




Center for International Textile Research
 UNIVERSITY OF CALIFORNIA
 SAFFORD CAMPUS
 1982

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warp and weft

Volume XXXV, No. 8

October 1982

warp and weft

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

Subscription: \$12.00 per year U.S.A.
\$12.50 per year Canada
\$13.00 per year foreign
Back issues, \$1.25 each plus 20¢ postage

Volume XXXV, No. 8 October, 1982

A Word from the Editor

It's working. We are really striving to catch up. We've mailed 2 copies in the last 2 weeks, and this copy is going to the printers within a week of the other two being mailed. And, we almost have 2 more samples woven and ready to write up for the printers, and we will start to have them written up next week.

Also, we have been working on new designs for both Warp and Weft, and also Drafts and Designs, and have 3 projects for Drafts and Designs to be written soon. Your editor is delighted.

Here at the shop, there are many things going on. First of all business has now started to pick up somewhat, and we have hired one more staff member to work on the sample sheets, winding, and restocking shelves, and doing numerous other things.

Our greatest activity now other than what you know about is moving all of our stock we do not have room for here in the shop to a new and larger warehouse space. We have rented a much larger space, with both lights and heat for storage, and now we will not have to have stacks of boxes 5, 6, and 7 boxes high. We hope to limit the height to 3 large boxes high in our new warehouse space. This will enable us to find yarns, and fill orders faster. We have been going over to the warehouse now, and finding a row of boxes 7 high toppled over, and that means a lot of work. We have the aisles so narrow, that when we put in a ladder to climb to the top box to get

yarns out, we have no room to get on the ladder. You should have seen your editor the other day. I was squeezed in between these two rows, on the ladder, and you literally have to pull yourself up the ladder with your arms. Well, I pulled up from one step, to two steps higher, but unfortunately, my belt in the back caught on a wire on one of the boxes, and I went up, but the pants stayed where they were. That was when I determined to find new and larger, and cleaner and lighted warehouse space.

And if we take yarns out of the bottom boxes, then the weight of the 6 boxes on top, make it collapse and fall over. We have been looking for one yarn we know is in the warehouse for a month, and as yet, have been unable to find it. And, as we are renting just a portion of this warehouse space, and other persons have access, we sort of feel some of the yarns are disappearing. We had some chairs there, and two of them have disappeared, so you can see why we are moving. It will take us 2 to 3 weeks to get completely organized, but it will be so much better when we have it in a systematic method of storage. And hopefully, it will do another thing, it will enable us to keep better track of how much of the various yarns we do still have in stock.

We did have a few new yarns come in during the month, but we are not purchasing as much, as we need to reduce our inventory, and we have so many yarns that we have not yet had a chance to advertise. With our move to the new warehouse, we will be better able to see what yarns we have not advertised, and thus get them on sample sheets and out to you.

Our new girl, we hired her to make sample sheets, and we just received 7 different sample sheets back from the printers, and we make 2000 of each, so you can see she will busy with 14,000 samples to make.

Russell E. Groff, Editor

This Month's Cover Photograph:

The painted warp wall hanging on our cover was made by Bernice Wright of the Tamalpias Weavers. It was shown at the 29th Annual Conference of Northern California Handweavers in Sacramento in May, 1982. We don't know the details of Bernice's process but painted warp hangings are usually done on linen or cotton warps.

To set up this project, warp your loom first, tying on and tensioning as usual. Then loosen the front tension and place a board beneath the warps, resting one end on the shuttle race of the beater and the other on the breast beam. Tension the warps and you are ready to paint.

For painting we recommend Inkodye, a vat dye in leuco-base form. The dye is liquid, many colors are available and can be intermixed. The dye is set by exposure to sunlight or by ironing, steaming or baking. Also good for warp painting a project would be Pentel Dyeing Pastels, a set of seven pastel sticks which are used like crayons. The color is set by covering with soft paper and ironing the area. The color is permanent through washings.

A design detail which makes this painted warp piece of Bernice's especially good is her use of the white warp as the body of the birds by darkening the areas in the background into soft shadows. In this way the darker details of eyes, beaks, and feet stand out in sharp contrast to the white body while the background has interesting movement and modulation.

This Month's Book Review

The Warp-weighted Loom by Marta Hoffman was first published in Norway in 1964 and has just been reprinted in paperback by Robin and Russ Handweavers. This book is a fascinating discussion on one of the earliest achievements in cultural history.

For background, there are two main types of looms: in one the warp is horizontal, in the other vertical. The vertical looms are also of two types. One, often known as a tapestry loom, has warp stretched between two beams and the weaver sits and beats the weft down. The other, the warp-weighted loom, has an upper beam only. The warp is kept taut by means of weights tied to the lower ends of the warp or warp bundles. The weaver walks back and forth, entering the weft and beating it up toward the beam.

When Marta Hoffman began her research in the early 1950's no information had been collected about how these looms were used. She was able to find the tradition still barely alive on an island south of Bergen, Norway, as well as among the Lapps in Norway and Finland.

Exhaustive research over several years culminated in her book covering the use of the loom in Norway, Finland, Iceland, and the Faroe Islands as well as references to its use in classical antiquity as shown on vases and in paintings.

The warp-weighted loom is the oldest loom known to have been used in Europe, and it is this loom and its products we find traces in the Swiss Neolithic Age. Very early in history finely spun and evenly woven fabrics in patterned twills as well as tabby have been found. During Roman times the warp-weighted loom seems to have reached the zenith of its development with new fabrics of a broken lozenge twill.

After the warp-weighted loom had been superseded by the horizontal treadle loom in the rest of Europe in the Middle Ages, the Scandinavian coastal areas remained more or less islands of the old culture, where the ancient weaving equipment continued in use. The Lapps alone, for instance, still use a woven starting border, the usual method in prehistoric times.

There are many literary sources referring to the warp-weighted loom in Iceland from the late Middle Ages to the 19th century. The most important product of
(continued on page 5)

APPLE GREEN GLORIOUS

This 2/2 twill check gets its subtle irregularity from the juxtaposition of color used in groups of three's upon a weave structure with a repeat of four.

THREADING DRAFT:

4	L			O	
3		L			P
2			O		P
1				O	P

KEY TO COLORS IN THE WARP:

- P—8/2 worsted, parakeet
- O—8/2 worsted, olive
- L—loop wool, lime gold with black

WARP:

There are two yarns in the warp. One is our 8/2 worsted, a soft yarn of 70% wool and 30% nylon in two colors, parakeet and olive. The other is Mona Lisa, a loop wool from Patons and Baldwins, England. It is a blend of golds which give a lime gold effect with a black binder thread. The loop wool is 77% wool and 23% viscose rayon. The viscose rayon is the black binder thread.

WEFT:

The same yarns and colors are used in the weft.

REED USED:

A 10-dent reed was used. The 8/2 worsted was sleyed 2 per dent and the loop was sleyed 1 per dent. Checking the threading draft you see that there are 6 ends of worsted followed by 2 ends of the loop in one repeat. These fit into 5 dents or 1/2 inch. Thus, 2 repeats equal on inch in the reed.

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	A	B
					5	6

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

SAMPLE:



TREADING SEQUENCE:

Each color is used for 3 rows. Please notice that there are 36 rows in one repeat. Here is the sequence:

1. Treadle 1, 2, 3—parakeet
 2. Treadle 4, 1, 2—olive
 3. Treadle 3, 4, 1—loop
 4. Treadle 2, 3, 4—parakeet
 5. Treadle 1, 2, 3—olive
 6. Treadle 4, 1, 2—loop
 7. Treadle 3, 4, 1—parakeet
 8. Treadle 2, 3, 4—olive
 9. Treadle 1, 2, 3—loop
 10. Treadle 4, 1, 2—parakeet
 11. Treadle 3, 4, 1—olive
 12. Treadle 2, 3, 4—loop
- End of one complete pattern repeat.
Repeat the entire 36 rows as desired.

MORE ABOUT THE FABRIC:

There are lots of possibilities for using this fabric. It would make a warm coat or jacket. It would make a suit coat with a solid color skirt woven from the olive worsted. It could also make lap robes and blankets and would make handsome and hard wearing upholstery fabric for a chair. The nylon/wool in the worsted is very strong and is difficult to break by hand.

There are many wonderful color combinations available in these yarns, from delicate pastels to dramatic strong colors. All of them can be designed around the colors in the loop wool.

One possibility is a silver gray/dark brown loop which would look handsome with oxford (a grayish tan) and dark brown worsted yarns. The black and natural loop would look nice with the carmel and the dark clay worsteds.

In pastels there is a peach/coral/natural loop which would go with the oxford and the 2/10 Jaegger Spun Natural, a 100% wool slightly smaller than the wool/nylon blends. There are several pastel combinations of loop yarns in the pink, gold, butterscotch range, all with a white binder to keep the light feeling.

The richer colors of loop yarn include reds, blues, and greens, each shaded.

The fabric was woven with a medium firm double beat, first with the shed open because of the loop, then with the shed closed. This small check demands an even beat; it is a good project for practicing rhythmic beating.

MORE ABOUT THE THREADS USED:

The loop yarn makes a textured surface on an otherwise smooth fabric. This yarn comes in many colors. They are from England but they are made by Phoenix Yarns of Holland and Ireland from color blendings by Bernat Klein of Scotland. How's that for international cooperation!

They run 100 yards per 50-gram balls or 950-1000 yards per pound. The new

colors are \$16.00 per pound and the old ones are \$12 and \$13.60 per pound. These are all excellent buys as new stock of this yarn now wholesales at \$19.50 per pound.

The 8/2 worsted comes in 8 colors. It is a soft but durable yarn because of its nylon content. It can be used in both warp and weft as we have done in this sample. It is \$6.80 per pound and runs 2100-2200 yards per pound. It comes on cones varying from 1 lb. 4 oz. to 1 lb. 12 oz. but can be wound off onto 1/2 lb. tubes.

COST OF THE WARP AND WEFT:

Our 12 yard long, 40" wide warp took 1 lb. 10 oz. of parakeet, 1 lb. 12 oz. of olive, and 2 lb. 2 oz. of loop. The wools at \$6.80 per pound cost \$22.95 and the loop at \$12.00 per pound cost \$25.50 for a total of \$48.45 or \$4.38 per yard.

The weft took 1 lb. 6 oz. of olive worsted and 1 lb. 5 oz. of parakeet for a total of \$18.28. The loop used was 2 lb. 3 oz. or \$26.25. We got 10-3/4 yards of fabric from our 12 yard warp which made the weft cost \$44.53 or \$4.13 per yard.

WARP COST PER YARD	\$4.38
WEFT COST PER YARD	4.13
FABRIC COST PER YARD	\$8.51

Book Review

(continued from page 3)
the warp-weighted loom was Wadmalm and there is a discussion of its character and economic importance at that time. In fact, the reason there is so much information in manuscripts about weaving was because of the regulations as to yarn size and count, and finished size for trade both domestic and foreign.

If you have an interest in ancient textiles or textile processes you will find this book a superb addition to your library.

TITLE: *The Warp-Weighted Loom*

AUTHOR: Marta Hoffman

PUBLISHER: Robin & Russ Handweavers

COST: \$16.95 plus shipping & handling.

AVAILABLE: From Robin and Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128

A Second Book Review:

Southwestern Weaving by Marian Rodee is an extensive and informative 175 page catalog of the collection of the Maxwell Museum, at the University of New Mexico. The collection is centered around that of Gilbert Maxwell, a Navajo trader of Farmington, New Mexico, who died in 1980. He formed his collection by trading and buying the finest examples of Navajo weaving from 1800 to the 1960's, at which time he donated his collection to the University of New Mexico.

Maxwell was especially fond of the Classic period of weaving which is pre-1880 so when he bought later pieces such as the eyedazzlers of the late 19th century he chose pieces that were classic in design. His collection has gaps but many were filled by subsequent acquisitions.

Another important facet of Maxwell's collection is that he dealt directly with many weavers and usually recorded the weaver's name with rugs he acquired. He wrote a booklet, *Navajo Rugs — Past, Present and Future*, which is still an excellent introduction to the history of Navajo weaving.

The Classic weaving period spanned most of the 19th century with the best weaving being done in the 1850's and 60's. Early collectors were attracted by the perfection of the pieces as well as the romance of the West. American army officers often purchased Navajo saddle blankets, handsome and useful items that served as waterproof bedding and clothing as well.

Not only the Navajos but other Indian groups such as the Utes and the Cheyenne prized Navajo weaving and traded for the blankets.

In the 1860's a large number of Navajos were interned at Bosque Redondo in eastern New Mexico and during this period many commercial dyes and

manufactured yarns were given to the women since their flocks of sheep had been given away. There are marked changes of design and quality of weave dating from this time also.

The late 19th century brought the eyedazzlers, intense colors and imaginative designs that were scorned by the Classicists but admired by many modern collectors partly for their unusual and individualistic designs and partly because of their greater availability. Handspun and aniline dyed textiles of the 1890's are still undervalued.

Early in the 20th century traders working with a wholesaler developed a new style and a new clientele for Navajo weaving. The new style brought more subdued colors and simpler patterns based on oriental rug patterns. The regional styles were developed at this time, each named for the trading post in its geographical area. Now the Navajo weavings were made for rugs.

Today weaving has less emphasis on ordinary floor rugs. Collectors of modern weaving are reluctant to walk on their rugs. consequently the medium to coarse weave floor rug is a dying species and is replaced by finer and smaller pieces, some the size of placemats. The influx of Mexican Indian copies is partly responsible for this change.

The book includes modern pictorials, miscellaneous garments, a pueblo textiles, Northern Mexico textiles of the Saltillo region, and Rio Grande Spanish textiles as well as the range of Navajo rugs.

The photography is good quality, the captions are detailed, and readers should find the book useful for comparing weavings specimens of their own.

TITLE: *Southwestern Weaving*

AUTHOR: Marian E. Rodee

COST: \$14.95 plus shipping and handling

PUBLISHER: University of New Mexico Press

AVAILABLE: Directly from the publishers or from Robin & Russ Handweavers, 533 N. Adams St., McMinnville, OR 97128.

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2/10's BELGIAN-SPUN SHETLAND

A natural colored Shetland from Belgium's most famous spinning mill. It is also called 2/3-1/4 run. A set of 16-20 epi would be good. It has 2400 yards per pound, comes on 2 lb. cones and is \$8.00 per lb. Robin and Russ Handweavers, 533 N. Adams St., McMinnville, Oregon 97128

12/2 DURENE COTTON IN NATURAL

This extremely nice quality cotton makes excellent warp. It is slightly smaller than a 10/2 cotton and we'd suggest 20-24 epi, 2 per dent in a 10-12 dent red. If you buy it on 2/1/4-2-1/2 lb. cones the price is \$4.80 per pound. However if you want less than that it will be \$6.00 per pound. Robin and Russ Handweavers, 533 N. Adams St., McMinnville, OR 97128

2/10's SMOOTH, SPUN MOHAIR

This is a beautiful fine smooth yarn which would be strong and long wearing for upholstery or apparel. It would dye richer colors than wool. Yardage is 2700 yards per pound, comes on 3 lb. tubes, and is \$8.00 per pound. We can wind it off onto 1/2 lb. tubes. Robin and Russ Handweavers, 533 N. Adams St., McMinnville, OR 97128.

BLACK BRUSHED WOOL FROM HOLLAND

We call this Jack of Clubs. It is from Phoenix mills and is still on the original mill cones of about 3 lbs. each. It has approximately 1,000 yards per pound and we have a special price of \$16.00 per pound. Robin and Russ Handweavers, 533 N. Adams St., McMinnville, Oregon 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 durene 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.

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 2 1/2 lbs. Yes, we can wind off 1/2 lb. tubes for you. Price is \$4.80 per lb. Free samples upon request. 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.

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

1450 yards per pound, on 1/2-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.

2/53's SPUN SILK WITH A SHEEN

This is a two-ply spun silk, excellent for warp or weft. It is the natural ivory silk color. On about 1-pound cones or slightly less. We have 50 pounds of this color. It has 11,500 yards per pound, and I would suggest about 40 or 45 ends per inch for warp. It is on 14- to 18-oz. cones, and the price is \$24.00 per pound. We can wind off 1/2-lb. tubes for you if you wish. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

FIVE NEW COLORS IN SIX-STRAND COTTON FLOSS

Along with our other 25 colors on hand, we now have over 35 colors in stock. The new colors are a light silver grey, a good light blue, a dark forest green, a dark Nile green, buttercup yellow, a space-dyed tan-grey-natural, a flesh peach, black, and limited amounts of new pink, yellow, and gold-tan. This has 2080 yards per pound, is available on about 1/2-pound tubes or skeins, and the price is \$8.00 per pound. Robin and Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

50% SILK, 50% WOOL, AVAILABLE IN 11 COLORS

In at last from England, this 50% silk, 50% wool comes on about 1-pound cones. We are just preparing sample cards for this. Have about 100 pounds of each color. It is on about 1-pound cones, has about 1,350 yards per pound, and is \$16.00 per pound, while it lasts. Send a self-addressed stamped envelope for free samples. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

NATURAL, SINGLE PLY, WOOL-ROVING TYPE YARN

We have about 80 pounds of this single ply wool, roving type yarn. It is on cones of about 1 pound each, and I have measured and found that it has about 415 yards per pound. Was very popular last year. We have it priced at \$8.00 per pound. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

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