



warp and weft

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A Word from the Editor

Eureka!!!!!! Here I am writing the editorial for the October issue and it's September 16th. As soon as I finish this, I will work on the November issue, and then we will sort of be back on schedule again.

I've been getting ready to do a series of sample sheets, and there will be about 10 of them. One of them will be on all space-dyed threads of different kinds.

One of the new sample sheets is of 12 different very similar English wool tweeds, another is on many of the new threads that have come in and not yet been put on sample sheets, one will be some of the many different colors in the six-strand cotton floss. I'm really trying to do all of these in my last two working days before I leave for the trip to England, Scotland, and Switzerland.

I found that hotels in London are very high, and so I was lucky and was able to rent a flat (apartment) for four days at the beginning of my stay, and then the last four nights in London also, as it is so much more reasonable. As I have a rail pass, I found it much more reasonable, and much more interesting and exciting to travel on the train two nights and rent a compartment. It was just \$20 to do this, as I already had a rail pass, and so I will work one day in London and then that night take the night train up to Scotland.

I arrive at my destination (a linen mill) at 8:00 a.m., will check into the hotel there, and then have an appointment at the linen mill at 9:30. Also, I will stay there overnight, and then go the next day to visit the "Borders" area of Scotland and England, which is a very beautiful area. After that, I will then visit the industrial area for textiles, the "Midlands," and then after that I will visit the area which is where the bobbin lace industry was centered in days gone by. It is not also an industrial area, and they make many shoes in this area.

Two years ago, I visited a shoe outlet store in this area and was able to purchase four pair of leather shoes (lined inside with leather also), and the cost for these all-leather shoes was \$12.50 per pair. I will look for more bobbin lace supplies in this area also, as well as look for antique bobbins, and also visit a book publisher here in this area.

Then after that I head back to London, to try and cover more publishers and more yarn manufacturers. I will be going in and out of London on the train these last four days. Then I fly to Zurich, where I will visit a silk manufacturer, a bobbin lace bobbin manufacturer, a linen mill, and also the ramie mill we have purchased from for 25 years.

From Zurich I fly back to London, and then that same morning fly back to New York. While I am in the east, I will visit one or two of our suppliers and no more, and then fly to Pittsburgh, Pennsylvania, pick up my mother and bring her back to Oregon with me for a month's stay. As my father passed away last year, she is alone there, so I'm sure that this will be a welcome change for her.

See you in the next issue.

Russell E. Groff, Editor

This Month's Cover Photograph

This tapestry was woven by Holly Brackman of the Yokayo Guild and was shown at the 29th Annual Conference of Northern California Handweavers in Sacramento in May, 1982.

One of its most interesting features is that its imagery is derived from weaving—its pattern is an enlargement of another weave structure, a plaited twill.

Although the design gives a strong diagonal feeling, each color juncture is either a vertical or horizontal line, perfect for tapestry weaving.

The light-colored crosses form a pattern of their own and allow the background shapes to be identical in shape; able to be read as either positive or negative. One focuses on the dark rectangles slanting in one direction, then focusing on the light crosses one sees the middle value rectangles slanting in the opposite direction.

The tapestry technique used here is slit tapestry. Notice the clean edges between colors and the slight separation between colors on the longer slits such as at the edges of the center of the light cross. The tapestry is hung the same direction it was woven so there is no strain on the edges of the slits. Hung sideways the slits would gap open from the weight of the piece.

The technique is very even and smooth; tension on the yarns was consistent throughout, a compliment to the skill of the weaver. The values of the colors are

placed well and balanced even though we do not know what colors were actually used.

This Month's Book Review

For 26 years, Kate Peck Kent has taught anthropology at the University of Denver. She has studied and written about ethnic textiles in North America and West Africa. Her newest book, *Prehistoric Textiles of the Southwest*, covers textile finds from 200 B.C. to about 1400 A.D. in southwestern United States.

The textile finds are associated with the Anasazi Basketmakers, the Hohokam, the Mogollon, and the Casa Grandes cultures. They used several loom and nonloom techniques. From plant and animal fibers, human hair, feathers, and strips of fur they fashioned fur cord robes, fringed aprons, carrying and cradle bands, bags, nets, ties, ropes, and sashes. The articles that have survived show careful workmanship and are skillfully and artistically decorated.

Nets of human hair were made—one net was 150 feet long by five feet wide. Although they did not have wool, warm blankets were made by twisting strips of fur into cords and weaving them into a fabric. They also twisted narrow strips of bird skin with the feathers still attached around a cord and wove with the resulting pile yarn. Both these techniques of weaving with fur and feathers made fluffy and light yet warm fabrics.

Fibers stripped from yucca leaves, milkweed fibers, and Indian hemp were used for sandals, aprons, mats, and cords. With the cultivation of cotton later, many clothing and blanket items were made on Navajo-type looms.

(continued on page 6)

TWIRLER

The optical illusion achieved by this four-harness straight twill fabric is always a surprise. It depends on the precise placement of color in the warp and treadling.

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	6
					A	B

O - Tie-up for Jack-type looms

X - Tie-up for Counter-balanced looms

THREADING DRAFT:

4	•		X		O		X	Start
3		•		X		O		X
2			•		X		O	
1				•		X		O
								X

X — navy mohair, alpaca, wool

O — light blue 2/18's worsted

• — lavender 2/18's worsted

WARP AND WEFT:

The navy yarn is a blended yarn of 25% mohair, 25% alpaca, 30% wool, and 20% nylon.

The lavender and light blue yarns are 2/18's wool spun shetland.

REED USED:

A 10-dent reed was used and it was sleyed two per dent or 20 warps per inch.

TREADLING:

All three colors are used in the weft.

1. Treadle 3, 6, 5, 1 — navy
2. Treadle 3, 6, 5, 1 — light blue
3. Treadle 3, 6, 5, 1 — navy
4. Treadle 3, 6, 5, 1 — lavender

End of one complete repeat. Repeat as desired.

SAMPLE:



MORE ABOUT THE FABRIC:

We used a four-thread selvege of 18/3 nylon stitching twine on each edge as we often do. They help hold the fabric out full width and make a stronger selvege for the weft yarn to pull against as it unrolls from the shuttle.

Another way we made weaving easier was to rearrange the treadles to make it easier for our feet to find the right sequence. Multiharness weavers tie up treadles differently for each piece they weave but four-harness weavers often neglect changes in the order of the treadles since they are likely to have the combinations needed in their standard tie-up, even though the order may be different.

We suggest that each time you put a piece on the loom you examine the treadling and only tie up the treadles needed. Put them in an order that makes it easy to remember the sequence.

Weavers most often choose a left to right straight order but consider the advantages of alternating your feet row by row in a walking motion. It is very natural and comfortable.

To convert the tie-up used for this sample to a walking motion, use four treadles, leaving the center two treadles down on the floor to avoid using them accidentally. The order in which you will want to treadle is 1, 3, 2, 4, so the tie-up order would be:

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

Try a walking motion just once on a yardage and you will be convinced of its worth.

COST OF YARNS USED:

The navy yarn is one of several dark shades we have which is blended of 25% mohair, 25% alpaca, 30% wool, and 20% nylon. It is unscoured, it comes on one-pound cones and has approximately 1,500 to 1,600 yards per pound. It is \$8.00 per pound.

The 2/18's woolen spun shetland has 2,700 yards per pound and runs \$6.80 per pound. Woolen spun yarn is carded but not combed. Its yarn count system is based on 300 yards per pound. Worsted spun yarn is both carded and then combed. The combing straightens the fibers and makes them lie parallel along the length of the yarn. Shorter fibers are combed out during this process also. The resulting yarn is smoother, stronger, and not so fuzzy. The yarn count system for worsted spun yarn is 560 yards per pound.

COST OF THE FABRIC:

We put on a 12-yard warp, 42 inches wide. We used one pound, five ounces of lavender shetland and one pound, four ounces of light blue shetland at \$6.80 per pound. The navy is used twice as often and needed three pounds at \$8.00 per pound. The total warp cost is \$30.28, or \$2.53 per yard.

The finished fabric off the loom measured 10 yards, six inches. The lavender and blue shetland took 14 ounces each and the navy used two pounds, four ounces. The total weft cost was \$29.90, or \$2.94 per yard.

The fabric width drew in 3.5% during weaving to finish at 40.5 inches wide. More shrinkage would occur when the fabric is washed.

WARP COST PER YARD \$2.53
 WEFT COST PER YARD \$2.94
 FABRIC COST PER YARD \$5.47

This Month's Book Review

(continued from page 3)

The weave structures used as weaving developed included a great number of twill variations, some picked up by hand and others woven with multiple heddle rods. Twills were often used as a background weave for tapestry or laid-in designs. Most of the designs were made up of diagonals as would be the case with a twill foundation. Zigzags and running patterns were enclosed in diagonal bands across the fabric.

Openwork textile techniques included teno, sprang, and knotless netting. Sometimes an openwork fabric would be embroidered also.

This book is fascinating for understanding the complexity of technique and design developed by prehistoric man. These people were considered backward compared to those living further south, yet their work was intricate, detailed, carefully thought-out and executed.

Thanks to modern archaeological techniques textile finds such as these give us a more complete picture of the cultures that preceded us than do the stone monuments and potsherd discoveries of the past. This is an excellent and very readable book with diagrams and photographs that will intrigue anyone interested in textiles.

TITLE: Prehistoric Textiles of the Southwest
AUTHOR: Kate Peck Kent
PUBLISHER: School of American Research
and the University of New Mexico
COST: \$70.00
AVAILABLE: from the publisher or from
Robin & Russ, if desired.

A Second Book Review

Pamela Nottingham of England has written a new book on *Bobbin Lace Making*, this time for beginners.

After a brief description of materials necessary for starting and directions for making a flat pillow stuffed with straw, she sets up bobbins for the basic stitches. The student moves on to shaped tapes and gimp. Short projects accompany each step of progress along with pricking to be photocopied or traced.

A chapter on torchon lace follows because torchon is a good introduction to combining patterns and working quickly. The next chapters are on plaited laces for forming petals and leaves which add a dense contrast to the more open lace stitches around them.

Chapters on braids and trims and how to mount lace come next. The final part of the book consists of "Twenty Projects for Pleasure" of varying degrees of difficulty for up to 50 bobbins. Most of these are circular motifs and rondels and all of them are chosen because they are relatively quick to do and are fun. They include patterns which nonbeginners will enjoy also.

The book is clear and easy to follow. The projects are nicely designed and presented. Most of the laces are chosen to produce good results quickly.

TITLE: Bobbin Lace Making
AUTHOR: Pamela Nottingham
PUBLISHER: Larousse & Co., New York
COST: \$12.95 softcover
AVAILABLE: from the publisher or from
Robin & Russ, 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.

AN OUTSTANDING NEW SPOOL RACK

We have an outstanding new spool rack as one of our new items this past year. It is available in three sizes. The very smallest holds 24 spools and is \$55, the medium size holds 46 spools and is \$70, and the large one holds 72 spools and is \$85. These can easily be taken apart for shipping by just removing cap-nuts, and are the sturdiest and best that we have ever had. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

AN IMPROVED TENSION BOX FOR SECTIONAL WARPING

These have been in production now for about six months, and we have eliminated most of the problems. Have an adjustable clamp, to fit almost any back beam, and has an adjustable reed holder so that different sized reeds and different height reeds can be used. They come with one reed, your choice of dents per inch. Price is now \$32.50. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

IMPROVED OREGON TRAIL LOOMS

Have you seen one of our looms lately. Many improvements have been made for the past seven years, and now we think we are at a peak where we will make it as it is for quite a few years. It has large eye heddles, 30 heddles per inch, comes with a sectional warp beam of one-yard circumference, and is an outstanding rigid model loom. Free brochure upon request. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

WHITE DELIGHT, A BEAUTIFUL WHITE DRALON BOUCLE FROM ENGLAND

This has been very popular for about 10 years, and is one of the few yarns we have repeated over and over from England. People seem to like it in place mats. It comes on about one-pound cones, has 475 to 500 yards per pound, and is still the same price, at \$6.00 per pound. Try it, you'll like it. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

20/2 CORDOVAN BROWN, MERCERIZED DURENE COTTON

We have this on about two-and-a-half-pound cones, on special at \$4.80 per pound, if purchased by the cone. It is excellent for warp or weft, 8,400 yards per pound, and my warp set suggestion is 24 or 30 e.p.i. If you want less than a cone, we wind off half-pound or one-pound tubes, at \$6.00 per pound. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

45/3 NATURAL, RAW GREY, IRISH LINEN

We had this three-ply into a warp thread for our own use, and liked it, and purchased all the stock the supplier had. On about 14 to 18-ounce cones, it has 4,500 yards per pound, the price is \$8.80 per pound, and lots on hand. Use for warp at 20 or 24 e.p.i. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

8/2 BLEACHED, LINE QUALITY, SCOTTISH LINEN

We just purchased 1,300 pounds of this nice linen. It is on about one-and-three-quarter to two-pound cones, and we have a very good price on it. It has 1,280 yards per pound, and the price is \$9.60 per pound. It is a good warp, at 12 to 16 e.p.i. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., 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 1/2 lb. each. Price is a most reasonable one for this high quality spun silk, at \$28.00 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 \$28.00 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.

2/11 1/2's ENGLISH WOOL

Five colors in a softly plied yarn for knitting and weaving. The colors are Shoe Polish Brown, Chromium Blue, Apricot, Thyme Gold, Stone Beige. They are strong enough for warp. Price is \$8.00 per pound. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

50/50 WOOL AND VISCOSE, SINGLE PLY TWEEDS

An English blend yarn which comes in three colors—gray, natural, and brown. About 900 yards per pound. Should work well for ponchos, heavy coats, and jackets. Comes on 1 1/2-to-2-lb. cones and is \$6.80 per pound. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

The Weaver's Marketplace

Robin and Russ Handweavers have

50 colors in size 20/2, mercerized cotton. It is mercerized and gassed, and is Super Sackel quality. Comes on half-pound cones of 4,200 yards each, and it is \$14.00 per pound, or \$7.00 per half-pound cone. Also available are 40 colors in size 10/2, with 4,200 yards per pound. The 10/2 is \$13.00 per pound.

Robin & Russ Handweavers
533 North Adams St., McMinnville, OR 97128

An outstanding handspinning book is the one recently re-published by Robin & Russ Handweavers, entitled *Spinning Wheels, Spinners, and Spinning*, by Patricia Baines. Printed in England, this new paperback edition is **\$10.95.**

Robin & Russ Handweavers
533 North Adams St., McMinnville, OR 97128

Heavy & Exciting Natural Brushed Wool from England

84% wool, 16% nylon binder
360 yards per pound
SPECIAL OFFERING — \$16.00 lb.

For free sample, send a self-addressed stamped envelope to:

Robin & Russ Handweavers
533 No. Adams St. McMinnville, OR 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.

Send a self-addressed stamped envelope for free samples of all 34 colors.

ROBIN AND RUSS HANDWEAVERS
533 North Adams St.,
McMinnville, Oregon 97128

warp and weft
533 NORTH ADAMS STREET
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