



# warp and weft

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February, 1982

## warp and weft

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### A Word from the Editor

We have just enjoyed the most wonderful week of spring weather, with bright sunshine and the temperatures in the 60's the whole week; and it certainly is not weaving weather, but it is go-to-the-beach weather, or plant-your-garden weather, or cut-the-grass weather, or go-for-a-hike weather.

However, winter is now back again, and weaving is proceeding again.

Since I wrote the last issue, your editor has made a trip to Albuquerque, New Mexico, to attend the first New Mexican weaving conference. It was a long, tiring drive down there, pulling a 6'x12' trailer full of yarns and books. However, it was quite a good conference I felt, and it allowed many of our customers in that area to see many of the threads that we have in stock. I thought Albuquerque would be nice and hot, so I took all light clothes and short-sleeved shirts. However, I was not aware that it is about 6,000 feet high. I saw much snow in one area on my way down, and much, much wind on my way back; but hurrah, back at home, safe and sound, and trying to get all of the problems caught up has been quite a task.

Also, we just today received word that our container of yarns from England has arrived, and they will forward it on to us soon as I pay the customs and shipping charges and broker fees. I just received this about four days ago, and the shock was

almost too much to stand. However, I started rationalizing and looked and said, well if you can sell it all and make a profit, you are well ahead. So, now I'm desperately trying to get together \$12,500 for shipping and duty without making a loan. However, it looks as though I cannot get this much together; so I guess it will be a short-term loan for me, and hopefully the bank will be agreeable.

I seem to get myself into hassles like this every business trip I make, so I shouldn't bore you with all of the problems.

Coming up soon for a warp and weft sample is an interesting overshot on a 5-color warp, and another nice shadow weave after the overshot is finished.

Also, we are just setting up the third sample of a 6-harness weave, along with two 8-harness weaves, that if they work out satisfactorily, will be used in our Drafts and Designs bulletins of more than 4 harnesses.

I'm also delighted to say that so far, we have had eleven weavers sign up to go on our trip to Australia and New Zealand. We have room for 5 more persons, and are hoping that we do have the other 4 or 5 persons sign up so we will have a complete group. It will be a most interesting trip, both weaving and spinning-wise, and also for sightseeing. We have arranged to visit a sheep farm or ranch and see a demonstration of shearing and spinning, and then we will also have dinner on the ranch that evening. Also, we have been working on a visit to a spinning wheel manufacturer, and we have been able to arrange for a visit to a tapestry weaving studio, and I'm sure there will be many, many other things of interest. There will be a stop-over at Nandi, in the Fiji Islands, on the way over, and a stop-over at Papeete on the way back. We will be visiting a Maori village in New Zealand, and there we should see some of their different types of

weaving. If we get our 15 persons as we hope to, we should be able to have our own private bus; and if we hear of a special place, we should be able to make a side trip to visit such spots of interest.

I think that the scenery on this trip will be just as interesting as the weaving portion, and I'm eagerly looking forward to it. We leave on June 24, and the return date is July 18, 1982. Come on and join us in a visit to Fiji, New Zealand, Australia, and Tahiti—one that you will never forget. We have a day-by-day itinerary planned, with all of the details, if you would like to have one.

Back to reality and this month's sample.  
*Russell E. Groff, Editor*



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

This book that I want to tell you about is one entitled "IKAT," by Lydia Van Gelder. I have not done any Ikat, but I have greatly admired many pieces that I have seen. As I understand it, Ikat is the dyeing of certain areas of your warp or your weft, or both together, so that when you weave in a certain logical sequence, a pattern will appear on your fabric. This book seems to explain the different methods of doing this technique very clearly, and gives the complete details of how to do the four different major types of Ikat.

There is a brief history of Ikat, and an introduction by Prof. Alfred Buhler, who is considered one of the world's best authorities on this subject.

There is a chapter of color and black and white photographs of some outstanding pieces of Ikat in various collections throughout the world, and a slight explanation of what each piece does consist of.

Next comes a chapter on designing for Ikat, telling you about the different types, what materials to use, which weaving technique to use, a discussion on planning your design, and what to use on your design. She discusses how to transfer your design to the threads, the different methods used, and how to chart your design and how to wind the warp.

Chapter three is on the equipment and materials necessary for good Ikat design and weaving, including discussions about such items as warp-winding devices, weft-winding devices, the equipment to hold your warp, the types of yarns and dyes used, and a list of the dyeing supplies you need.

Next is a chapter devoted to some of the different methods used to produce these Ikat, how to calculate your warp and your weft, and the methods used in Japan and Indonesia, and still other methods and effects are explained.

Chapter five is one of the most interesting chapters of the book, as here the author explains the technique of warp ikat, and then has eight different projects for you to do, and explains all of the details of these projects.

Then comes a chapter on double Ikat with two more projects for you to do.

And the last chapter deals with Compound Ikat, and gives you a project in this technique.

There is a suppliers list, a list of Ikat collections, and an excellent bibliography.

Everyone who has looked at the two Ikat books available, has deferred to this one.

TITLE: *IKAT*

AUTHOR: Lydia Van Gelder

PUBLISHER: Watson-Guption Publications,  
New York

COST: \$18.50 plus shipping and handling.

AVAILABLE: Direct from the publisher or  
from Robin & Russ if desired.

## POCKETS OF SILVER:

This 4-harness honeycomb weave is one of the favorites in Scandinavia, and it seems to always give some pleasing effects. It is simple and quite easy to weave, but a little slower because of the pockets of silver.

### TIE-UP DRAFT:

4	○		○	○	○	
3		○	○	○		○
2	○		○		○	○
1		○		○	○	○
	1	2	3	4	5	6

### THREADING DRAFT:

4	○	○	○	○	○	○	
3	○	○	○	○	○	○	
2				○	○	○	○
1				○	○	○	○

### WARP:

Our warp is a 20/2 mercerized durenne cotton thread, which is also called “Blonde—Light.” We also have a darker ecru or natural which is also called “Blonde—Dark.” This is the light.

### WEFT:

We used four different threads in the weft. One of these for the main background thread is the 8/2 worsted blended yarn of 70% wool, 30% nylon, in natural.

Our second thread in the plain weave background is the same 8/2 worsted blend of 70% wool, 30% nylon, in a color which is called “Bark Brown.”

Our third thread is a slightly finer 2/14’s worsted, called “Dutch Chocolate,” which is used to outline the silver pockets.

The fourth thread is a 1/64 supported lurex, silver colored.

### REED USED:

A 12-dent reed was used, and it was double sleyed, 2 ends per dent, or 24 threads per inch.



### TREADLING SEQUENCE:

We will give you the treadling sequence by rows of colored weft threads, as we wove it.

1. Treadle 1-2-1-2-1, 8/2 Natural
2. Treadle 2-1-2, 8/2 Bark Brown
3. Treadle 1-2-1-2-1, 8/2 Natural
4. Treadle 2, 14/2 Dutch Chocolate
5. Treadle 3-4-3-4-3-4-3-4, Silver
6. Treadle 1, 14/2 Dutch Chocolate
7. Treadle 2-1-2-1-2, 8/2 Natural
8. Treadle 1-2-1, 8/2 Bark Brown
9. Treadle 2-1-2-1-2, 8/2 Natural
10. Treadle 1, 14/2 Dutch Chocolate

11. Treadle 3-4-3-4-3-4-3-4, Silver
12. Treadle 2, 14/2 Dutch Chocolate

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

**MORE ABOUT THE THREADS USED:**

The blonde light 20/2 mercerized durenne cotton came on about 2½-lb. cones. We have it on sale by the cone at \$4.80 per pound. It has 8400 yards per pound, and is excellent for warp or weft.

The 8/2 worsted in natural is on about 1¾-lb. tubes, and the 8/2 worsted bark brown is on about 1¼ to 1½-lb. cones. Both of these have about 2100 yards per pound; and also, we have about 8 to 10 other colors in this same yarn.

The 2/14's Dutch Chocolate worsted has about 3900 yards per pound, came on about 2½-lb. tubes, and it is a good buy at \$8.00 per pound price.

The 1/64 supported lurex, silver, metallic is available on about ½-lb. tubes, it has about 4000 or more yards per tube, and it is \$5.00 per tube. These are lurex metal spools that this silver is on.

**COST OF THE FABRIC:**

In our warp, 40" wide and 14 yards long, it took 1 lb. 14 oz. of the 20/2 Blonde Light mercerized durenne cotton for our warp. So, our total warp cost was \$9.00 in all, or the cost per yard for warp comes to 65 cents.

In the weft, we used 2 lbs. 1½ oz. of 8/2 worsted, natural; 15½ oz. of 8/2 bark brown; 6½ oz. of the 1/64 supported silver; and 5 oz. of the 14/2 dutch chocolate worsted. The total cost of these weft threads comes to \$27.43. From our 14-yard warp, we received 12 yards of finished fabric. so, our weft cost per yard came to \$2.29.

WARP COST PER YARD, 40" wide	\$ .65
WEFT COST PER YARD, 39" wide	2.29
FABRIC COST PER YARD	\$2.94

**MORE ABOUT THIS FABRIC:**

First of all, this fabric is quite easy to weave, and really, there were no problems in the weaving.

Janice wove it. It was set up 40" wide on the loom, and this fabric just wove down to 39" width, or it was actually slightly wider than 39".

This is a little slower fabric to weave, as the silver is quite fine, and there are eight shots of it in each honeycomb pocket.

There were some problems with the winding of the bobbins for the 1/64" silver supported metallic. We put the spool on a spool rack to wind it finally, as setting it on the floor and winding off from the top gave too much twist to the metallic. And we found that the metallic bobbins had to be wound quite tightly and not at all loose. Also, we did not fill the bobbins entirely, but we did wind them more in the center, so the bobbin was quite convex just in the center, and it was not full on the ends.

This was the main bone of contention in the weaving of this fabric—the silver metallic. You learn to throw the shuttle, and pull out enough slack so that when you throw it the 2nd time, it will go about 3/4 of the way across the shed of the loom before it starts unwinding again. Thus, you do not have too much unwinding and no back-lash, or I should say less back-lash. I also saw that Janice had a piece of tissue in the bottom of the closed bottom shuttle, and this helps stop the bobbin from unwinding (acting as a drag on the bobbin), and this also prevents back-lash.

There is quite a bit of take-up in this fabric, as we received only 12 yards from our 14-yard warp. I suppose that because of the honeycomb cell, that you have more take-up than if it were a plain weave.

I think that there are many uses for a fabric such as this. And of course, you could use many different colors to set off the metallic. And we now have a silver

metallic about three times heavier than this, which would mean less shots in the weft; or you could make the cells larger. We are weaving another sample at home, using this new heavier gold, with staggered cells, and with a darker warp. It will be used as a sample in several months, and I think that you will like it.

I think fabrics like this would make nice bedspreads, good curtains or drapes, and covers for such things as lamp shades, wastebaskets, book covers, etc.

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

Our book review this month is one on Ikat, and I thought that this fabric from the 26th Annual Conference of Northern California Handweavers in 1979 at San Mateo, California, would tie in with the book review.

This was woven by Etsuko Sakimara, of the Spindles & Flyers Weaving Guild. This fabric, if I remember correctly, was modeled in the fashion show, and was a very attractive robe or kimono.

### **New Threads Which Have Just Arrived**

... in a 40-foot container from England. We will gradually work on opening and making sample sheets of all; but meanwhile, will tell you what there is.

1. 11 colors, 50% silk, 50% wool, in a 4-ply yarn.
2. 11 colors in a wool tweed, with 1300 to 1600 yards per pound.
3. Six exciting, heavier wool tweeds with about 1100 yards per pound or less.
4. 100 lbs. of 2-ply PLUM, mohair, wool, alpaca, nylon blend.
5. 100 lbs. of black 3-ply linen rug warp.
6. 100 lbs. of dark blue linen 3-ply rug warp.
7. 100 lbs. of natural 3-ply linen rug warp.
8. Machine washable 4-ply wool, in 24 different colors.
9. 12 colors of variegated loop wool from Phoenix Yarns of Ireland.

10. 3 EXTREMELY HEAVY wool and acrylic blend yarns for sweaters, coats, and many other uses.

11. HEAVY, NATURAL BRUSHED WOOL.

12. 4 EXTREMELY HEAVY BERBER WOOLS for use in rugs.

13. 4 medium heavy Berber wools, with about 300 yards per pound.

14. Spun silk tops for hand spinning.

15. Tussah silk tops for hand spinning.

16. Two exciting nubby, heavy wool yarns, one in brown-black and the other in fuchsia-red.

17. 200 pounds of 40/6 bleached linen.

18. 3 different 2- and 3-ply natural silk noils.

19. 6 BEAUTIFUL natural spun SILK YARNS.

20. 4-PLY SILK NOIL, natural.

21. 8 colors of blended 2-ply wool mohair, alpaca, and nylon on 1-pound cones.

22. SHETLAND WOOL, 2-ply in 5 colors.

23. 3/20's METRIC COUNT, 3-PLY TUSSAH SILK.

24. 6/1 bleached linen.

25. EXTRA LARGE LOOP MOHAIR.

26. 100% BRUSHED MOHAIR, in 4 colors.

27. 3 colors in 60% SILK, 40% polyester.

28. Single ply natural Berber wool.

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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.

#### LIGHT FERN GREEN BRUSHED ACRYLIC:

This is a nice brushed acrylic on about 1½- to 2-lb. cones. It is a 2-ply thread, and can be used for warp or weft. We can wind off ½-lb. tubes for you. It has slightly over 1,000 yards per pound, and the price is good at \$6.00 per pound. Can be used for knitting as well as weaving. ROBIN & RUSS HANDWEAVERS, 533 North Adams Street, McMinnville, Oregon 97128.

#### NATURAL WHITE BRUSHED MOHAIR AND ACRYLIC

This is a much finer 2-ply yarn which has 3200 yards per pound. We've just used this in a wool yardage, and this was one of the weft threads, and it worked out beautifully. Price is \$8.00 per pound, and we can wind off the ½-lb. tube for you at \$4.00 per tube. It came on about 2- to 2½-lb. cones. Robin & Russ, 533 No. Adams St., McMinnville, OR 97128.

#### CANTRELBERRY (DEEP WINE) 8-CUT RAYON CHENILLE

About 50 pounds of this on hand, and it has about 1100 yards per pound. Price is \$6.80 per lb. It came on about 2½-lb. cones, but we can wind off a ½-lb. tube for you. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

#### SINGLE-PLY and TWO-PLY CHUNKY BUTTERMILK TUSSAH SILK AND VISCOSE RAYON BLEND

A new stock of 100 pounds of each just came in. The single-ply tussah silk and viscose blend has about 550 yards per pound, and the two-ply has about 270 yards per pound. On approximately 1-lb. cones, the single ply is \$7.60 per pound, and the 2-ply is \$8.80 per lb. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, OR 97128.

#### LINEN AND RAYON FLAKE, CALLED PEARLS AND OYSTERSHELLS

This is a heavier blend of the linen and rayon, having about 1150 yards per pound. It is slightly thick and thin, came on about 3-lb. cones, and is \$6.00 per pound. We can wind off ½-lb. tubes for you. Excellent in table linens, mats, etc. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

#### 10/3 BLEACHED WHITE UNMERCERIZED COTTON

This on 5- to 6-oz. tubes, and is a most superior quality cotton. It has approximately 2820 yards per pound, and is good for warp or weft. Price is \$5.60 per pound while it lasts. Excellent for mats, tablecloths, drapes, upholstery, etc. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

#### FINE OLD GOLD, METALLIC GIMP

This is a fine old gold metallic, with the metal being wrapped around a cotton core. It can be used for warp or weft. It is on about 8- to 10-oz. plastic spools, and is priced at \$10.00 per spool. Could be used in blouse, skirt, and dress material. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

#### 18 COLORS IN WOOL TWEEDS NOW IN STOCK

Very nice single-ply wool tweeds that are designed for weft threads. However, three of our customers who are commercial weavers, use it for warp also. Varying from about 1300 to 1800 yards per pound. On 2 sample sheets. Sample sheets free on receipt of your self-addressed stamped envelope. Price is \$6.80 per pound. Also, we have about 15 more colors in, which we have not unpacked yet. Robin & Russ, 533 No. Adams St., McMinnville, OR 97128.

#### 12/1 BLACK SILK NOIL, ON ABOUT 1¼- to 1½-LB. CONES

This is just a weft thread, and could be doubled or tripled as weft. It seems to have about 8200 yards per pound, and is \$8.00 per pound. A very nice textured yarn. Robin & Russ, 533 No. Adams St., McMinnville, OR 97128.

#### RAYON SEED YARNS IN ABOUT 12 COLORS: VARYING SIZES

We have it varying from 1200 to about 1700 yards per pound, and some extremely nice colors. All are priced at \$4.80 per pound. ROBIN & RUSS, 533 No. Adams St., McMinnville, OR 97128.

#### 8/2 WORSTED SPUN 70% WOOL, 30% NYLON BLEND IN 10 COLORS

It should have 2240 yards per pound, but we find it has about 2100 yards per pound. Nice colors, and the price is \$6.80 per pound. Good for warp at 15 or 16 ends per inch. ROBIN & RUSS, 533 No. Adams St., McMinnville, Oregon 97128.

#### SINGLE PLY, NATURAL SILK NOIL

We call this one Banana Bread Silk Noil. It has 2050 yards per lb., and came to us on about 3 lb. cones. The price is \$9.60 per lb. It is highly textured, and we can wind off 1/2 lb. or a 1 lb. tube for those who do not want 3 lbs. Robin & Russ, 533 No. Adams St., McMinnville, Oregon 97128

#### COTTON LACE, KNOTTY NATURAL

This is a new, natural cotton lace. It is a fine, soft-twist, cotton with 1200 yards per lb, on about 1½ lb. cones. It is \$6.00 per lb. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

#### FLAKE RAYON BOUCLE, CALLED CREAM PUFF, IN ABOUT 8 COLORS

Not enough of a stock of the colors to make a sample sheet, but the colors are rich, and we will make a special individual sheet for your reference. It has approximately 1600 yards per lb., would be nice in skirts, blouses, dresses, on a 20/2 Egyptian cotton. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

#### TWO COTTON BOUCLES. GEMINI GOLD, AND CELADON YELLOW GREEN

These have 2400 yards per lb., would be excellent in towels, and are all cotton. Both are \$4.80 per lb., and it came on 2 to 2½ lb. cones. We can wind off either 1/2lb. or 1 lb. tubes for you. Also a very heavy GOLD, GOLD, COTTON BOUCLE, at \$4.80 lb. About 600 to 700 yards per lb., in skeins. Robin & Russ, 533 No. Adams St., McMinnville, Oregon 97128.

# The Weaver's Marketplace

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## Wool Tweed Yarns

17 colors in stock for immediate delivery. It has from 1300 to 1800 yards per pound, depending upon the color. Also, 17 more colors have just arrived to be unpacked from England. Send a self-addressed stamped envelope for free samples of all 34 colors.

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