



warp and weft

Volume XXXV, No. 9

November 1982

warp and weft

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A Word from the Editor

I think that we are catching up. I do know that we are working on it. We have this issue ready for the printers and will start to write up the next issue next Thursday. And we have two more Warp and Weft projects on the loom, and we are setting up another Drafts and Designs project, so progress is being made. Robin is helping out with this by setting up the looms, and it is pleasing to have her help out. She does a very good job on this.

Janice is having a very hard time in recovering from her bout with tuberculosis. She has finished one medication, and does not get dizzy from the other medication she has to take. However, physically, she does not feel well, and so is not able to work as much as she'd like to. She works about half a day and then just feels so bad she has to go to bed and rest.

How lucky we are that most of us do not have these problems.

One of our staff, Marcy Whaley, is no longer Miss Whaley, as she was married this past Sunday. It was a beautiful wedding and was most interesting. One of the young ladies who works for us was one of the bridesmaids; another was in charge of taking care of wedding gifts; and a third who used to work for us watched as her gifted husband took pictures of the wedding. She will be back to work next week; and as her husband is in the service, we do not know whether she will continue to work with us, or whether she will leave to be with him until he comes out of the

service in September.

And, the biggest news of all, is the fact that we found a new and larger warehouse, and for the past two weeks we have worked hard at moving into the warehouse, and have gotten everything organized. It is now a pleasure to walk in this new warehouse, turn on the lights, and know where to find the many different yarns that we have stored there.

I've been over the past two mornings getting items needed for mail orders, and now we are able to find what we are looking for. Our old warehouse had no lights and no heat, and this new one has both. It is almost twice as large and is convenient and accessible. How lucky we are to have located this. We even have room left for a couple of truckloads of yarn. However, until we dispose of some of what we have, we will not order any more for a while.

We did have a new interesting thread come in this past month. It is a size 6/1 cotton count, and is a blend of silk, linen, and polyester. It is a single ply, has a very nice color in its natural shade, and is primarily a weft thread. And, believe it or not, just \$6.00 per pound. This is the best news of all.

We have a conference coming up in Southern California in two weeks, so perhaps I will be seeing some of our subscribers before they receive this piece.

We have been working very hard in the shop in getting out six new sample sheets. We make 2,000 of each of these, so you know that it is a lot of work done when you have finished 12,000 sample sheets.

And your editor isn't as smart as he would like to be. I took a class on repairing our winding machines, but to my dismay, I still have not been able to solve the problems of repair on two of them. Oh well, I'll continue to struggle with them and see what happens.

Russell E. Groff, Editor

Editor's Note: Most of this issue was written by Miss Jean Scorgie. Let us know how you like her writing. Please.

This Month's Cover Photograph

Shading two colors gradually from dark to light was the challenge of this wall hanging woven by Patricia Hicks of the Yokayo Guild and shown at the 29th annual Conference of Northern California Handweavers in Sacramento in May, 1982.

Although we have no information about how Patricia wove it, examination of the photograph has led us to the following conclusions. The piece was woven crosswise from the way it is shown.

It is a weft-face fabric woven on opposites. That means that the warp is completely covered, and there are two wefts, one dark and the other light. To weave on opposites means that the dark weft weaves a row and in the next row the light weft weaves on the 'opposite' shed, which raises all the harnesses that were down and leaves down all those which were up.

It was threaded in a 12-harness straight twill with the twill direction reversed in the middle of the piece.

There are eleven differently treadled sections, each section increases by one the number of harnesses raised on the light weft and decreases those of the dark weft correspondingly. Therefore, the first section is a 1/11 twill, the second is a 2/10 twill, and the third is a 3/9, etc. This makes the very gradual color change as the light increases and the dark decreases.

The many changes in the tie-up necessary to weave this piece make it an ambitious project. Congratulations to Patricia on the ribbon she was awarded for her piece.

This Month's Book Review

Plaited Basketry: The Woven Form, by Shereen LaPlantz, is a spiral bound 214-page book filled with diagrams and photographs of techniques. She starts by saying "Welcome to an extended

workshop with me, in book form. I will be sharing some of my favorite basketry techniques with you. I plan to give you a firm foundation, a thorough understanding of shaping, and hopefully you'll even learn to share my love of surface embellishments. This is not meant to be a definitive or exhaustive tome on plaited basketry. . . . My hope is that if I show you some basics, you will continue long enough to develop your own style. Only then will the basket become alive, be truly beautiful, and yours."

Before showing techniques, there is a section on materials. It includes several pages of materials to gather, listing species of trees, grasses, rushes, sedges, vines, creepers, bulbs, palms, and yucca; what parts of each to use; how, when, and where to collect each and special instructions for using. General instructions about wetting the materials before use are covered.

The techniques begin with basic plaiting and continue with ideas for forming many geometric shapes. Each page has clear drawings and short explanations. Special warnings labelled "Critical" keep you out of trouble.

Because of her emphasis on visual aspects in this book, even the table of contents has sections identified by pictures of techniques rather than names. These pictures make it easy to find the book section you want. Shereen feels that since basketry is universal and the same techniques are often used in several cultural traditions, naming them after one tradition masks their use elsewhere. She avoids this problem with her pictures.

After basket shaping is covered, there are sections on patterning through color, multiple layers, and size variations. Shereen enjoys surface embellishments, so there is a comprehensive section on these variations. The book ends with finishing touches of lips, feet, handles, and lids.
(continued on page 5)

COST OF THREADS USED:

The 12/2 worsted wool is \$16.00 per pound and comes on 1/2-pound cones. It is available in 21 colors. The plum chenille is orlon and runs 900 yards per pound. The lilac chenille is rayon and has 1,000 yards per pound. Both chenilles are \$6.80 per pound. The silver metallic gimp comes on 6 1/2-ounce spools which are \$5.00 each.

COST OF THE WARP AND WEFT:

We made the warp 40" wide and 12 yards long. The warp took 3 lbs. 2 oz., which cost \$50.00, or \$4.17 per yard. We used 3 lbs. 2 oz. of plum chenille and 2 lbs. 10 1/2 oz. of the lilac chenille, which total \$62.90, or \$6.29 per yard. The silver gimp used 3 lbs. 14 oz. or \$47.70, which is \$4.80 per yard.

WARP COST PER YARD	\$ 4.17
WEFT COST PER YARD	11.09
FABRIC COST PER YARD	\$15.26

OTHER VARIATIONS:

We have many colors of chenille and wool which may be substituted for those in the sample. And besides silver gimp, we have gold. So many different color combinations can be designed. Often cool colors of blues, greens, and violets will look good with silver gimp; while warmer golds, reds, rusts, and oranges will glow against gold. Don't forget black and white. They can be used with either gold or silver, or all can be used together.

One idea is to use white warp, a gray and a white chenille accented with gold gimp. This would make a fabric that could be coordinated with most any other colors.

Chenille gives good texture in the honeycomb cells, but a wool could be used instead. Just be sure, through sampling, that the warp color doesn't overpower the weft colors, as the color emphasis should be on the weft. We think you'll enjoy experimenting with this honeycomb.

Book Review

(continued from page 3)

These areas are not all inclusive, but by this time the reader is so well immersed in the spirit of looking and creating that more here would detract from the book's purpose of providing a good beginning in creative basketry.

For those who want more, there is a lengthy bibliography and information about workshops Shereen gives.

Throughout the book are photographs of baskets; and although each basket is not described in detail, the reader learns to recognize techniques while Shereen explains unusual details. The pictures seem well coordinated with the text, unlike some books which show masterpieces in pictures and explain only the simplest techniques in the text.

In recent years, the number and variety of baskets available in import shops in this country has approached the thousands. If you have wondered how any of these baskets are made, you just might find it among those included in this book. Of course, once you know how to do it, you can work from that idea into something new and use materials you gather from your own geographic area as well.

This is a good unintimidating book with which to learn a variety of basketry techniques. The book is large, easy to read, lies flat, and gives readers a chance to explore past the first few chapters. It is written by someone who obviously enjoys her craft and teaching it to others as well. We recommend it.

TITLE: *Plaited Basketry: The Woven Form*

AUTHOR: Shereen LaPlantz

COST: \$17.95 plus shipping and postage

PUBLISHER: Press de LaPlantz, Bayside, CA 95524

AVAILABLE: Direct from the publishers or from Robin & Russ Handweavers, if desired.

A Second Book Review

Knitting Patterns for Handspun Yarns, by Charlotte McKervery Garrido and Lon Mari Walton, is a homegrown pamphlet written for knitters who would like to use handspun yarns but have reservations about potential problems. Or is it for spinners who have skeins sitting around and want to knit. Well, whatever its intended audience, there are better, clearer, more informative books to be had on this subject.

Starting with a fuzzy discussion about choosing yarn, the authors come to some surprising and unwarranted conclusions, such as, "Always in search of the perfect fleece, most handspinners choose the best fibers available. So, generally speaking, you can expect handspun wools to be good quality." It would be nice if this were true.

And what does this sentence say: "Fine yarns, whether they are thick and loosely spun or thin and tightly spun, are the product of a fine fleece." What the authors mean and how they say it are two different things.

The discussion on estimating the amount of yarn needed for a project is handled much better in Beverly Horne's *Fleece in Your Hands*, as is her discussion of fleece and yarn characteristics. Paula Simmons has written much on spinning for knitting and weaving also. The section on knitting from your gauge is handled better in knitting books such as those by Elizabeth Zimmerman and Barbara Walker.

The remainder of the pamphlet contains directions for projects. Again, once the knitter knows how to estimate yarn needed and can measure the knitting gauge, any knitting pattern from any source can be used.

This book is not well written. There are better books to be had.

TITLE: *Knitting Patterns for Handspun Yarns*

AUTHORS: Charlotte McKervery Garrido and Lon Mari Walton

COST: \$5.00 plus shipping and handling

PUBLISHER: Coffee Break Press, P.O. Box 103, Burley, WA 98322.

A Third Book Review

Can you imagine this next to a perfectly clear diagram showing a running stitch: "Work weftwise from right to left. Come out at a. Go in at b—out at c—in at d—out at e—in at f—out at g." Who needs it?

Universal Stitches for Weaving, Embroidery, and Other Fabric Arts by Nancy Arthur Hoskins, reminds one of what the farmer said as he sheared the hog, "Tis a great cry for so little wool!" Why so much time and effort was spent on such a project is difficult to imagine.

This book must have been written as a master's thesis. It is highly academic and laboriously plods through basic embroidery stitches found in even the most elementary books. It contains hair-splitting definitions of terminology the reader must learn before attempting to wrest meaning from the simplest concepts.

It must take a strange turn of mind to be able to learn from material presented in such an unimaginative, uninspiring, and stilted manner. Nancy quotes Arthur Koestler saying, "The prerequisite of originality is the art of forgetting—at the proper moment—what we know." Nancy has given us lots to forget.

TITLE: *Universal Stitches for Weaving, Embroidery, and Other Fiber Arts*

AUTHOR: Nancy Arthur Hoskins

COST: \$16.00 plus postage and handling

PUBLISHER: Skein Publications, P.O. Box 5326, Eugene, OR 97405.

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RAYON CHENILLE, 7-CUT

Three soft colors in this chenille, which is slightly heavier than the 8-cut chenille—baby yellow, dark khaki olive, and turquoise green. 950 yards per pound and 2-2½-lb. cones. They can be wound off onto ½-lb. tubes. They are \$6.80 per pound. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

CHAINETTE RAYON

This tightly twisted, 2-ply spun rayon is a very nice one with great strength. Good for wood slat blinds, it comes in apple red and apple green. It has about 425 to 450 yards per pound and comes on tubes of about 12-16 oz. It is \$4.80 per pound. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

2/11½'s ENGLISH WOOL

Five colors in a softly plied yarn for knitting and weaving. The colors are Shoe Polish Brown, Chromium Blue, Apricot, Thyme Gold, Stone Beige. They are strong enough for warp. Price is \$8.00 per pound. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

50/50 WOOL AND VISCOSE, SINGLE PLY TWEEDS

An English blend yarn which comes in three colors—gray, natural, and brown. About 900 yards per pound. Should work well for ponchos, heavy coats, and jackets. Comes on 1½-to-2-lb. cones and is \$6.80 per pound. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

WANTED:

One copy of this out-of-print book, *Technical and Trade Dictionary of Textile Terms*—German-American-English. Compiled by Magda Polanyi, published by Pergamou Press. Anyone having a copy for sale, contact Elizabeth Beinert, 223 Du Rose Terrace, Madison, Wisc. 53705.

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20/4 NATURAL IRISH LINEN (same size as 10/2)

1450 yards per pound, on ½-lb. tubes. Special price while current stock lasts at \$8.80 per lb. This is not the raw grey linen, but is the softer, boiled color. Robin & Russ, 533 North Adams Street, McMinnville, Oregon 97128.

2/60's SPUN TUSSAH SILK, 2-PLY:

This is a fine-weight silk, but has the natural tan tussah silk color. It is in skeins, and I believe they are about ½ lb. each. Price is a most reasonable one for this high quality spun silk, at \$24.00 per lb. Also, we have had some of this 3-ply, but it will be about two to three months before it comes in from England, and it is on about 1-lb. cones, and the plying and winding onto cones cost us 4 English pounds per lb. So, the 3-ply 2/60's when it comes in will be more. Robin & Russ, 533 No. Adams St., McMinnville, Oregon 97128.

2/53's SPUN SILK, NATURAL, WITH A SHEEN:

This one has about 11,500 to 12,000 yards per lb., and should work well for warp at about 40 or 45 ends per inch. It is on about 1 lb. 4 oz. cones, and the price of this excellent warp is \$24.00 per lb. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

RAYON SEED YARN

This has been one of our most popular yarns the past several years. We have a new set of these yarns in about 15 colors. They have about 1550 yards per lb. and they come on cones of about 2½ lbs. Yes, we can wind off ½ lb. tubes for you. Price is \$4.80 per lb. Free samples upon request. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128

8 CUT ORLON CHENILLE

Four rich colors in stock which could go well together; emerald, plum, red raspberry, and nautical navy. These have about 1000 yds. per lb. and come on 2 lb. cones but you can have as little as ½ lb. of a color. Price is \$6.80 per pound. This one is also good for knitting and crochet as well as weaving. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

1.4/1 ACRYLIC NOVELTY TWIST YARN

Nice hand, appearance, and color to these 3 colors, blended brown, natural white, and blue-beige-natural blend. These would work well in coat material or suiting. They are \$6.00 per lb. Robin & Russ, 533 No. Adams St., McMinnville, OR 97128.

30/2 BLEACHED WHITE MERCERIZED**DURENE COTTON**

some like to weave with a fine thread, so I took a chance and purchased a 200-lb. lot of this 30/2 bleached white, mercerized durene cotton. It is a very nice quality, has 12,600 yards per lb., and came on 2- to 3-lb. cones. Price is most pleasing for this fine cotton at \$6.00 per lb., by the cone. It takes so long to wind it off, that if you want less than a 2- to 3-lb. cone, then it is \$8.00 per lb. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

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