

warp and weft

Vol. XXX, No. 6

June, 1977

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Published monthly (except July and August) by
Robin & Russ Handweavers, 533 North Adams Street,
McMinnville, Oregon 97128

Subscription: \$8.00 per year
Back Issues 85¢ each plus 13¢ postage
Editor: Russell E. Groff

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A Word From the Editor

A very busy six weeks has passed by since the last bulletin went to press. And now again, we are trying to catch up.

The reason for the delay is two different weaving conventions on two consecutive weekends.

This was a very busy time, as at one convention, I displayed books, yarns and our loom. There were about four days of preparation for the trip down to the convention, and then my daughter Janice and I both drove down to Vallejo, California with a load of books and yarns, and a loom with a warp already on to demonstrate upon.

Then after a very busy weekend at the Northern California Handweavers Conference, I called Janice and she drove back down to Vallejo, brought yarns for me to exhibit in Los Angeles, and then she, in turn, brought the books back to the shop, along with the items I did not want in the L. A. booth.

Then, there was a hurried round of visiting the various shops in the San Francisco area, and then a trip to L. A. where I set up a booth for the Southern California Handweavers Conference, along with the loom.

At the Southern California conference, my last sale was the loom that I was exhibiting or demonstrating on. So, I stayed in that area for two days, and then delivered the loom, and headed home.

When I returned home, there was a big box of invoices for me to check, and a whole box of problem mail for me to answer. And, I'm still working on both of these, and with luck, will finish them by the end of this week or next week early.

Hey, are any of our readers Basketball fans? How do you like the Portland Trailblazers professional basketball team this year? They beat Chicago, Denver, and L.A., in a series of 12 games, and now they are tied with Philadelphia, having won and lost two games, and whoever wins 2 out of the next three games, is the national champion. This, to me, is about the most exciting of the viewer's sports, and that is what I am, a viewer.

What I do, is sit and watch the game, and while I'm doing this, I also check invoices, and then stuff envelopes with invoices and sample sheets.

As I get older, I've discovered that I seem to work better at night alone, and it is often from 10:00 p.m. to 1:00 a.m. that I check invoices and stuff envelopes.

I seem to be more wide awake then than I am in the afternoon or early evening, and I get more done at that time.

How have you subscribers liked the samples this year? I'm lucky to have found a young woman to help us in the shop with the weaving, designing, and experimentation. She, Gillian Barnes, has been a great help and has had some very good ideas for some of our samples. It certainly is a pleasure to have her work here four days a week at the designing and weaving, and I will tell you more about her in the future.

Our summer workshop with Malin Selander is all filled, and it should be a most outstanding workshop. This also, is most pleasing.

Our looms and loom production are going along just fine, and we are well pleased with the current crop of looms as the cabinet-maker finishes them. We have a new man working on the looms, and he is on his second lot of 10 looms. And it is with great amazement that I look in our loom order book, and see that in three years or slightly less, we have sold some 140 of our looms. We have made minor changes and adjustments on the loom, and Ray Chandler, the man who is making them now, is a perfectionist in his work, to our great pleasure and advantage. That is almost one loom a week that we have sold during the past three years.

And the yarns have been coming in during all this time. We received a shipment of linen from Scotland that was ordered in September of and that was the last of the items I ordered on the trip last year.

Several persons have asked if I would lead a two or three week weaving tour to England and Switzerland, and we are tentatively working on a three week trip for 1978. If you think you might be interested in such a trip, about two weeks in England, and a week in Switzerland, please do let me know about it, and I'll keep you informed as to the details. I think that we would limit such a tour to about 15 persons, so we should be able to successfully handle this portion of a tour O.K. If we are successful, we will rent a bus in England and in Switzerland for our group of weavers, and we plan on visiting both factories and weaving shops and studios.

And later this month, Robin and I plan a trip back east to visit with several of our suppliers of various yarns and accessories.

And besides this, we have purchased a hill-top view lot, and are at present having plans for a new home drawn up by the architect who originally drew the plans for our shop. And, we will probably try to sell our present home this summer, so that we can build a house high on a hill in the Eola Hills, south of McMinnville, and halfway between McMinnville and Salem, Oregon.

Also, Janice wants the three of us to go on an exploration trip in Eastern Oregon, and we hope to go there for a week in August. It is the desert country that we hope to visit in Eastern Oregon, but we need some warm weather so we can do this, as the backroads are 50 to 75 miles from nowhere, and they are hard to travel on if they are the least bit wet.

You can see we keep a busy schedule here, and we are working on designs for Warp and Weft for September and October as well.

And, our two mothers-to-be, who had each worked for us for about five years are now gone, and it seems different in the shop without them. We had a new girl work for two months with them learning the ropes, and just today, when we had come to depend upon her, she told us that she was moving out of town with her family in 10 days, so now we start all over in the training procedure.

Oh well, you can see the trials and tribulations of a small business.

Enough for this month.

Russell E. Groff, *Editor*

This Month's Cover Photograph

I was greatly intrigued with this tapestry that was displayed at the Northern California Handweavers Conference in Vallejo this year.

This was from the Sacramento Weavers Guild exhibition, and was called "Medieval perspective tapestry, and was woven by Alix E. Peshette of the Sacramento Guild.

There were many other striking fabrics besides this one at the Northern California Conference, and we will share pictures of them with you in forthcoming issues.

I was so amazed at the tremendous amount of detail in this three piece wall hanging, and you can see that it was woven with the *slit* tapestry technique. And, can you notice the definite perspective in this, particularly on the portions of the lower right and the lower left, and how it comes together in the lower center portion.

This Month's Book Review

I am very pleased to introduce you to a book that we have just received in stock. The book is *STUDIES IN PRIMITIVE LOOMS*, by H. Ling Roth. It is one we had reprinted for us in England, and it was originally published in England in 1918. There was another edition in 1934 and another in 1950. This study is so good that even after all this time it has not been superceded and it is still relevant and of great value today.

H. Ling Roth was not only an anthropologist of note, but also worked for much of his life in the wool trade in West Yorkshire. His lifetime hobby was the study of textile appliances from all cultures and all periods. This book is the result of years of research in books and museums. H. Ling Roth was the curator of the Bankfield Museum in Halifax, England, during the time he wrote this study. I came across this book when I visited the museum and ordered some to sell over here. As they were out of print by then, I arranged with a publisher in England to have an edition published especially for us. We obtained the original notes and drawings from Mrs. Roth. The original drawings were worked on to make them more clear, and the whole book has been printed on a better quality paper, and so our edition is even better than the original.

The book is packed with drawings, mostly by Roth himself. He took great care over the
Continued on Page 6

Lemon Peach Sherbet

Here is a multi-purpose all-cotton fabric in a four harness Summer and Winter weave. It would make excellent upholstery fabric, and drapery. It would do well as a tablecloth or as individual placemats. I think it would make a very beautiful bedspread. It would also make up well as a summer dress, jacket or skirt. As are all Summer and Winter weaves, it is completely reversible, in fact, you may very well prefer the look of the reverse side of our sample.

TIE-UP DRAFT

4				○	○	○
3		○	○	○	○	○
2	○	○		○		
1	○		○			○
	1	2	3	4	5	6

This is the tie-up for Jack-type looms.

THREADING DRAFT

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

KEY TO THREADS IN THREADING DRAFT

- — 10/2 Egyptian Cotton, Canary #55
- X — 10/2 Egyptian Cotton, Rose Beige #13

WARP USED

We used two colors of the Egyptian cotton in the size 10/2. The dominant color used was Canary #55, and the smaller stripes were Rose Beige #13.

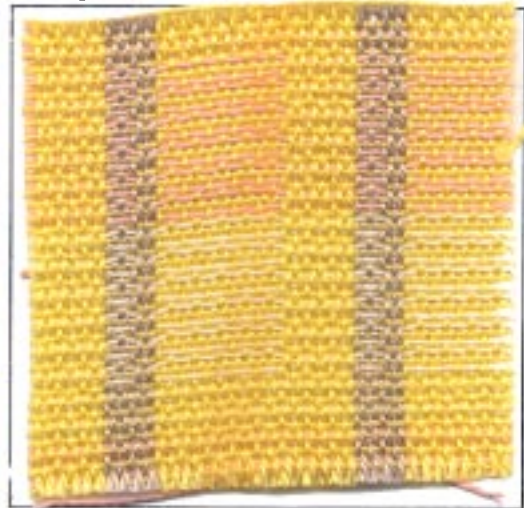
WEFT USED

The weft used was the same size Egyptian cotton used in the warp, 10/2. The tabby weft was the same Canary #55 that was used in the warp. There were two colors used for the pattern weft. One was Coral #20, and the other was Natural #9.

REED USED

We used a 15 dent reed and double sleyed it, or 2 per dent, giving us 30 ends to the inch.

Sample



WIDTH AND LENGTH OF WARP

We put on a 14 yard warp, and 40 inches wide in the reed. It took in about an inch in weaving, so the finished fabric was 39 inches wide. The length of the finished fabric was 12 yards 8 inches, so one yard four inches was lost to loom and taken up in weaving.

TREADLING

We used a typical Summer and winter treadling sequence, with a tabby pick in the background color (canary) alternating with a pattern pick in a different color (coral and natural). Treadles #1 and #5 are the a and b tabby treadles, Treadles #4 and #6 are the x and y treadles for one block and treadles #2 and #3 are x and y for the other block. Here is the treadling sequence:

1. Treadle #1 — 10/2 cotton, Canary
2. Treadle #4 — 10/2 cotton, Coral
3. Treadle #5 — 10/2 cotton, Canary
4. Treadle #6 — 10/2 cotton, Coral

Repeat this block two times.

5. Treadle #1 — 10/2 cotton, Canary
6. Treadle #2 — 10/2 cotton, Coral
7. Treadle #5 — 10/2 cotton, Canary
8. Treadle #3 — 10/2 cotton, Coral

Repeat this block six times.

9. Treadle #1 — 10/2 cotton, Canary
10. Treadle #2 — 10/2 cotton, Natural
11. Treadle #5 — 10/2 cotton, Canary
12. Treadle #3 — 10/2 cotton, Natural

Repeat this block six times.

13. Treadle #1 — 10/2 cotton, Canary
14. Treadle #4 — 10/2 cotton, Natural
15. Treadle #5 — 10/2 cotton, Canary
16. Treadle #6 — 10/2 cotton, Natural

Repeat this block two times.

This is the end of one complete pattern repeat. There are a total of 64 picks in one complete pattern repeat. Repeat over and over as desired.

COST OF THE FABRIC

The 10/2 cotton comes on 1/2 lb. cones and costs \$8.50 per pound. It has 4,200 yards to the pound. It is a top quality American cotton, mercerized and gassed.

We made a 14 yard warp, 40 inches wide. It took 3 lbs. 5 oz. of Canary #55, and 1 lb. 2½ oz. of Rose Beige #13. So the warp took a total of 4 lbs. 7½ oz. which at \$8.50 per pound comes to \$37.99 for the cost of the warp.

In the weft we used 1 lb. 6 oz. of the Canary #55, 14 oz. of the Natural #9, and 14 oz. of the Coral #20. Thus the total weight of the weft was 3 lbs. 2 oz. which comes to \$26.55 for the total cost of the weft.

WARP COST PER YARD	\$2.71
WEFT COST PER YARD	\$1.90
FABRIC COST PER YARD	\$4.61

ABOUT THE FABRIC

First, I would like to say something about the tie-up draft. The order of the treadles in the draft is not the most logical, but I had no problem weaving it and in following the sequence, so I left it as it was. The skeleton tie-up for a Summer and Winter is actually a standard tie. This draft is a variation on a standard having two ties added, one on treadle #4 and one on treadle #6. Harness #3 was added to both these treadles. Treadles #1 and #5 are the two tabby treadles found in any Summer and Winter draft. They are usually called the a and b tabbies. Then treadles #2 and #3 are the x and y treadles for the pattern blocks on both harness #3 and #4.

Actually, it would have been smart to have woven this fabric upside-down. Then I would have had less harnesses to raise, only one instead of three on treadles #4 and #6 which would have been a little easier on the leg muscles.

Weaving this piece was no problem. The 10/2 American cotton is delightful to work with. It has great elasticity and feels so smooth and silky. I should mention that I put on three nylon warp threads at one selvage as the cotton frayed and broke quite a bit at the beginning. The fabric did not take in very much, only an inch across the width, but even that much created enough tension on the selvage threads to make them break quite often. The right hand selvage didn't seem to need it, which was probably just due to the weave structure and the way the threads were interlacing at the selvage. This selvage breakage happens sometimes and there is little you can do about it except to put on strong selvage threads. I wound the three ends of nylon round a spool and let it hang down the back of the loom. I also used some Weavol sprayed on the selvages. This adds about 50% more strength to the fibers and so helps a lot with this problem. It washes out easily.

These samples have been washed. Washing improves the look of the fabric considerably. You can machine wash this fabric with warm water and mild soap. Then steam press.

Many people think of Summer and Winter as a multiple harness weave, but it has many possibilities for design with four harnesses and we hope this month's sample inspires some work in this area.

Book Review (Continued from Page 3)

details of these drawings so that they show exactly how the looms were put together and how the warp was set up and weaving executed. The drawings are so good, in fact, that you could probably construct a number of the looms and accessories without much trouble.

Let me tell you a few of the things covered here. There is a diagram to illustrate the evolution of the spool and shuttle, accompanied by text defining terms and discussing the development. Improvement in the spool and shuttle design seems to have gone hand in hand with loom improvements; the faster shuttles can only be used with improved shedding mechanisms.

The chapters on looms cover: the Ainu loom (from Japan), American looms, seven distinct African looms, Indonesian looms, the Solomon Island loom, a Lapp woman's belt loom, the oriental vertical mat loom, and various vertical looms. The special feature of the Solomon Island loom is that it appears to represent the transition from plating to weaving. There is also a chapter discussing and illustrating the various forms of beaters.

I find the concluding chapter most interesting. Mr. Roth discusses principles of evolution, concluding that there is considerable reason for the supposition that the loom may have been invented more than once. Various innovations, also, are sometimes of independent invention, and sometimes transmitted by migration.

We have also had another book from the Bankfield Museum reprinted. It is *Hand Spinning and Woolcombing* by Grace M. Crowfoot and H. Ling Roth and contains many drawings and photographs of primitive methods of spinning. Another book is now in the process of being reprinted, *Non-European Looms*. All three together constitute an excellent study on the enormous subject of primitive weaving techniques. We will let you know when this third book is ready.

TITLE: *Studies in Primitive Looms*

AUTHOR: H. Ling Roth

PRICE: \$5.95 plus shipping and insurance

AVAILABLE: Robin & Russ Handweavers

A Second Book Review

This month I would like to tell you about a book on a method of interweaving known as

plaiting. The book is called *PLAITING, STEP BY STEP* and it is written by Suellen Glashauser and Carol Westfall. Flat woven surfaces can be formed, to make mats, for example, but this technique tends itself very well to the making of three dimensional forms, especially boxes and baskets.

The authors tell us that the origins of this craft go back to the Stone Age, but that recently contemporary fiber artists have discovered this ancient technique and have begun to explore the possibilities of plaiting. New materials and new ways of handling plaiting have begun to evolve and so today plaiting is an exciting new art form.

The authors distinguish braiding, twining and sprang from plaiting; in some literature these terms have been confused. There are two distinct categories of plaiting; parallel plaiting and diagonal plaiting. Parallel plaiting is similar to a plain weave, with a set of elements acting like a warp interlacing at right angles with another set which can be considered the weft. In diagonal plaiting, no such division of elements used is applicable. Diagonal plaiting is used to form three dimensional shapes. Interlacement is at right angles, but all elements are equally active. Plaiting is unique in that it requires flat materials. As there is no loom structure, there is an enormous range of materials with which to work and virtually no limit to the size of the piece. Plaiting is a relatively rapid technique and very portable. The essential tools needed are pins and a pair of scissors.

The wide range of materials which can be used is probably the most exciting aspect of plaiting. In Chapter Two the authors review materials. The more traditional materials are wood, palm, bamboo, pandanus leaves, and coconut leaves. The preparation of each is discussed. There are also a wide range of other natural materials used for plaiting by people throughout the world. Flax, straw, leather, reeds, and roots are just some of these.

The authors also suggest many exciting synthetic materials available to the urban dweller. These include newspapers, computer cards, cigarette packets, foam rubber, magnetic tape, mylar, zippers and wallpaper. Any woven fabric cut into strips can also be used.

The major portion of the book is the Step-by-Step part from Chapter Three to Chapter Six. Newspaper strips are suggested to practice and design. Large clear diagrams accompany in-

structions for plaiting a flat, square single layer mat and a double layer mat. Shaping is introduced in the next project sequence. Next is a double layer plaited pillow, which is stuffed while the plaiting is in progress.

Chapter Four goes on to three dimensional shapes, introducing coconut fiber in place of the newspaper. Projects are a single layer basket and a cube and a double layer basket using ribbon. Chapter Five introduces a more advanced form of plaiting, hexagonal plaiting, which employs three elements.

Throughout the book there are many photographs of examples of plaiting. There are some very interesting contemporary pieces, but to me the most interesting are the older examples from foreign cultures. I especially enjoyed the shirt of matting from Madagascar, the costumes from New Guinea and the plaited house in Paumotu. Also, a Chinese hat and beautiful baskets from Borneo, the Philippines and India. Plaiting a house sounds like a real good idea to me, but I don't know if I'd recommend it to the beginner.

This is an interesting book for those of you exploring diverse weaving and related techniques.

TITLE: Plating Step-by-Step

AUTHORS: Suellen Glashausser
and Carol Westfall

PRICE: \$12.95 (hard bound)

PUBLISHER: Watson-Guptill

AVAILABLE: Directly from publisher or
from Robin & Russ Handweavers

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.

6 NEW BERBER, 2 PLY WOOL YARNS

There are 3 darker shades of browns, and also 3 natural shades in this yarn which has seemed so popular. It comes on about 1 lb. cones, seems to have approximately 400 yards per lb., and the price is \$5.60 per lb. As it is all 2 ply, it can be used for warp or for weft. **ROBIN & RUSS HANDWEAVERS**, 533 N. Adams St., McMinnville, Oregon 97128.

BLACK, 2 PLY, 100% ALPACA, ALSO STEEL GREAY

This 2 ply yarn comes on cones of about 1 lb. each, and it has 1500 yards per lb. It is spun in oil, and has a nice, soft hand. Price is \$6.00 per lb., and there are limited amounts of both of these left. Probably about 25 lbs. of each. Many, many uses for this as either warp or weft. **Robin & Russ**, 533 North Adams St., McMinnville, Oregon 97128.

LOOMS

Are you familiar with our Oregon Trail Loom? We are very proud of our own beautifully crafted Jack-type loom. Just some of the features: rigid X-frame structure, exceptional weaving area between the breast beam and harnesses, sturdy beater, beveled shuttle race, locking rods to immobilize beater when slewing, lift out removable harnesses, spring lock hooks, large eye heddles, removable board for pinning up patterns, one yard sectional warp beam, improved ratchet system. An exceptionally handsome piece of equipment. We are using Maple wood now and the price is \$750.00. **ROBIN & RUSS HANDWEAVERS**, 533 N. Adams St., McMinnville, Oregon 97128.

EYELASH, BRUSHED LOOP WOOL

In 6 colors. This is a most interesting wool yarn with a rayon or cotton binder. It has loops of wool at intervals, and these wool loops are brushed like a brushed mohair. It has about 900 to 1,000 yards per lb., come on 1 lb. cones, and we have it in six colors, rose gold, beige, aqua, blue and grey. It has the appearance of a variegated thread, but it is not. Most unusual, it is \$8.00 per lb. **Robin & Russ Handweavers**, 533 N. Adams Street, McMinnville, Oregon 97128.

LARGE LOOP WOOL OR WOOL BOUCLE WITH A SOFT HAND.

This is 70% wool, and 30% viscose and is a soft, scrumptious yarn. There are seven colors, and it is on about 1 lb. cones, and the price is \$6.80 per lb. A good, good buy. **Robin & Russ Handweavers**, 533 N. Adams St., McMinnville, Oregon 97128.

DRAFTS & DESIGNS

This is our monthly bulletin for the multiple harness weaver and features patterns mainly of 5 to 8 harnesses. We also include one or two samples a year which feature 9 to 10 harness patterns, but they are mostly on eight harnesses. A large, generous sample swatch is included with each issue, accompanied by complete directions for weaving including suggested uses, finishes, and variations to try. The subscription is \$8.00 per year, starting with the September issue. **ROBIN & RUSS HANDWEAVERS**, 533 N. Adams Street, McMinnville, Oregon 97128.

NORWEGIAN CASTLE TYPE SPINNING WHEELS

These compact wheels are well made, have 3 extra bobbins, and seem to be well liked by all spinners. We have three left out of our last dozen, and have more on order, which will be shipped to us in about four months from Norway. \$195.00, plus about \$5.00 for packing and shipping is extra. **Robin & Russ Handweavers**, 533 N. Adams St., McMinnville, Oregon 97128.

SPACE-ENGINEERED CASTLE TYPE WHEELS ARE AVAILABLE ONCE AGAIN.

We have them in Black Walnut and Australian Red Gum. These are beautiful wheels. The bobbins are extra large, and they have a large orifice, so you can spin heavier yarns. Come see these and you will be delighted with the compactness, and the way they work so well. Price for this superior quality wheel is \$300.00 plus packing and shipping. **ROBIN & RUSS**, 533 N. Adams St., McMinnville, Oregon 97128.

The Weaver's Marketplace

<p>Compact Folding NORWOOD LOOMS</p>	<p>Five Widths 16" — 22" — 30" — 40" — 50" Made of Cherry The Norwood Loom Co. P. O. Box 167 Fremont, Michigan 49412</p>
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