

warp and weft

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A Word from the Editor:

Jean Scorgie got this issue to us just one day after I left for a 3 week conference trip to two weaving conferences, one in Montana and one in Colorado. As a result, it sat and waited for my return, and I am just now getting the finishing touches done, and it will go to the printer later this afternoon.

And, I will be giving her the samples for 2 more forth-coming issues in two days, so hopefully we will get two issues out early next month.

I had a hectic trip to the two conferences and travelled about 4,000 miles doing so. The Pacific Northwest Conference was poor business-wise, but the quality of the weaving exhibited was very nice. And then, after 5 days of this one, and a delay of a week until the one in Durango, we attended one of the worst organized conferences I have ever attended. Even though I had paid for 14 tables, only 3 were furnished, and we had to scrounge for 3 hours, and carry them ourselves up to the 3rd floor. Then it was extremely hot, and we suffered for 2 days, and then the third day, they turned the air-conditioning on. It was so hot that many walked out saying it was too hot to shop. And the hours were 9 in the morning to 10:00 at night one day, and 9:00 to 9:00 the 2nd day, with no breaks either day. As there was no business, it was very frustrating, to sit there and to wait for customers to come in. And,

persons taking workshops, had no time to go shopping. We have had 2 calls from Durango weavers, ordering yarns. They both said their workshops were so busy and demanding, that they did not have a chance to visit the commercial exhibits. Still others said they arrived for their scheduled workshops at a class-room, and found the room being used for college classes. All in all, I think the Inner-Mountain Weaving Conference was very poorly handled. I could go on, but I think I have already gotten myself in hot water by saying what I think, so I will let it go at this.

Business is so slow that I'm now beginning to wonder if we will survive this recession, and be in business a year from now.

Not only is the recession affecting us, but for instance, our supplier of 20/2 egyptian cotton, has cut down their line of colors from almost 100 colors, to approximately 1/2 of this, in all, three sizes that we sell. We have had this range of colors for over 20 years, so we will miss having those nice in-between shades, which you do not sell quite as much of.

Sorry folks, to be so down on this report. Must give you some good news also.

The sun is shining. Eyes are enjoying the view at home every morning and evening, and it is a great, healthy and happy world. We have many, new and exciting threads that have come in lately, and we will be sharing these with you in some forthcoming sample sheets. We have about 15 new colors in cotton floss, some exciting flake cottons, a linen and cotton blend, a rayon and cotton blend, and some nice wools, in naturals, about 4 new exciting rayon chenilles in colors, and so we have much to be pleased and happy about.

Russell E. Groff, Editor

This Month's Cover Photograph:

Linda Maher of the Silverado Handweavers wove this award-winning over-shot coverlet fabric which was shown at the 29th Annual Conference of Northern California Handweavers in Sacramento, in May 1982.

It is woven in the traditional manner with a light colored warp and tabby and a dark pattern yarn. We have no information on the pattern or threading Linda used, but it is similar to the coverlets on pages 256-257 of Burnham and Burnham's beautiful book of Canadian weaving, KEEP ME WARM ONE NIGHT. In Marguerite Davison's A HANDWEAVERS SOURCE BOOK there is another similar pattern on page 57 called Morning Star.

Weaving traditional overshot demands a precise relationship between the weights of yarn used. The background tabby must weave balanced or have slightly more warps than wefts per inch to give a more elegant rectangular proportion such as here. The pattern yarn must be neither so large as to distort the tabby nor so small as to look spindly in the pattern areas.

In this coverlet the bold contrast between the pattern and the tabby areas shows very well. It is beautifully and precisely woven as drawn in as can be seen by the pattern blocks touching corner to corner on a diagonal line. It well deserved the ribbon it was awarded.

This Month's Book Review:

The number of weavers using multiple harness looms has been increasing each year as serious weavers seek more complex challenges in their pursuit of textile knowledge and accomplishment. With Doramay Keasbey's recent book, PATTERN DEVICES FOR HANDWEAVERS, weavers are shown how to extend the capability of

their present loom to handle many multiple harness weave structures. In doing so, Keasbey explains succinctly many different weave structures. The main structures included are supplementary warp and weft patterning, twill and turned twill, damask and satin, doubleweave, and beiderwand.

Her understanding of weave structures and their relationship to the mechanics of shed formation is extensive. She thinks and writes in a straightforward manner so that upon reading a section, one is able to modify one's loom and start weaving. Her pattern devices and appliances range from weaving swords and pick-up sticks to a variation of Collingwood's shaft-switching doups to adapting a rising shed loom to have counterbalanced ground harnesses.

Each section discusses which pattern devices work best for that particular weave structure. The appendix then contains directions for making the pattern devices. Keasbey stresses easily constructed devices which neither mar the loom nor interfere with its operation. Rather than give modifications for any particular brand of loom, she describes how the pattern device needs to function and the reader adapts it to the particular loom.

This book is invaluable for weavers who wish to expand the range of multiple harness techniques available to them. The explanations and directions are clear and logical. It is a joy to find such a welcome addition to this area of weaving.

Title: PATTERN DEVICES FOR
HANDWEAVERS

Author: Doramay Keasbey

Publisher: Doramay Keasbey

Cost: \$18.95 + Shipping & Handling

Available: From the publisher or
Robin & Russ, if desired.

COLQUHOUN TARTAN

This authentic Scottish tartan from the early 1800's is one of hundreds researched and presented in Donald C. Stewart's THE SETTS OF THE SCOTTISH TARTANS. It is woven with the authentic tartan colors of our 2/12's wool.

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

O - Tie-up for Jack-type looms

X - Tie-up for Counter-balanced looms

THREADING DRAFT:

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

WARP:

The yarn used for warp and weft is 2/12's worsted wool. It is our standard stock of botany quality worsted.

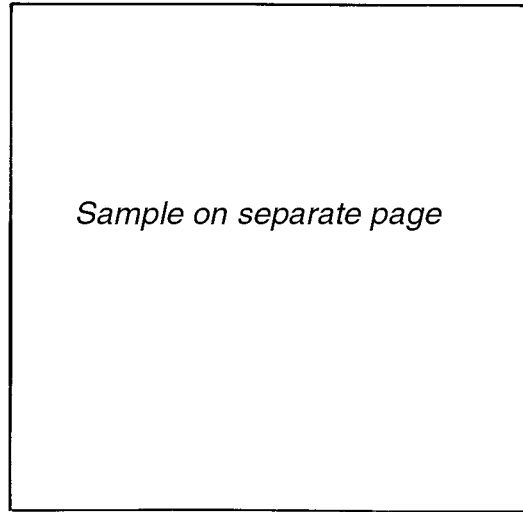
TREADLING SEQUENCE:

Treadle 1,2,3,4 throughout the fabric. Follow the same color order given for the warp. There are 110 rows per color repeat same as the warp. The pattern weaves square.

COLOR ORDER FOR THE WARP:

- 16 Black # 9
- 16 Blue Grenadier # 6
- 2 Black # 9
- 2 Blue Grenadier # 6
- 2 Black # 9
- 16 Blue Grenadier # 6
- 16 Black # 9
- 2 White Bleached # 11
- 16 Chantilly Green # 13
- 4 Red Lacquer # 15
- 16 Chantilly Green # 13
- 2 White Bleached # 11

SAMPLE:



REED USED:

A 12-dent reed was used and it was sleyed double for 24 warps per inch.

There are 110 ends in one repeat. Before beginning to make the warp be sure to decide where your repeat will begin and end to be centered. The 2 blue are one center and the 4 Red are the other center. Notice that the other colors are bisymmetric around these colors.



More About This Fabric:

Tartans are fun to weave and they are a good project for developing an even beat. We had no problems with this fabric. the warp was quite knot-free. We used 4 strands of nylon stitching twine at each selvege as we usually do to help keep the width of the fabric. Just rememberd to keep checking the number of weft rows per inch so that the plaid weaves square.

Donald C. Stewart's *THE SETTS OF THE SCOTTISH TARTANS* contains a fascinating history of tartans. They are woven with the same color striping in the warp and the weft. The striping is almost always bisymmetric producing a balanced palate in both directions. They are also woven almost exclusively in twill which gives a richer color surface, more compact texture and a heavier fabric than tabby. The fiber used was traditionally wool but over the past 200 years they have been woven with silk, cotton, and the sythetics as well. Some of the old examples have a mixture of wool and silk; the silk was used for hairline accents of red or yellow. Originally the colors were dyed from natural materials and this feeling has been recreated with lighter, more 'authentic' colors. The illustrations in Stewart's book are of these 'ancient' colors.

Tartans are very old. They were well established Highland wear for a century or two before writers described them. The first descriptions, however, left much to the imagination and are tantalizing in their poetic license, referring to 'divers colours' and 'diced' motifs. Finally in the early 1800's books appeared with exact descriptions of coloration for different tartans.

The revival caught on and people eagerly sought knowledge of their ancestors' tartans. To satisfy this interest many tartans

were designed at this time or were based on inadequate historic information. Many of these tartans have now stood the test of almost 200 years, so they themselves have become classic.

Aniline dyes were invented in the 19th century and Victorian coloration of tartans replaced the earlier natural dyed tones. The richer, darker Victorian colorations have also stood the test of time and are accepted as classic.

Our sample is a tartan from the early 19th century when many tartans were designed. The shades of colors chosen for the sample are of the older lighter range. Some books show the blue as dark royal and the green as forest green which gives a somber look highlighted with the white and red hairlines.

Tartans are usually classified into two categories — green tartans and red tartans. The green tartans most often have a great deal of black and blue with the green, but the overall effect is greenish. Examples of green tartans are the well-known Black Watch and the Campbell. Red tartans show a preponderance of red with accents of dark and light, such as the Royal Stewart.

Tartans with white backgrounds are thought to be derived from women's dress in that early descriptions stated that men wore colored tartans and women wore white with hairline checks of other colors. More recently, the white grounded tartans have been termed dress tartans, although some people maintain that they should be worn by women only.

Another classification of tartans is the hunting tartan. These colorations are duller and darker so as to be less conspicuous when hunting but nowadays are an excuse to design a tartan variation that is subdued.

Cost of Threads Used:

The yarn we have used is our standard line of worsted. It comes in two weights, 2/12's and 2/18's. We used the heavier weight. It comes on cones of 1/2 lb. or less and has 3360 yards per pound. The 2/12's we used is available in 22 colors while the finer weight which has 5040 yards per pound comes in 39 colors. Both are spun and dyed in England. They are moth-proofed and are fast colors.

The yarn is called botany quality and is spun from 62's or higher quality fleece. It is excellent warp yarn, strong, relatively free of knots. We have a sample sheet, #285, which shows the colors available. These high quality yarns are \$16.00 per pound.

Cost of the Fabric:

We put on a 14 yard warp, 40" wide and ended up with 13 yards 5 inches of finished fabric. The warp took 3 lb. 14 oz. which is \$61.92 or \$4.42 per yard. The weft took 3 lb. or \$48 or \$3.70 per yard.

WARP COST PER YARD	\$4.42
WEFT COST PER YARD	3.70
FABRIC COST PER YARD	\$8.12

A SECOND BOOK REVIEW:

Fresh flower circelets, baskets, herb bouquets, preserves, and wood walking sticks are easily made from material gathered from the countryside. Patricia de Menezes' CRAFTS FROM THE COUNTRYSIDE gives hundreds of ideas for making things by hand. The projects are designed for children with adult help.

The book is divided into chapters on wood, grasses and flowers, fabric printing,

spinning and dyeing, the beach, and herbs and preserves. As is usual with British craft books, this one is full of ideas of projects with instructions that are sound enough to start you in the right way. With your appetite whetted for one particular area you can find advanced instruction in other books, but the directions in this book will take you a long way. Each subject is covered in enough detail to assure success rather than the 'try whatever you like and see what happens' approach.

The projects are both visually and usefully interesting. The book contains both photographs and delicate drawings and is written in a breezy, friendly tone. It is a book to have handy for ideas in educating children to the wealth of the natural world.

Being written by an ecologically sensitive person, it begins with a section on methods for collecting wildlife and growing things with care and includes lists of endangered species to leave alone.

The spinning and dyeing section includes spinning wool on a spindle weighted with an apple or potato, natural dyeing using the usual chrome, alum, tin, and iron mordants. The resulting yarn is knit into a child's sweater and a blanket for a doll's bed.

Altogether it is a fine book — make a cup of herb tea and leaf through it for lots of good ideas.

Title: CRAFTS FROM THE COUNTRYSIDE
Author: Patricia de Menezes
Publisher: Larousse and Col, New York
Cost: \$14.95 plus Shipping & Handling
Available: From the publishers or Robin & Russ, 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.

2/24's wc, ALPACA & WOOL BLEND.

One color only, this tan color is I believe 50% ALPACA, 50% WOOL. On about 2 lb. cones, it should be useable for both warp and weft. It is a 2 ply, price is \$9.60 per lb. while it lasts. We have about 100 lbs. of it. ROBIN & RUSS, 533 No. Adams St., McMinnville, Oregon 97128.

RAYON CHENILLES,

1000 yards per lb. or slightly finer. We have some exciting new shades such as wood-lavender, burgundy, slate, cerise, and several other colors. Price is \$6.80 per lb. On about 2 lb. cones, or we can wind off 1/2 lb. tubes. ROBIN & RUSS, 533 No. Adams St., McMinnville, Oregon 97128

RAYON CHENILLES,

1000 yards per lb., or slightly finer. Exciting new colors such as sugar-maple beige, wood-violet, burgundy, cerise-lavender, wild-plum, slate grey, and others. Price is \$6.80 per lb.

30/4 BLEACHED WHITE LINEN:

A very nice quality bleached linen, with 2250 yards per lb. We have about 100 lbs. of this one, and it is an extremely good buy at \$9.60 per lb. Excellent warp or weft. ROBIN & RUSS, 533 No. Adams St., McMinnville, Oregon 97128.

CUSTOM WOOL PROCESSING:

Services offered for small and large wool producer, including scouring, picking, carding into batts or rovings. We guarantee to return your wool. White or natural colored rovings and batts from our fleeces available. AMAZING ACRES, R.D. 1329, Womelsdorf, Penna. 19567, Phone 215-589-4023

20/2 BLEACHED DANISH LINEN.

On about 3 lb. cones. 3,000 yards per lb. While it lasts (about 100 lbs.) it is \$9.60 per lb. Also, we have both natural and white in an 8/1 Danish Linen, on about 3 lb. cones also. Price on this is \$6.80 per lb. and it has about 2400 yards per lb. ROBIN & RUSS, 533 No. Adams St., McMinnville, Ore. 97128

HEAVY, NATURAL MOHAIR LOOP WITH A POLY BINDER.

About 60% Mohair. It is a very heavy, but nice yarn with about 750 yards per lb. On sale at \$9.60 per lb. ROBIN & RUSS, 533 No. Adams St., McMinnville, Oregon 97128.

50/1 Metric Count, BLEACHED SPUN TUSSAH SILK.

If you are interested in a fine silk on cones, this is it. Seems to be a nice quality, and not a bad price at \$9.60 per lb. On small cones of about 8 to 12 ounces each. ROBIN & RUSS, 533 No. Adams St., McMinnville, Ore. 97128.

FAIRLY HEAVY COTTON FLAKE, NATURAL, WITH A GOLD SHIMMERETTE TWIST.

About 800 yards per pound, we had this one spun to order for us. A very nice yarn and quite decorative with this metallic twist. Price is \$12.00 per pound. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

20/2/3 or 20/6 NATURAL COTTON

We purchased 50 lbs. of this as an experimental lot. It has about 2800 yards per lb., came on 1/2 lb. tubes, and the price is a good one at \$4.80 per lb. Good warp, or weft. It is an unmercerized cotton, in natural. ROBIN & RUSS, 533 No. Adams St., McMinnville, Ore. 97128.

8-PLY YELLOW LINEN on 1-lb. cones.

We have about 100 lbs. left of this yellow-gold linen, and the price is \$8.80 per lb. It has approximately 3200 yards per lb., and is an extremely good buy at this price. Robin & Russ, 533 No. Adams St., McMinnville. Ore. 97128.

6 COLORS IN 1.25 SMOOTH SPUN RAYON IN A SINGLE-PLY YARN

Has a good hard twist and probably could be used for warp as well as weft. And it comes on about 1-lb. to 1 lb. 4 oz. tubes, and is just \$3.20 per lb. while it lasts. Write for samples. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Ore. 97128.

FIVE (5) DIFFERENT NATURAL LOOP WOOLS

These have from about 1200 to 2400 yards per lb., and vary in price from \$8.00 to \$12.00 per lb. Free samples upon request. Include a self-addressed, stamped envelope with your request. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Ore. 97128

BLACK BRUSHED WOOL FROM PHOENIX OF IRELAND AND HOLLAND

A most beautiful yarn, with approximately 1,000 yards per pound. It came on about 2- to 4-lb. cones. We can wind off 1/2-lb. tubes for you. Price is extra special at \$16.00 per lb., or \$8.00 per 1/2-lb. tube. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

SUPERSPUN—SUPERWASH WOOL

From England, we have 24 colors in this outstanding wool. Machine washable, non-shrinking, anti-pill, anti-tickle finish. It comes on 13- to 14-oz. cones, has 1850 yards per lb., and is priced at \$20.00 per lb. It is 4-ply and is excellent for warp or weft. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

CARPET WARP, IN NATURAL, WHITE & 12 COLORS

These are boifast colors, comes on 1/2 lb. tubes of 800 yards each, and it sells for \$3.50 per 8 oz. tube. A very good price. Nice colors, and it has been quite popular. A new sample sheet will be available soon on these. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.
