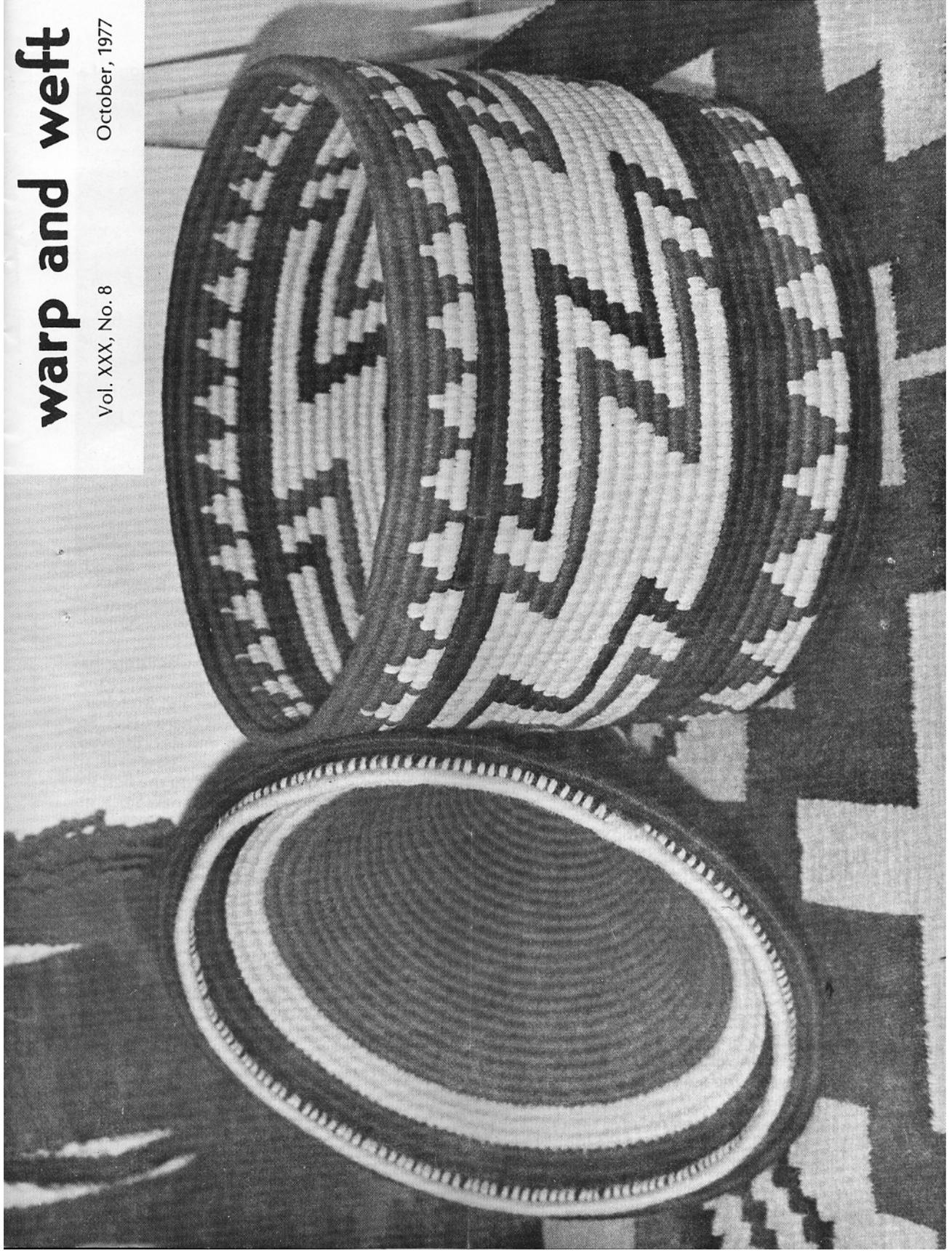


# warp and weft

Vol. XXX, No. 8

October, 1977



## warp and weft

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### A Word from the Editor

This is the October issue and your editor is writing it in August. This is so unusual, it is unbelievable. However, I'm heading to England for my annual buying trip in one week, and I thought it would be nice to have the September and October issues mailed before I return, so thus, this extra effort.

I'm all excited. It is just one week until I head for England to look for new books, threads, and related weaving items. This year, it will be another charter flight to try and cut down travelling expenses, which are mounting more and more. It is also my hope to go to Switzerland, Italy, and Belgium to visit a bobbin manufacturer, a linen mill, and also a manufacturer of very fine linens for bobbin lace.

I've been planning this trip and writing letters for about two months, and I've come to the conclusion that I'm already trying to do too much. Have about 30 to 40 different stops scheduled already, in 5 different countries in 30 working days.

One of the activities of this trip will be to try and make arrangements for the weaving tour that I hope to lead next summer. I will try to visit as many different places, so that they can be fitted into the travel schedule for the tour next year.

And this year, for the first time, I'm deciding that I will at least sight-see on Saturday and Sundays, if no other time. I've not done this in

the past, and it is time that I become more of a culture vulture. Robin's first step in any new town is to visit the museum, and my first step has been to avoid the museums, particularly if they do not have any weaving or connection to weaving. However, new byways are always interesting. For instance, I hope to visit a new place, where they make exciting necklaces of exotic woods, and perhaps we will have some new necklaces for resale here in the shop.

And of course, I will visit many different publishers, and I will visit many of the antique shops looking for antique bobbin lace bobbins and relics. And, I'm selfish enough that I hope to get a few rounds of golf in on Saturdays and Sundays.

While I'm gone for this period of time, Janice will be in charge of the shop and we do hope that all orders will be filled as quickly as possible.

One big task is that I have to find a new source of 2/18's worsteds, manufactured and dyed to order, as our current supplier in England has notified us that they can no longer fill our orders for this yarn. So, it almost becomes a necessity that I make this trip and find the items we do need for the shop.

One of our accessory manufacturers has been so busy that many of our wood items such as unfinished benches, temples and stretchers, and other items have been very hard to get. So, we are behind on these also, and sorry to say so, but delivery does seem to be very slow to us, so we just have to back order and do the best we can and fill orders when we get new stock in.

I've tried to find other items such as English Wool Cards, and similar items and you seem to have luck only if you go personally, and talk in person to the manufacturers of these items.

And, I'm hoping to visit 2 or 3 museums that have textile collections and bobbin lace collections, and I'm going to look in a lot of antique shops to try and find some bone antique bobbin lace bobbins, so it will be a busy time.

Meanwhile, back at the shop, I hope that Janice will be selling a lot of different yarns, so that I'll be able to pay for what I find in England.

Russell E. Groff, *Editor*



Mrs. Doris Shattuck of Laguna Beach, Calif., a delightful weaver, one with much skill and ability about whom you will enjoy knowing.

### **A Delightful Weaver to Know**

If you ever have a chance to meet Mrs. Doris Shattuck, you will find it a great pleasure as she is such a gracious and understanding person. And, with 92 years of living behind her, she probably has been weaving for more than 45 years.

I have had the opportunity of knowing Mrs. Shattuck for 15 or 20 years, and have always thought she was one of the most outstanding and gifted weavers I have ever had the pleasure to meet.

We became good friends while attending a summer session at the Banff School of Fine Arts in about 1956.

Doris told us that she started weaving in 1932 after seeing someone weave at the local county fair. She decided it would be fun to weave so she bought a loom and with the help of Mary Atwater's, "Shuttle-Craft Book of American Handweaving," she proceeded to set up the loom with a 1,2,3,4 twill and off she started. She wrote to Mary Atwater, and Mary Atwater graciously answered and gave her help.

Then, she joined the Southern California Handweavers Guild in its 2nd year of life, and made many more weaving contacts and received help through the many guild weavers, workshops and lectures.

Then, in 1956 she went to Banff, where we became good friends, and in 1957, she went to San Miguel, Mexico and took a six week workshop there.

Then began many years of Productive Weaving. In one of our Warp and Wefts in about 1958, we featured a 6 & 8 harness Rosepath pattern, which we called Mrs. Shattucks Towels.

She says that now that she is older and does not get around as much, one of her greatest jobs is weaving. She can keep busy or not, with something that is both creative, and very satisfactory.

I can remember a period when she was weaving many long evening skirts, and stoles to match, with brushed and loop mohair as the main weft threads.

She stated that right now, she is busy with table mats, and also mohair afghans. She likes the lovely, soft, blended colors of the brushed mohair and they are a challenge to her.

Laguna Beach, California is the home of Mrs. Doris Shattuck, and she is a member of the Orange Coast Weavers Guild and the Southern California Handweavers Guild.

She states that the creativity of weaving has been one of her joys of life, and a great challenge for many years. Her last note on the little article that she wrote says "I am indeed happy that I have such a satisfying hobby."

I might say a little more about Mrs. Shattuck's weaving. I was always impressed with how nice her selvages were, how even her weaving was, and what an outstanding job she did with her finished garments of handwoven cloth.

I hope that you enjoyed becoming acquainted with Mrs. Doris Shattuck, as much as I have enjoyed writing about her.

Russel E. Groff

Note: Our thanks to Mr. A. B. Stephens of Laguna Hills, California for the photograph of Doris Shattuck.

# A PRODUCT OF THE ANDES AND PERU

Yes, this is a repeat of a pattern that we featured in February, but we have used different colors in the warp and weft, and a different treadling, to show you how versatile the pattern is that was used in February, 1977 Warp and Weft.

## TIE-UP DRAFT

4		O		O	O
3	O		O	O	
2		O	O		O
1	O	O		O	
	1	2	3	4	5

Note: This tie-up is for a jack-type loom.

## THREADING DRAFT

1		XX		X		XX		X		
3		OO	OO	O	O	OO	OO	O	O	
2	XX		XX	X	X	XX		XX	X	X
1	O		OO		OO		OO		OO	O

## KEY TO COLORS USED IN THE THREADING DRAFT

X — 2 ply Alpaca — color CONFEDERATE GREY  
O — 2 ply Alpaca — color CHESTNUT BROWN

### WARP:

The warp was a 100%, 2 ply Alpaca, made in England. We used 2 colors, Confederate Grey, and Chestnut Brown.

### WEFT:

The same two colors of the 100% Alpaca that were used in the warp were also used as weft. In the weft, each color was wound double on the bobbin.

### REED USED:

We used an 8 dent reed and sleyed it two ends per dent, making 16 ends per inch.

### TREADLING:

1. Treadle #1 — Chestnut Brown
2. Treadle #5 — Confederate Grey
3. Treadle #1 — Chestnut Brown
4. Treadle #5 — Confederate Grey
5. Treadle #1 — Chestnut Brown
6. Treadle #2 — Confederate Grey
7. Treadle #3 — Chestnut Brown
8. Treadle #4 — Confederate Grey
9. Treadle #5 — Chestnut Brown
10. Treadle #4 — Confederate Grey
11. Treadle #3 — Chestnut Brown
12. Treadle #4 — Confederate Grey
13. Treadle #5 — Chestnut Brown
14. Treadle #4 — Confederate Grey
15. Treadle #3 — Chestnut Brown
16. Treadle #2 — Confederate Grey

## Sample



This is the end of ~~one~~ complete pattern repeat, and note that ~~there~~ are 16 shots or threads in each pattern repeat.

And we also want to ~~em~~phasize that the weft threads are doubled on the bobbin, 2 ends of thread acting as one weft shot.

### NOTE! NOTE! NOTE!

I'm sorry to tell you this, but we originally had about 50 lbs. of each of the six colors of this 2 ply alpaca. However, we have now sold out three of the colors, and one of those sold out is the Chestnut Brown used in this sample. Also, we are sold out of the color we had called

FAWN Beige, and we are sold out of the color called Fallen Leaf Brown. We do have in stock in fairly good supply, Confederate Grey, Aces of Spades Black, and Steel Grey.

And this was a special lot I had the opportunity to purchase from England and no more of these exact same sizes and colors are available.

#### **MORE ABOUT THE FABRIC:**

This also was an enjoyable fabric to weave, as was the one used in our February issue. The doubled weft thread does help it to weave fairly quickly. And the treadling is an easy one alternating dark and light throughout the entire pattern, so it is easy to keep them in order. And, if you do treadle out of sequence or throw the wrong color, the mistake stands out right away.

If you look at the threading and tie-up drafts, you will see that treadle #1 picks up all the dark threads, and treadle #5 all the light threads. So the dark weft pick on treadle #1 followed by a light weft pick on treadle #5 make the lines in between the pattern. It is a nice set up to experiment with. There are so many possibilities.

Take a look at the other side of the sample. It has slightly longer skips of the weft, but I think you could use either side if you so desired. This is a fun pattern to work with and to experiment with, and I would think that you would enjoy trying some different treadling combinations and seeing what effect you could come up with.

Be sure to feel the sample. Natural oils have been left in this yarn to add strength (I had no warp ends break), and it feels very good. It's great to work with. It gives your hands a lanolin treatment while you weave. This oil will wash out some, though. You should hand wash your finished fabric before making up. I expect it will shrink quite a bit, which is good because it needs to be firmer. The samples have not been washed. This oiliness makes the weft a little sticky to work with, but it wasn't a problem, and the warp threads didn't cling at all. I used a very firm, even, double beat, once with the shed open, and once again after changing the shed.

Our warp was 40" wide in the reed, and measured 38½" off the loom, so 1½" were taken up across the width. We put on 12 yards of warp, and ended up with 10 yards, 21 inches of finished fabric, so 1 yard, 15 inches were lost to the loom and taken up in weaving. I measured the

warp lost to loom, and it was about 30", so you see 21" of the warp was taken up in the weaving over the 12 yard warp. What is kind of odd and funny is that two different persons wove the two samples and yet from the 12 yard warp, both of them finished up with 10 yards and 21 inches of finished fabric.

Use such a fabric for couch throws, for lap and car robes, and for medium weight blanket material. And, I, too, feel that it would make an excellent sport coat or suiting material for man or woman. This color combination is a little more subdued than was the sample in our February issue, and for coat material and in particular men's sport coats, I think that they would like this combination a little better than the one in the February issue.

#### **COST OF THE FABRIC**

We have this alpaca in six natural shades: three browns, two greys and the black. It comes on cones of about 1 lb. each, with 1,700 yards to the pound. We sell it for \$6.00 per pound.

In the warp, we used 2 lbs. 12 oz. of Ace of Spades Black, and 2 lbs. 6 oz. of Fawn Beige. At \$6.00 per pound, the cost of the warp was \$30.75 for 12 yards.

In the weft, we used 2 lbs. 10 oz. of Ace of Spades Black and the same amount again of the Fawn Beige. 5 lbs. 4 oz. at \$6.00 per pound comes to \$31.50 for the cost of the weft.

WARP COST PER YARD (40" wide) .....	\$2.56
WEFT COST PER YARD .....	\$2.63
FABRIC COST PER YARD .....	\$5.19

#### **This Month's Cover Photograph**

In the past two or three years, there has been a great revival of interest in the making of various kinds of baskets.

We have here a very striking basket which was beautifully displayed on a striking handwoven rug. This was part of the display of the Silverado Handweavers. This basket is a form of Coiling, and it is called a Tutsi, Coiled Basket. It was made by Carol Holmes of the Silverado handweavers.

This was on display at the 1977 Conference of Northern California Handweavers at Vallejo, California this year.

Also of interest to those in making baskets

is the wealth of material that has become available to the basket makers these past two or three years. We have at least seven different excellent hardbound books available on the subject now, plus a few older reprints of books of 20 to 50 years ago on basketry.

## This Month's Second Project

We are going to give you some ideas and suggestions for STOLEs, which seem to be a permanent costume accessory. We have woven many of these, and we did so many, we had a standard routine for weaving them. Our warp was a 2/18's or a 2/12's worsted, sett at 15 threads per inch, and usually, we had a 3 yard warp, 26" wide for each stole.

The 2/12's would be a little better for warp, as it allows a little heavier warp thread which can be used as the fringe.

Here is our plan for weaving this.

First of all, we skip 8" of warp before we start weaving. This is the allowance for the fringe. We weave about 3" to 5" of plain weave, say 5" on this one, and then we weave an interesting border about 15" wide. This border can be a combination of many things. I'd suggest a combination of Mexican Lace and an overshot pattern. Then, we weave an area of about 40" of plain weave, and then our 15" wide border, and 5" of plain weave, before an allowance for our fringe of 8" of warp.

If you want a light and airy stole, you can use the same thread for weft, as you used for warp, and beat it about the same, about 15 threads per inch. Thus, your weft can be the same as the warp, either 2/18's or 2/12's worsted.

The main body of weaving in the stole is 80", and with the fringe of 8" on each end, the total stole length is about 96". This is measured under tension on the loom, and when you take it off and release the tension, then it comes down about 8" to 10".

You could perhaps put on a 9 yard warp, and weave three different stoles on the same warp. Perhaps on the second stole, you may like to use a brushed wool or mohair thread in the weft, alternated with your warp thread.

And in the third stole, you could try something like a medium rayon boucle for the weft on your wool warp.

Then after these three stoles are woven, I would suggest that you wash them in lukewarm water, allow to drip dry, and then steam press.

One more thing that I would like to mention is at the beginning and end of your stole, you can start and end your stole with some Mexican Lace, or Leno pickup, or Danish Medallion, and in this way, you do not even have to tie a fringe on the end of the stole. The Mexican Lace, which I like the best, keeps the weft thread from unravelling, and actually forms an interesting beginning and end to your stole.

If you use a 2/18's worsted for warp and weft, you will have a little more sheer stole than if you use the 2/12's worsted. If you like a little more density in your fabric, then you can use the 2/12's for both warp and weft.

There are so many ways you can decorate the border on each end of your stole. I've used the Danish Medallion technique for both decoration, and for practical function.

You can weave an overshot border, with perhaps a knitting worsted for the pattern and a metallic supported gold or silver for the tabby.

You could do a combination lace weave for the border, combining pickup Leno perhaps with Danish Medallion. Really, there are so many ways you could vary this, that I don't have room to tell them all here.

## A Second Project Each Month

During the next five or six issues, we hope to try and feature a second project each month with enough details that you can proceed and weave this project without any further instruction. Hope that this will be of interest to you, and after five or six issues, we would appreciate your comments as to whether we should continue this or not.

#### 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.

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#### NATURAL AND WHITE, COTTON KNIOT

This is an exciting boucle or knot thread for England. We were only able to get 100 lbs. of this one, but it seems as though it will go with so many different threads. A most unusual twist in this boucle or knot, and it comes on about 1 lb. cones. and the price is \$6.80 per lb.. FREE SAMPLES UPON REQUEST. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

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#### THREE DIFFERENT ORANGE WOOL TWEEDS FROM ENGLAND

I would think that these three tweeds would combine well together and with other tweeds. We have three different Oranges in this available. It has about 1400 to 1600 yards per pound, and is \$4.80 per lb. Limited amounts of all of these available. ROBIN & RUSS, 533 N. Adams St., McMinnville, Ore. 97128.

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#### SOFT TWIST, 2 PLY TUSSAH SILK WITH A FLECK

This is a very nice silk, in a 2 ply, for warp or weft. It has a soft touch, and sort of little flecks in it through. It has approximately 1200 yards per lb., came to us on 1 lb. cones, and is \$8.00 per lb. Should also dye very well. Robin & Russ, 533 N. Adams St., McMinnville, Ore. 97128.

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#### SILK NOIL AND POLYESTER COMBINATION

This is a 2 ply thread, and the heavier one is a silk noil. The polyester is finer and a little whiter than the silk, and it makes an interesting thread. Came on cones of 1 lb. 4 oz. to 1 lb. 12 oz. each. Has about 4800 yards per lb. Price, \$6.00 per pound. Can be used for both warp and weft. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

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#### 50% COTTON AND 50% WOOL NUB YARNS

This is a very nice quality fine, twisted nub yarn from England which is made of 50% cotton and 50% wool nub. It is a fairly fine yarn with 2500 yards per lb., and is a nice fine nubby or sort of knobby yarn. We have five colors. They are.

1. A blend of red and natural
2. A blend of beige and natural
3. A blend of white and natural
4. A blend of yellow and natural
5. A blend of dark blue and natural

Price is reasonable, and this is a good weft for all kinds of dress and suit yardage. \$4.80 per lb. or available on 1/2 lb. tubes also. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

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#### 1/2 BLEACHED WHITE BRUSHED MOHAIR-WOOL BLEND

Well below today's average market price, we have this for \$8.00 per lb. We have about 100 lbs. left out of a lot of 2,000 lbs. It has 950 to 1,000 yards per lb., comes on approximately 1 lb. cones. When and if we get a new lot of this in, it will probably have to sell at somewhere between \$14.00 and \$18.00 per lb. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Ore. 97128.

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#### NATURAL WHITE, HEAVY, 4 CUT CHENILLE.

This came on 2 to 3 lb. cones, but we have wound off 1/2 lb. spools. Price is \$2.00 per 1/2 lb. spool, and this heavy chenille should make nice bathmats, and be excellent accent thread in many fabrics. I would imagine about 400 yards per lb. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

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#### FINE LOOP MOHAIR AND WOOL COMBINATION

This also comes on about 1 lb. cones, and we have limited amounts of about 12 different colors available. It has 2400 yards per lb., and is \$4.80 per lb. It is a fairly harsh yarn, but the colors are nice. About six colors with a black binder thread, and about six colors with a natural binder thread. If interested, we will send you free samples. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

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#### SINGLE PLY RAMIE ROVING, WITH A SOFT TWIST

This roving would make an excellent accent thread in many different fabrics. It has about 250 yards per lb., and while it has a twist, it is a soft twist, and while it came to us on 10 lb. tubes, we can wind off 1/2 lb. tubes for you. Price is \$4.00 per lb. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

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#### CURL-E-CUE, HEAVY NATURAL RAYON BOUCLE

This is a beautiful, rich, heavy rayon boucle with about 290 to 300 yards per lb. Has a high shine, and came to us on 2 to 3 lb. cones, and the price is \$2.00 per 1/2 lb. tube, or \$4.00 per lb. You'll think this is an attractive thread when you see it. Free sample sheet upon request. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

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#### FINE, NATURAL, 12 CUT COTTON CHENILLE

This too is a very fine, and a good quality, 100% cotton chenille. It is available in natural only. Should be excellent for small guest towels, and heavier bathroom towels. It has about 2100 yards per lb., and is \$4.00 per lb. About 100 lbs. available. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

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#### INKLE WEAVING

By Helen Bress. This is an excellent book on Inkle Weaving and one that I think I would recommend above all others. Excellent instructions, diagrams, directions, illustrations, and suggestions for projects. Price \$12.95. Available from ROBIN & RUSS HANDWEAVERS, 533 N. Adams ST., McMinnville, Ore. 97128.

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#### FALSE BRAID, NATURAL COTTON AND RAYON

This is heavy cotton and rayon boucle, and two ends of this boucle have been twisted together to make a heavy, natural boucle, which looks very much like a braided yarn, but is not. About 450 yards per pound, on 3 to 5 lb. cones. We will wind off 1/2 lb. spools for you, at \$3.20 per lb. Should have many, many uses. Robin and Russ, 533 N. Adams St., McMinnville, Ore. 97128.

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#### YARN SAMPLE SHEETS

We will send you the current 15 to 25 sample sheets and put your name on our mailing list for further samples at no extra charge. Send \$1.50 plus \$1.00 for postage to Robin & Russ Handweavers, 533 N. Adams Street, McMinnville, Oregon 97128.

