



warp and weft

Vol. XXX, No. 4

April, 1977

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A Word From The Editor

If you have ever ordered anything through the mail from us over the last five years, the chances are that your invoice carried the initials C W, which means the invoice was written up by Cindy Warwick. This month sees the end of Cindy's employment here, and after more than five years full time work for us, it's going to take us some time to get used to not having her around any more. Cindy will have to make some adjustments too, she is going to have a baby, and will have to learn not to pack it up and send it off by UPS! Thanks, Cindy, for five years of good work, we're going to miss you.

Well, the ramie arrived, and for a while we could hardly get downstairs to the winding machines, there were boxes stacked wall-to-wall. This has all come in from Switzerland, and we have some new items as well as more of our standard stock of 16/2 ramie in 24 colors. We have undyed ramie roving, and a 40/2 and a 16/2 ramie, also in the natural color. It does take dye very well; those of you who like to work with natural dyes should think about trying it some time. And being a natural fiber, it will also work with the new fiber-reactive dyes, which are so easy to use.

For those of you who aren't familiar with ramie, it is made from a plant very similar to the flax that linen is made from, and processed in the same way as linen, wet spun. It is very like linen to look at and to work with, but it is a better quality fiber in every respect. It has a natural luster to it which is enhanced after the initial washing when the slight fuzz look to it disappears. Excellent for any project you would use linen for.

Page 2

We also received our new shipment of Berber wool from England. Check our ads on the back page. And recently, we received a new lot of synthetic yarn that is almost identical to a yarn we used to carry called White Delight. This was a very popular yarn and those of you who used it will, I'm sure, be pleased to be able to get it again. The twist on this is a little different, but the difference is so subtle we will call this yarn White Delight also.

I am looking forward to seeing those of you who can get to the Vallejo County Fairgrounds for the Northern California Handweavers Conference at the end of this month. We will have a good sized space down there, so you won't be able to miss us. We are planning to take a lot of things down with us from the shop and will rent another van to take besides mine to accommodate everything we need to take. We will be bringing a good number of books to give you a chance to look through some publications you may not be able to find elsewhere. Please do introduce yourself to us as a Warp and Weft reader. We always like to know our readers, and what they think of us and what they would like to see in Warp and Weft. Of course, there is a lot of work involved getting everything organized to take down, which is a job we must get started on very soon.

And, the weekend after the conference in Vallejo, there is one in Los Angeles, which we will also be attending and we will have a booth with our yarns, and our own publications. We hope to see some of you at one or the other of these conventions, and we hope you'll take a look at the items we will have on display.

Russell E. Groff, *Editor*

This Month's Cover Photograph

An exciting rug or wall hanging can often be made with a warp-faced weave such as you see on this month's cover.

This is a detail of one such wall hanging or rug that we saw on display at the Southern California Handweaver's Conference in San Diego, California a year or two ago.

I myself would also call this a log cabin weave. Most normal log cabin weaves can be done on a 2 or 4 harness loom, but with the variation of colors and the resulting pattern in this sample, I believe that it was done on a 4 harness loom.

On this type of weave, you set your warp very close, perhaps almost double what you nor-

mally do, and then in your weft, you use a very heavy thread and a very fine thread, and the weave is all done in a plain weave, alternately using the fine and then the heavy thread. Then, when you want to change your color, you put in two rows of fine thread, and then alternate heavy and fine for as long as desired.

This has always been a pleasing weave to me, and my thought is that many of you might enjoy this type of rug.

We had one or two samples of a log cabin weave in past issues of *Warp and Weft*, and this makes me want to try a new sample of this weave in a future issue.

I'm sorry, but I do not know who wove this piece, but if they will let me know, I'll be glad to give full credit in next month's issue.

This Month's Book Review

While this month's book that we are reviewing is not strictly a textile book, it does have a portion on beadwork and on basketry, so we do want to tell you about it. The title is "CRAFTS OF THE NORTH AMERICAN INDIANS, A Craftman's Manual," by Richard C. Schneider.

This is a most fascinating book, and I think that all who read it, will obtain much from it, and I think that anyone who does read it will recommend it to others.

The author, Richard C. Schneider is a Professor of Art at the University of Wisconsin, and has been teaching ceramics and other arts since 1962 there. He was always fascinated with Indian crafts even from childhood, and so he started to learn about these crafts through a combination of book study, examinations, conversations, observations and actual experimentation. I think that you will find that all of these backgrounds into these Indian crafts, the ma-

terial is well presented, with very good directions for all of the crafts that are presented. These crafts are primarily the crafts of woodlands people or, of course, our American Indian.

The first section of the book is devoted to the tools used by the Indians, and he tells how to make them, and how to use all of these most interesting tools.

Next is the section on skins and leatherwork which was one of the Indian's main sources of raw materials. He tells about rawhide, how to tan small furs, how to make mittens, moccasins, and Indian drums. There are patterns for the mittens and moccasins.

The next section is on beadwork, and he goes into great details telling how the beads are made, the types of looms used, and there are illustrations of five or six of the different looms that were used for this typical Indian craft. As most of us know, much of this beadwork was used to decorate buckskins for clothing, and he goes into great detail explaining how this is done. He explains about the designs that the Indians used, the projects that they made, and gives good, concise directions.

Then, there is a section on containers made of birch bark, with complete directions for making these.

Next is a craft which is quite unique to the Indians, that of doing porcupine quill embroidery on birch bark.

Would you like to build a birch bark canoe? There is an extensive section on how to do this which is quite detailed.

Next, there is a large section on basketry of various types. A good explanation is given of splint basketry, how to make the various kinds of handles for these baskets, how to do willow wickerwork, and also coiled basketry.

The last section of the book deals with primitive Indian pottery, and a final section is given on the making of corn husk dolls of various types.

To me, it seems to be a most interesting book, and I feel the price is not too much for the content. The price is \$10.95 plus postage.

TITLE: Crafts of the North American Indians

AUTHOR: Richard C. Schneider

COST: \$10.95 plus postage and insurance

PUBLISHER: Van Nostrand-Reinhold company

AVAILABLE: Available directly from the publisher or from Robin and Russ.

Burgundy Basketry

This is not a basket weave as such, but certainly gives a similar effect. It is a variation of last month's design; the same threading system, but with a different tie-up and different treading sequence. It would work well as shirt and dress fabric, and has many other possible uses.

THREADING DRAFT

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

KEY TO THREADS IN THREADING DRAFT

O — 18/2 Worsted, Burgundy Red, #20
 X — 18/2 Worsted, Silver Grey, #24

WARP USED

We used 18/2 worsted in the warp, in two colors; Burgundy Red #20 and Silver Grey #24.

WEFT USED

The weft used was the 18/2 worsted in two colors; the same Burgundy Red as was used in the warp, and Tempting Tan, #18.

REED USED

We double sleyed a 15 dent reed, making 30 ends per inch.

WIDTH OF WARP AND LENGTH OF WARP

Our warp was 12 yards long, and 40" wide in the reed. When taken off the loom, we had 38" width, and about 10½ yards of finished fabric.

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.
 O — tie-up for Jack-type looms.

Sample



TREADING SEQUENCE

If you look at this treading sequence, you will see that the treadles simply alternate between the two. It is the change in the color sequence that produces the design effect.

Treadle as follows:

1. Treadle #5 — 18/2 worsted, Burgundy
2. Treadle #6 — 18/2 worsted, Tan
3. Treadle #5 — 18/2 worsted, Burgundy
4. Treadle #6 — 18/2 worsted, Tan
5. Treadle #5 — 18/2 worsted, Burgundy
6. Treadle #6 — 18/2 worsted, Tan
7. Treadle #5 — 18/2 worsted, Burgundy

- 8. Treadle #6 — 18/2 worsted, Burgundy
- 9. Treadle #5 — 18/2 worsted, Tan
- 10. Treadle #6 — 18/2 worsted, Burgundy
- 11. Treadle #5 — 18/2 worsted, Tan
- 12. Treadle #6 — 18/2 worsted, Burgundy
- 13. Treadle #5 — 18/2 worsted, Tan
- 14. Treadle #6 — 18/2 worsted, Burgundy

This is the end of one complete pattern repeat. There are 14 picks to one complete pattern sequence. Repeat over and over as desired.

COST OF THE FABRIC

This high quality 18/2 worsted is available on 1/2 lb. cones, with 5,000 yards to the pound. It sells for \$9.60 per lb.

In the warp, we used 1 lb. 5¾ oz. of each of the two colors, the Burgundy Red and the Silver Grey. Thus, the total amount of yarn in the warp was 2 lbs. 11½ oz. This works out at \$9.60 a pound to cost \$26.10 for the 12 yard, 40 inch wide warp.

In the weft, we used 15 oz. of Tempting Tan at a cost of \$9.00 and 1 lb. 2½ oz. of Burgundy Red, costing \$11.10. So the total cost of the weft comes to \$20.10.

WARP COST PER YARD	\$2.18
WARP COST PER YARD	\$1.68
FABRIC COST PER YARD	<hr/> \$3.98

ABOUT THE FABRIC

This is a deceptively simple design, very easy to set up and to weave, and yet the finished effect is very interesting. Light and dark colors alternate throughout the warp, and throughout most of the treadling sequence; then two picks of one color alters the color sequence and produces the variation in the pattern.

We ran into a slight problem with the warp threads twisting. The way it is threaded, there is a red and grey thread through each dent, and for some reason, the red thread and the grey thread changed places, making a warp-wise red streak. It took as a long time to find out what was the matter. The only way to correct it was to find the two offending threads and pull them apart and wait for it to happen again, either in the same place, or in a different place. If you look at the threading draft, you will see that the last thread of the first block is a grey thread on harness #1, and the next thread, the first thread of the second block is a red thread on harness #3. Since harness #1 and harness #3 are tied up together, these two threads are raised and lowered together. The rest of the pattern is plain weave, as it is threaded alternately on odd and even harnesses. So these were the two threads which crossed themselves during the weaving. The solution to this problem would be to sley your reed in such a way that these two threads would be in different dents, so keeping them apart. The easiest way to do that would be to sley the first dent with three ends, and then the pairs of threads will work out differently, and those two ends will be in separate dents.

A temple was used in weaving this fabric. Even so, it took in 2" weaving. It will take in more after washing. The samples have not been washed. You should wash your fabric before making it up, and steam press it. You should carefully hand wash this worsted in warm water and soap recommended for woolens, like Ivory Snow. Allow it to drip dry and then steam press. This process will allow the fabric to shrink all it is going to and will greatly improve the look and texture of the fabric.

This type of fabric has many, many uses. It would make a nice woman's shirt, or perhaps a dress. I think it would be great fabric for a tie, either cut straight or on the bias. Look at your sample at an angle as if it was cut on the bias. You can see what a nice effect it has, almost like a broken twill. Remember, this fabric is completely reversible, so you could use it for a scarf.

This design is a variation worked out from the setup we featured last month. Only the tie-up and treadling order have been changed. As I mentioned in the last issue, it would be easy to incorporate both designs into one project, or to weave two different projects on one warp. These two variations were worked out by Jack Womersley, who left a number of samples with us when he visited from England last summer.

A Second Book Review

This month I would like to tell you about a little book that has been in publication for a couple of years. Even so, you may not know of it, and I feel it is a very useful guide for anyone interested in the subject. It is called **CARDING, SPINNING, DYEING**, and was originally written in Swedish by Elisabeth Hoppe and Ragnar Edberg. It has been translated into English, of course, but the original photographs taken in Sweden have been kept.

This is a clear, well written introduction to the traditional approach to working with wool and flax. Wool carding is explained, accompanied by photographs. Wool and flax spinning is introduced, with instructions on how to use a spindle and a wheel. Helpful photographs and drawings illustrate the text.

Bleaching and dyeing flax, and washing and dyeing wool are dealt with, and there is a chapter dealing with plant dyeing, with both traditional and experimental recipes. This chapter includes a brief description of ikat dyeing (Patterned warp).

Four pages of color plates illustrate finished projects, fabrics, yarns, and the beautiful natural dye colors. At the end of the book there is a glossary and a list of suppliers.

I think the best thing about this book is the price. Much of this information can be found elsewhere, but dollar for dollar this is definitely a great buy and a very good introduction to get you started.

TITLE: Carding, Spinning, Dyeing

AUTHOR: Elisabeth Hoppe and Ragnar Edberg

COST: \$3.50, paper edition

PUBLISHER: Van Nostrand-Reinhold

**AVAILABLE: Directly from publisher or
from Robin and Russ**

SPIN IT!

Do you spin? If not, and if you use yarns in any way at all, you have probably, at one time or another, thought about learning to spin. Perhaps you want to get that very special home-spun look to your work, perhaps you need a particular twist or ply or color combination that

you won't ever find in commercial yarns. Or perhaps you want to learn to spin because you love to weave, and spinning seems like it would be just as rewarding an experience. It is, and if you've ever thought of spinning, whatever your motivation, why put off learning any longer?

The first thing to think about is a wheel, since that will be the major financial investment involved. You might like to try to find an old one, in an auction, or antique store. You might find one that has been restored, or you could work on restoring one yourself. A spinning wheel is a beautiful work of art itself and deserves great care in its manufacture and maintenance. If you don't think you can find an antique wheel, or don't want to spend the time restoring one, we can offer you a selection of seven different wheels from which to choose. These are all treadle wheels capable of handling most hand spinning needs, including spinning silks, flax and cotton as well as wool. An exceptionally beautiful wheel we have here is a castle type with a distaff, made in California by an ex-space engineer. It's called the Space Engineered Spinning Wheel and sells for \$325. He makes these wheels in black walnut and other quality, hard to get woods.

However, the price of these wheels may be a little too much for a beginner who may not have 325 dollars-worth of confidence in this art form yet. So, a much more practical type for you could be the Ashford, made in New Zealand, and sold as an unassembled kit for \$82.50. Don't worry about putting it together, it isn't too difficult and comes with very good clear directions. Then, if you (or a friend) are really good at putting things together, you might like to buy plans for making a wheel from scratch. A mere \$2.75 buys you complete detailed instructions for making a castle, walking or Saxony wheel.

We also have in stock an excellent castle wheel made in Norway. It is beautifully made and is very easy to spin on, having a nice smooth action. This one is \$195.00.

Write us for more information on wheels, materials to spin, other spinning accessories, and books to teach you how. Whichever way you decide to go, good luck with your spinning.

CLASSIFIED ADVERTISING

Why not advertise your old loom, duplicate equipment, and other such items in this section. Price per 5-line ad is \$5.00. Payment to accompany your advertising copy.

FINE CUT COTTON CHENILLE IN NATURAL

I've seen this used in the past to make face towels and bath towels, and I would also call this a 12 cut cotton chenille. It has come to us on about 1 lb. cones, and the price is \$4.00 per pound. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

FROM SCOTLAND

We have just received a shipment of heavy wool boucle. The binder on this yarn is a cellulose fiber which makes up 30 per cent of the fiber content. We have it in seven colors including a gold, a beige and a couple of greens. It is on about 1 lb. cones and we will sell it by the pound for \$8.00 per lb. This is a heavy boucle, for weft only, with 400 yards to the pound. ROBIN & RUSS, 533 N. Adams St., McMinnville, Ore. 97128.

BERBER, BERBER

A new shipment of Berber wool from England brings this lovely yarn in six colors, browns, greys and beige. There are about 400 to 450 yards to the pound. It comes on 1 lb. cones and we will sell it by the pound for \$5.60 per pound. Excellent for warp or weft. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, Ore. 97128.

NEW KLEIN

We have a new color combination in the range of yarns designed by the Scottish yarn and fabric designer, Bernat Klein. These yarns are 100 per cent wool, soft spun from four different rovings. Each roving is a different color, and they are spun together thick and thin. These are very attractive weft yarns. The four colors that make up this new yarn are: kelly green, a light avocado, a dark avocado and a dark sea green. There are about 440 yards to the pound and a pound costs \$6.80. We named this color mixture Loch Green because we can imagine that all the greens of the Scottish Lochs (lakes) are in there. Oh yes, we can sell this on 1/2 lb. tubes, too. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, Oregon 97128.

WHITE DELIGHT

A beautiful and very popular synthetic yarn that we have made for us in England. It is 100 per cent acrylic fiber, all white, and spun 2 ply, thick and thin. This is excellent yarn for upholstery, draperies, pillows, and many other uses. It comes on approximately 1 lb. cones, and sells for \$4.00 a pound. Washable and durable — a good buy. ROBIN & RUSS, 533 N. Adams Street, McMinnville, Oregon, 97128.

EYELASH LOOP MOHAIR IN SIX COLORS

A most unusual yarn, this smooth yarn has loops at intervals, and these loops have been brushed, and resemble eye lashes. About 1,000 yards per pound, this yarn should give nice effects in scarves, stoles, coating, etc. Colors are light blue, light aqua, gold, grey, and pinkish red. Price is \$8.00 per lb. on about one pound cones. Robin & Russ, 533 N. Adams St., McMinnville, Ore. 97128. Free samples on request.

VELVET CHENILLE, IN NATURAL WHITE FROM WEST GERMANY

On about one pound cone, this chenille is so closely and firmly woven that it is almost impossible to pull apart. It is in a natural color, but should dye well. I would call it about a 12 cut velvet chenille, as 12 ends would make about an inch when placed flat next to one another. An outstanding material for upholstery and it resembles the velvet fabric you see on some of the more expensive davenports and sofas. Price is \$6.00 per lb., and we have about 100 lbs. on hand. Robin & Russ, 533 N. Adams St., McMinnville, Ore. 97128.

NATURAL BLACK, 2 PLY, ALPACA

This is a nice yarn, and as it is 2 ply, can be used for warp or weft. It was spun in oil and needs washing after it is woven. It has approximately 1700 yards per lb., comes on about 1 lb. cones, and the price is a good one at \$6.00 per lb. ROBIN & RUSS, 533 N. Adams St., McMinnville, Ore. 97128.

ALBERS BOOKS

We now have in stock the two books by the extraordinary weaver, Anni Albers. They are "On Weaving," and "On Designing," both in paperback editions. If you have not come across either of these, do make the effort to look through them sometime. On Designing, for \$4.95, is a collection of some of the most intelligent thinking about weaving you will find anywhere. Some of these were written during Albers study at the great German school of design, The Bauhaus, as early as 1938. Others were written during the 40s and 50s, but it is all highly relevant today, and in fact, has had a considerable influence on all modern textile design. Albers recognized early the importance of the Peruvian textiles, and shares what she has learned from the ancient Peruvian weavers in detail in On Weaving. Both books contain photographs of Albers' brilliant designs, as well as other textiles, both ancient and modern. On Designing is \$4.95 and On Weaving is \$6.95. Worth every dime. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, Oregon 97128.

LINEN IN ELEVEN COLORS

This is a 2½ lea, single ply, slubby linen available in eleven beautiful colors. It is a dry spun linen with a strong texture and slub to it. It has 750 yards to the pound and is available on 1 lb. tubes at \$6.40 per pound. We have all eleven colors in stock. Remember, it is single ply, so it would not be advisable for warp threads. This linen is very popular in Europe, and you often see it made up into tablecloths and placemats in restaurants over there. Write for our free sample sheet. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, Oregon 97128.

WEAVES AND PATTERN DRAFTING

I highly recommend this basic introduction to understanding weaves and drafts. A clear, concise text is accompanied by line drawings and photographs of finished fabric. Sections include: plain weaves, twills, overshot weaves, color and weave, and a very useful explanation and table of counts and suggested sets for typical fabrics. A very good book to have around your studio. By an English designer and teacher, John Tovey, this book sells for \$11.95. ROBIN & RUSS HANDWEAVERS, 533 N. Adams Street, McMinnville, Oregon 97128/

The Weaver's Marketplace

w a r p a n d w e f t
 533 NORTH ADAMS STREET
 McMINNVILLE, OREGON 97128

John Tovey's

WEAVES AND PATTERN DRAFTING

This is an excellent study for the serious weaver, with outstanding directions for understanding various weaves and pattern drafting.

\$11.95 plus shipping

ROBIN & RUSS HANDWEAVERS
 533 N. Adams St. McMinnville, Oregon 97128

Paula Simmon's

RAISING SHEEP THE MODERN WAY

One of the most interesting and informative books you will ever find on this subject. Most interesting reading, even to those not interested in raising sheep. This soft-covered book is most outstanding.

\$5.95 plus shipping

ROBIN & RUSS HANDWEAVERS
 533 N. Adams St. McMinnville, Oregon 97128

<p style="text-align: center;">Compact Folding NORWOOD LOOMS</p>	<p style="text-align: center;">Five Widths 16" — 22" — 30" — 40" — 50" Made of Cherry</p> <p style="text-align: center;">The Norwood Loom Co. P. O. Box 167 Fremont, Michigan 49412</p>
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16 HARNESS PATTERNS
The Fanciest Twills Of All

Written and compiled by Irene K. Wood of Minneapolis, Minnesota, this book has 150, 16 harness patterns, a photograph of each, and weaving directions.

\$8.95 plus shipping

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