

warp and weft

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A Word from the Editor

A new year greets us, and here I am writing the last issue for the previous year. Well, we have finished weaving the sample for the next issue also, so I will start writing that tomorrow.

The new year is bringing a lot of challenges. The business is down, so we are teaching two of our staff to weave, and as a result, we are catching up on Warp and Weft.

We have the February sample on the loom, and about 1/3 woven, and we are warping a loom for both the March and April issues; so, Yippee, maybe we will catch up again sometime soon.

The winter time, when the weather is bad, is usually the best for us for yarn sales. We are having less orders, but we are having somewhat larger orders, and so my hopes are that both will improve soon, and we will be busier in the near future.

We in the Pacific Northwest seem to be more fortunate than most of the country in the way of weather. While most of the country has been having extremely cold weather and snow, we have been having temperatures of 40 to 50 degrees every day, and even sunshine today, and 59 degrees.

We have gradually been unpacking all of the yarns that we ordered in September, and which have been coming in ever since

then. One of the things that does keep us busy is making the sample sheets of all of the new threads that we have.

I just worked for the last three days on four new sample sheets and took them to the printers; and we start work on these probably tomorrow, making 2,000 of each, to advertise our yarns. It is quite a task to prepare these sample sheets for the printer, as we have to wind off two 600-yard spools for our sample sheets. Then, we take these 600-yard spools, weigh them, and figure out the yardage per pound. Then we write up that particular item and give it a name; and after we have assembled 11 or 12 different items, then we can type the sample sheet for the printers.

One of our girls works about four hours per day making sample sheets, and we try to have everyone else, including Janice and I, work at least an hour on them. Janice is by far the fastest at this; and if she works hard and strenuously all day, she can do 2,000 of them in 8 to 12 hours. The other girls, it would take them a week to do 2,000, even if they worked full time at it.

We do have two of our staff who have done some weaving here in the shop, and both are eager and willing to learn; so we try to teach them all we can. Eventually, we hope to have one of these two weaving four hours every day on the samples for our two bulletins.

I might mention that we have tried and tried to have other weavers weave the samples for us, but unless we are there to watch, it seems to take them much longer than it should. One weaver who was very much interested, I sent three projects. We have received one, and she has had the warp and weft for the other two for almost three months; no, it is almost four months, and still no samples. Another one is doing a sample for us, and she just wrote a note and said it would be about six months before she had a chance to finish it; and we did

have two weavers, one in Ohio and one in Missouri, who did a good job for us. The trouble is that these places are so far away, and it does take much longer than we want to have someone else do it; so now Janice has taken a great interest and has just finished a 14-yard tartan fabric, is working on another, and so with her extra push, we will get further down the line.

Also, just about two weeks ago, we received a shipment of metallics we ordered about six months ago, last September. The reason for this delay is that metallics are one of the most popular of all textile threads right now; and also, the threads that I ordered all had to be 4-ply for us to get them, so thus the delay. Now, I'm busily saving so that I can pay off this large shipment of yarns before our next one comes from England in March.

I might also mention that while in England in November, I found a very, very unusual line of wool which we will be stocking. This is a finer weight, 4-ply wool yarn which is completely washable. This 100% wool won the wool-mark award for being so outstanding. It is machine washable, it is slightly waxed, has no slubs in it; is a non-shrink wool, is an anti-pill yarn; and is a top quality wool. It has a special anti-tickle finish, and we have ordered 18 colors to start with. It comes on 400-gram cones, slightly less than 1 pound, and the cones are all cellophane wrapped. We will be delighted to be having this yarn. We are hoping to add it to our regular line.

I met the man who developed this yarn, and it was tested for two years by Bradford College textile department before it was approved, and we will be delighted. And the fact that it is a 4-ply, about one-third the weight of knitting worsted, will make it usable for clothing. Actually, this was developed by a knitting firm, but they are selling it to many weavers, also, in England. I might mention that I met the man who had this yarn developed in a PUB in

England when visiting with Jack Womersley, the textile teacher from Bradford College. I saw him every year for three years, and finally we visited his firm; and as a result, ordered this yarn.

I visited a linen mill in Scotland also, trying to find a reasonable price for linen, but was just too hopeful that I would find a good price. I will order some linen from them soon, but it was kind of discouraging to hear the current prices.

Also, I found some loop wool which I am delighted with. We will have eleven colors of a standard line of loop wools, manufactured by Phoenix yarns, which we will be able to sell for about half of the current market price. The only catch is that it is in balls rather than on cones, but I was so delighted to find this that I was willing to take it this way. I think with the duty and shipping added to our cost, we will still be able to sell this colored, variegated loop for \$16.00 per pound, and we are looking forward to it.

I found a large lot of a natural brushed wool, about twice the weight of what we seem to have available on the market, and it will have a good price also.

Another item that I ordered is a range of 10 colors of 4-ply, 50% silk, 50% wool blend. I was delighted to find this.

Still another thread that we have coming is a heavy wool tweed, like one we have had in the past, which we called St. Helen's delight, and we will have this in eight colors.

We also found some silk tops in both spun silk and tussah silk, and we found some exotic blended tops which I keep wondering if I'm crazy to have ordered, it was so expensive. We will have six different blended tops to sell after they arrive. We

(continued on page 7)

PEPPERMINT SWIRLS:

Our sample this month is one featuring an undulating pattern, which is achieved by the irregular sleying of the reed.

KEY TO THREADS IN THE THREADING DRAFT:

X—10/3 natural unmercerized cotton
O—10/3 bleached unmercerized cotton

4		O		O		O		O		O		O		O		X	X	X	X	X	X	X	X
3		O		O		O		O		O		O		O		X	X	X	X	X	X	X	X
2		O		O		O		O		O		O		O		X	X	X	X	X	X	X	X
1		O		O		O		O		O		O		O		X	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:

We used 2 threads in the warp. One was the 10/3 natural unmercerized cotton we stock, and the other was the 10/3 bleached unmercerized cotton we have on hand.

WEFT:

We used one thread in the weft and it was a 6-strand cotton floss in the color which we call "Pink."

REED USED:

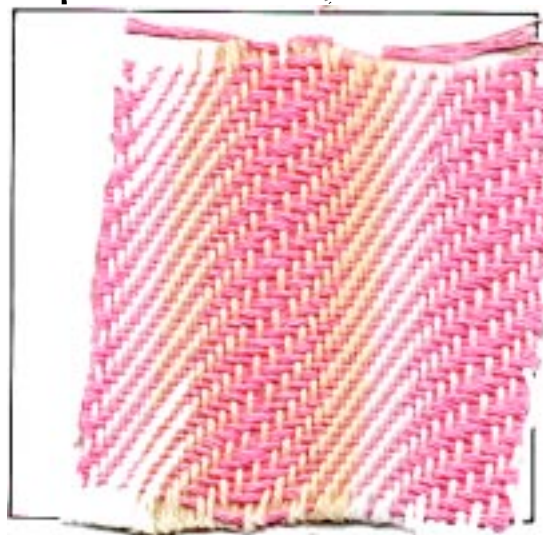
We used a 20-dent reed with a special sleying of the reed. We will give you the special sleying of the reed for this sample.

SPECIAL SLEYING OF THE REED:

Please note that there are 56 threads in one complete pattern repeat, but with the special sleying of the reed, we only use 46 dents for one complete pattern repeat. Start at right of draft.

1. Two threads in the first dent
2. Two threads in the second dent
3. Two threads in the third dent
4. Two threads in the fourth dent
5. One thread in the 5th dent
6. One thread in the 6th dent
7. One thread in the 7th dent
8. One thread in the 8th dent
9. One thread in the 9th dent
10. Skip the 10th dent

Sample



11. One thread in the 11th dent
12. Skip the 12th dent
13. One thread in the 13th dent
14. Skip the 14th dent
15. One thread in the 15th dent
16. One thread in the 16th dent
17. One thread in the 17th dent
18. One thread in the 18th dent
19. One thread in the 19th dent
20. Two threads in the 20th dent
21. Two threads in the 21st dent
22. Two threads in the 22nd dent

23. Two threads in the 23rd dent
24. Two threads in the 24th dent
25. Two threads in the 25th dent
26. Two threads in the 26th dent
27. Two threads in the 27th dent
28. One thread in the 28th dent
29. One thread in the 29th dent
30. One thread in the 30th dent
31. One thread in the 31st dent
32. One thread in the 32nd dent
33. Skip one dent, the 33rd
34. One thread in the 34th dent
35. Skip one dent, the 35th
36. One thread in the 36th dent
37. Skip one dent, the 37th
38. One thread in the 38th dent
39. One thread in the 39th dent
40. One thread in the 40th dent
41. One thread in the 41st dent
42. One thread in the 42nd dent
43. Two threads in the 43rd dent
44. Two threads in the 44th dent
45. Two threads in the 45th dent
46. Two threads in the 46th dent

End of one complete pattern repeat.
REPEAT OVER AND OVER AS DESIRED.

TREADLING SEQUENCE:

The treadling is a straight 2/2 Twill Sequence, and you treadle 1-2-3-4, over and over for the length of your fabric.

MORE ABOUT THE FABRIC:

First of all, the idea for this sample was inspired by a sample which we saw in the *WISCONSIN FEDERATION OF HAND-WEAVERS BULLETIN*. Seeing their sample, we set up our loom with four different four-inch-wide color combinations and then started experimenting with many different colors in the weft. We wove about 25 samples and we examined them all closely, and we chose the one which we liked the best, and this was it.

Our sample was 16" wide, and we wove the sample for Warp and Weft on a 40"-wide loom. You can see when you examine

the two pieces, the 16" sample and the 40" wide fabric, that our 40"-wide piece did not beat as tightly as the 16" sample.

My suggestion is for a firm, even, double beat; beating first with the shed open; changing to the next shed; and then beating again before you throw the shuttle in the new shed.

You can vary the sample tremendously by different treadling variations. Try reversing the twill and also try uneven twill variations.

I feel that there are many uses for this type of weave. With fairly heavy warp threads and very heavy weft threads, you can make exciting mats and runners. You can use it for a tablecloth; and when washed and pressed, it lays quite nicely and would make a beautiful bedspread.

I think in finer threads, and particularly in wools, you would be able to make nice clothing fabrics.

I think that really the use of the fabric is limited to your imagination.

TRY IT—YOU'LL LIKE IT!

MORE ABOUT THE THREADS USED:

We used a 10/3 natural, unmercerized cotton, and the same in a bleached white 10/3 cotton in the warp. This is from an embroidery mill, and is what they had been using for embroidery on their looms. It is exceptionally nice quality, with 2800 yards per pound. The white is on approximately 6-oz. tubes, just as they use it on the embroidery machines, and the natural is still on the original mill 2½-lb. cones. We can wind off ½-lb. or 1-lb. tubes of this. The price of both of these is \$5.60 per pound while it lasts.

And in the weft, we used a pink 6-strand cotton floss. It has 2080 yards per pound, and we have about 20 colors. Of these, about 13 are on ½-lb. tubes, and the other 7 colors are on skeins of 6 to 8 ounces each. It is \$8.00 per pound.

This Month's Cover Photograph

This month's cover photograph was furnished us by Miss M. G. Andrews, one of the weaving instructors at the Banff School of Fine Arts at Banff, Alberta, Canada.

This piece is a wall hanging, 32"x24", mounted in a reversible frame so it can be displayed and viewed from both sides.

The pattern is from the book by Mary Atwater, called *SHUTTLECRAFT BOOK OF AMERICAN HANDWEAVING*. The warp was a 24/3 Egyptian cotton, 30 to the inch. The weft was Weavecraft wool and cellulose acetate (rayon) yarn in green for the pattern, and the tabby was a cellulose acetate (orange), which I believe is also a rayon.

I do not know whether this was woven by a student or by the instructor, but if anyone wants to study weaving, this Banff School of Fine Arts is an outstanding place to do so. I had the privilege of attending there for two different 4-week summer sessions, and it was most rewarding. And there are so many other things going on besides your classroom activities; it is an exciting place to be. I also think that the enthusiasm and interest of the many other students there rubs off on you while you are there, and makes you much more interested, and helps you to study harder, etc. If you are interested, why not write to the Banff School of Fine Arts and ask for both their summer and winter program in the textile arts.

This Month's Book Review

A new book, just recently published, is an interesting one entitled *DESIGNING FOR WEAVING, A Study Guide for Drafting, Design, and Color*.

It was written by Carol S. Kurtz, and was published by Hastings House Publishers.

This book has a secondary title which is a bit more descriptive. The secondary title is

"A Study Guide for Drafting, Design, and Color." I think it is a much more descriptive title.

This is a very interesting and a very well done book. The author points out some interesting facts. She mentions that there are many more and more serious weavers now, weaving commercially; and that many department stores and boutiques now feature hand-woven clothing as part of their regular stock.

And she feels that this information in this book is what one should know to be this type of weaver.

I am very much impressed with her sequence of learning. She starts out with explanation and theory of basic pattern drafting, explaining it very thoroughly. From there, she progresses to the creation of original drafts. She explains all of the details, such as how to determine your tie-up and your treadling, etc. Along with your designing, she has you make a sample to better understand your designs.

From creating your own original drafts, she goes into an extremely interesting section on drafting with color, using two or three colors in your warp, drawing down the patterns, and seeing with your eyes what happens when you have two or three colors in your original draft.

From this, she then goes into block drafting and designing, instead of using drafts with just one threading unit. She explains more about block weaves, the functions of profile and short drafts, the different possibilities you have in using two-block drafts, etc. Then she takes you into patterns using four blocks, and then she has ideas for going beyond this, and going past the traditional block design techniques.

From this portion of the book, she then proceeds to color theory. She explains and emphasizes that you must learn the color terminology, and has explained this terminology as she has used it. In this

section there are eight pages of color plates illustrating many of the different things she has touched upon previously.

Then she touches on color in weaving and the many different factors that influence color in weaving. She mentions the type of fiber and spin of yarn, the structure of your weave, the weight of the yarns being used, what your fabrics look like at an angle and from different distances, the amount of light you have, and such details as finishing, etc.

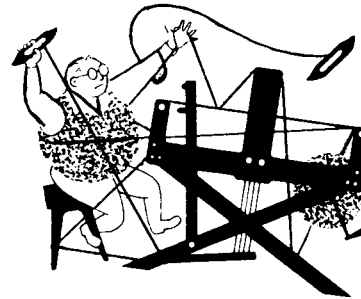
Her last two chapters go into detail about the basic design for weaving, and she discusses what all goes into this. She discusses the elements of design and goes into this thoroughly, and she also discusses the main principles of design, comes to a conclusion, and then she gives you a study project in basic design.

The last chapter deals with creativity in weaving, and discusses this in a most personal manner.

Then, the last portion of the book is devoted to twelve contemporary fiber artists, and each of these twelve gives their own personal statement of their sources for inspiration in weaving.

I personally feel that any serious weaver will benefit much from this book; and if they are serious weavers, they will use this book as a reference and starting point for personal improvement in their own drafting, designing, and use of color.

TITLE: *DESIGNING FOR WEAVING*
SUB-TITLE: *A study guide for drafting, design, and color.*
AUTHOR: Carol S. Kurtz
PUBLISHER: Hastings House, Publishers, New York, New York.
COST: \$16.95 plus shipping and handling.
AVAILABLE: Directly from the publishers or from Robin & Russ if desired.



A Word from the Editor (continued from page 3)

also found about 300 pounds of a 40/1 bleached linen, which we are having 6-ply so it will be the equivalent of a 20/3 linen or a 40/6 linen, and it should sell for a good price.

Another thing that we did on this trip was to arrange to become distributors for the book, *THE SETTS OF THE SCOTTISH TARTANS*, which is out of print in the U.S.A., and we will have a stock of these come on this trip.

And we hope to have a surprise Tartan book for you in about three or four months as a result of this trip. I had two very, very busy weeks on this trip, and you could not believe how busy I was.

Russell E. Groff, Editor

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. We leave on June 10 and will return July 4. A color brochure with the day-by-day itinerary is now available, and we will be glad to send you one upon hearing from you.

