



# warp and weft

Vol. XXXIV, No. 8

October, 1981

## warp and weft

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Robin & Russ Handweavers, 533 North Adams Street,  
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### A Word from the Editor

Sometimes I wonder if it is worthwhile being in business, so many minor problems seem to creep in.

On my recent buying trip back east, we ordered yarns from about eight different companies. It has now all come in, and we had to stack it in our limited space in the warehouse we rent. We took one or two cones out of each box, and then we stacked it, sometimes four and five boxes high so we could be sure to get it all in the warehouse. Now it is so high, and it is so hard to find more of these, that it is very frustrating. For instance, some white brushed acrylic came in and we brought two boxes over to the shop; and now, after three trips to the warehouse, we cannot find the rest of that yarn. And, it isn't the cleanest place in the world; so when you spend three hours of looking, it is very frustrating when you cannot find it. Right now, this is the case with about five different threads. Oh well, I know that I will find them eventually. But meanwhile, some customers are unhappy because I cannot find them.

Your editor had a very pleasant trip to the Southern California Handweavers annual tea and fashion show and sale; and I took two cones of each of our new yarns to put on display and to sell, and was very pleased with my trip. On the way back, I stopped at various suppliers and picked up yarns, books, and accessories; and so I had a load going each way.

Now, I'm off to England for two weeks to visit the suppliers there who have been saving some yarns for us for about two years. Only one problem with this, and that is the fact that I spent all of the moola we had on my buying trip back east; and now, I suppose if I do buy anything, it will be on credit.

We have a complete new staff now—five different persons—and they seem to be learning and working out well, and hopefully, they will handle all problems now and in the future months; and we will become more and more efficient with the more experience they have.

I had delayed my trip to the British Isles, because Janice had not been feeling very well and had missed quite a bit of work; but now, thank goodness, she is feeling much better, and things seem to be working much smoother right now than they have in a long time. It surely is good to see Janice feeling better, as it was she who handled all of the orders and got them out for our customers.

We are now teaching one of our new employees to weave, and she seems to be doing quite well. We have her working on an 8-harness pattern, and she is doing quite well with it; and we hope to train her enough that she can weave the production pieces after I design the sample for the current issue. We have two other samples on the loom that we seem quite pleased with, and these you will see in future issues.

Also, we have advertised a tour to New Zealand and to Australia, and have been most surprised at the number of inquiries we have received about this trip for next June. We hope to go on this and then to return in time for a visit to convergence, which is to be held in Seattle.

And we should tell you of some of the many things that have been happening here at the shop for the past four or five months.

We have large plate glass windows about three-fourths of the way around the

eastern part of the shop. You can imagine our dismay when we came to work several months ago and found someone had thrown a rock through the window by the front door. It cost \$165 to replace it. And our insurance didn't cover this. Then I took out glass insurance at a cost of \$135; and would you believe it, two weeks later someone threw a large volcanic rock through the window on the other side of the door. It, too, cost \$165 to replace, but the rock also chipped the breast beam on a black walnut loom, chipped a hole in a bench, and then landed in the bookcase and cut a hole in a large book. So sometimes it is a problem to be in business.

And we have an apartment house across the street from the shop, and some of their tenants also cause problems. A couple of their children picked all of the apples and peaches on the trees we have and then had a battle royal with this and wasted all of the fruit. They set fire to a tree right across the street from the shop; so that makes you worry about what might happen.

And, to top it off, we have a flasher, if you know what I mean. A piece appeared in the local paper mentioning that a tenant liked to stand in the window in his altogether, and that it was disturbing to the employees across the street in the business there.

You can see from this that life is never dull around the shop of Robin & Russ Handweavers.

*Russell E. Groff, Editor*

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

This wall hanging was displayed at the Northern California Handweavers conference about four years ago. I always liked it because it gave me so many ideas.

Suppose you'd like a room divider or a wall hanging, you can look at this one and see how simple and easy it would be for one to weave it themselves.

You could make a large frame like this one is displayed upon, and then you could

even weave the wall hanging or room divider on the frame you have made to hold it.

The use of god's eyes is also an attractive one, as the Christmas season is now approaching. We made a series of about 45 smaller god's eyes, and each year in the shop we decorate a Christmas tree with these. We use a stylized black wooden tree frame, and it is from these tree limbs that we hang the god's eyes for decoration.

And you could do many different types of tapestry techniques in such a wall hanging. As they say, "Try it, you'll like it!"

I might also mention that we have two booklets on god's eyes which are exciting. They show many different ways of making and also using the god's eyes, so I enjoy looking at them. They are each \$3.50 a copy, and it is fun to see how many ways they can be made and used.

## **This Month's Book Review**

Our bobbin lace customers will be most interested in this latest book we will review. We are the co-publishers of it with a firm in England, and will be the distributors in the USA and Canada.

This bobbin lace book is different. It is entitled, *Thomas Lester, His Lace and the East Midlands Industry, 1820 to 1905*, and is written by Anne Buck.

This is the period when hand-made lace was most popular, and could not yet be made by machine. Here is the review of this book furnished by the publisher in England:

The 19th century saw the ultimate decline of the traditional hand-made lace industry in the face of competition from machine-made lace. Competition was particularly severe for the East Midlands of England, since it was their lace which the machines first imitated; and this was the lace dealt in by Thomas Lester, working with lacemakers in the villages around Bedford.

*(Continued on page 6)*

## STAINED GLASS WINDOWS:

This most interesting 4-harness weave is most beautiful in many different color combinations. We have woven it in two extremely different color combinations and will share this with you in this and the next issue.

### THREADING DRAFT:

4	X	X		G	G		G	G
3	X			G			G	
2		B	B	B		B	B	B
1		B	B	B	B		B	B
	O	O		O	O		O	O

**Note:** The "O" underneath the threading draft—each "O" represents one skipped dent in the reed.

### KEY TO COLORS IN THE WARP:

X—Aqua, 6-strand cotton floss  
 B—Navy Blue, 6-strand cotton floss  
 G—Light Green, 6-strand cotton floss  
 O—Each O underneath the threading draft represents one skipped dent in the reed.

### WARP THREADS USED:

Our warp threads are all the 6-strand cotton floss in various colors as are indicated in the threading draft.

### WEFT:

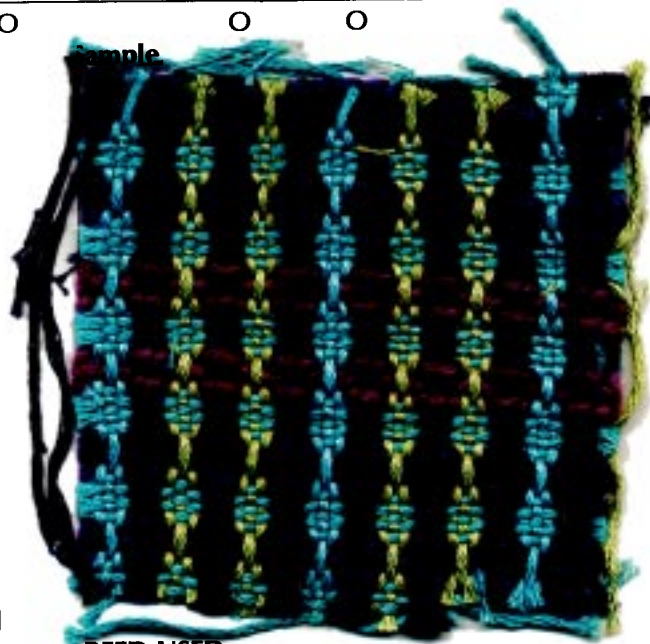
In the weft, we used three threads. One of them was the 6-strand cotton floss in the Aqua color.

The 2nd and 3rd threads in the weft are the two-ply tapestry wools that we stock in color #12, Purple, and color #13, Blushing Violet.

### 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
						A
						B

X—tie-up for Counter-balanced looms.  
 O—tie-up for Jack-type looms.



### REED USED:

We used a 10-dent reed, with a special sleying of the reed. Here is the sequence for sleying the reed, starting with the right of the threading draft, and reading to the left.

1. 7 threads of navy, in one dent.
2. skip one dent
3. 3 threads of green, in one dent
4. skip one dent
5. 7 threads of navy, in one dent.
6. skip one dent

7. 3 threads of green, in one dent.
8. skip one dent
9. 7 threads of navy, in one dent.
10. skip one dent
11. 3 threads of aqua, in one dent.
12. skip one dent

END OF ONE PATTERN REPEAT, DO REPEAT OVER AND OVER.

Please note that there are 12 dents in one complete pattern repeat. And if you check further, you will see that there are 25 threads per inch.

### TREADLING SEQUENCE:

Please note that there are 32 shots in one complete pattern repeat in the treadling, and here is the sequence. I will divide the treadling sequence into blocks of color to try and make it easier to read than if I write out all 32 shots.

- 1st block: Treadle 4, 5, 4, 5, 4, Aqua
- 2nd block: Treadle 3, 2, 3, Purple wool
- 3rd block: Treadle 4, 5, 4, 5, 4, Aqua
- 4th block: Treadle 3, 2, 3, Purple wool
- 5th block: Treadle 4, 5, 4, 5, 4, Aqua
- 6th block: Treadle 3, 2, 3, Blushing Violet
- 7th block: Treadle 4, 5, 4, 5, 4, Aqua
- 8th block: Treadle 3, 2, 3, Blushing Violet

End of one complete pattern repeat. Do repeat over and over as desired. Also, notice that there are 32 shots in one complete repeat.

### MORE ABOUT THE FABRIC:

It is important, first of all, that you use a firm, even, double beat. Throw the shuttle, close your shed and beat, and then open to the next shed and beat, before you throw the shuttle a 2nd time. It will help much if you do this.

The fabric was actually quite easy to weave, and when you look through the back side of the fabric, and you will turn this toward the light and look through the fabric, and you will see what I'm referring to.

Also, as we have groups of 3 threads or 7 threads in our warp, the strong, firm, even double beat helps these groups of warp thread to separate promptly.

### COST OF THE THREADS USED:

The 6-strand cotton floss is available in about 35 colors now that we have gotten new colors that replace those sold out.

This floss has 2,080 yards per pound, and some of the colors are in 1/2-pound skeins and others are on 1/2-pound tubes. It is excellent warp for many, many different projects.

In the weft, we used the very nice quality 2-ply tapestry tones wool, which we import from England. It comes on 4-ounce skeins, and we have 45 colors in this high quality wool yarn. It has about 175 yards per 4-ounce skein, or 700 yards per pound.

The cotton floss sells for \$8.00 per pound, and the 2-ply English tapestry tones wool sells for \$3.95 per skein.

### COST OF THE FABRIC:

In our 14-yard warp, 42" wide, we used 300 yards of the light aqua 6-strand cotton floss, 600 yards of the light green cotton floss, and 2,100 yards of the navy blue cotton floss. We used 3,000 yards of these threads in our 14-yard warp, which is 1½ pounds, and the total warp cost is \$12.00. The cost per yard for the 42"-wide warp came to 86 cents per yard.

In the weft, we used 8 skeins of each of the two tapestry tones, and 1½ pounds of the 6-strand floss in aqua. So, our total weft cost for 12½ yards of finished fabric was \$75.20. This makes the cost per yard come to \$6.20 per yard.

WARP COST PER YARD, 42" wide .	\$ .86
WEFT COST PER YARD .....	6.20
FABRIC COST PER YARD .....	\$7.06

**Book Review (continued from page 3)**

This book deals with the character of the lace, the organization of the local lace industry, and the working conditions of the lacemakers (including children) from the establishment of Thomas Lester's business in the 1820's to the retirement of his son Thomas James in 1905.

Thomas Lester was aware of the importance of design in lacemaking. Much of his work was based on simpler designs of recognizable style geared to the abilities of his workers. He also produced designs for beautiful and elaborate laces based on the naturalistic flower patterns common in mid-19th century decorative arts. These were comparable in style with French and Belgian designs and with contemporary work in the Devonshire industry. His work was notable for the aesthetic quality and craftsmanship lacking in the machine-made products.

In spite of the fate of the industry, the craft itself has seen a remarkable revival in the last decade, with expanding interest in both practical lacemaking and lace collections. The impressive collection of Lester lace in the Cecil Higgins Art Gallery, Bedford, provides the principal source material for this book. It also represents a monument to both the struggle and the achievements of the industry. Publications will coincide with the opening of the collection to the public in September, 1981.

Anne Buck, the author, first studied lace and its history while working at the Luton Museum in Bedfordshire. She later became the first keeper of the Gallery of English Costume at Platt Hall, Manchester.

The book is filled with many full-page pictures of lace, and is a most fascinating one. The price is \$29.95.

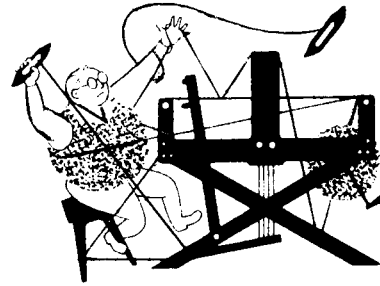
TITLE: *Thomas Lester, His Lace and the East Midlands Industry.*

AUTHOR: Anne Buck

PUBLISHER: Robin & Russ Handweavers

COST: \$29.95 plus shipping and handling

AVAILABLE: Immediately



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#### PILLOWLACE, by Mincoff and Marriage

Was out of print, and has been reprinted by Robin and Russ Handweavers, and is now available. This excellent bobbin lace book is available in hard-bound edition and is \$22.95 plus shipping and handling. This is called a practical handbook, and I think it is just that. It also has some loose pages of patterns in the back of the book that can be taken out and used for making patterns. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

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#### 10/3 HIGH QUALITY BLEACHED WHITE, UNMERCERIZED COTTON on 6-oz. tubes.

We purchased this extra nice quality soft twist cotton from an embroidery mill that used it in embroidery. When they changed to a new pattern and color, they had 600 pounds left, and this is what I purchased. Excellent warp at 20 ends per inch. 2800 yards per pound, \$6.00 per pound. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

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#### 8/2 WORSTED, 70% WOOL, 30% NYLON, IN 12 COLORS.

It is extra strong, makes a very good warp at 16 to 24 ends per inch, and is most reasonably priced at \$6.80 per pound. Write for a sample sheet of the colors, and if possible, send a self-addressed, stamped envelope; and we will get samples out to you immediately. It has about 2100 to 2200 yards per pound. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

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#### NATURAL SILK NOIL, SINGLE PLY.

On about 2½-pound cones. We just located 200 pounds of this and purchased it all. It has approximately 2400 yards per pound, and is \$9.60 per pound. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

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#### 6-STRAND COTTON FLOSS IN 8 MORE COLORS.

We've had this in about 35 colors, and now that some are sold out, we have located some more colors. We have now a natural, a very light tan, a flesh peach, a ruby red, in black, in a slate grey, in two new lavender and purple shades, and also a nice dark antique gold. It is \$8.00 per pound, came on about 1½-pound skeins or tubes, has 2080 yards per pound. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

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#### COTTON FLAKES IN NATURAL.

We have about 8 to 10 natural cotton flakes or boucles. We have a new sample sheet of these most popular yarns. Price is \$6.00 per pound. Send a self-addressed, stamped envelope, and we will send you samples of these and one other sample sheet. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

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#### GOLD AND SILVER GIMP

On about 1½-pound tubes. We have two weights in silver, and also one in gold. Nice accent threads. Price is \$12.00 per pound, and they are wound on about 1½-pound cardboard spools. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

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#### FINE, SPACE-DYED RAYONS, and also a RAYON AND COTTON BLEND.

We have about 8 new colors in this yarn, and the space-dyed yarns are most exciting. Price is \$6.00 per pound. Robin & Russ, 533 No. Adams St., McMinnville, Oregon 97128.

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#### BEAUTIFUL, FINE, 40/2 WORSTEDS IN ABOUT 10 COLORS.

Normally, we do not stock these, but the quality was so nice, and the price so good, that I purchased the entire lot. It has 11,200 yards per pound, came on about 1½-pound tubes, and is just \$8.00 per pound. Mostly greens and blues, it makes beautiful, beautiful fine clothing, scarves, and other uses. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

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#### THE ART OF THE FELT MAKER.

By M.E. Burkett. We have imported this book from England, and it fits in with today's interest in making felt. This is sort of a history and review of this craft in many different countries. \$12.95 plus shipping and handling. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

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#### 1/69 COLORED, UNSUPPORTED METALLICS.

We have about 10 to 15 colors on small spools of this metallic. Price is \$8.00 per lb. We can give you about 4 different colors in a 1-lb. order. Some colors are Scarlet, Turquoise, Light Aqua, Copper, Burnt Orange, Silvery Blue, Rose, Chocolate, Fuchsia, Royal Blue, Dark Shiny Green, Clear Natural White, Lavender, Kelly, and others. If you can order 1 lb., we can send you 4 assorted colors on plastic spools. They weigh from 2 oz. to 8 ounces, depending upon the color. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

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#### 45/3 NATURAL GREY, IRISH LINEN.

A good, strong, 3-ply linen which we have a special price on of \$8.80 per lb. On cones varying from 12 oz. to 1 lb. 2 oz. in weight, this linen is good for warp or weft. It has 4500 yards per lb., and we've used it mixed in with ramie in the warp in 2 projects. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

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#### 2/4'S SOFT, FLUFFY, NATURAL WORSTED YARN

A beautiful, soft, all-wool yarn, with 1120 yards per lb. Should dye beautifully. Available in skeins only, at \$8.00 per lb. Soft, fluffy, and thick, it is one you will like. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

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#### 4/4 NATURAL CARPET WARP.

Twice as heavy as regular carpet warp, this cotton has 800 yards per lb. Available on 2- to 2½-lb. cones at a special price of \$4.80 per lb. Robin & Russ, 533 No. Adams St., McMinnville, OR 97128.

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