



warp and weft

Volume XXXV, No. 7 September, 1982

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A Word from the Editor:

Starting with this issue, we are doing something new and different. We are having a new person try her hand at writing Warp and Weft, and I think it will be very successful.

We have asked Jean Scorgie, a very knowledgeable weaver to do this, and this is her first time doing it. This way, we hope we will accomplish several things. We hope to get caught up, and to give your editor more time in planning and designing, and weaving of the samples for Warp and Weft.

Jean is well qualified for this as she has her Masters degree in textiles, she taught at Oregon State University for about 5 to 6 years, she has given workshops all over the U.S.A., and her weaving is some of the most beautiful you will ever see.

She has been involved in many other weaving activities also, such as teaching at the Oregon School of Arts and Crafts in Portland, she is very active in the guild activities of the Portland Handweavers Guild, has studied in Finland, and is a very clever weaver and an articulate person. We are sure that you will enjoy these future issues also.

And, remember, this is a trial effort on both our parts. Hers, to see if she enjoys the writing end, and ours to see how it works out for all of us.

I spent the whole day the other day, designing some samples for Warp and Weft, and ended up with 3 samples that we

did like very much. Yesterday, Janice just warped the project on the loom, and she will set-up and weave it during the coming week. We also sent out a 2nd project to one of our good friends, Phil Wilson, in Spokane, Washington, who has woven many samples for us during the past years, and he is working on a project for Warp and Weft, so there will be some weaving in progress.

You know, we are far behind. This is being written the day before Christmas when nobody comes in the shop, and when I have time to work on these and other things such as weaving projects.

This Christmas has to have been much better business wise than Christmas was last year.

Last year, we had the cabinet shop make 12 of our Oregon Trail looms for us for sale during the Christmas season. Would you believe that normally, we sell about 7 to 12 looms during the Christmas season. Well, last Christmas or Christmas 1981, we sold one loom, and that was the beginning of our recession. Then, in March, 1982, we sold one more, and finally, now in December, we have just sold 3 more. We did, during this time receive about 3 orders for looms other than our own. But, for a weaving shop that normally averages a loom about every 7 to 10 days, to sell only 7 looms, you can see what a disaster it is. If it hadn't been for the fairly constant yarn sales, I even wonder if we would be in business, it was that bad.

However, there was so much more interest this Christmas season, that I think there is a pick-up in the economy, and I think it will continue to improve in our continuing, 1983. Here's hoping I'm right.

And, while you will get this in January, here are our best wishes for a happy, 1982, holiday season.

We have some most beautiful new yarns, that have come in during the past month. Most of these are some that I ordered while back east to help my mother after my father passed away.

I travelled from Providence, Rhode Island down on the east coast to Boston, New York, and on down as far south as Columbia, South Carolina, visiting different suppliers, and this year, I was more selective than ever before, as I did not have as many finances as in the past. However, I felt we needed new stock to go with what we had on hand, so I did make this trip. I was looking for loop yarns, silks, and the like, and limited myself to what I knew people were interested in, and as a result, I feel we have some of the nicest new threads we will ever have. I am in the midst of writing sample sheets for these, and they will begin to be finished in January and February, and we will start mailing them out.

Also, I took off one week to work at home, and spent the whole week revising our catalogue. I took about 100 pictures during this time also, for our catalogue, and I have revised and revised, and hopefully, we will take this copy to the printers about January 15th, and have a new catalogue in about March, 1983. What a tremendous amount of work this is to write it, revise it, type it, and correct it, and take the pictures and assemble, and get all of the pages ready for the printers. This is what I have been working on off and on for a year, but Janice finally said, why not take a week off and finish it while business is so slow, and get it done. I did do just this, and was delighted to get it 95% finished. I just have to assemble the picture pages, and number it, and do the final preparation, and then off to the printers it goes. It has been a tremendous amount of work, and I am so happy that it is almost finished. Enough for now.

Russell E. Groff, Editor

This Month's Cover Photograph:

Sooner or later every tapestry weaver tries to weave a perfect circle. This is an interesting variation because it balances

the darks and lights so well. Lenore Tawney did a large tapestry using this same design several years ago using several different wools including wisps of unspun fleece.

This version is woven by Karen Bottiani of the Creative Handweavers and it was shown at the May 1982 Conference of Northern California Handweavers in Sacramento.

If you would like to attempt a circle in tapestry, the wool tweed yarns used in this month's sample would give a beautiful texture to both the light and dark areas.

There are several colors to choose from.

This Month's Book Review:

Patricia Baines' book *SPINNING WHEELS, SPINNERS AND SPINNING* was the winner of the British *CRAFTS* magazine's award for the best craft book of its year. It is easy to see why it is an outstanding book. Baines who is from Oxford, England, has researched her subject throughout every museum and library in Europe as well as the British Isles. Her book covers the evolution of the spinning wheel from the earliest historic mention in the 13th century to the present day. She has developed such a wealth of anecdotal knowledge that her book is fascinating to open at any page and begin reading.

The book starts with a chapter on the preparation of fibers for spinning which is based on solid technical information and historic writings. Chapter Two discusses spindle wheels of the Eastern world and their subsequent appearance and development in the West. Our large wool wheel is a familiar example of a spindle wheel.

Chapter Three covers the flyer spinning wheel part by part, describing variations and changes in form. Besides examining wheels found in museums Baines studied old drawings, paintings, and engravings
(continued on page 5)

Country Tweed:

This month's fabric is a handsome variation of the sample last month. It gives a crosswise broken twill effect against a darker shadow striped background. It would make a wonderful jacket or upholstery.

THREADING DRAFT:

	Start									
4	XX	00	XX	00	AA	XX	AA	XX		
3	XX	00	XX	00	AA	XX	AA	XX		
2	XX	00	XX	00	AA	XX	AA	XX		
1	XX	00	XX	00	AA	XX	AA	XX		

WARP:

Our warp is the same as last month—three shades of English wool tweed in slightly different weights.

X - dark brown English tweed

O - medium brown English wool tweed

A - lighter brown tweed with flecks

WEFT:

We used 3 different wools for the weft. The darker brown English tweed and the lighter tweed with flecks used in the weft. In addition, a lighter brown 2-ply English tapestry wool is used for the twill effect.

REED USED:

An 8-dent reed was used, and it was double sleyed, 2 ends per dent, or 16 threads per inch.

TREADLING SEQUENCE:

Note that all the yarns are used single in the bobbin.

This is a very rhythmical pattern and is very easy to remember.

1. Treadle #1 - flecked tweed
2. Treadle #4 - flecked tweed
3. Treadle #1 - flecked tweed
4. Treadle #2 - tapestry wool
5. Treadle #3 - tapestry wool
6. Treadle #4 - dark brown tweed
7. Treadle #1 - dark brown tweed

TIE-UP DRAFT

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

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

	End				
400	AA	00	AA		
3	00	AA	00	AA	
2	00	AA	00	AA	
1	00	AA	00	AA	

Sample



8. Treadle #4 - dark brown tweed
9. Treadle #3 - tapestry wool
10. Treadle #2 - tapestry wool

End of complete pattern repeat. Repeat over and over as desired.

MORE ABOUT THIS FABRIC:

This is very easy and fun to weave. The short treading sequence lets you treadle with a walking motion so you can build up a nice rhythm.

In 10 yards there were no broken threads which is remarkable for tweed yarns as many tweed yarns are not strong enough to be used for warp. These wool tweeds are well spun and they don't cling to each other so the shed opens easily.

We used a selvage of 18/3 nylon stitching twin. The right side was threaded 1, 2, 3, 4, and the left side was 4, 3, 2, 1. This made it easier to weave and kept the fabric from narrowing in as we wove.

The tight twist on the single ply wool used in the weft can cause a problem in the shuttle by twisting back on itself when it is pulled from the shed. We prevented this by crushing some tissue paper in the bottom of the shuttle to prevent too much yarn from coming out. This solved the problem very nicely.

The wool tweed is spun in oil so it will be slightly lighter when it is washed. We suggest washing handwoven wool in lukewarm water and Ivory Flakes. After allowing it to dry, steam-press it for a final finish.

COST OF THREADS USED:

The English wool tweed is \$6.80 per pound and we have it on 1 lb. cones. It comes in a nice range of colors, some flecked with one or two contrasting colors. The 2-ply English Tapestry wool comes in 4 oz. skeins of 175 yards each and costs \$3.95 per skein.

COST OF THE WARP AND WEFT:

The warp needed 1 lb. 13 oz. of each color or a total of 4 lb. 7 oz. That comes to \$37 for the 12 yard warp or \$3.08 per yard.

There was some extra take-up when the fabric was woven so we got only 10 3/4

yards from the 12 yard warp. The weft used 1 lb. 7 oz. of each of the wool tweed yards and 3 lb. 14 oz. of the English tapestry yarn which is twice as heavy as the tweed and is used more often in each repeat of the pattern. The weft cost \$80.78 or \$7.52 per yard.

WARP COST PER YARD..... \$3.08
WEFT COST PER YARD..... 7.52
FABRIC COST PER YARD..... \$10.60

MORE VARIATIONS:

Our sample is beautiful in its rich dark colors with just enough contrast in the tapestry yarn to bring out the design. You might experiment with other color combinations remembering to keep the same balance both in contrast and in weight of thread. One variation to try is natural, tan, and a medium camel brown for contrast. Another variation would be tweeds of gray and bluish gray with a brown or blue contrast. Remember, it is the heavier tapestry yarn in the twill rows that makes the contrast and carries the pattern. Happy weaving!

Book Review

(continued from page 3)

which show spinners at work and many of these are reproduced in the book.

In Chapter Four, spinning wheel accessories such as distaffs, water and grease pots, bobbin holders, reels, and swifts are described. Chapter Five deals with the principal types of spinning wheel configurations; Picardy types with a single band and a separate bobbin brake band, horizontal wheels with the flyer to the side of the wheel and vertical wheels with the flyer above the wheel.

Special types of spinning wheels are described in the next chapter such as the two-wheel, the double-flyer for two-handed spinning, the highly ornamental boudoir wheels, and some spinning wheels of Queen Victoria. Chapter Seven tells about spinners and their spinning with

notes about conditions, output, and quality of thread.

The remainder of the book is a fine overview of the process of handspinning. Long draw, short draw and plying are covered with notes on spinning novelty yarns. There are sections on silk, flax, cotton, and wool spinning and a lengthy section on methods of wrapping a distaff. Several pages list sheep varieties, characteristics and types of fleeces. What to look for in choosing a fleece, how to grade sort and store it are also covered. Because her knowledge is so great Baines is able to state succinctly much information in a few pages. Although this is not primarily a how-to book, this section covers the subject thoroughly.

Finally at the end of the book are listed Baines' source material which is a treasure trove of books and articles from the 1700's on. This is such a well-written and complete book that it belongs in every spinner's library and is an excellent sourcebook for collectors and folklorists as well. We recommend it highly.

TITLE: *SPINNING WHEELS, SPINNERS and SPINNING*

AUTHOR: Patricia Baines

PUBLISHER: Robin & Russ Handweavers

COST: \$10.95 plus shipping & handling

AVAILABLE: From Robin and Ross

Handweavers, 533 No. Adams St.,
McMinnville, Oregon 97128

A Second Book Review:

CREATIVE DESIGN IN BOBBIN LACE by Ann Collier is a brand new book just published this year. Ann Collier is the foremost exponent of modern lace in Great Britain and is the holder of a Crafts Council Award for the progress her lace has shown towards becoming an art form. She teaches lace at several art schools including the English Lace School and the Royal School of Needlework.

The book begins with a short, illustrated history of bobbin lace to give a

perspective. Then follows a chapter on equipment, thread, bobbins, and graph paper, etc. Starting with the basic weaving or cloth stitch she proceeds to shaping the braid, turning round and sharp corners, adding a foot along the side, adding twists and doing the half stitch. From there she shows dividing the braid, joining it to another braid, decorating the braid, and making holes and windows. Before finishing this chapter she tells about using gimp, making leaves and petals, and working picot edges. The information in this chapter alone would be enough to experiment a lifetime on.

But there comes chapter three! This chapter deals with fills or grounds. They include meshes, plaited grounds, meshes with cloth stitch, spider grounds, and grounds with tallies. A sampler at the beginning of the chapter shows many variations such as Lattice and cutwork, Bedfordshire spider, Toad in the hole with beads, Plaits eternal, and Torchon spider picked finer. The following pages show how to work each variation and how to prick the patterns on graph paper.

Chapter four deals with adapted Honiton techniques such as variations of leaves, flowers, butterflies and moths, birds, trees, and other figures and animals. Each form is discussed in terms of design and technique. Many ideas are shown for expressing individual characteristics of particular kinds of leaves, birds and animals. They are done two-dimensionally as pictures though some have raised areas or pieces of the lace worked freely up off the surface. There is a photograph of a three-dimensional cock, standing proudly with an elaborate feathered tail, top-knot and raised feathers on his breast.

The Development of Design is the topic for chapter five. It discusses qualities which should be taken into consideration whether designing traditional or contemporary lace. You are taken through the designing of some modern laces step

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by step. Designing for different types of laces is also covered. There is also a section on planning lace motifs to fit into a straight or curved border, making circular designs and square and rectangular designs which are symmetrical around a line radiating from their corners.

Finally there is a discussion of lace in the future. Ann Collier finds that there are three aims in keeping lacemaking alive:

1. To safeguard and preserve the intricate techniques.
2. To develop it as a modern textile form.
3. To maintain a sociological phenomenon in traditional regions.

The book is profusely illustrated with excellent examples of modern lacemaking and is an inspiration for design.

TITLE: CREATIVE DESIGN IN BOBBIN LACE

AUTHOR: Ann Collier

COST: \$21.95 plus shipping and handling

PUBLISHER: Charles T. Branford Co.

AVAILABLE: Direct from the publishers or from Robin & Russ Handweavers, if desired.

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.

8/2 WORSTED, WOOL & NYLON BLEND

This is a blend of 60% wool and 40% nylon. It is very strong, has a nice hand, and has about 2100 to 2200 yards per lb. We have about 12 to 15 colors in this yarn and it comes on cones varying in size from 1 lb. 4 oz. to about 1 lb. 8 oz. in weight. It is excellent for warp and weft and works well sett at 16 epi. The price is most reasonable at \$6.80 per lb. Robin & Russ, 533 No. Adams St., McMinnville, OR 97128

CLOUD FLEECE: NATURAL BRUSHED WOOL WITH NYLON BINDER.

We have about 150 lbs. of this fluffy brushed wool in a natural color. It is 84% wool, 16% nylon binder, and is called a .65 brushed wool. It has about 440-450 yds per lb. and is \$16.00 a pound which is an extremely good price. It would be nice for knitting as well as afghans. Robin & Russ, 533 North Adams St., McMinnville, OR 97128

RAYON SEED YARN

This has been one of our most popular yarns the past several years. We have a new set of these yarns in about 15 colors. They have about 1550 yards per lb. and they come on cones of about 2½ lbs. Yes, we can wind off ½ lb. tubes for you. Price is \$4.80 per lb. Free samples upon request. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128

8 CUT ORLON CHENILLE

Four rich colors in stock which could go well together; emerald, plum, red raspberry, and nautical navy. These have about 1000 yds. per lb. and come on 2 lb. cones but you can have as little as ½ lb. of a color. Price is \$6.80 per pound. This one is also good for knitting and crochet as well as weaving. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

1.4/1 ACRYLIC NOVELTY TWIST YARN

Nice hand, appearance, and color to these 3 colors, blended brown, natural white, and blue-beige-natural blend. These would work well in coat material or suiting. They are \$6.00 per lb. Robin & Russ, 533 No. Adams St., McMinnville, OR 97128.

30/2 BLEACHED WHITE MERCERIZED DURENE COTTON

Some like to weave with a fine thread, so I took a chance and purchased a 200-lb. lot of this 30/2 bleached white, mercerized durenne cotton. It is a very nice quality, has 12,600 yards per lb., and came on 2- to 3-lb. cones. Price is most pleasing for this fine cotton at \$6.00 per lb., by the cone. It takes so long to wind it off, that if you want less than a 2- to 3-lb. cone, then it is \$8.00 per lb. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

20/4 NATURAL IRISH LINEN (same size as 10/2)

1450 yards per pound, on ½-lb. tubes. Special price while current stock lasts at \$8.80 per lb. This is not the raw grey linen, but is the softer, boiled color. Robin & Russ, 533 North Adams Street, McMinnville, Oregon 97128.

2/60's SPUN TUSSAH SILK, 2-PLY:

This is a fine-weight silk, but has the natural tan tussah silk color. It is in skeins, and I believe they are about ½ lb. each. Price is a most reasonable one for this high quality spun silk, at \$24.00 per lb. Also, we have had some of this 3-ply, but it will be about two to three months before it comes in from England, and it is on about 1-lb. cones, and the plying and winding onto cones cost us 4 English pounds per lb. So, the 3-ply 2/60's when it comes in will be more. Robin & Russ, 533 No. Adams St., McMinnville, Oregon 97128.

2/53's SPUN SILK, NATURAL, WITH A SHEEN:

This one has about 11,500 to 12,000 yards per lb., and should work well for warp at about 40 or 45 ends per inch. It is on about 1 lb. 4 oz. cones, and the price of this excellent warp is \$24.00 per lb. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

The Weaver's Marketplace

warp and weft
533 NORTH ADAMS STREET
MCMINNVILLE, OREGON 97128

Wool Tweed Yarns

34 colors in stock for immediate delivery. It has from 1300 to 1800 yards per pound, depending upon the color.

Also, 17 more colors have just arrived to be unpacked from England.

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