILK NOIL, NATURAL

We purchased 300 lbs. of this silk. It has about 5,000 yards per lb. It came on 3-lb. cones, but we can wind off 1/2-lb. or 1-lb. tubes. Price is \$9.60 per lb. while it lasts. ROBIN & RUSS, 533 North Adams St., McMinnville, OR 97128.

NATURAL 3-PLY COTTON LACE-LIKE BOUCLE

This is a beautiful all-cotton yarn, with a soft hand. It is like the old cotton lace a little, has about 1200 yards per lb., and is \$6.00 per lb. I liked this so much I purchased 1200 lbs. of it. On about 2-lb. cones. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.



New Zealand and Australia in June, 1982

Don't forget that your editor is hoping to lead a weaving and spinning tour for about 24 days to New Zealand and Australia in June, 1982. Details are being worked out, a day-by-day itinerary is being laid out, and when it is available, we will be glad to send one to you free of charge upon your request.

