

warp and weft

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Volume XXXV, No. 4 April, 1982

A Word from the Editor

July is here and going fast, and yes, this is the April issue. I guess so much has been happening these past two months or three months, that I'm beginning to wonder about catching up.

There has been much happen in this time. One of the events was the preparation and packing of many of our yarns, books, and accessories for me to take to *Convergence*, the National Handweavers Convention in Seattle.

The whole staff pitched in, and for about ten days before, we were weighing, pricing, and packing boxes. And I was a pessimist and rented a 20-foot truck, and we filled it about half full with yarns and books, and this was what I took to *Convergence*. Then, we went on Tuesday and my five helpers appeared and we set up a booth all day Wednesday. Then Thursday and Friday we worked at this booth; and then Saturday, I rented two more booths which were unoccupied and we moved all of the books over there, and sold just yarns and accessories in one booth and books in another.

And after it was all over, the six of us sort of collapsed, we were all so tired. Then driving a truck back home was another of the continuing new experiences. I had never driven a large truck like that before, so needless to say, when I was in the middle of traffic and could not make the gears shift properly and I almost came to a stop, you

can be sure it was a new and novel experience.

Also, the past two months, I've had to make two trips back east to Pennsylvania because of my father's serious illness. This was the first time I ever handled a funeral, and that is a kind of nerve-wracking and tiring experience, plus being a very sad one.

We are still finding new yarns in our shipment from England in late March, and are gradually getting these all unpacked and put away.

And summer has come and is going very quickly, and we have not been getting as much weaving done as we had hoped. Oh well, we will do better on this during the next few months.

Actually, business has been so poor that we have had to eliminate some staff, and I guess this is the reason why not as much weaving is being done as was earlier.

Now that all conventions are over, I myself will have a little more time to devote to designing and weaving of some of the fabrics, and I hope to start doing this as soon as I finish this and take it to the printers.

Since I started this, I also had the opportunity to participate in an International Bobbin Lace Convention in Vancouver, Canada. I took all of the many bobbin lace books I could to Vancouver, B.C., Canada, along with some linen, cotton, and silks for use in bobbin lace making. I was able to stay at the University of British Columbia, which was a most pleasant experience; and they were so kind and helpful at the convention.

I did have troubles getting through the Canadian customs with the cotton, silk, and linen, but I eventually managed to convince them that this thread was to be used to make lace to decorate clothing, and this helped me get through customs. It took about four hours going up, and just two hours coming back, so I was delighted that it did not present any more problems.

I displayed and sold these items for three days at this convention and then headed back home. It was a small convention, but the sales were quite good for the amount of items I was able to take to sell.

If it had not been for Convergence and the IOL lace convention, I do not know what we would have done for business. As it was, these two meetings did give us enough stimulation to continue until the fall, when normally our business does pick up considerably. Janice normally takes about a day to answer the mail, but for the past two months, she has been handling two days' mail in about one-fourth the time it used to take for one whole day. We are now down to Janice and myself and two staff members, instead of the normal five we have.

Well, this is enough for now, and as soon as I finish the book review and decide upon the cover photograph, we will get this off to the printers.

Russell E. Groff, Editor

This Month's Cover Photograph

One of the outstanding craftspersons who always produces beautiful fabrics is Erda Kappeler of the Gravander Spinners.

This piece is of hand-spun wool by Erda, and if these ribs or stripes are not all shades of natural, then it has been dyed by Erda. I do not know whether this was made for a pillow top or for a decorative fabric for some other purpose, but it was very attractive.

It was displayed at the Northern California Handweavers Conference in 1981 at San Rafael, California.

This Month's Book Review

This month's book review is a most interesting one, and one that I felt has been needed for a long while in the weaving world. It is a good study or monograph entitled *Boundweave*, and was written by Clotilde Barrett.

This weave is one that has sort of been neglected in the last 15 or 20 years, with just an occasional article appearing in different weaving magazines, etc. However, this is the first study on the subject that I have seen.

It is debated what actually "boundweave" means in terms of patterns. In this booklet, it is used to designate a weft-faced fabric whose pattern picks consists mostly of floats over two or more warp threads, and whose web is bound by other means than a plain weave ground.

There is an excellent discussion of "What is Boundweave" in the front of this book. Then there are details about how to balance a pattern on the loom after you make a block analysis of a design. She also gives suggestions as to calculation of how much warp is needed.

Then there is a section devoted to twills and overshots that can be woven as bound weaves, and balanced tie-ups are also given. Then there are directions for weaving a sampler, with many different samples on the one warp.

Most of the book is devoted to four harness weaves, but there is one chapter on eight harness weaves. This technique is very, very popular in rugs, and there are photographs of different pieces of rugs and bound weave techniques in both color and black and white. Also, there are many drafts and diagrams given.

After the section on balanced tie-ups, there is a chapter on twills and overshots with unbalanced tie-ups to provide other interesting effects.

One of my favorite chapters is the one on Figurative Boundweave. I have seen many interesting wall hangings with figures made on this technique, and there is a good explanation in this part of the book about this subject. The page of six harness figures makes you want to drop everything and start weaving some of these patterns.

(continued on page 6)

WAVING FIELDS OF GREEN:

This month's sample is a repeat of one we did 4 or 5 years ago in a completely different color combination. It is a most intriguing pattern, as it looks as though the pattern moves. This is caused by the color arrangement in the warp and also by the fact that the complete color sequence does not fit into the complete pattern. There are 48 threads in one complete color sequence, and only 38 threads in each pattern repeat. Also, the threading draft is slightly different.

THREADING DRAFT:

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

WARP:

Our warp sequence features six different colors of 10/2 cotton. The colors are evergreen, emerald, apple, avocado, lime, and Nile, in a balanced repeat, so that the beginning and ending are both the same. I should give you the color names and numbers for identification purposes.

1. 10/2 cotton, Evergreen, #1320
2. 10/2 cotton, Emerald, #1342
3. 10/2 cotton, Apple, #1366
4. 10/2 cotton, Avocado, #1323
5. 10/2 cotton, Lime—special dye lot
6. 10/2 cotton, Nile, #1350

Please note that we had a special dye lot of the Lime color dyed to order for us in the 10/2 cotton. Most of it is gone now, so we would have to substitute a slightly different color if anyone wants to duplicate this fabric.

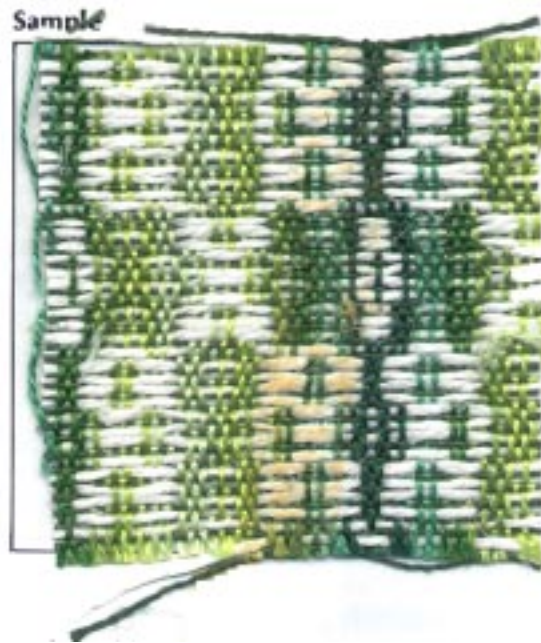
WEFT:

Our pattern weft thread was a size 10/2 bleached white linen, which has 1500 yards per pound.

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.



The tabby thread was a size 16/2 dark green ramie thread.

REED USED:

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

COLOR SEQUENCE USED IN WARP:

There are 48 threads in one complete color repeat, as listed herewith.

- 4 ends of Evergreen
- 4 ends of Emerald
- 4 ends of Apple
- 4 ends of Avocado
- 4 ends of Lime
- 8 ends of Nile
- 4 ends of Lime
- 4 ends of Avocado
- 4 ends of Apple
- 4 ends of Emerald
- 4 ends of Evergreen

48 warp ends in one color sequence.

TREADLING SEQUENCE:

Please note that there are 38 shots in one complete treadling sequence. Note also that the 10/2 white linen was the pattern thread, and 16/2 dark green ramie was the tabby thread.

1. Treadle #3, 3 times
2. Treadle #2, 4 times
3. Treadle #3, 4 times
4. Treadle #2, 1 time
5. Treadle #1, 3 times
6. Treadle #4, 4 times
7. Treadle #1, 3 times
8. Treadle #2, 1 time
9. Treadle #3, 4 times
10. Treadle #2, 4 times
11. Treadle #3, 3 times
12. Treadle #4, 1 time
13. Treadle #1, 2 times
14. Treadle #4, 1 time

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

MORE ABOUT THE FABRIC:

First of all, the pattern in this fabric is much more striking in the large piece than it is in the small sample. It is a fun, overshot pattern to do.

Also, we threaded a 1, 2, 3, 4, selvage on the right side, and then a 4, 3, 2, 1, selvage on the left side, and this eliminated any long skips or floats on the selvage edges, and actually made the weaving much easier.

Third, the linen is a little stiff, and so we found it easier to weave with the bobbins about $\frac{1}{2}$ to $\frac{3}{4}$ full, rather than entirely full from one edge to the other. Actually, we wound the bobbin about $\frac{1}{2}$ full, and then mounded it up in the center, and stayed away from filling in the edges.

It is quite easy to weave this fabric, and there were no problems with it.

The ramie which was the tabby is softer and more pliable, so we were able to fill the ramie bobbins to their full capacity.

When you are using a linen in the weft, I always find it more satisfactory if you use a tighter beat than normal. We did this on this fabric, opening the shed, beating, throwing the shuttle, changing to the next shed, and then beating again before throwing the next shot through the shed.

We were surprised at the amount of take-up in this fabric, as we had a 14-yard warp on the loom, and we received $11\frac{3}{4}$ yards of finished fabric. I suppose that since the linen 10/2 is heavier, it takes up more because of this and because it is stiffer and has more body.

COST OF THE THREADS USED:

Our warp is 6 colors of 10/2 cotton. This comes on $\frac{1}{2}$ -lb. tubes of 2100 yards per tube. We have 60 colors, and it is \$12.00 per lb., or \$6.00 per $\frac{1}{2}$ -lb. tube.

In the weft, we used 2 different threads. One was a 10/2 bleached linen from Scotland, which comes on 1-lb. tubes, has 1500 yards per lb., and it is \$7.60 per lb. while it lasts.

And the ramie comes on 600-yard tubes of 4-oz. each, has 2400 yards per lb., and is available yet in about 18 colors, and is \$3.00 per 4-oz. tube of 600 yards.

COST OF THE FABRIC:

Our warp was 40" wide, 14 yards long, and 24 ends per inch. It took $3\frac{1}{4}$ pounds of warp at \$12.00 per lb. So, our total warp cost was \$39.00, or the cost per yard was \$2.80 per yard.

In the weft, we used 6 lbs. 8½ oz. of 10/2 bleached linen at \$7.60 per lb., and we used 2 lbs. 9½ oz. of 16/2 ramie. so, our total weft cost was \$84.93, and thus the weft cost per yard came to \$7.08.

WARP COST PER YARD \$2.80
WEFT COST PER YARD 7.08
Fabric cost per yard \$9.88

Book Review

(continued from page 3)

Next, there is a chapter on shaft-switching and the weaving of boundweave patterns using this technique.

Chapter nine deals with tapestry techniques and also dyeing techniques woven in a boundweave technique.

The last chapter deals with other techniques other than twill and twill derivatives that can be used for boundweaving. Such weaves as crackle, summer and winter, huck, Swedish lace, and others are discussed.

There is one more chapter, and that discusses double-weave boundweave and shows how you can do two patterned layers.

This is an extremely interesting monograph, and one that I would recommend highly. It would be fun to go straight through the book weaving all of the projects that are given.

TITLED: *Boundweave*

AUTHOR: Clotilde Barrett

PRICE: \$9.95 plus shipping & handling

PUBLISHER: Colorado Fiber Center, Inc.

AVAILABLE: Direct from the publisher or from ROBIN & RUSS HANDWEAVERS

A Second Book Review

We have just co-published with a firm in England the book *Iban or Sea Dayak Fabrics, and their patterns*, by A. C. Haddon and L. E. Start. These are peoples from the Malay Peninsula or Borneo, and this is a description of their clothing materials. This

is a most interesting study, telling of the barkcloth and also the cotton cloth of these tribes. There is an excellent piece-by-piece description of their loom, and a few drawings showing it in its entirety.

Many of their fabrics were decorated with warp-dyed patterns but this is primarily a description of the patterns they wove other than the warp dyed.

Actually, there are piece-by-piece descriptions of all of their pieces of clothing, showing the elaborate patterns they liked.

There is a collection of this clothing from a British expedition in 1898 wherein many pieces of clothing were purchased and then in turn donated to the Museum of Archaeology and Ethnology at the University of Cambridge. It is from this collection that most of the pieces described in this book are described.

There are many pictures, drawings, and diagrams given in this book pertaining to the clothing, the looms, the patterns they used, and descriptions of each of the pieces of clothing telling how they were woven.

There is a collection of Iban words which relate to these woven cloths and the patterns they made. There are complete details of each of their pieces of clothing, giving a layout of the fabric needed, showing how they are made, and giving a general idea of how much cloth was needed for each of these.

This is a fascinating study of a small portion of the Indonesian people and their love for decorated clothing.

TITLE: *Iban or Sea Dayak Fabrics and Their Patterns*

AUTHORS: Haddon and Start

PUBLISHER: Robin & Russ Handweavers

COST: \$14.95 plus shipping & handling

AVAILABLE: From Robin and Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128

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A little rayon has been blended in with this cotton to give more sheen, and it is an excellent warp thread. On about 10- to 11-oz. cones, and about the size of a perle 3 cotton, it is \$6.00 per lb. From England. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

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BATEMAN BLEND WEAVES

Based on Dr. William C. Bateman's Manuscript. Edited by Virginia I. Harvey. Monograph #36

Just out, this is a continuation of the study of Mr. Bateman's manuscript, and it is a companion booklet to the Monograph #35, which is entitled "Multiple Tabby Weaves." This new monograph is \$16.95 and is in stock for immediate shipment. Also, we have the first Bateman monograph, which is entitled "Multiple Tabby Weaves," and it is in stock and is \$9.95 per copy. Robin & Russ, 533 No. Adams St., McMinnville, Oregon 97128.

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DRAFTS AND DESIGNS:

This is our monthly bulletin for the multiple harness weaver and features patterns mainly of 5 to 8 harnesses. We also do one or two samples a year, which feature 9-, 10-, 11-, or 12 harness patterns. A large, generous sample swatch is included with each issue, accompanied by complete directions for weaving, including suggested uses, finishes, costs, and variations. Subscription is \$10.00 per year in the U.S.A., \$11.00 per year in Canada, and \$12.00 per year for foreign subscriptions. All subscriptions start with the September issue. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, Oregon 97128.

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THE WEAVING BOOK, by Helene Bress

Is now in stock again. This is probably the best intermediate and advanced weaving book to be printed in several years, and it is most outstanding. A few autographed copies on hand. Price is \$50.00 per copy, plus shipping and handling. Robin & Russ, 533 No. Adams St., McMinnville, OR 97128.

IBAN OR SEA DAYAK FABRICS AND THEIR PATTERNS, by A. C. Haddon & L. E. Starr

Just co-published with a firm in England, this is a striking study of the patterns and fabrics of the sea-dayaks, and this is actually a descriptive catalogue of the Iban fabrics in the Museum of Archaeology and Ethnology at Cambridge, England. It is well illustrated and easy to read, and is an excellent study. Price is \$14.95, and it is available from Robin & Russ Handweavers, the co-publishers. Robin & Russ, 533 No. Adams St., McMinnville, OR 97128.

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