



warp and weft

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A Word from the Editor:

Eureka, two issues at the printers, and here I am with a third issue and actually three more volumes are almost written except for the word from the editor and the classified ads.

We have been working hard here at the shop really making the concerted effort to get caught up on Warp and Weft. I hope that I can get these all written today and tomorrow, as I leave for a business trip to England, Scotland, and Switzerland on the 19th of September. I will have the opportunity of visiting with about six different publishers to see if there are any new weaving texts coming out that we may become the publishers of, and also we have made arrangements to publish about three more bobbin lace books that we want to see. Also, I will have the opportunity to look for more of the antique bobbin lace bobbins in one of the areas where I will visit.

Another of my requirements that I will be looking for on this trip is a linen rug warp that, hopefully, we can sell for not more than \$8.00 per pound. I've been very disturbed that we have to sell the 8/5 and 10/6 linen for \$15.00 to \$17.50 per pound, and this is one of the main reasons why I am going on this trip. I have made appointments to visit three different linen mills.

As our ramie stock has gradually been disappearing, we are going to try and talk the ramie company into reducing the mini-

mum requirement of each of the colors, and the minimum total order of 1,000 kilos, which is actually 2,200 yards per pound. We have run out of about six colors in this now, out of our original about 24, and would like to get these back in stock if possible, without having to order 2,200 pounds of yarn.

Another problem has arisen. We have been having spun to order, and dyed to order, our 2/18's worsted for about 15 years now, and we just found out that this company has gone out of business. So now I'm about to start over, trying to find a new source for this top quality wool.

Hopefully I will find some new bobbin lace bobbins of exotic woods, and also be able to obtain some more of the miniature lapel shuttle pins that we had made previously in Switzerland.

I am also taking a small fly-shuttle without weights on it, which is excellent for hand-weaving, and will visit two shuttle manufacturers to see if it might be possible to have these made to order for us.

I have made out a day-by-day itinerary, and it surely does look as though I will have a full schedule on this trip. Thank goodness for Sundays and a day off, as I think that I have almost scheduled too much to try and do in the three weeks of working days I will have in the three countries.

I guess that I will have to plan to lead another weaver's tour to England, Scotland, and Switzerland so I can get in some more sightseeing time. I never seem to have much time to do this when I am on my own. Of course, when I'm leading a tour I'm forced to do some sightseeing, which I enjoy very much.

Hopefully, I will get to visit a silk factory just outside of Zurich in France. I will be staying with a Swiss couple for four nights outside of Zurich, and they asked if they could take me sightseeing.

Russell E. Groff, Editor

This Month's Cover Photograph

Britt-Marie Lamb of the Mother Lode Weavers wove this award-winning boundweave rug shown at the 29th Annual Conference of Northern California Handweavers in Sacramento in May, 1982.

Looking at the photograph, we believe the rug to be woven in an overshot threading to resemble double-pointed Krokbragd, a boundweave with shorter floats on its surface. The threading used could be 1, 2, 1, 2, 3, 2, 3, 4, 3, 4, 1, 4, 3, 4, 1, 4, 3, 4, 3, 2, 3, 2. The 1, 2 block in the warp forms the center of the small white diamond. The 1, 4 and 3, 4 blocks make the center of the large motif.

The tie-up is the four twill pairs, 1-2, 2-3, 3-4, and 4-1. The treadles are repeated in unbroken sequence with the pattern being formed by the placement of certain colors on certain sheds.

Once you find the blocks in the threading, the color order in the treadling is easy to read. The rug is started with a sequence of grey on the first treadle, black on the second treadle, grey on the third treadle, and grey on the fourth. This sequence is repeated about five times and then the sequence becomes black on the first two treadles, grey on the last two.

The rug shows a good balance of darks and lights. The surface is smooth and the beat was even. The selveges are neat and even with no draw-in showing. One characteristic of boundweaves is the interlocking of weft colors along the edge, so this is not considered a defect.

The cover photograph couldn't be more appropriate this month because the technique used is the subject of our book review.

This Month's Book Review

Ask a weaver what she would like to make for her first rug and the answer will invariably be Krokbragd. If not Krokbragd it will be one of the other figured or geometric boundweaves.

Until Clotilde Barrett's softcover book, entitled *Boundweaves*, was published recently, the sources of information were limited to Collingwood and various articles in weaving periodicals. Her book illustrates the current work in this area and explains in detail the theory of blocks, another subject not treated adequately elsewhere.

The book begins with a definition of boundweave as a weft-face fabric whose pattern picks consist mostly of floats over two or more warp threads and whose web is bound by means other than a plain weave. Most of the boundweaves can be woven on four-harnesses and consist of twills, some twill derivatives, and some two-tie unit weaves. The book also contains some multi-harness drafts, shaft-switching, and a discussion of dyeing and weft interlock tapestry as creative tools that can be used with the loom controlled weaving.

There are helpful hints in the recommendations for materials, equipment, and handling of the warp and weft that are important for every rug weaver to know.

Weavers of figurative boundweave will find a comparative analysis of the various drafts and the amount of detail each affords. Charlotte Ziebarth's weft ikat rugs expand the potential of the loom controlled weave structure beyond geometric block as Collingwood's shaft switching expands the four-harness loom to multi-harness.

(continued on page 6)

MORE ABOUT THIS FABRIC:

The brushed acrylic weft gives this fabric a fuzzy feeling. It is fairly soft in the sample and should soften more when it is washed. As it is used, the surface will become fuzzier as more of the ends work themselves to the surface.

Because of the softness of the fabric it would be appropriate for a jacket. In some uses the length of float might be a problem but for most uses it is short enough not to worry. If the length of floats were a problem they could be eliminated by just treading plain weave with the pink acrylic. This plain fabric would be a nice contrast to the fabric in the sample and the two could be used together. For example, the plain fabric could be used for the body and sleeves of a jacket while the fabric with floats could be used for the yoke, collar, and cuffs.

Another interesting treading variation is to substitute treadle five for treadle six. This makes a float which disappears to the underside of the fabric just at the edge of the middle pink stripes. It gives a sharper look to the stripe and makes the lavender stripe seem to have feathered edges.

Other yarns and colors could be substituted for our choices. The brushed acrylic gives this fabric some warmth and softness that would be lacking in an all-cotton fabric. Wool could be used instead of acrylic also. For an interesting irregular surface, a novelty yarn such as a frill or a thick and thin yarn could be used for the float yarn.

This weave is a good one to experiment with. Perhaps you noticed that it is threaded in two blocks like monk's belt. Some of the monk's belt treading variations using more floats would be interesting. Also, the floats need not be restricted

to one block as in this weave.

As usual we used a firm double beat on this fabric. Throw the shuttle, beat on the open shed, change to the next shed and beat again. The second beat on the new shed locks the previous weft row solidly in place.

Because this is basically a tabby weave and because the warp is strong we used no special selvege treatment. Some weavers may prefer to add a selvege of nylon stitching twine, however.

COST OF YARNS USED:

The six-strand embroidery floss comes in many shades. It has 2,080 yards per pound and is \$8.00 per pound. We have these colors in half-pound skeins.

The brushed acrylic yarn is a fine singles yarn with about 2,000 yards per pound. It comes on 1½-pound cones and is \$6.00 per pound.

COST OF THE FABRIC:

The warp took one pound three ounces of each of the four colors in the warp for our 12-yard-long, 40-inch-wide warp. That is \$38.00, or \$3.17 per yard.

The weft used two pounds 13 ounces of brushed acrylic at \$6.00 per pound. That is \$16.88, or \$1.69 per yard for the 10 yards of fabric we got. The lavender embroidery floss used for the float took 13½ ounces or 68¢ per yard.

WARP COST PER YARD	\$3.17
WEFT COST PER YARD	\$2.37
FABRIC COST PER YARD	\$5.54

This Month's Book Review

(continued from page 3)

This is not a book for beginners. It demands an understanding of drafting and the relationship between threading and treadling in different weave structures. Clotilde is a tireless technician and she gives variation after variation of a particular type of draft, explaining the differences in each. Part way through the book, when the going gets heavy, she includes a worksheet with design problems to work out which should increase confidence in one's ability to design within the limitations imposed by a particular weave structure.

Although a working knowledge of drafting is necessary to understanding the book, one learns much more about drafting by the time the book is finished. Clotilde demystifies the relationship between profile drafts, which show the blocks and threading drafts, which show the actual heddle order. This relationship is not always straightforward in weft-faced weaves where the weft floats give only a partial picture of the structure.

The book is set up as a how-to book with information organized under headings that make finding answers easy. Diagrams are liberal, thanks in part to husband Earl's computer printouts of drafts. Photographs show enough real pieces to keep one seeing the weaving beyond the threading draft.

Clotilde thinks clearly, writes well, and proofreads carefully. This is an excellent book which elucidates an area of weaving many people are interested in.

TITLE: Boundweaves
AUTHOR: Clotilde Barrett
PUBLISHER: Colorado Fiber Center, Inc.,
Boulder, CO.
COST: \$9.95 plus shipping and handling.
AVAILABLE: From the publisher or from
Robin and Russ, if desired.

A Second Book Review

Hairpin Crochet by Pamela Thompson illustrates through many samples probably all the variations possible with this easy-to-learn textile technique.

Simple braids are shown first with suggestions for use as trim on clothing and home furnishing articles. Variations of the basic braid follow with edgings crocheted on. This proceeds naturally to joining the strips to make fabrics of parallel bands or circles and doilies.

There is also a section on a variation in which the chain is worked close to the pin instead of midway between the two prongs, a variation seldom seen. Some historical examples and old prongs are shown in the final chapter.

The book is clearly written and the photographs are professional quality. It covers its subject matter thoroughly.

TITLE: Hairpin Crochet
AUTHOR: Pamela Thompson
PUBLISHER: Batsford, David and Charles,
North Pomfret, Vermont
COST: \$16.95
AVAILABLE: From the publisher or from
Robin and 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.

SHEEPSKIN PIECES FOR FUR INLAY RUGS

Finest quality, cleaned, random sized pieces. Many uses. One pound is \$4.00; five pounds \$16.00; and ten pounds \$28.00 plus shipping. CUSTOM HANDWEAVING, P.O. Box 477, Dept. WW, Redondo Beach, California 90277.

CARPET-WARP, BOILFAST COLORS IN 12 COLORS, PLUS NATURAL AND WHITE

On half-pound tubes, we have 12 colors and the natural and white. 800 yards per half-pound tube. Price is \$3.50 per tube. A regular stock item. ROBIN & RUSS, 533 North Adams St., McMinnville, Oregon 97128.

ENGLISH, SINGLE-PLY WOOL TWEEDS

We have 12 exciting colors in this, on about one-pound cones. It is all on sale at \$6.80 per pound. It can all be used for warp if handled with care. From about 1,000 to 1,300 yards per pound. Makes nice suiting, sport coats, tailored skirts, etc. New sample sheet now being prepared. ROBIN & RUSS HANDWEAVER, 533 North Adams St., McMinnville, Oregon 97128.

FOUR-PLY, 50% SILK, 50% WOOL

In 10 different colors. On about one-pound cones, it has about 1,350 yards per pound, and can be used as warp or weft at 15 ends per inch. Have sold out purple and pink, but have many other nice colors. It is \$16.00 per pound, and seems quite popular. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

10 DIFFERENT NATURAL FLAKE-TYPE YARNS IN 100% COTTON

We will make a special sample sheet for you if you are interested. Most of them sell for \$6.00 per pound, but one or two are novelty twists, and are nice textured yarns. We will make a special sample card if you are interested. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

SUPERSPUN AND SUPERWASH WOOL

In 24 colors. This won the wool mark award for excellence in England. One of our customers said it was the nicest wool she ever wove with. It is four-ply, and has about 1,850 yards per pound, and comes on cones of about 13½ to 14 ounces each. It is machine washable, cleared of knots and fuzz, is nonshrinkable and resists pilling, and has a special anti-tickle finish applied. Price is \$20.00 per pound, but it is worth it! It is about the size of a three-ply fingering yarn as we know it. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

NATURAL, NINE-CUT RAYON CHENILLE

It is actually 92% Rayon and 8% Nylon. It has about 1,200 yards per pound, came on about 2½ pound cones, and we can wind off a half-pound or one-pound tube for you. Price is \$6.80 per pound. We have about 100 pounds of this one.

NATURAL, 12-CUT, COTTON CHENILLE

We do not find much cotton chenille so I was delighted to purchase this one case from Arotex Mills in Philadelphia, Penn. It is in skeins, and I do not know the yardage, but imagine about 1,000 yards per pound. It, too, is \$6.80 per pound while it lasts. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

NATURAL AND BLACK SEED YARN, NATURAL AND CAMEL SEED YARN

Yes, these have alternating seeds of black or natural on one of the yarns, and camel and natural on the other. We had this one spun to order and the price was high, but it is an exciting yarn. We have to sell these two for \$13.60 per pound. Can be used for weaving or knitting. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

HEAVY RAYON SEED WITH GOLD SHIMMERETTE TWIST, IN NATURAL ONLY

We had this one spun to order. It is 34% rayon, 46% acetate, and about 20% shimmerette gold metallic twist. Exciting and beautiful. Price is \$13.60 per pound. It has approximately 1,900 yards per pound. You'll fall in love with this one. ROBIN & RUSS, 533 North Adams St., McMinnville, Oregon 97128.

FINE NATURAL LOOP WOOL

80% wool, 6% nylon binder for the loop, and 14% metallic gold shimmerette twist. It came on about two-pound cones, and has 1,280 yards per pound, and the price is \$16.00 per pound. Beautiful in stoles, scarves and other such fabrics. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 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.

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 ½ 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.
