



warp and weft

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A Word from the Editor:

Whoops, so much has happened since the last issue that it would be hard to contain it in this column.

We had a Northern California Handweavers Conference in San Jose, California, and it was an extremely busy week before marking yarns, getting ready, finding boxes, packing boxes, renting a trailer, and packing, and driving down, delivering a loom on the way. We set-up from 9:00 to 5:00 p.m., and then sold that evening from 6:00 to 8:30. Dinner at 10:00 in the evening is not the proper time, but it was an adventure and very pleasing company with three commercial exhibitors all going to dinner together. We added up all the pros and cons of being a small business, told each other our woes, and generally enjoyed hearing about one another's business.

After three days of this, and they were all long days, you can imagine how tired all three of us were who worked at this conference.

It was a well attended conference, and I imagine that there were about 1,000 or more handweavers that attended this conference in San Jose. The last day of the conference was by far our busiest one, and the first two days were not very busy. The public was allowed in the last day; and in this case, it was the public who had not registered for the conference, but instead, I think they saved their money to purchase things when it was open to the public.

When the conference was over, I was to have one day of rest before heading home. So what did I do? I had a late breakfast with one of our equipment suppliers at 8:30, and then at 10:30 I went to visit a bobbin lace museum and spent about two hours there. Then in the afternoon, I went to visit two different handweaving shops to whom I sell occasional supplies in that area.

Then the next two days travelling home and unloading the trailer. It took Janice, Marcee, and Brenda all of the next day for all three of them to put everything away.

And the only problem now is that I have been home one and a half days and I am to go to Reno with our bowling team for the weekend, as this was what we did decide to do with the prize money we won during the bowling season. I just had that weekend, and it certainly was a change from the conference, and I am now here on Monday evening still working on *Warp and Weft*.

Besides this, we need to start getting ready and get our looms set up for our two 1-week workshops we will have the first of July.

I will leave a week from tomorrow for the Southern California Handweavers Conference in San Diego. I will be back from this for two weeks, and then we will pack again for the Pacific Northwest Handweavers Conference in Tacoma. And, for instance, I delivered a loom on Wednesday evening, I bowl tonight, and I go to the handweavers sale on Thursday evening and have two table displays there of new threads. In other words, the summer will be so busy that I will not have to worry about what to do next.

It is 6:00 p.m. here in the shop and I have a student still working on dressing the loom for the first time. She comes in from work every day at 5:00 and works from 5 to 6 or 6:30 when I quit for the day.

When I look at this sort of hectic schedule, I think that I'm lucky to be that busy and able to keep going for this length of time and keep

everything under control. Oh well, next week, or rather next month, I'll give you some more of the details about my trip to England and more about the conference in Southern California.

Russell E. Groff, Editor

This Month's Cover Photo

Transparencies are always fun to do, and to see, and this one was on exhibit at the Northern California Handweavers Conference in Sacramento in 1984.

This was woven by Kayo Nakamura of The Fort Mason Weavers Guild. As you can see from the photo, the set did vary from area to area, and Kayo had on her slip that it varied from 6 per inch to 24 ends per inch, depending upon the area in question. In some areas, it would appear that it was not even 6 per inch. And the pattern is a finger-manipulated lace weave, somewhat like a Leno, to create the design and to make much more interest in the fabric. We are showing just a portion of the fabric here, enough to show one pattern repeat. I myself call this type of lace a "Brooks Bouquet." We have used this type of lace in wool skirts with a pattern, and in stoles to create a fringe, and many other uses, so it is always a pleasure to see how other weavers will use a weave that you are interested in.

I think Kayo Nakamura is to be commended for her work in this piece.

Some Notes on Color From Various Classes Taken By Your Editor

I have always felt that if you master these notes and remember them, that it will help you much in your choices in colors and color blending, etc. Here goes:

1. Color is life — without color or the lack of color is the same as death.
2. Color use is limited in various parts of the world. This is caused by many things as war, lack of transportation, isolation, etc.

3. Each person has an individual color preference, or an area of color in which one is interested. You can relate color to weaving, color to sculpture, in relation to dress, in relation to printing, etc.

4. Many different commercial color systems are available. The most famous is the Munsell system of color, and this is most commonly used in industry.

Now we have a section of **Dimensions of Color**. I will list these numerically, and you read them and see if it is of any use to you in your color blending in handweaving.

- A. Color bending in a prism, which shows the colors in a color wheel, was discovered by Sir Isaac Newton.

- B. Each color wheel is different in actual composition and in the actual colors featured.

- C. There are three main primary colors; three main secondary colors.

- D. A small amount of a complimentary color will grey a color.

- E. The color of a finished piece depends a great deal upon the proportion of colors.

- F. The principle of simultaneous contrasts:

1. One color next to another — will change the first color.

2. Hue — is another word for color.

3. Value — this is the second dimension of color and is the degree of light and dark of a color.

4. Hue — has its own natural value.

- G. Values — there are about 10 values of each color — or 10 different degrees of light and dark of a color.

5. Some facts about some of the colors: Yellow and purple — on the color wheel this is where you have the greatest difference in value of all complimentary colors, so naturally it is the hardest to work with.

- A. Grey color tends to take on the color next to it.

(Continued on page 5)

STRAWBERRY SHORTCAKE AND WHIPPED CREAM:

A most interesting plain weave, with the pattern determined by the use of color in both warp and weft.

THREADING DRAFT:

4	R	W	R	R	W
3	R	R	R	W	W
2	R	R	W	R	W
1	R	W	W	R	R

KEY TO COLORS IN THE WARP:

R— Color #39, Rose Pink, 2/12's worsted
W — Color #11, Bleached white 2/12's

WARP:

Our warp is 2/12's worsted, in 2 colors. The 2/12's comes in about 22 colors, has 3,360 yards per pound, and comes on about one-half-pound cones. The colors in the warp were #11 (bleached white) and #39 (rose pink).

WEFT:

In the weft, we used the same two colors of 2/12's worsted as was used in the warp.

REED USED:

A 10-dent reed was used, and it was double sleyed, 2 ends per dent, or 20 threads per inch.

TREADLING SEQUENCE:

Believe it or not, our treadling sequence is just a plain weave, but you have to have a specific sequence of color in your plain weave, so we will write out the treadling in full.

1. Treadle #6, Rose Pink.
2. Treadle #5, Rose Pink.

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	A	B

X - tie-up for counter-balanced looms

O - tie-up for jack-type looms

SAMPLE:



3. Treadle #6, Rose Pink.
4. Treadle #5, Rose Pink.
5. Treadle #6, Rose Pink.
6. Treadle #5, White.
7. Treadle #6, White
8. Treadle #5, Rose Pink
9. Treadle #6, White
10. Treadle #5, White

End of one complete pattern repeat. Repeat over and over as desired. Please note that there are 10 shots in each pattern repeat.

MORE ABOUT THE SAMPLE:

Please note that our sample is actually a plain weave, but that we do have a pattern. This is because of the sequence of the two colors used in both the warp and the weft. This is called "A COLOR AND WEAVE EFFECT." There have been several different books written on this subject from time to time, and different explanations about color and weave have been given. I like to accept my theory given above. I suppose that this could also apply to many of the twill weaves. I know that on this sample, we first did a twill weave, which was striking, but it did not please us as much as the plain weave, so we went back to the plain weave.

This fabric was quite easy and much fun to weave. Janice was timing herself, and she did her first yard in 37 minutes of weaving. If it had been a twill weave, it would probably have taken another 19 or 20 minutes, as it did pack in quite a bit.

There were very few knots in this 2/18's worsted, and this made it a joy to weave also. The two or three knots in this 10-yard warp were repaired with Spee-dee cement, and the broken ends were glued together, and we were able to weave in just one minute. If you do use this fabric cement (which is called Spee-dee Cement), you will find that it tends to take the dirt off your fingers, so it certainly pays to wash your hands before glueing the two broken warp ends together.

On this sample, we did about 10 inches of a straight twill weave, and then found that we used almost twice as much thread as in the plain weave.

Our warp was 42" wide plus 4 threads selvage on each edge. We used the 10/3 natural cotton for a selvage thread this time, and it worked just fine. The right selvage was 3, 4, 1, 2, and also the left selvage was 3, 4, 1, 2.

We found that this wool, with the use of the selvage threads, came down in weaving width to about 38½" to 39" wide off the loom.

COST OF THE THREADS USED:

Our 2/12's worsted with 3,360 yards per pound makes an excellent warp or weft thread. It comes on about half-pound cones and is priced at \$16.00 per pound. This super worsted yarn is a top quality, and so it is the equivalent of a botany yarn. This is a better quality wool than most, and as a result, it gives much more pleasant results and a much softer hand. There are 22 colors in this size 2/12's worsted.

We also have this same yarn in 37 colors in the 2/18's worsted at the same price of \$16.00 per pound.

COST OF THE FABRIC:

In our 10-yard warp, 42" wide, we used 15½ ounces of 2/12's worsted in the white, and we used 1 pound 9½ ounces of the 2/12's Rose Pink. At \$16.00 per pound, our total warp cost came to \$41.00. So, our cost per yard for the warp was \$4.10.

In the weft, we had 8 yards and 24 inches of finished fabric. It took 13 ounces of white and 1 pound 4 ounces of Rose Pink. So, our total weft cost for 8⅔ yards, 40 inches wide, came to ~~\$33.00~~, or ~~the~~ cost per yard comes to \$3.81.

WARP COST PER YARD, 42"	\$4.10
WEFT COST PER YARD, 40"	<u>3.81</u>
FABRIC COST PER YARD	\$7.91

Notes on Color

(Continued from page 3)

B. Warm and cool colors:

Cool — greens, blues, purple

Warm — yellow, orange, red

1. Warm colors tend to come forth.

2. Cool colors tend to recede.

3. All colors are either warm or cool.

6. Space and light affect color and affect how we see it. This also applies to stripes.

7. Blues — stand out better in electric lights; reds — tend to brown in artificial light.

8. In weaving, there are three basic weaves — tabby, twill, and satin. Every other weave is a variation of one of these three.
- Tabby — tends to grey a color one degree from what it is in the yarn.
 - Twill — makes colors stand up better.
 - Satin — tends to throw up and make dominant the weft color.
 - A heavy yarn will not grey as much as a finer yarn will.
9. Techniques help us work and obtain and give solid colors.
- Use a complement to make a color stand out — just a little complement, with lots of the opposite color.
10. The change of technique in a fabric will change the color.
11. Color Palette:
- Triadic colors are probably the most difficult to combine, but are the most effective if combined properly.
 - Analogous are the most popular of all color schemes and are probably the easiest of all color combinations to weave.
 - Split compliment — are also fairly easy to weave.
 - The earth Palette is an excellent source of color combinations. A good example is that rock hounds have a good source of color combinations in their rock collections.
12. Color Contrasts:
- Contrast of hues is the same as contrast of color (color and hue are the same).
 - Contrasts of value of a color — are shown in the 10 shades of light and dark of a color.
 - Contrast of warm and acool — one of these tends to dominate the other.
 - Contrast of extension — this comes under dominance and subordination.
 - example — if you have equal parts of warm and cool colors, the work tends to lack luster and to be lackadaisical. You should have lots of one and little of the other.
13. Color gamps: When you make a color gamp, you should not make it the whole color wheel. Use just a portion of the color wheel and you will obtain more striking color results.
14. Relationship of color: Do not use a medium bright next to a very bright. This will result in the bright color killing the medium bright.
15. Good and bad colors: Good colors are usually clear. Bad colors are usually muddy in appearance.
- A bright warp can become an accent to a brighter weft.
 - Weaving can be likened somewhat to painting in the way colors are affected.

These are some of the things I feel will be of help to most handweavers. The handweaver should read this about two times a year and then try to remember to use these rules in his or her planning or weaving.

Smaller, Lighter FLY SHUTTLE

After three years of looking in England, I was finally able to locate a shorter fly shuttle. It does have the metal tips, and it has a 5" heavy duty paper bobbin. Most fly shuttles are selling for about \$50.00 to \$75.00 each now, but I'm so delighted that I found this one, and we can offer them at \$29.95. And the heavy duty paper bobbins are \$1.00 each. We will be able to order more of these as we need them, and at present we have 15 of these left on hand. I took 5 of them to the Northern California Handweavers Conference in San Jose, California, last week, and was so surprised that we sold all of them.

Also, we purchased from another company 115 new traditional fly shuttles that take a 9" long bobbin. These are what I would call the average size fly shuttle, and also we have purchased 1300 of the metal bobbins that go into these shuttles. This shuttle company was going out of business, so we did purchase these at a good price. The bobbins were much more expensive than I had anticipated, and so we will have to sell these at \$1.00 each. The shuttles have arrived, and the bobbins are to be on the way to us in 2 to 3 weeks. We will sell these new shuttles at \$22.50 each while they last.

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.

15 COLORS, 3/10's TUSSAH SILK NOIL:

Just in by air from England. We have unpacked 15 colors so far of this silk noil. On about 1-lb. to 1 lb. 4 oz. cones, this silk has 1600 yards per lb., is 3-ply, and can be used for warp or weft. Price is \$16.00 per lb. while it lasts. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

6 to 10 SILK NOIL YARNS, 3-PLY OR 2-PLY, FROM STILL ANOTHER COMPANY IN ENGLAND

These, too, are on about 1-lb. cones, and yardages vary slightly by the color. Most are good for either warp or weft. Price on these is \$16.00 per lb., and limited amounts of these are available. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

SMOOTH 80% MOHAIR, 20% WOOL YARN FROM ENGLAND

There are 6 colors only, and very limited amounts of this yarn, but it is beautiful. Smooth, and should brush up very well. I would think about 1400 yards per lb. Price is \$16.00 per lb. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, OR 97128.

3-PLY BLACK LINEN RUG WARP, ON ABOUT 4-OZ. TUBES, FROM ENGLAND

This is the same weight as the black we used to have that came on 1-kilo tubes. It is \$9.60 per lb., and is a good buy. We have about 30 to 50 lbs. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

2 COLOR BLENDS IN SPACE DYED 50% SILK, 50% WOOL

This also is from England. It has approximately 1600 yards per lb., and one of the colors is shades of yellow, and the other color is shades of blue. Price is \$16.00 per lb., and it is a 3-ply thread, usable as warp or weft. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

2-PLY BLEND OF LINEN, DACRON, AND POLYESTER IN NATURAL AND LIGHT BEIGE

This came to us on about 3-lb. cones, but we can wind off 1/2-lb. tubes. It has about 4300 yards per lb. (same as a 10/2 cotton), and should be excellent warp for use in many table linens, etc. Price is \$6.00 per lb. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

FANCY BLEACHED WHITE COTTON LOOP SLUB FROM ENGLAND. In England, they call this Snowball.

It has about 900 yards per lb., and it is on about 1-lb. cones, and it is \$9.60 per lb. It is a nice bleached white. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

COTTON AND LINEN KNOP YARN FROM ENGLAND

This is a type of boucle twist, and it is 2-tone, as the linen is darker than the cotton. Very striking. On about 1-lb. cones, and it has about 850 yards per lb. It is \$9.60 per lb. while it lasts. We have about 90 lbs. left on hand. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

FROM BRITISH MOHAIR, WE HAVE 20 COLORS IN BRUSHED MOHAIR YARN

It is on about 1-lb. cones (vary considerably), and it has about 900 yards per pound. This sells at a very reasonable price from us of \$28.00 per lb. Some solid colors and also some space-dyed colors. Here in America, a similar mohair yarn is selling normally for about \$40.00 to \$50.00 per lb. now, so this price of \$28.00 per lb. is an exceptional buy. Just 3 to 5 lbs. of each of the colors available. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

2 COLORS OF 2/8's 100% SHETLAND WOOL FROM SCOTLAND

We have about 25 lbs. of each, and one color is Cranberry, and the other color is Darker Black Raspberry. Beautiful yarn. Price is \$12.00 per lb., and it is on about 2-lb. cones. It should have about 1200 yards per lb. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon.

TUSSAH SILK LAPS FOR HANDSPINNING

We have not opened it yet, but it should be on about 4- to 8-oz. LAPS (like a brick), and the price is \$18.00 per lb. A very nice yarn with a sheen, ready for spinning. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

CHUNKY CREPE, 100% MOHAIR, SMOOTH YARN WITH A SORT OF CREPE APPEARANCE

It is fairly heavy, comes in yellow, orange, or pink. On about 1-lb. cones, it is \$16.00 per lb. It has about 450 yards per lb. and is kind of interesting. Should brush up beautifully after woven. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

RIPPLESPUN, NATURAL WOOL NOVELTY YARN FROM ENGLAND

Natural only. It looks somewhat like a corkscrew boucle, and is on 1-lb. cones. It is 90% wool and 10% synthetic binder. You will like the looks and softness of this yarn. About 75 lbs. on hand. It is \$9.60 per lb. while it lasts. A very good buy. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

30 FAIRLY HEAVY 2- OR 3-PLY WOOLS FROM ENGLAND

On about 1-lb. cones. About 600 to 1,000 yards per lb. Exceptionally nice yarns. These are nice colors also, and the price is \$8.00 per lb. while they last. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

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