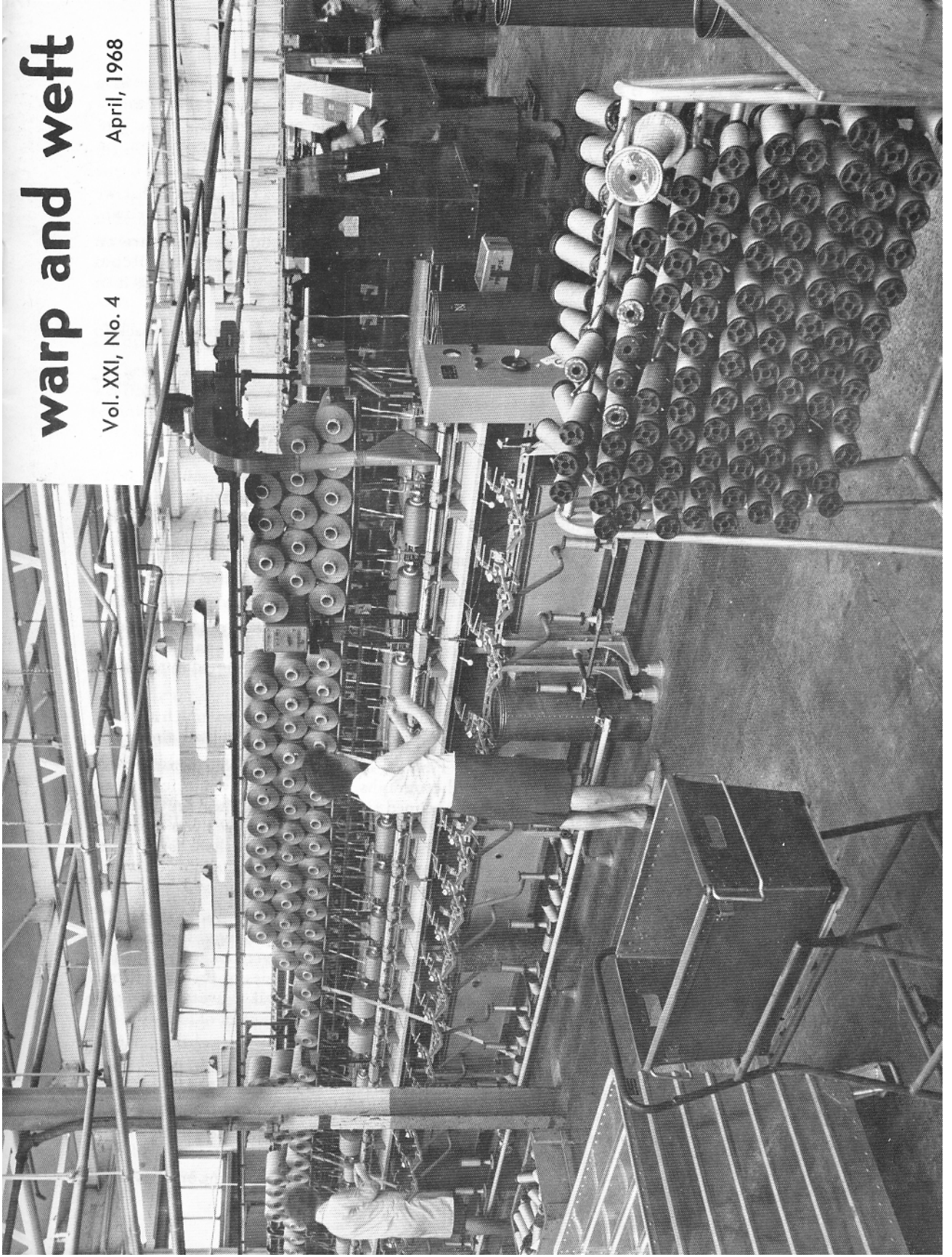


warp and weft

Vol. XXI, No. 4

April, 1968



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Editor: Russell E. Groff,

Assistant Editor: Robin Groff

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A Word from the Editor:

I'm afraid that this issue will be a little late, as the flu bug did make a visit and laid low your editor for two weeks.

Also, since the last issue, I did get a chance to go to the Southern California Handweavers Conference held in Los Angeles, and also to hear an interesting talk by Berta Frey. I will also mention that in May, we will be going to San Francisco to the Northern California Handweavers Conference also.

Robin was doubly busy while I was gone to the conference, and then while down with the flu, running the shop, and keeping house, both at the same time.

As a result of this, we are perhaps a week, or should I say, about 150 letters behind in answering the mail, etc., that accumulated during this time. We have tried to get all of the orders out, and will start working on answering all of these letters, and questions during the next two or three weeks.

Also, during this time, we did get a wonderful new lot of yarns. Three of them are beautiful new tweed yarns with a little reindeer hair spun in with the yarn. I've woven with this before and enjoyed it so much, that I'm looking forward to trying it again. Besides these tweed yarns with reindeer hair, we did also get in some 350 lbs. of a linen and rayon flake and boucle combination yarn, and about 200 lbs. of other nice novelties. We are working on sample sheets of these now, and will have them finished in about two weeks.

Also, we have gotten started another class in Adult Education with 10 students.

The class meets in our shop once a week, and we have some good students who seem to

be stimulated by the weaving. We now have about 15 looms in the shop, and within a week or two at the most, will have either student work or our own work going on, on all of the looms.

I'm afraid with all of this activity, that we will be a little behind for a month or two.

We also have about 500 lbs. more yarn on order, so as this comes in, it will keep Robin and I on our toes, sorting and storing it in the proper places.

Well, enough of our activities, and back to the sample for this month.

Russell E. Groff, *Editor*

This Month's Book Review:

A book which we think is outstanding is the new one by Lili Blumenau, which is entitled "CREATIVE DESIGN IN WALL HANGINGS." It also has a sub-title, which tells of much of the contents. The sub-title is "Weaving patterns based on primitive and medieval art.

I think Miss Blumenau must be doubly complimented on this book, and I feel sure that all of you who are interested in tapestries will feel the same.

This book is filled with so much content, that it would be hard to tell you all about it.

First of all, I must mention the many, many photographs, diagrams and drawings that are contained in this book. They are excellent and outstanding, and will keep you interested in the contents. Secondly, there is so much written content, that I think all of you would thrive on what the author has to offer.

The first portion of the book is devoted to a history of wall hangings, tracing them back to the Copitic weavers of Egypt, the Pre-Incan and Incan tapestries of Peru, the formal tapestries of the Medieval weavers, and finally on to the contemporary weavers of today.

She elaborates on each of these eras, telling about their works, what inspired the weavers, what colors they used, and what motifs were in their weavings, and much, much interesting material of each of these groups of tapestry weavers.

Her section on the contemporary weavers

is most interesting also, and you should enjoy it very much.

Along with all of this content are many, many outstanding pictures illustrating what she is telling about.

Part 2 of her books is all about the art of weaving wall hangings. She has an excellent section on the equipment that is needed, still another section on yarns, and other materials that are available. The section on yarns deals with how they are spun, the wide variety of yarns available, their characteristics, how they are dyed, and many, many other details.

There is a section on loom preparation and weaving procedures, another section on weave techniques and methods, and this latter section is thoroughly covered, telling of many of the different tapestry techniques and other techniques that may be incorporated in the tapestries.

Finally, the last section on making a wall hanging is thoroughly discussed, and Miss Blumineau gives you the step by step sequence in the actual planning, the set-up, and finally the finishing or weaving of the tapestry.

If you are at all interested in tapestry weaving, I feel that you will find it a must for your own personal library.

TITLE: CREATIVE DESIGN IN WALL HANGINGS

**AUTHOR: Lili Blumenau
PUBLISHER: CROWN PUBLISHERS,
N. Y., N. Y.**

**PRICE: \$6.95 plus 24c postage.
AVAILABLE: From the publishers directly,
or from Robin & Russ if desired.**

This Month's Cover Photograph:

This is the last of the series of pictures of the Barbour Linen Mills. This room pictured is where the linen is taken from the tubes of the spinning frames (the tubes on the rack in the lower right hand corner) and from these it is sometimes wound singly, and sometimes plied, and then rewound into the final package, which I believe in this case is the large tube you see on top of the winding machines.

Once again notice how neat this linen mill is, with no lint or dirt on the floors. Notice also the system of pipes in the top of this picture. Some of this is for humidity control,

and some of it is for moistening some certain threads when they are wound. When we walked through the plant, we noticed that the wet-spun linens were actually being put through water that was almost boiling. This helps to set the twist of the thread, and also helps to eliminate chances of it breaking when it is being wound upon tubes, cones, etc.

Northern California Handweavers Conference:

The 16th Annual Conference of Northern California Handweavers will be held May 18 and 19, 1968 at the Jack Tar Hotel, San Francisco, Calif. The conference theme is "SAFARI."

The Saturday program will feature Dr. Mary Elizabeth King, formerly with the Textile Museum, Washington, D. C. Her subject is "Archaeological Textiles of the New World — What we can learn from them and about them."

\$6.50 registration fee covers luncheon, program, fashion show and conference activities. To register, contact Mrs. Eda Maynard, 561 Woodbine Drive, San Rafael, California 94903, before May 3rd, 1968.

An Increase In Subscription Price Of Warp and Weft

We have had a 22½ per cent increase in the cost of having Warp and Weft printed and also, the bulletin is being sent out via first class mail. As a result of this change, the mailing costs have gone up about 65 per cent and with the expected increase of first class that has been passed by congress, it will be up about 100 per cent or over what we had it as of January, 1967.

Because of this, we are going to give notice that effective February 1, 1968, Warp and Weft will be \$4.50 per year. We are keeping the increase in price to a minimum to just defray the increased costs that we have in getting it out to you.

An Early Palestinian Draft from the Negab Desert.

A most interesting 4 harness pattern, which would make nice bedspreads, tablelinens, placemats, drapes, etc.

THREADING DRAFT:

	E	D	C	B	A	Selv.
4		x x x			x x x	x x
3	x x x		x x x	x x x		x x
2	x x x x x x	x x x x	x x x x x x	x x x x		x x
1	x x x x	x x x	x x x x		x x x	x x

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.

WARP:

The warp thread is the 18/2 natural gray linen imported from Ireland.

WEFT:

The weft thread is the 10/2 Mercerized Ramie, in the Natural Eggshell Color.

REED USED:

A 12 dent reed was used and it was double sleyed, 2 ends per dent, or 24 threads per inch.

SOURCE OF IDEA FOR THIS FABRIC

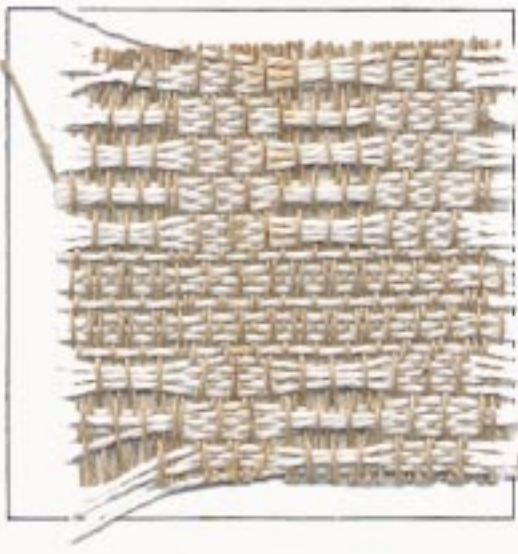
We were introduced to this pattern by a friend and customer, Alice Parrott of Angola, Indiana.

She told us that she received the pattern from Dorothy Hulse, and that it was a pattern that Dorothy Hulse found, when she was doing research on weaving for the "Robe" that she wove for the movie of the same name.

I must say that we have varied the treadling somewhat and also we did revise the threading draft just one or two threads, but you should know the source of this pattern.

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SAMPLE:



TREADLING SEQUENCE:

Using just one thread in the weft, the 10/2 eggshell natural mercerized ramie, you treadle as follows:

Treadle 1, 4, 1, 4, 1, then
 Treadle 3, 2, 3, 2, 3, then
 Treadle 1, 4, 1, 4, 1, then
 Treadle 3, 2, 3, 2, 3, then
 Treadle 1, 4, 1, 4, 1, then
 Treadle 2, 4, 3, 4, 2, 4, 3, 4, 2.

There are 34 threads in one complete treadling repeat. Repeat over and over as desired.

MORE ABOUT THE FABRIC:

There is one major problem with this fabric that you must overcome in the weaving.

After you weave a while, you will notice that the threads which form the lace will become looser and looser. You will find that this happens after about one yard of weaving, or even less.

Here is what I suggest to overcome this. Step on the treadle controlling these loose threads and raise these loose threads as high as possible. Then go around to the back of the loom and put in a heavy lease stick in the opening or shed caused by the raising of these loose threads. Then, move this stick back over the back beam, and down to the lowest part of the warp beam. Then put a weight on each end of this lease stick, when it is in the lowest position and these weights will help hold these warp threads taut and tight, so that you can continue with the weaving.

In a ten yard warp, we found that this group of threads was actually about 1/2 yard in length or even a little more. If you are doing a long warp, you might have to cut-off and retie after doing 5 or 6 yards of this fabric.

This is easier to control on a narrow width like placemats, but for any length this is one problem that you will have to conquer.

I'm sure that there are other ways that other persons might use to control this looseness of warp threads, and if others do use any, I'd like to hear about it.

On this fabric, you want to use a firm, even, double beat. Beat with the shed open, change to the next shed, and beat again before throwing the shuttle in the new shed.

I was particularly intrigued with this sample, and was pleased with the combination of the natural grey unmercerized linen as the warp, and the mercerized (almost white) Ramie. It looks quite rich, and the whole piece is so much nicer looking than is just the small sample swatch we cut up for our warp and weft sample.

I can also picture this made up in many different colors to make very beautiful tablecloths. I feel that it would also make excellent drapes. Our sample is not washed, but it should be somewhat softer when the fabric has been washed and pressed.

I also liked this fabric because of the lace effect, and the fact that the lace almost appears in a circle makes it that much more interesting. Wish that I had much more time to experiment with this pattern and see what could be done with it in other threads.

COST OF THE THREADS USED IN THIS SAMPLE:

The 18/2 natural grey Irish Linen has 2700 yards per pound, comes on 1 lb. cones or tubes rather, and is priced at \$4.00 per pound.

The 10/2 Ramie, which is mercerized and is a natural color called "Creamed Eggshell" has 1500 yards per lb., and it comes on 1 lb. cones, and is \$4.00 per lb.

COST OF THE FABRIC:

In a 10 yard warp, 42" width, we used 4 lbs. 5 oz. of the 18/2 grey Irish Linen. Thus the total warp cost was \$17.25 for 10 yards or \$1.73 per yard.

In the weft, there was approximately 9 yards of finished fabric, and it took 4 lbs. 14 oz. of the 10/2 natural merc. Ramie. Thus the total weft cost was \$19.50 or the cost per yard was \$2.17 per yard.

WARP COST PER YARD	\$1.73
WEFT COST PER YARD.....	\$2.17
FABRIC COST PER YARD	\$3.90

The History of the Spinning Wheel:

While in England this past summer, I had a chance to see some interesting manuals put out by the International Wool Secretariat, and I've purchased them, that I can use them for future articles in Warp and Weft. As England is so well known for its wool yarns and fabrics, many of these articles will be related to wool. However this first one will be about the HISTORY OF SPINNING AND WEAVING.

In the colder areas of human settlement, clothing, next to food and shelter, is one of man's greatest needs. The primitive man at first clothed himself in the furs and skins of

wild animals. Once, he had started to domesticate these animals, he found a method of producing clothing from fibers of his domesticated animals without killing them for their skins.

One of the first domesticated animals was the sheep, which primitive tribes have always kept because of its yield of rich milk. To kill the sheep for its skin would have been a serious loss, so instead, techniques of cloth manufacture were devised, and even before 10,000 B. C., woven wool cloth became the fabric normally worn by the primitive peoples of Northern Europe.

The history of spinning is a long one, and many bone needles of even before 10,000 B. C. have been found. It is possible to make a thick, uneven yarn by taking wool in one hand and drawing it out and twisting it into a thread with the fingers of the other hand. However, discoveries in such areas as the Swiss Lakes, fine quality yarns, as fine as any we have today, have been discovered in tombs and tree-trunk coffins. Most of the spinning of that time was done on a spindle. Stone rings were put on short wooden sticks, and this was what made the first spindle.

Using the stone ring and the stick, the spinner must have held the wool in a loose mass in his left hand or tied loosely to a long stick held under the left arm. He would then proceed to draw out the wool into a thread which was attached to a notch in the shorter stick or spindle. Then, by making the spindle revolve rapidly, the thread would be twisted, and the spinner would increase its length by drawing out more and more wool. The whorl, fixed at the lower end of the spindle, assisted the rotation. Since the spun yarn was usually wound around the spindle when it reached the ground, the whorl also served to prevent the yarn from slipping off. This was, for many, many thousands of years, the way in which all yarn was spun, and this method is still used today by the Indians of the Andes and other primitive peoples. And judging from the sale of hand spindles, it is even now being spun by people not so primitive.

The next stage in the production of wool yarns and other yarns was the invention of the spinning wheel, which was invented in India between 500 and 1,000 A. D. This really is a simple development from the earlier method of spinning.

The spindle was mounted horizontally on a frame and the whorl became a wheel around

which a driving cord was passed. At the other end of the frame, the cord ran around a much larger wheel which was turned by hand. As before, the spinner formed the thread and attached it to the spindle. Then the large driving wheel was set in motion, and this caused the spindle to rotate at a greater speed. The effect of this was to twist the thread while the spinner lengthened it by drawing out more of the raw material. When the length of thread was too hard to handle, the wheel was stopped and run in the opposite direction, while the spun yarn was released from the notch or eye of the spindle, and then wound around it.

The hand spinning wheel which became known in Europe towards the close of the thirteenth century was undoubtedly derived from this Indian model. The use of this spinning wheel spread to all parts of Europe, and it has survived the invention of the treadle spinning wheel in more remote districts. In Ireland, for example, it was still in use in the eighteenth century and was known as the "long wheel" or the "great wheel."

Next in development was the flyer spinning wheel, which is the spinning wheel as we know it today. In the earlier method, spinning was not continuous, as it was interrupted at intervals by the winding of the yarn, as is done on the great wheel. This problem of combining these two actions was solved in the fifteenth century in Europe. A flyer and bobbin were fitted on to the spindle. There were now two cords running from the driving wheel, one which rotated the spindle and flyer, and the other the bobbin. The flyer was a U-shaped device fitted with small hooks. The thread was passed as before through the eye of the spindle and then over one of the hooks of the flyer and on to the bobbin.

Since the driving cord on the spindle passed over a larger belt wheel than that on the bobbin, the spindle with its flyer rotated more slowly and the thread was therefore drawn out and twisted between the two before being wound around the bobbin. The purpose of the hooks (more than one) on the flyer, was to distribute the spun yarn evenly along the whole length of the bobbin, by using the different hooks in turn. A little later in Europe, this type of wheel was driven by a treadle instead of by hand, and one of the two driving cords disappeared. This improved, but a simpler version of the spinning wheel, became known as the "Saxony wheel" and was the standard model in use up to the 18th century.

(to be continued)

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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 \$4.00. Payment to accompany your advertising copy.

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BINDERS FOR WARP AND WEFT.

Now available for warp and weft subscribers, are binders which will hold 3 years issues. Price is \$3.50 plus postage. These binders have the name Warp and Weft, printed on both the front and the backbone, and also there is a little plastic cover on the back where you can insert the volume number or the year of the contents in your binder. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

LINEN AND RAYON FLAKE AND BOUCLE YARN

This is a combination of linen and rayon with a thick and thin flake effect, and then it is or has also been twisted into a boucle yarn. It is a natural gray linen with a natural white rayon. Very pretty yarn. ON SPECIAL WHILE IT LASTS at \$2.40 per lb. It is available in skeins of about 7 to 8 oz. each. This yarn could be dyed easily. We used to sell this same yarn at \$4.00 per lb., but we found a good buy from a factory that had just 350 lbs. left, and so we can offer it to you at \$2.40 per lb. ROBIN & RUSS, 533 North Adams St., McMinnville, Oregon 07128.

LARGE LOOP RAYON YARN.

This is another special at \$2.40 per lb. I imagine that this cost at least \$2.75 per lb. to manufacture, and we purchased a lot still in original mill cones wrapped in paper. Price is \$2.40 per lb. and it comes on about 2 lb. cones. A very nice novelty yarn that could also be dyed. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

6/3 RAYON FLOSS TYPE YARN.

This is available in a creamy natural and has about 1200 yards per lb. Flossy rich, and shiny, it sells at \$4.00 per lb. Available on approximately 1 lb. cones. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

A SMOOTH GLOSSY, 2 Ply SPUN SILK,

in a natural color. This looks about the weight of a 10/2 cotton, but we have not checked the yardage per lb. yet. It has come to us on about 2 lb. cones, and we will wind off 4 or 8 oz. tubes. Price is \$7.00 per lb. I imagine that it will have about 5500 yards per lb. Just 30 lbs. available. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

TWO, SPACE DYED LOOP MOHAIR YARNS

This mohair loop is a good quality loop. One is dyed in shades of blues and greens with some tan. The other color is a combination of Orange, Yellow, Green and Tan. Price on both of these is very reasonable at \$3.50 per lb. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

7/1 Bleached THIRSTY LINEN.

This is an excellent weft thread for those linen towels that you want to be so absorbent. I've used this with the 20/2 bleached ramie or linen as warp and this as weft to make excellent bath towels. Price is \$2.40 per lb. on cones of about 1½ lbs. each. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

2 PLY NATURAL WOOL YARN.

It can be used for warp or weft, and has about 2,000 yards per lb. About 40 lbs. at \$3.20 per lb. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

MACRAME.

The outstanding book by Virginia Harvey is still available at \$8.50 plus 24c postage. Complete instructions on this interesting knotting technique. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

18/6 NATURAL IRISH LINEN.

This is a superior quality 6 ply linen rug warp with 900 yards per lb. Same size as the 9/3 that was so popular. Available on 1 lb. tubes, price is \$3.60 per lb. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

SWEDISH UMBRELLA SWIFTS:

This is the very popular skein winder that we import from Sweden. Adjustable for different sized skeins. Price is \$6.95 plus postage. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

5" PLASTIC RINGS IN BLACK, WHITE, SHELL

These are a nicer quality than ever, with no seams or joined parts to pull apart. Price is 75c each, plus postage. Two of these make excellent bag handles. Have 5" diameter, and are made in one piece so they will not crack or pull apart. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

A LINEN SPECIAL, 50/3 IRISH LINEN

An outstanding buy is this 50/3 Irish linen made by Barbours. It is available in NATURAL and BLEACHED WHITE. Price is just about 1/2 the normal price, and it is on sale now at \$3.20 per lb. This size usually sells for about \$6.50 per lb., so you can see what a good buy it is. Excellent warp at 30, 36, 40, 45, or 50 threads per inch. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

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warp and weft

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