

warp and weft

Vol. XXVI, No. 9

November, 1973

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Editor: Russell E. Groff

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A Word from the Editor

This is the November issue, and I'm writing it in December just before Christmas, and you will probably receive it in January.

The December and January samples are both in progress, so we do have some hope of catching up, so please do bear with me, and perhaps by March or April we will be up to date and on schedule again.

Besides Warp and Weft, and Drafts and Designs, we are now also working on a new catalogue which we hope will come out in February or March of the coming year. And is it ever a task to do. I almost say that everyone that I do will be the last one, but every two years, we do seem to get a new issue out.

As all of our subscribers are now aware, this is a time of shortages, and slowness of delivery of orders, and scarcity of many items, and it seems as though this is just what I've been writing about in the issues of Warp and Weft for the past year. Now, however, I think that all of us are more aware of what I was writing about.

I feel that I have been most fortunate to be able to have gone to Europe and purchased the threads that I have for the past two years, as we have a large and complete stock of many hard to get items. And yet, there is delay, delay, and delay on many items that you think would be very easy to obtain. And because of these world-wide problems, there is more and more turning to creativity and handcrafts by individuals. I know that when I finished the last sample for Warp and Weft, I had a greater feeling of accomplishment, than usual. The reason for this was because I liked the design, the pattern, and the texture,

and I was pleased to share it with others. It is my hope that many of you will take our suggestions and improve upon them, and develop them for your own needs and uses.

Our Christmas season has been an exceedingly busy one, so much so that I can hardly squeeze in five minutes to write letters, and to work on Warp and Weft.

The response to our new loom manufacturing business has been so phenomenal that we find it hard to believe that it is happening.

Yes, all of us here at the studio of Robin & Russ Handweavers have so much to be thankful for, and we all hope that all of our readers have a most rewarding and pleasant Christmas Season, and that the New Year for you will be full of both happy and pleasant surprises.

Janice will start her last term of her senior year in College in January, and then will go to business school for perhaps a year, and then she will come into the business as a partner, and we are so pleased that she will be with us in the business world during the coming years. She has been helping these past four months, and the tasks she has assumed are being so well done that I can truthfully say that I never did them as well. So, you can see how happy your editor is about these events.

Well, it's time to close for now, and get this assembled and in shape, so I can take it to the printers this afternoon.

Russell E. Groff, *Editor*

Sectional Warping Hint or Suggestion

As many of you probably realize by now, I am an advocate of sectional warping. However, we continually find that because the sectional warp beams are just two inch sections, many weavers limit their patterns so that they will fit in the section.

I feel that this is the wrong approach, and let me tell you of an experience we have just gone through. I'm doing a pattern for warp and weft, which is approximately 3½" wide. It was not a satisfactory size to go into a two inch section, so with twenty of the two inch sections, I went and warped just 12 sections

with 3½" wide warp in each of these 12 sections, and the other 8 sections, I systematically skipped when warping the beam. This way, I then drew in the pattern and sleyed the reed, and while only 12 sections were warped, my warp was 40½" wide. It wove without any problems. I've just had two telephone calls (long distance) asking about this, so thought that I'd mention it, and perhaps this suggestion may be of help to others.

Russell E. Groff

Subscription Price Increase

Don't forget, as of January 1, 1974, the subscription rate for *Warp and Weft* is now officially \$6.00 per year. Because of increases in cost of printing, mailing, labor, and threads, we just have to have this increase, so that *Warp and Weft* is a going concern, instead of one that is falling in the red.

This Month's Book Review:

If you want to see an outstanding book on Mexican Indian Costumes and pictures of weaving in Mexico, you won't want to miss the book, "MEXICAN INDIAN COSTUMES" by Donald and Dorothy Cordry.

This is one of the most elaborate studies of a subject I have seen, and it features the work of Mr. and Mrs. Cordry over approximately a 30 year period, and I must commend the authors for their diligence and efforts.

The bylines on the inside cover page tell so much of the content, that I'm going to quote some from it word for word. "Bright colors, elaborate weaving techniques, beautiful embroidery — all these qualities characterize the Indian costumes of Mexico. Skillfully made and often adaptable to many uses, the men's and women's garments, the belts, headdresses, tortilla cloths, and bags were once found in infinite variety throughout Mexico. Modern civilization, however, is bringing to an end such individualistic styles and customs. Some have already vanished; the rest will probably do so within a few decades.

The inexorable disintegration of many aspects of Mexican Indian culture makes this volume on Indian costume particularly important. Donald B. and Dorothy M. Cordry, in over 30 years of intermittent study, have compiled an invaluable record of many of the Indians of northwestern, central, and southern Mexico.

The Cordrys have visited numerous villages recording details concerning the making of textiles and the making and wearing of costumes, and purchased and preserved representative garments. Mr. Cordry has taken hundreds of pictures; and some of the costumes photographed twenty or thirty years ago when the Cordrys began their study can no longer be found at all today.

Mexican Indian Costumes approaches the study of Indian costumes in two ways. First, it examines the general history of the costumes, the tools and techniques used in making it, and the nature and variation of the particular garments and accessories and how they are worn. Second, it analyzes in detail the costume of some twenty-seven villages and linguistic groups. Profusely illustrated with 276 plates (16 in color), several detailed maps, and a number of drawings and diagrams, this book is not only a valuable tool for anthropologists and students of folk arts and crafts, but also a beautiful and sensitive record of a vanishing way of life.

Both Mr. and Mrs. Cordry are trained artists whose work in various art fields has been exhibited in Mexico and the United States. A one-man exhibition by Mr. Cordry at American House in New York in 1946 showed work from the design workshop which he conducted in Mexico from 1942-1953. Throughout their careers the Cordrys have been students of primitive and folk art, particularly of the cultures and handicrafts of the living Indians of Mexico. It is the fruits of this lifelong study which they make available in this volume to other scholars, and to those who simply love Mexico and beautiful things.

For *Mexican Indian Costumes*, Donald and Dorothy Cordry were presented the coveted Fray Bernardino de Sahagun Award in 1968. The gold medal is awarded by the National Institute of Anthropology and History in recognition of outstanding contribution to Mexican anthropology."

Continued on page 6

wave crests of sea foam

Our sample this month is a different variation of a four harness weave than you normally see. It is a miniature overshot weave, with a no tabby treading suggested for use for bedspreads.

THREADING DRAFT:

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

WARP THREADS USED:

We wanted to try a variety of colors in both the warp and the weft, so we used a 20/2 Egyptian Cotton in the warp in six different colors. We used an equal amount of all six colors, and did a random threading, so that the same colors do not always appear on the same harnesses. The colors used in the warp were 1. Baby Blue, 2. Lt. Turquoise, 3. Appenzell Grey, 4. Blue S, 5. Summer Blue, and 6. Dawn Blue. This was warped so that approximately the same colors came up at the same time, but as we did not worry as to getting the exact same sequence in the threading over and over. And, as there are 36 threads in one pattern repeat, and 30 threads per inch, there was some movement of the positions of the colors of warp threads on the four harnesses.

WEFT THREADS USED:

In the weft, we wove about five yards of each of three different color combinations. The first combination was two colors of 20/2 Egyptian cotton wound together on the bobbin. The two colors were Mint S., and Gooseberry in the first samples. The second set of samples were woven with Light Chartreuse and Dark Chartreuse, and the third combination used were Avocado and Mint S. And the weight of threads used in all cases was 20/2 and in each of the three different colors of samples, we wound both colors together on one bobbin, so that the weight of the two threads together would be equivalent of one end of 10/2 cotton. And, I really did like all three color gamps that we wove on this

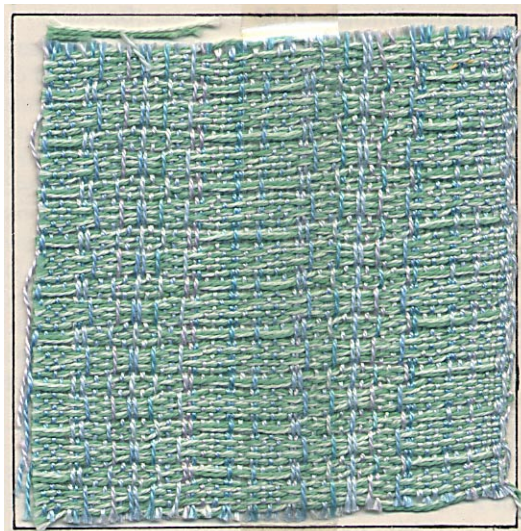
TIE-UP DRAFT:

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

X — tie-up for Counter-balanced looms.

O — tie-up for Jack-type looms.

SAMPLE:



sample fabric for Warp and Weft. I believe that most of the samples in this issue will be of the dark and light chartreuse, but they may be one of the other two color combinations also.

REED USED:

A 15 dent reed was used, and it was double sleyed, two ends per dent, or 30 threads per inch.

MORE ABOUT THE THREADING DRAFT:

Many, many years ago, I wrote to Josephine Estes in Massachusetts, and asked if I could use two of her patterns for samples in Warp and Weft, and her reply was yes. So, this time,

we have used as the threading draft, her Miniature Overshop pattern, which is called "POND LILY." She has two booklets available, with 24 miniature overshot patterns. These pamphlets of hers sell for \$3.50 each, and it is a great pleasure to see these patterns and to weave them. When living in Santa Barbara, California, one of our study groups in the weaver's guild wove all 48 of the patterns. We all wove extra swatches, so we could pass them back and forth to one another, so I have two nice notebooks, with swatches of all 48 of these patterns woven in the individual's own choice of color and texture of Warp and Weft threads. While looking over these notebooks some time ago, I kept thinking it would be nice to weave some of her patterns in treadling variations other than what she suggested. So, in this sample, our treadling sequence is more or less similar to what you would have if you wove a huck threading draft in the traditional method. This really was a most interesting challenge, and I think that you will enjoy the results.

And one thing more I should mention is the fact that our sample is not washed and pressed, and if it had been washed and pressed, your undulating weft effect in the fabric would be more pronounced, and as a result, more interesting.

I think that this would result in very interesting fabric for bedspread material, and thus my suggestion of this fabric's use.

TREADLING SEQUENCE USED:

You will notice that we used only four treadles in the treadling of this sample. Of these four treadles used, two were tied up for plain weave, and two were from the traditional standard tie-up draft. And, we tied them up in what we felt would be the most convenient treadling sequence, and you can see the results.

1. Treadle #4, one time, 2 ends doubled
2. Treadle #2, one time, 2 ends doubled
3. Treadle #4, one time, 2 ends doubled
4. Treadle #2, one time, 2 ends doubled
5. Treadle #4, one time, 2 ends doubled
6. Treadle #1, one time, 2 ends doubled
7. Treadle #3, one time, 2 ends doubled
8. Treadle #1, one time, 2 ends doubled

End of one complete treadling sequence. Repeat over and over as so desired.

MORE ABOUT THE THREADS USED:

The 20/2 Egyptian cotton is the best warp we feel we have, but it is becoming hard to obtain, taking one to two months for delivery now, where it used to be available in about one week. And of course, it is the same as all other cotton and is going up in price and at present is \$8.00 per lb. now. It comes on 1/2 lb. cones, has 4200 yards per cone, or 8400 yards per lb., and is still one of the most reasonable warps available, when you figure that you can get an eight yard warp, 36" wide, 30 per inch from one pound. The colors are supposed to be fast, and the yarn has been both mercerized and gassed. Both of these processes give a sheen to the thread, and both also strengthen the thread.

There are about 95 colors normally available, and also, if we order 15 lbs. of a color, they will dye it to order in any color we want for \$3.00 per lb. extra.

COST OF THE FABRIC:

Our warp was 40" wide, sett at 30 threads per inch, and it was 14 yards long. It took five ounces of each of the six colors we used for this warp, or 30 ounces. Thus, the total warp cost for 14 yards of warp, 40" wide was \$15.00, or the cost per yard comes to 93 cents per yard.

In the weft, in 12 yards of finished fabric, we used a total of four pounds of the 20/2 Egyptian cotton. Thus, our total weft cost for 12 yards was \$32.00, or the cost per yard is \$2.66 per yard.

WARP COST PER YARD93
WEFT COST PER YARD	\$2.66
FABRIC COST PER YARD	\$3.59

MORE ABOUT THE FABRIC:

The first thing that I want to mention about the fabric is that we have actually used seven colors, five in the warp and two in the weft, and yet, because the colors do blend together quite well, it is a very interesting fabric.

And secondly, this would be a way for many individuals to use their odds and ends of yarns, if they do proper planning beforehand.

Third, I must again mention that the weft thread is two ends of 20/2 cotton, wound together, two ends in a bobbin, and two colors are blended together.

I will suggest that you might want to use a temple or stretcher in this fabric, as the finer the cotton, the narrower the fabric tends to weave, and you can probably obtain about two inches more width in your fabric if a temple is used. Our finished sample was 39" out of the 40, and normally, it would have been 38" or less.

It is always a problem winding two ends of thread together without getting loops of one of the two threads in the weft. However, if you can put some tension on both of the threads, you will find the results are much more satisfactory. I have two boards covered with felt on one side, and I fasten the two felt sides together with rubber bands, and then bring your two threads between these two boards, and rubbing against the felt, and this seems to help even out the tension of both threads.

We have tried to show you how you can use traditional overshot pattern in a method other than overshot treadling, and you can see the results.

Also note that we have changed the tie-up from traditional standard to the one you see here. This was for greater ease and convenience in the weaving process, and proved to be quite easy. And of course, what is easiest for one person might not be so easy for another, so this too is individual and personal preference. Of course, if you have a standard tie-up, you can weave these or this sample without changing the tie-up whatsoever. You will just have a little longer reach of your feet than if you do change the tie-up as we have done.

My suggestion for the use of this fabric is for bedspreads, but I do think it would be suitable for many other uses. However, I would suggest that you do wash your fabric and steam press it before you prepare to make it into the bedspreads.

Use a lukewarm, or even hot water with this cotton, and allow it to drip dry. Use almost any soap or detergent in the first washing, and then after it has drip dried, use a steam iron, and steam press, on one side.

Also, another thing about this project is the fun of experimenting. Blending five colors together in the warp, and two colors in the weft is a challenge. And I would experiment after you have the loom warped, and try two

or three combinations of the thread in the weft, and then you decide which best fits your needs, and then proceed to weave it.

A Note About the Cover Photograph on the September Issue of Warp and Weft

The most interesting picture is a portion of a tapestry designed and woven by Mrs. Hilda Gerson of West Vancouver, British Columbia.

This tapestry was one of the prize winning pieces from the 16th Exhibition of Canadian Handweaving which was sponsored by the British Columbia guild. There were 500 entries from all over Canada for this exhibition.

I was hoping also that someone would write and tell us about the rug used on the cover of Warp and Weft in the October issue from the midwest conference.

This Month's Cover Photograph

While at the Midwest Weavers Conference in Denver this past spring, I was taken by one of the tapestries I saw there, so I took a picture of it, and this is the result.

It is of course a tapestry wall hanging, and it was beautifully woven. I would call it the "BUTTERFLY TREE." Also, the little balls of puff remind me of the little bolls on the sycamore and the plains trees, and they were in a raised effect so that they stood out above the flat surface of the rest of the wall hanging.

To me, there was so much beautiful technique illustrated in this piece.

I hope that some one in the Midwest Conference Guilds will write us and tell us who the weaver is so that we can share this with you in our next issue. We would also like to know who wove the rug that we featured on last month's issue, also from the Midwest Conference.

"Mexican Indian Costumes" Book Review (Continued from page 3)

Now that you've read the above, let me give a few more comments. If you open this book, and just look at a few of the beautiful pictures and text that goes with it, I'm sure that you will want to proceed further into the

contents of this book. It is just outstanding, and if I were ever able to write such a book as this, I would consider it a most outstanding achievement. The pictures of the crafts and weavings are clear beyond description. There are excellent diagrams of the back-strap looms used, and they are so clearly illustrated that I feel most weavers could make their own from these descriptions and drawings given.

The section on Weaving or magical beliefs and superstitions concerning the loom are most interesting; the descriptions, drawings, and photographs of the tools used are most inspiring and the sections on how to make the Huipil, the Quechquemilt, the skirts, the hair-dresses and head coverings, the belts, tortilla cloths and bags, the jewelry, the men's costumes; all these are beautifully explained in full detail, with a chapter on each of these different items.

A chapter on design is most interesting and well presented.

Then, the latter portion of the book is devoted to visits of the different Indian cultures and villages in the Northwestern, Central, and Southern Mexico.

As many of you know, Mexico is a land of contrasts, mainly because of the geography of the country. It is a land of contrasts, because of the many different mountain ranges dividing the country, much more so than the U.S.A., and this book so ably, seems to cover the remote and inaccessible areas.

And I can't say enough about the pictures and the color plates, as well as the black and white. I think any serious weaver would be delighted to have this book, and I feel that I can recommend it without reservation.

You know that there has been a resurgence of weaving in this country, and particularly by the younger generation, and they have been searching for new means of identity by different types and kinds of weaving, and here in this book, you see what the young weavers of today have been looking for and trying to achieve in their weaving.

TITLE: MEXICAN INDIAN COSTUMES
AUTHOR: Donald and Dorothy Cordry
PUBLISHER: University of Texas Press
COST: \$17.50 plus pp and ins.
AVAILABLE: From the publishers or from Robin & Russ Handweavers.

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SCOTTISH HEATHER YARNS

In 2 weights, 9 cut and 11 cut. These heathers are two or three colors blended together, and are blends, rather than striped yarn. They are from a close-out line from one of the mills in Scotland. Range from about 1900 yards per lb. in one size, and about 2800 yards per lb. in the others. A SPECIAL BUY, at \$4.00 per lb. The cones vary in weight from about 1 lb. to 1 3/4 lbs. in weight, and all of the yarn is in oil, and it is sold by the cone only. REMEMBER, while it lasts, it is \$4.00 per lb. Sample sheets are being prepared on these yarns, and these are the yarns that are used in many of the Scottish District Checks, as per the booklet and book we have available. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

FIVE BEAUTIFUL PRINGLE SWEATER YARNS FROM SCOTLAND

This is a nubby wool boucle, and the colors are 1. Peppermint Pink, 2. Grandmother Pink and Grey and Natural, 3. Lemon Meringue Pie Wool Boucle, 4. Blown Snow Natural and 5. Frosted Turquoise. This boucle is a combination of two colors twisted together, and when Pringles consolidated one of their plants with another, these were some that I was able to purchase by being there at the right time. AN OUTSTANDING VALUE, at \$4.80 per lb. It comes on cones of about 1 lb. 12 oz. each. Robin & Russ, 533 North Adams Street, McMinnville, Oregon 97128.

VANILLA CREAM SMOOTH HEAVY, SINGLE PLY WOOL

This is another beautiful wool yarn, which should be of many uses. It has 1500 yards per lb., and should be excellent for pattern thread in traditional type bedspreads. Use a 20/2 Egyptian cotton for warp and tabby, and use this for the pattern thread. It should be scrumptuous. This wool is \$4.00 per lb., and it comes on about 1 1/2 lb. tubes. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

JET SET — HEAVY ENGLISH TWEED

The background color for this tweed is black and grey, with flecks of red and natural. It is a heavy, rich appearing tweed yarn with 800 yards per lb. Could probably be used for warp if handled with care. Comes on cones of 12 to 16 ounces each, and it is just \$4.80 per lb. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

JET BLACK, 8 CUT RAYON CHENILLE

This chenille comes in skeins of varying sizes from 6 to 12 oz. It has approximately 900 to 1,000 yards per lb., and is the same as our other 8 cut chenilles, being \$4.00 per lb. We also have a beautiful Orange Rust, a Champagne Tint Color, and a light pale yellow green 8 cut chenille, all at \$4.00 per lb. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

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Functional Overshot by Grace D. Blum

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