



warp and weft

Vol. XXXII, No. 4

April, 1979

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Editor: Russell E. Groff

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A Word from the Editor

I must apologize as we are so late with this issue that I wonder if we will catch up. All I can say is that we are trying. I'm afraid that it will be into July and August before we do get caught up, but we will make a definite effort.

There has been so much going on that it is hard to catch up.

First of all, our house is 98% or 99% finished, so during this past month, we've been moving and trying to get settled. It is a job to do this, as we had some furniture in three different places. We had furniture in our warehouse storage space, in our shop, in the duplex we were living in, and in some mini-storage space we rented. Getting it all together, moving, etc. is quite a job, and we are still working at emptying boxes, and putting things away, etc. But, boy, is it ever worth it. More room, a spectacular view, and even a magic button genie on our car to open and close the garage door.

I should mention that before we had even moved in, visitors started coming; and some of Robin's relatives from Virginia were the first visitors; and then my parents from Pennsylvania are here now. Everyone seems to approve of the new house, even though there are little details yet to be done.

I should tell you about the first two nights in our new home. After working long and hard for 2 or 3 days, the final day and first night in our new home came

along. Robin and I had turned in about midnight, and all of a sudden the door bell rang. We went and looked, and no one was there, and the only way we could stop it from ringing was to push the door bell on the outside, and it finally stopped. Then, about two o'clock it rang again, and still no one there, and it continued this all night about every 1½ to 2 hours. It continued all the next day over Sunday and Sunday night, and finally we were able to get the electrician back to check and repair this.

The second night, about midnight, while lying in bed, it sounded as though I could hear something chewing. I got up, opened the closet door, and it sounded as though something was chewing on the inside of a box we have covering the motor. We got one of the cats, and she got very excited at this noise which continued. I got Robin and we three—Robin and I and the cat—decided to move a suitcase next to this box. All of a sudden when I moved this, a mouse darted right past the cat's nose, across the room, and in between and under some boxes. For ¾ of an hour, it was hilarious as we three chased that mouse back and forth across the room, under a book case, under a bureau, in under a desk, under boxes sitting at an angle, almost to no avail. Finally, our victim trapped himself by jumping in one of my shoes in the closet, and we were able to capture him. That little devil had somehow been trapped inside the box the carpenters put in there. He chewed a hole through a 1/2" piece of plywood and led us a merry chase.

Since then, the nights have been uneventful. The last thing we do before going to bed at night is to look at the view and the lights at night. Then the first thing we do in the morning is look at the view. We can see the towns of Monmouth, Independence, Sheridan, Willamina, Amity, and Dallas. We can see Mary's Peak near Corvallis, which is about 25 to 30 miles away. Then we sit on the front porch and eat breakfast, and admire the view, the sky, the clouds, the trees, etc.

I did travel to two conventions in Northern and Southern California, and delivered looms, and picked up equipment in California; and stopped away from home with the flu for three days, but finally, back, and starting to check invoices, fill orders, etc. Now, back to Warp and Weft. I must get this issue to the printer on Monday or Tuesday at the latest, before I head off for the Pacific Northwest Handweavers Conference in Spokane next Wednesday.

During all this time of my absences, I'm so fortunate that I have Janice to manage the shop, fill and ship orders, and take care of problems that the rest of the staff will not do. And every once in a while, if someone is ill Robin will fill in; and some Saturday's lately, it has been the 3 Groff's working that day, when the rest of the staff is off playing somewhere.

Enough rambling for this issue, and I'll save some for the next two issues in late June, and our workshop in July.

Russell E. Groff, *Editor*

This Month's Cover Photograph

At the recent Northern California Handweavers Conference in San Mateo, I was greatly taken with this vest. It is a padded, double weave, and was woven by Vicki Brunberg, of the Fresno Fiber Guild. It is called a padded vest of Handweaving, with knitted edges. I can't remember what colors it was, but it was quite striking, and well worth examining closely. Vicki Brunberg is from Clovis, California, and I've been delighted to see some of her weaving exhibited the last two years at this conference.

This Month's Book Review

We've co-published an outstanding book with a firm in England, and it has just become available. It is entitled "A TAILOR'S PATTERN BOOK, 1589," and it is

just that. There are only 3 copies of this book in existence, and it was the world's first known tailoring book, published in Madrid in 1589. This book appeared during the reign of Elizabeth I and Philip II of Spain just after the defeat of the Armada, at a time when Spanish fashion dominated European dress. The book provides, as well, an interesting and often entertaining collection of formal do-it-yourself patterns and instructions for cutting a variety of garments of 16th Century Spain.

The text was translated into English; and Ruth Bean, who did the translation, had to learn Spanish. This was a long and fascinating exercise, this translation from Spanish to English; and even a last minute discovery, after the book had gone to press, was discovered and included in this edition. The measuring system used in this book was based on an old, obsolete, Castillian ell (bara) whose unit of measure was in turn based on the width of 4 grains of barley. This system was worked out, and it was found that this could be converted into centimeters (1 ell = 84 centimeters). It became evident that the translation presented a number of difficulties and that further research and study of Spanish sources would be needed to ensure its accuracy. Many of the 16th Century Spanish tailoring terms were obscure, and the folding and cutting instructions were given in what must have been a form of trade jargon which had few English equivalents. There were also the types of fabric, many now unknown. The same was true for some of the garments and their often elaborate trimmings, since hardly any specimens, even of English costumes of the period, survive.

The task of identifying the textiles and garments involved visits to Spain and to Holland (at the time a Spanish territory) and contacts with the few experts in this field. It was decided that the garments were intended for all persons in the town, and for the gentry who were the upper or ruling class. They were not for the royalty

(Continued on page 6)

RICH EARTH BROWN

This is a nice and durable 4 harness weave that we planned for men's sport coat material. Besides this, it could also be used for tailored skirts or tailored women's suiting.

THREADING DRAFT:

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

WARP

Our warp thread is a combination thread made of linen and wool blended together. It is a color called "CARMEL APPLE BEIGE."

WEFT

There are three different threads used in the weft.

First was a wool tweed in a light tan which is called "SILVER BIRCH BEIGE."

Secondly, was a fine 9/1 linen and rayon blend called "FLUFFY WHITE," with the white rayon portion of this thread making a fleck in the weft at intervals.

Third was another wool tweed yarn from England called "CHIPPED BARK HEATHER WOOL TWEED," in a darker brown color.

REED USED

We used a 12 dent reed, and double sleyed the linen and wool blend in the Carmel Apple Beige, thus making 24 ends per inch. HOWEVER, I'd suggest going to a 10 dent reed, and double sleying 2 ends per dent, or 20 threads per inch.

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TIE-UP DRAFT:

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

1 2 3 4 A B
O — Represents tie-up for jack-type loom.

Sample



TREADLING SEQUENCE:

First of all, in our weft sequence, we doubled the wool tweed called "Silver Birch Beige," wound 2 ends together to act as one thread. Or, if you wish, you can just wind one end on a bobbin, and throw one shot of this thread, and then with the same shed still open, you can go around the 2 end threads on the top or bottom of the open shed, and throw the 2nd shot of the Silver Birch Beige back through the same shed. Here is the treadling sequence as we did it.

1. Treadle #1, Silver Birch Beige
 2. Treadle #1, Silver Birch Beige
 3. Treadle #5, Fluffy White Linen & Rayon
 4. Treadle #6, Fluffy White Linen & Rayon
 5. Treadle #1, Brown chipped bark heather
 6. Treadle #5, Fluffy White Linen & Rayon
 7. Treadle #6, Fluffy White Linen & Rayon
- End of one pattern repeat. Repeat over and over.

Once again, let me give the treadling sequence if you use all of the threads singly on the bobbin.

Treadle 1, 1, 5, 6, 1, 5, 6.

However, if you double the silver birch beige wool tweed on the bobbin, you can treadle it, 1, 5, 6, 1, 5, 6, etc.

MORE ABOUT THE FABRIC:

In our warp thread, at 24 ends per inch, we had a little clinging together of warp threads; so, I would definitely suggest that if you do decide to weave this fabric; that you do use a 10 dent reed, and double sley, 2 ends per dent or 20 ends per inch.

Actually, this is quite an easy fabric to weave. Except for the clinging together of the warp threads, there were no problems.

This is what I'd call a 1/3 fabric, with only one out of 4 warp threads rising on the pattern treadle, and giving you a much firmer, stronger backing. This makes the background much stronger and firmer, and gives a more pronounced surface effect weave.

Because of this surface effect, it does pack in firmer and tighter, and thus the background.

And it is important to use a firm, even double beat throughout the weaving of the entire fabric.

COST OF THE THREADS USED:

The warp thread of linen and rayon blend in the "Carmel Beige Color," has about 2400 yards per lb.; it comes on 1½ to 2 lb. cones, and the price is reasonable at \$6.00 per lb.

In the weft, the three threads were as follows.

The Silver Birch Beige Wool Tweed, and the Chipped Bark Heather wool tweed are both priced at \$6.00 per lb., and we do have 8 or 10 different samples in the brown beige put-up of the wool tweed. The 2nd color has proved very popular, and it is "Chipped Bark Heather" in the wool tweed. We received 50 lbs. of each of these tweeds, and here, they seem to blend well together. And they have sold very well; and we are out of both of these, and will try to get more on my next trip to Scotland. These tweeds seem to have from 1300 yards per lb. to 1600 yards per lb. We did receive a shipment of 50 lbs. each of 9 different shades of tans or browns. This is why we try to give a definite name to each of the threads, as it seems to help sell the threads. All 9 colors of this are \$6.00 per lb.

The third thread in the weft was the one I called Fluffy White linen and rayon. It has about 4500 yards per lb., has sort of a light beige background, with fluffs of bleached white linen at irregular intervals. It is available on 1/2 lb. tubes, 4800 yards per lb., and it is \$4.80 per lb.

COST OF THE FABRIC:

Our 2 ply wool and linen blend of warp thread is \$6.00 per lb. We had a 14-yard warp, 40" wide, and it took 5 3/5 lbs. of thread for warp. This meant our total warp cost was \$33.60, and the cost per yard of our 40" wide warp was \$2.46 per yard.

I'm going to have to estimate the weft cost, as in the moving we misplaced our papers listing how much of each of the three threads was used. From our 14 yards of warp, we have 12½ yards of finished fabric off the loom. Incidentally, it measured 13 yards 8 inches on the loom under tension, but on taking it off, it comes together that much that we only have 12½ yards. In this we used approximately 4 lbs. of the Silver Birch Beige Wool Tweed, 2 lbs. of the Chipped Bark Heather wool tweed, and about 1½ lbs. of the Fluffy White linen and rayon blend. Total weft cost is \$43.20,

and the weft cost per yard is \$3.46 per yard.

Warp cost per yard \$2.46
Weft cost per yard \$3.46
FABRIC COST PER YARD \$5.92

This Month's 2nd Book Review

We are pleased to be co-publishers with a firm in England of the book entitled "THE TECHNIQUE OF TORCHON LACE," by Pamela Nottingham.

This handbook gives complete instructions for making the simple geometric patterns of Torchon bobbin lace. It explains the basic stitches and techniques, and gives detailed beginners' patterns before moving on to the more advanced designs for proficient lacemakers. Every working stage and finished result is illustrated, and 20 prickings are given for the reader to trace from the page to use as patterns. By using simply a lace pillow, bobbins, linen thread, and a few simple tools, and by following Pamela Nottingham's step-by-step instructions, it is possible to produce hand-made braids, mats, collars, edgings, and insertions in an attractive range of designs.

The author, Pamela Nottingham is a tutor for the West Dean College of Crafts, College of Craft Education, the Embroiderers' Guild, and many other local education authorities. She is also the author of the book, "THE TECHNIQUE OF BOBBIN LACE."

All in all, I think that all lace makers, beginners, intermediate, and advanced, will benefit from this new book.

TITLE: THE TECHNIQUE OF TORCHON LACE

AUTHOR: Pamela Nottingham

PUBLISHER: Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128

AVAILABLE: Robin & Russ Handweavers

PRICE: \$16.95 plus shipping

DATE AVAILABLE: To be available in late June, or middle of July.

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Book Review (Continued from page 3)

or higher nobility, as has been determined from the many paintings of that time. Eventually, two foreign scholars prepared the groundwork for the notes and glossary describing the textiles and garments, after which further research and considerable detective work in the formidable list of references, were finalized in their present form by the English editor. When the book was already at the printers, a lead from an old Sotheby catalogue suggesting a large folding leaf, was finally confirmed by a visit to the National Library in Madrid. At the very last minute, a photograph copy of this slightly damaged but legible leaf was obtained in time to be incorporated in this edition, adding 5 additional patterns and their translation.

This book has already a high reputation in the field of historical costume and tailoring, both for the variety of garments, and for being the first work to disclose the secrets of the tailor's profession, which were hitherto guarded by the tailors' guilds. However, owing to the great rarity of the original three copies left in the world of this book, they cannot be easily handled. This new edition with its own original research, should make an invaluable source book for dress historians, costume designers, and for teachers of home craft; and it should provide the theatre with practical material for authentic historical dress.

This book is the result of 7 years of study and research by Ruth Bean, and thousands of miles of travel to ensure its accuracy.

We are delighted to be the U.S.A. and Canada distributors for this book, and now have it in stock. It is a limited edition book, and sells for \$35.00 plus shipping. A must for reference libraries, costume libraries, schools, etc.

TITLE: A TAILOR'S PATTERN BOOK, 1589

AUTHOR: Juan de Alcega

TRANSLATOR: Mrs. Ruth Bean

DISTRIBUTOR: U.S.A. & Canada, Robin & Russ Handweavers.

COST: \$35.00 plus shipping

CLASSIFIED ADVERTISING

Why not advertise your old loom, duplicate equipment, and other such items in this section. Price per 5-line ad is \$6.00. Payment to accompany your advertising copy.

5 CUT, CHENILLE, IN 16 COLORS.

Slightly heavier than usual, this 5 cut polypropylene chenille is available in some very nice colors. Available on 1/2 lb. tubes, the price is \$2.40 per tube. There are limited amounts of some of these colors, and larger amounts of others. It was either stock all the colors or none of them. You'll like these colors. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Oregon 97128.

12 FOLD, BLEACHED WHITE LINEN

This is 12 ends wound together to make one thread, and it is an excellent weft thread. Can be handled for warp if carefully done. Has 1600 yards per lb., and is available on 1/2 lb. tubes. Price is \$6.00 per lb. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Oregon 97128.

NATURAL, FINE, FLAKE WOOL

We are so pleased to get a fine, thick and thin, flake wool. It is 100% wool, and should dye very well. It is excellent for weft as is, and I feel can be used in a warp other threads if desired. It has about 2100 yards per lb. Came on 2 1/2 lb. cones, but we can wind off 1/2 lb. tubes for you. Also, this same yarn is available in a Turquoise color. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Oregon 97128.

DREAM WHITE, SLIGHTLY TWISTED, FINE SINGLE PLY WOOL ROVING

It is elegantly soft, has approximately 1100 yards per pound, and is a fine weight roving. It is the equivalent of a 2/1's worsted, and it is \$6.00 per lb. Can be used in the weft, and perhaps in the warp if mixed with other threads. 1/2 lb. tubes are available. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

SNUFF BROWN, 2 PLY ALPACA, 100% ALPACA

This came in a size 2/18's, same as a 2/18's worsted, with about 5,000 yards per lb. Price is \$8.00 per lb. and if handled with care, can be used for warp, although it is probably a better weft thread. We have 50 lbs. Robin & Russ, 533 No. Adams St., McMinnville, Oregon 97128.

FLUFFY & SOFT, LINEN & RAYON BLEND

A most interesting yarn. It has a sort of beige background, with fluffy flecks of linen. Yardage is 4800 yards per lb., and should be excellent for drapery and upholstery. It came on 3 lb. 8 oz. cones, but we can wind off 1/2 lb. for you. Price is \$4.80 per lb. About 1000 lbs. available. Robin & Russ Handweavers, 533 No. Adams Street, McMinnville, Oregon 97128.

DREAM WHITE: A SLIGHTLY TWISTED, SINGLE PLY WOOL ROVING

This is a 1/2 worsted count wool roving with 1,100 yards per lb. Excellent for many uses. For a puffy or fluffy thread for overshot weaving, for use in ponchos, shaped garments, etc. Natural color. The price is the same as it was last October, when we got our first shipment of this. Available on 1 1/2, or rather, 2 1/2 lb. cones, but we can wind off 1/2 lb. tubes for you. Price, \$6.00 lb. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

SNOW CROCUS. A FINE WHITE OR NATURAL WHITE, RAYON BOUCLE

With 3800 yards per lb. It came to us on about 2 lb. 4 oz. cones. If purchased by the cone, it is \$3.20 per lb., and if you want 1/2 lb. tubes, then it is \$4.00 per lb. It is good and strong and should make excellent warp if mixed in with other threads. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

FLUFFY WHITE, FINE LOOP YARN IN ACRYLIC

Fine natural white loop acrylic yarn spun by Mercury Yarn Co. 2200 yards per lb., on 1 3/4 lb. cones. Sold by the cone only at \$3.20 per lb. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

6 PLY, HEAVY, RUSSIAN GREY, LINEN WARP

This linen came from England, but the firm who spun it there said the raw material was probably from Russia. On about 1 lb. 2 oz. cones, this 13/6 linen seems to have 650 yards per lb., and has a good price of \$6.00 per lb. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

12 PLY, NATURAL COTTON CARPET WARP

Hurrah, we've located another 100 lbs. of the 8/12 cotton warp. The only problem is that it has gone up in cost since the last purchase last year. 480 yards per lb., and comes on 4 1/2 lb. cones. We can wind off 1/2 lb. tubes for you. Price is \$4.80 per lb., or \$2.40 per 1/2 lb. tube. A good, good buy for cotton at this time. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

100% COTTON FLAKE YARN

Coming to us on 1 1/2 lb. cones, this cotton flake is a 2 ply, with a soft hand, thick and thin flake with a twist like a frill yarn. A very, very nice cotton, and the good news is we have 500 lbs. on the way to us. Price will be \$4.80 per lb. for this extra nice cotton flake frill yarn. I figure about 1800 yards per lb. for this one. Natural only. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

100% FLAKE COTTON

We have another cotton enroute to us, and it is 100 lbs. that we have coming. It is a 2 ply, with a flake, and with a sort of frill or ripple twist. Soft hand, with 2,000 yards per lb. On 1 1/2 lb. cones, we are told. Price to be \$4.00 per lb. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

2/18'S, 100% ALPACA

We have three colors enroute to us. 50 lbs. of 18/2 Cornsilk color, very light yellow, towards a natural, a Camel color, which is a light tan, and a darker cork color. These are on about 1 lb. cones, and are 100% alpaca, and the price will be \$8.00 per lb. while it lasts. We also have a few lbs. left of this same yarn in a snuff brown, which we had on sample sheet #219. It is \$8.00 per lb. Robin & Russ, 533 No. Adams St., McMinnville, Oregon 97128.

