



warp and weft

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A Word from the Editor

This really isn't a word from the editor now, as Miss Jean Scorgie is writing all of the bulletin, except for the editor's column. Let us know how you like these last two editions.

We have another edition of Warp and Weft at the printers now, as I write this, and also, another issue will go to the printer a week from today, so there are signs of working towards catching up. And, we have several other samples in the weaving stage, so we are making a determined effort to catch up. Enough of this for now.

I had the privilege of attending the Southern California Handweavers Conference in Riverside about three weeks ago, and while it was really not too busy, I was very much taken with the better quality of the guild weaving displays. The pieces on display seemed to be much better than those in the past at the Southern California Conference the last time.

Also, on the way back, I visited with an ex-weaver, and old-time friend who used to live in Santa Barbara, where we had lived. This was Howard Kay, whom I had taught to weave. He and I both had spent many-many week-ends, hiking, camping-out, and exploring the beauties of nature, when I had first taken over the publication of Warp and Weft. I'll never forget some of the experiences with Howard, like the time, we were walking down a path in the Pinnacles National Monument outside of King City, California. We looked up the path and there walking towards us on the

same path, about 100 yards away, was a mountain lion. We walked until we were about 50 yards apart, and then we all stopped and looked at each other, and then the mountain lion bounded off into the woods, much to our relief.

And one time, camping on Anacapa Island, off the coast of Santa Barbara, we had been warned to look out for the wild pigs on the island, as they are vicious. We were walking along a trail, by a stream about 40 feet wide, and about 5 or 6" deep for the whole width of the stream. We heard a noise, and the next thing we knew we saw Howard cross the stream in a hurry and start climbing a tree. As he would climb, the limbs would break off, and he wasn't getting very high in the tree. We asked him what he was doing, and he replied he had seen a wild pig, which none of the rest of us had seen. Anyhow, we crossed the stream as Howard had done, and walking up to him, we discovered that not even his feet were wet, nor his shoes. To this day, we still are marvelling at how fast Howard moved and how slow he climbed the tree, and we still wonder about his feet, shoes, and pants cuffs not being wet.

It was great fun reminiscing with him. And, we both combined business with pleasure, as we went to visit with two of the suppliers for some of the accessories that we stock in the shop. We visited 2 spinning wheel manufacturers, and also with the supplier of one of the Swedish looms, and accessories.

Then, I started home again, and at Red Bluff, California, I was stymied for a whole day because of the 7" of new snow across the mountains, and winds of 40 to 50 miles per hour. Cars were allowed through, but no trailers or campers were allowed for one day, so I did arrive home a day later than anticipated.

I think the worst part of any conference is the packing up after it is over, and then unloading and putting things away when you finally arrive home. I would venture to

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This Month's Cover Photograph

This white cotton blouse woven by Lana Magneson of the Country Weavers won an Award for Excellence at the 29th Annual Conference of Northern California Handweavers in Sacramento in May, 1982.

The lace panels are woven in Brooks Bouquet, a lace weave named for Marquerite Brooks. The blouse is designed to make use of a narrow warp, probably between 7 and 8 inches wide. Tabby panels are woven for the side fronts, backs and under sleeves while lace panels show off the centers of each piece.

A simple blouse pattern could be adapted to these narrow widths. After weaving the fabrics, seam the lace panel and the tabby panels before cutting out the blouse as usual.

The Brooks Bouquet variation is woven as follows. Weave several rows of tabby and end with the shuttle as the right hand side. Change sheds and insert the shuttle into the shed as usual but bring it up out of the shed between the 8th and 9th warps of the upper layer. Go into the shed again as if beginning the row over.

This time bring the shuttle out of the shed between the 16th and 17th warps. Pull the weft tight and you will see that you have encircled a bundle of 8 warps and have gone under 8 more. You have made one and a half bouquets.

To continue, put the shuttle into the warp just after the previous bouquet (between warps 8 and 9) and bring it out 16 warps later. You have made another bouquet and gone under 8 more warps. Continue this way to the end of the row.

If you have thought ahead you will have made your warp a multiple of 8 threads wide and your last group will have 8 warps in it. If not, just encircle whatever is there and proceed with the next row.

Row 2 is woven in the next tabby shed so change sheds, throw the shuttle from left

to right and beat rather hard to give the lace structure and firmness. Lace must be beaten rather hard because it loosens considerably when tension is removed from the warp. If you beat gently, the resulting lace will be sleazy and formless.

Row 3 is like Row 1 except that the bouquets are offset from the previous row. After changing the shed, start the row by going under only 4 warps. Then continue by going under 16 warps as before. This first bouquet will have 4 warps and the rest will have 8 warps, except for the last one which will again have 4. They will divide the previous bouquets exactly in half.

Row 4 is a tabby shed like Row 2 so change sheds and throw the shuttle. Repeat these four pattern rows and then weave several rows of tabby to separate the lace band from the next one. That's all there is to duplicating this lace.

The special things to remember about pick-up lace are to change sheds for every row (if you don't, the rows will slide together) and to beat rather hard so that the lace has a distinct form.

Edges in lace are difficult to weave neatly so just do you best. Notice that in this blouse the edges are all in seams, a good solution. Laces usually look better in one color than in several. What you want to see is the structure, the network of threads and holes, not individual colors of threads.

Fine threads make more delicate laces with shorter floats to catch or wear. Fifteen or eighteen warps per inch or more make good laces. So, get out your fine cottons or linens and set up a summer blouse or a window covering or a wall hanging or a table runner or placemats. There's a lot of exploring to do!

CARRICKMACROSS

This shadow weave in wool tweed looks lacy enough to be given an Irish lace name. It gets this effect from the single strand of white against four of the grey.

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.
 X - tie-up for Jack-type looms.

THREADING DRAFT:

										Start
4		O		O		O	O		O	
3	X		X		X		X	X		X
2	O		O		O		O	O		O
1		X		X		X	X		X	X

Warp:

The light-colored yarn is natural wool tweed. The grey is a single-ply wool tweed. It is quite a bit smaller than the natural yarn so four threads are used as one throughout.

O=natural wool tweed

X=grey single-ply wool, four strands used as one

Weft:

Same as the warp.

Reed Used:

A 10-dent reed was used and it was sleyed one per dent, remembering that four strands of grey are used as one.

Treading Sequence:

Remember that four grey strands should be wound together on the shuttle and used as one.

1. Treadle #1, grey
2. Treadle #2, white
3. Treadle #3, grey
4. Treadle #4, white
5. Treadle #1, grey
6. Treadle #2, white
7. Treadle #3, grey
8. Treadle #4, white
9. Treadle #1, grey
10. Treadle #2, white

SAMPLE:



11. Treadle #1, grey
 12. Treadle #4, white
 13. Treadle #3, grey
 14. Treadle #2, white
 15. Treadle #1, grey
 16. Treadle #4, white
 17. Treadle #3, grey
 18. Treadle #2, white
 19. Treadle #1, grey
 20. Treadle #4, white
- End of one complete pattern repeat.
 Repeat as desired.

More About This Fabric:

AS you can see from the threading and treadling, this is a point twill woven in reverse twill to give a diamond effect. The alternation of dark and light defines the structure in an unmistakable way. This is a very striking but simple shadow weave. In spite of the two shuttles it is fairly fast to weave. Once you have the treadling memorized, keep watching the fabric as each row is added. This is the fastest and easiest way to catch mistakes — keep watching!

This fabric would make a classic jacket or coat. Woven in finer wools, it would be good for suits and skirts. Of course the size of the diamonds would diminish with finer yarns. It is also good for upholstery projects because it does not have floats and its surface is smooth and should wear well.

Our sample is just off the loom, but you will want to wash yours in Ivory Flakes and steam press it to make it softer and lovelier.

Cost of Threads Used:

The natural wood tweed has 1600 yards per pound and is \$6.80 per pound. It comes on 2-3 lb. cones but can be wound off onto 1/2 lb. tubes.

The grey single-ply wool has 2200 yards per pound and is also \$6.80 per pound. It comes on 2-3 lb. cones and can be wound off onto 1/2 lb. tubes.

Cost of Warp and Weft:

The 12 yard, 40" wide warp took 4 lb. 6 oz. of grey and 1 lb. 8 oz. of natural for a total of \$39.95 or \$3.33 per yard.

The weft took 4 lb. 10 oz. of grey and 2 lb. 7 oz. of natural for a total of \$48.03 or \$4.57 per yard.

Warp cost per yard \$3.33
Weft cost per yard 4.57
Fabric cost per yard \$7.90

This Month's Book Review:

Ikat weaving, also known as Kasuri is the technique by which lengths of yarn are tied and dyed before weaving. This new soft-cover book called *Japanese Ikat Weaving* by Jun and Noriko Tomita, will as the authors state "be used by weavers in their studios until it is almost falling apart from wear and tear."

Jun Tomita studied weaving and dyeing under a master weaver in Kyoto and has worked as an Ikat weaver for several years. He has taught and exhibited in several countries. His wife Noriko studied law and language.

Although the oldest piece of warp silk Ikat in Japan is dated from the fifth and sixth centuries A.D., Ikat did not become popular until much later, probably because the technique was used for expensive cloths.

In spite of Japan's world reputation for kasuri, the traditional Japanese kasuri, indigo blue and white in cotton, has been woven for only about 150-200 years. It was a popular technique for the textiles and clothing of the ordinary man.

It is most likely that the ordinary people first began weaving kasuri in hemp or ramie and later in cotton. Cotton, which we associate with Japanese kasuri, was not cultivated regularly until the 16th century and it was restricted to the wealthy and ruling classes.

When agricultural techniques improved, cotton production became more economic enabling the ordinary people to weave and wear cotton. This was welcome revolution in their lives, since cotton is superior to hemp or ramie in warmth, softness, speed of spinning and ease of dyeing.

Book Review

(continued from page 5)

With the growth of cotton weaving came the development of kasuri technique because the lower classes were still forbidden to wear complex-weave fabrics and certain colors. Therefore, they used stripes, plaids and kasuri technique with easily obtainable indigo dye which produced beautiful contrasting patterns on the cotton fabric.

After an introduction to ikat and kasuri, the authors classify the different types and explain the traditional uses. Then the basic technique for weft kasuri is explained very precisely with four different methods for making patterns including picture kasuri or E-gasuri. Four methods of warp patterned kasuri are detailed including the making and using of a shifting box.

A section follows which discusses indigo preparation in Japan, making a ball of indigo and setting up a bath of indigo. In addition, dyeing cotton and wool with synthetic indigo is included.

This packs an enormous amount of practical knowledge in a few pages. It is clearly written as a working studio handbook by professionals. We highly recommend it.

TITLE: *JAPANESE IKAT WEAVING*

AUTHOR: Jun and Noriko Tomita

PUBLISHER: Routledge & Kegan Paul

COST: \$10.95 plus shipping & handling

AVAILABLE: From publisher or from Robin and Russ Handweavers if desired.

(continued from page 2)

say, we spend a full week preparing for these conferences, plus the time to drive down and back, plus the actual 3 or 4 days at the conference, so it is quite a tedious job. But, it shows the public what kinds of yarns, and books and accessories you have and usually the sales of these items are quite good.

Enough for this month. See you with the next issue in about two weeks.

Russell E. Groff, Editor

A Second Book Review:

ONE HUNDRED TRADITIONAL BOBBIN LACE PATTERNS by Geraldine Stott and Bridget Cook is a collection of lace patterns which have been selected from various museums, critically analyzed and carefully recreated into workable prickings.

The patterns range from single baby laces worked with 10-15 pairs to the widest lace using 88 pairs. Handkerchief edgings, insertions, bookmarks, and individual motifs are included and characterized by name. Bucks Point lace is shown to be easily understandable through color coding of the pattern which eliminates the need for wordy explanations of the working procedure.

Each page includes a pricking, a photograph of the finished piece and an enlarged, color-coded working diagram. The authors suggest photo-copying the pricking, covering it with sticky-backed transparent, colored book film (colored to show the white threads better) and adhered to a pricking card. If the surface is too glossy it can be dulled with steel wool before pricking.

The laces shown worked in DMC Retors d'Alsace - No. 60 with gimps of coton a broder - No. 18. A key to the diagrams is included in Dutch, French, and German as well as English.

This book shows many delightful designs to tempt the intermediate lacer. It is written clearly and would be a joy to use.

TITLE: *ONE HUNDRED TRADITIONAL BOBBIN LACE PATTERNS.*

AUTHORS: Geraldine Stott & Bridget Cook

PUBLISHER: Larousse & Co., N.Y.

COST: \$12.95 plus shipping and handling

AVAILABLE: From publisher or from Robin & Russ Handweavers if desired.

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.

SWISS RAMIE

A close-out lot we purchased from the manufacturer in Switzerland. We have various weights and plies in bleached and unbleached cones ranging from 1½ lb. to 4 lb. All are \$8.00 per pound. Send for a sample sheet of these good buys. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

40/2 BLEACHED WHITE, MERCERIZED RAMIE

Excellent sheen and strength in this 6000 yard per pound yarn. We would suggest 24 to 30 ends per inch. The price is \$16.00 per pound while it lasts. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

16/3 BLEACHED WHITE, MERCERIZED RAMIE

A beautiful thread, excellent for warp. This one has 1600 yards per pound and comes on 1 lb. tubes. It sells for \$13.60 per pound. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

ELEVEN COLORS IN 50% SILK, 50% WOOL

We found this yarn in England and had it 4-ply and dyed for us. It is ideal for clothing with a silk, wool, or cotton warp. It comes on 1 lb. cones, has 1350 yards per lb., and is \$16.00 per pound. Send for color samples. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

10/2 SPUN RAYON, NATURAL WHITE

Excellent warp and weft, dyes bright colors with Procion. Should work well at 20 to 24 ends per inch. It has 4200 yards per lb. It comes on 4 to 6 lb. cones, but we can wind off ½ lb. tubes. Price is \$4.00 while this lot lasts. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

APOLLO WOOL, THICK AND THIN

This is a standard line knitting yarn we have at one-half the price of the knitting shops. Several colors including the naturals. Price is \$9.60 a lb. in skeins of 3 to 6 oz. Excellent for weaving, knitting, or crochet. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

GRIDOLLY CHENILLE FROM ITALY

30% wool, 70% acrylic in a tightly woven chenille in luggage tan color. Knit on a #8 needle, 5 sts per inch. Ten balls make 1 lb. 1 oz., or ½ kilo. Our price is \$8.00 per pound, less than one-half the regular retail price. Robin and Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

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.

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.

8/2 WORSTED, WOOL & NYLON BLEND

This is a blend of 60% wool and 40% nylon. It is very strong, has a nice hand, and has about 2100 to 2200 yards per lb. We have about 12 to 15 colors in this yarn and it comes on cones varying in size from 1 lb. 4 oz. to about 1 lb. 8 oz. in weight. It is excellent for warp and weft and works well sett at 16 epi. The price is most reasonable at \$6.80 per lb. Robin & Russ, 533 No. Adams St., McMinnville, OR 97128

CLOUD FLEECE: NATURAL BRUSHED WOOL WITH NYLON BINDER.

We have about 150 lbs. of this fluffy brushed wool in a natural color. It is 84% wool, 16% nylon binder, and is called a .65 brushed wool. It has about 440-450 yds per lb. and is \$16.00 a pound which is an extremely good price. It would be nice for knitting as well as afghans. Robin & Russ, 533 North Adams St., McMinnville, OR 97128

The Weaver's Marketplace

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A monthly, multiple harness bulletin with a large sample swatch in each issue. It is issued 10 times a year, and features 5 to 8 harness patterns. Also, once or twice a year, 9 to 12 harness patterns are also featured. Price is \$10.00 per year. All subscriptions start with the September issue, so if you subscribe now, back issues from September will be sent to you. Available from: ROBIN AND RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

