



warp and weft

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A Word from the Editor

Hurrah! I'm taking two issues of Warp and Weft to the printers at the same time, so we can really strive to get back on schedule.

With the beginning of school in the fall, usually our business picks up somewhat, and this has been the case again this fall. And here I am working on the May issue. I promise all of you that this situation will be remedied very shortly, as we all are working on getting caught up and on schedule.

This summer, a good bit of time was spent in our warehouse storage space for our yarns, accessories, etc. We completely repacked many of the boxes that just had one or two cones left in them, restacked all of the six rows of boxes, got it neat and tidy, and are very pleased now with the ease in which we are able to find yarns, restock our shelves, and fill your orders.

Luckily I had a bowling friend who has been out of work and who wanted something to do. He and his wife both helped in this revamping at the warehouse, and it has made a world of difference.

And during this time, we are still having some threads come in that I had ordered last November while back east on my buying trip. We have a most beautiful heavy rayon seed yarn, with a gold metallic twist, and it is most attractive. Also, besides this one, we had some cotton flake in natural twisted with a gold metallic, and we had a small loop wool yarn twisted with a gold

luminex boucle in metallic. They are all most attractive and exciting.

We are now working on sample sheets, to show you what these yarns are like. And, we had a very nice roving type wool in natural come in, a 2/20 worsted spun wool yarn in natural, and a single fine roving type wool also come in.

Another yarn that came in is the new eight-cut chenille in a silver maple or light beige color, a new two-ply linen just arrived two days ago, and we have about 20 new colors in the six-strand cotton floss that we will try to put onto new sample sheets shortly.

There were two exciting new mohair heavy loop yarns that came in. One was a natural loop, and the other was a beige and heather grey blend, and both of these are exciting yarns, and are the same size. It surely does take a long time for some of the yarns to get here, but eventually they do, and I am most pleased with them.

Two of the books that we have just co-published with two firms in England are on their way to us, and we will have them in stock in another month or two.

So, while business has been slow, we have been busy trying to get an interesting lineup of new yarns for you for the fall and winter.

This summer has been a most unusual one for us weatherwise here in Oregon, and I see it has been true in most other parts of the U.S.A. Our problem has been a little too much rain in the summer. Our farmers in this area, many of them have lost their entire cherry crops, some of the peach crops have been partially spoiled, and normally we have lots of pears, but this year it was so cold and wet that very few of the blossoms in the pear and plum orchards were pollinated. So, the results have been poor crops in these fields.

So, I really shouldn't be too unhappy with our business, even though it did have a slow-down. Enough for this month.

Russell E. Groff, Editor

This Month's Cover Photograph

Penny Aspey of the Mendocino Coast Weavers wove this lace fabric and showed it at the 29th Annual Conference of Northern California Handweavers in Sacramento in May, 1982.

Although we have no information about it, examination of the photograph reveals the technique to be Brook's Bouquet. It shows a clever use of two contrasting textures of yarn. A dull or matte finish yarn is used for the background warp and the weft while the lace areas are outlined and accented with a shiny yarn.

As Brook's Bouquet is a finger-manipulated lace, the shiny yarn in the warp also helps in locating the lace areas. The warp order is three shiny, three or five matte, repeated for the width of the lace stripe, ending with three shiny. The plain stripe between lace stripes is threaded in matte only. Plain tabby is used so the heddles can be threaded one-two or one-two-three-four.

The weft is woven in tabby for several rows and the lace row is done as follows. It is worked on the shed which raises two out of three of the shiny yarns in a cluster.

With that particular shed open, place the shuttle into the shed as far as the second group of shiny yarns. Bring the shuttle up out of the shed between the two shiny yarns in this group. Enter the shed again between the shiny yarns of the first group so that you have wrapped three warps: shiny, matte, shiny. Bring the shuttle out of the shed between the next two shiny yarns and wrap back around three warps again.

When you get across the lace stripe, all the warps in the upper part of the shed will be wrapped. Then the shuttle continues in

the shed across the plain weave stripe to the next lace stripe.

After the row is completed, change sheds and weave tabby for three rows, then another row of lace. In case you are looking at the photograph closely (and we hope you are), the reverse side of the fabric is shown and the weft wraps are on the other side.

If you need further directions for Brook's Bouquet, you will find them in Mary Black's *The Key to Weaving*.

The fibers used in this piece are difficult to identify in the photograph, but the weft and possibly the matte warp also look like handspun wool singles dyed with a slight color variation which is noticeable in the weft. The shiny yarn could be rayon or a shiny silk. The light filmy texture of this piece makes it a lovely curtain to filter light.

This Month's Book Review

The recent interest in folk cultures has revived the making of ornaments from braided and twisted straw. Lettice Sanford's book, *Straw Work and Corn Dollies*, gives instructions for many objects from different cultures, all of them well-chosen for their design.

She starts with a discussion of suitable types of straw, how and from whom to obtain it, how to dry, store, and clean it when it becomes soiled.

Each design is shown in a clear photograph facing its directions.

(continued on page 6)

CEDAR WAX WING

This heavy-weight cotton fabric in a point twill diamond variation recalls the rich golden brown tones of a cedar wax wing.

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:

	start					sel.
4	X		X		X	X
3		X		X	X	X
2			X	X	X	X
1		X		X	X	X

SAMPLE:



WARP:

The warp yarn is a 5/2 mercerized cotton in black.

WEFT:

The weft yarn is six-strand embroidery floss in four colors: bronze, gold, medium yellow, and popcorn yellow. It is used double on the bobbin.

TREADLING SEQUENCE:

This is a four-shuttle weave with a double strand of weft used for each color.

1. Treadle #1 — dark bronze
2. Treadle #2 — gold
3. Treadle #3 — medium yellow
4. Treadle #4 — popcorn yellow
5. Treadle #3 — medium yellow
6. Treadle #2 — gold

End of one complete repeat. Repeat as desired.

REED USED:

A 10-dent reed was used and it was double sleyed, two per dent, for a total of 20 warps per inch.

MORE ABOUT THIS FABRIC:

Although this is a four-shuttle weave, it is easy to treadle and weave. A color is always used on the same treadle throughout the fabric.

The effect of the pattern is due to two characteristics: the black warp contrasts with the wefts and makes a distinct point twill diamond pattern. If even one of the wefts were dark like the warp, the effect would be lost. All of the wefts must contrast with the darkness of the warp.

The other characteristic is the smooth gradation of shades in the weft yarn from medium dark to very light. The gradation emphasizes the flower motif at the center of the diamond and helps create a vertical feeling.

To substitute other colors for these, keep these factors in mind. The warp should be very dark and the four weft colors should shade evenly from medium dark to very light. If the lightness and darkness of the weft colors is a gradual transition, more than one color could be used. For instance, a very pale pink and a rose pink could be used with two darker shades of green for a floral effect. Or white, pale blue, light blue, and medium blue might be used for a single color gradation.

The black warp could be replaced with white for a lighter feeling. In that case, the wefts should shade from medium light to dark in order to contrast with the warp. Dark lavender, mauve, violet, and deep purple would be good on a white warp.

This fabric has a firm but flexible hand and an overall pattern with no long floats, all of which make it useful for a wide variety of uses. It would make excellent placemats, tray mats, and table runners because it is

firm enough to lie flat and would wash well. With its lack of floats it would also be good for summer handbags, cushions and upholstery projects. The fabric is not too heavy for vests and summer-weight jackets.

COST OF YARNS USED:

The 5/2 mercerized cotton in the warp is a pearl cotton. It has 2,100 yards per pound and costs \$6.00 per pound.

The six-strand cotton floss is our embroidery floss which runs 2,080 yards per pound. It is \$8.00 per pound on cones or skeins. We have a wide range of colors in this yarn and several shaded or ombre color combinations are also available.

COST OF THE FABRIC:

We put on a 12-yard warp, 40 inches wide, and it took four pounds, 15 ounces of the 5/2 black mercerized cotton at \$6.00 per pound. That comes to \$29.63 or \$2.47 per yard.

The weft used six pounds, 11½ ounces of embroidery floss at \$8.00 per pound for a total of \$53.25. We got 10 yards and nine inches of finished fabric so the weft cost per yard was \$5.20.

The two middle colors use one-third each of the total weft needed while the lightest and darkest colors share the remaining third.

WARP COST PER YARD	\$2.47
WEFT COST PER YARD	\$5.20
FABRIC COST PER YARD	\$7.67

BOOK REVIEW (continued from page 3)

Easy projects such as small birds and animals are shown, including a Mexican bird, a Scandinavian goat and an English hedgehog. Marquetry, collage, stars, and straw rope applied to a flat surface follow before a beautiful selection of elaborate traditional corn dollies is shown, again with instructions. The book ends with an illustrated dictionary of plaits.

This book is well-written and is an important addition to this area of growing interest.

TITLE: Straw Work and Corn Dollies
AUTHOR: Lettice Sanford
PUBLISHER: B.T. Batsford, Ltd., London
COST: \$10.95 plus shipping and handling
AVAILABLE: From the publishers or Robin and Russ, if desired.

A Second Book Review

The early 1970s saw a proliferation of books showing 67 ways to learn to weave. Each book began almost invariably with what yarn is, what weaving is, why one should learn to spin (followed by three pages showing how to make one's own drop spindle from a dowel/knitting needle/coat hanger and a potato/block of wood/two crossed sticks).

Then came a variety of looms one could fashion for "the weaving experience." The reader is shown plans for finger weaving, needle weaving, weaving on cardboard, inkle weaving, rigid heddle weaving and backstrap weaving.

Having graduated from these techniques, the reader is given a six-page

chapter showing four-harness weaving complete with a photograph of a twill fabric and a four-harness overshot. Usually at this point the author bids the reader good luck and goodbye.

Not so with Jennifer Green in *The Self-Sufficient Weaver*. Before advising in the last chapter that the reader might like to consult another book or subscribe to a weaving publication or even meet other weavers, she includes a chapter on "finishing your work" that slides into selling it, finding the right market and how to figure selling prices! From novice to professional in 120 short pages.

Alas, this book has long been outdistanced by more realistic if not less enthusiastic authors who have delved beneath the surface of their first experiments into the craft and art of textiles. Skimming over so many aspects of weaving, this book adds nothing new in either its enticements nor its attitudes. It takes more than a little knowledge and some enthusiasm to write a good beginning book.

It might be argued that this book is meant to inspire prospective weavers rather than instruct them but the tone of the book is otherwise and the projects are generally uninspired. In the book's favor, however, it must be said that it contains plans and diagrams for constructing and warping a number of simple looms. Many books already available cover this material. Choosing a book which says more about fewer subjects would seem to make more sense.

TITLE: The Self-Sufficient Weaver
AUTHOR: Jennifer Green
PUBLISHER: Batsford: David and Charles, North Pomfret, Vermont
COST: \$18.95
AVAILABLE: From the publishers or Robin and Russ, if desired.

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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.

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Finest quality, cleaned, random size pieces. Many different uses. One pound is \$4.00, five pounds are \$16.00, and 10 pounds are \$28.00. Shipping extra. CUSTOM HANDWEAVING, P.O. Box 477, Dept. WW, Redondo Beach, CA 90277.

20/2 NATURAL WORSTED WOOL, NICE QUALITY

On about two to three pound cones, this yarn has 5,600 yards per pound, and is an excellent warp at 20, 24, or 30 ends per inch. A good price on this one also, at \$8.00 per pound, and we have 200 pounds available. We can wind off a half-pound or pound tube for you if you do not want a full cone. Price is still \$8.00 per pound. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, OR 97128.

SUGAR MAPLE TAN: EIGHT-CUT RAYON CHENILLE

This chenille has about 1,000 yards per pound, came on about two to two-and-a-half-pound cones, and we can wind off half-pound tubes for you. The price is \$6.80 per pound. About 100 pounds of this color. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, OR 97128.

BRUSHED, TWO-PLY, ACRYLIC, EGG PLANT PURPLE

This is a beautiful color, and it came on about two pound cones. It is brushed and is very soft when woven, and it is on sale at \$6.00 per pound. It has 1,200 to 1,300 yards per pound. We just used it as weft on an all-wool warp, and it worked beautifully. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, OR 97128.

20/2 SPACE-DYED, GOLD GREEN SUPER SACKEL COTTON

It is on about three-and-a-half to four ounce tubes, has 8,400 yards per pound, and we have an exceptional price on it of \$6.00 per pound. Excellent warp at 30 e.p.i., or as weft in many different uses. The regular price on this is about \$17.00 per pound, and we have it on sale at \$6.00 per pound. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, OR 97128.

SIX-PLY TUSSAH SILK WARP JUST IN FROM ENGLAND

We had this in two-ply in size 2/60, and I was able to have this three-ply. It is an excellent warp, with 5,400 yards per pound. This has the typical tussah silk color, and the price is \$28.00 per pound. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, OR 97128.

2/53s SPUN SILK NATURAL

A new stock of this is just in from England. It has about 11,500 yards per pound, came to us on cones of about 14 ounces each, and is excellent for warp or weft. Price is \$28.00 per pound for this new stock. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, OR 97128.

ROVING TYPE RAYON WITH A FINE BINDER

A rich heavy rayon with a fine binder. It has a nice sheen or gloss to it. It came on about four-pound cones, and we have it on sale at \$4.80 per pound. It has about 800 yards per pound. We can wind off one or two of the half-pound tubes for you, and the price is still \$4.80 per pound. Excellent accent in many ways. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, OR 97128.

7/2 SPUN SILK, TOP QUALITY

The price is so high, we just purchased 10 kilos of this. Beautiful, smooth, glossy, and it is on about one-and-a-half-pound cones. The price, yes, believe it or not, is \$55.00 per pound. We had 10 pounds a year ago, and we did sell it in about one year's time. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, OR 97128.

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.

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.

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.

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.

