



warp and weft

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Volume XXXVII, No. 4 April 1984

A Word from the Editor:

Another month is nearly ended, and we are taking this April issue to the printers on March 24 so we can get it to you in April. Thanks to Janice, my daughter, we do have this all finished, the sample is woven, and we are on schedule.

I might mention that Lily Mills prices on perle 3 and 5 have gone so high that we have finally found a source of these where it is \$8.00 per pound less than Lily's is. We can furnish you with about 20 colors in both perle 3 and 5, and are now stocking both natural and white. We may eventually stock the colors, but will have to see what the demand is for this yarn.

We have been working extremely hard in the shop trying to get projects planned, yarns put away, orders filled, and trying to get sample sheets made. We have two persons making sample sheets at home, and will soon have the third person working on them in the shop. It is quite a job, and we still have about eight to ten different sample sheets to make to advertise yarns that we have not put on them yet.

We will have a special sample sheet for just silks soon, and perhaps two of them for some of the different silks we have on hand.

We have about six new berber wools from England that we have not yet advertised either, as well as other nice threads.

While in England, I found a nice cottolin (50% cotton—50% linen) in a heavier weight,

and this seems to be very popular. It has about 1450 yards per pound, and we only found 80 pounds, so it will not last long. I guess the price of \$9.60 per pound is what makes it so popular, plus being such a nice quality thread.

We have 11 colors of novelty wool, made for a German knitwear manufacturer, which we have not yet advertised, but which should work out very well. We have 50 pounds each of all the colors.

This morning after finishing this, I have two samples to experiment on, one for Warp and Weft, and the other a 6-harness weave for Drafts and Designs. Both of these we are going to try out of linens.

Just back from the warehouse, where I unloaded a 280-lb. carton of natural carpet warp, and another of the 10/2 spun rayon. Must sit back and heave a sigh of relief before I attempt to do any more.

Also in the past month, I purchased a MASON WAPER, 18-yard capacity; so if anyone is interested in this deluxe method of warping, perhaps they can contact me. It is for sale, and these have not been made for perhaps 20 to 25 years.

While in England on my last trip in October, I visited a manufacturer who makes super-wash, machine washable wool. Mr. Cole, the man I know there, said that business was very good for him because he had designed three sweaters of his machine-washable and anti-tickle yarn for Princess Diana of England; and as a result, he was selling much of this yarn. So, I have stocked this yarn also in all 30 colors, and he gave me a sweater to show the one with all of the white sheep and one black sheep to customers. I notice now that this pattern has been published in two or three knitting magazines here in the U.S.A., and it is nice to be able to show the sweater and a picture of Princess Diana wearing it.

Russell E. Groff, *Editor*

This Month's Cover Photograph

Op Art and doubleweave pick-up are synonymous in many weavers' minds. Bettie Roth of the Sacramento Weavers won a merit award on her op art entry at the 29th Annual Conference of Northern California Handweavers in Sacramento in May, 1982.

Op Art, or Optical Art, was an art movement of the 1960's in which a grid gradually diminishing or expanding in size is colored in checkerboard fashion. The diminishing squares give a feeling of perspective so that the surface no longer seems flat. It undulates horizontally or vertically or in both directions, often toward a focal point. To add movement, one set of checkerboard squares might be colored in progressively lighter tones.

These paintings may have been derived from centuries-old draftsmen's tricks with perspective, but it is interesting to observe the obvious ease with which these designs translate to weaving. Old coverlet patterns frequently make use of diminishing sizes of blocks. Some coverlets use this as a design transition, while in others it is the major effect.

In this piece the blocks in the warp grow narrower toward the center. In the other direction, the blocks start slightly elongated at the top and then shorten to squares which are further flattened toward the center. At this point the blocks become very narrow, and in the lower half they gradually lengthen again. The total effect is one of concentric diamonds with inwardly curving sides.

The technique used to weave this piece is doubleweave pickup. The design may seem at first glance to be one which could be loom-controlled, but it is too complicated. One of the layers of doubleweave is dark and the other is shaded from medium light to medium value. It would be interesting to know what colors were actually used, because there is the possibility here for rich color interaction.

This Month's Book Review

What a joy it is to have John Tovey's *Technique of Weaving* available again. Originally published in 1965, it soon sold out and was impossible to find. Now it has been re-issued in paperback.

What makes this book especially valuable is the description and comparison of different loom designs, equipment, and weaving methods.

Designs for Danish, Swedish, and English looms are compared, and dobby looms are explained. Front versus back mounted treadles are discussed, and counter-balanced versus counter-march.

There is an entire chapter on variations of harness mountings with jacks and rollers which occur on counter-balanced and counter-march looms. In addition, there is a section on special mountings for weaving certain structures such as huck, 3-harness weaves, 5-harness weaves, twill, and Bronson.

Equipment such as warping mills, doubling stands, rices (squirrel cage skein holders), spool racks, and threading frames are described, with valuable comments on their uses. Shuttle designs are discussed; Tovey's favorite for handweaving being an 8-oz. boat shuttle fitted with a pirn which feeds yarn off its end like industrial shuttles. Characteristics of other types of shuttles are also discussed.

Another excellent section of the book covers warping, beaming, and threading. Tovey uses two crosses, one at each end of the warp chain. One cross involves individual yarns and is used for threading the heddles. The other cross groups warps for easier beaming with a raddle.

Tovey's method of threading the heddles is very comfortable and fast. Rather than using a threading hook, he uses his fingers to form a loop in the yarn. The loop is rolled into the heddle eye and a finger placed in the loop draws the length through. Sleying the reed is

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LINKS AND LOCKETS

Monk's belt overshoot blocks are interspersed with bands of tabby in this silk and wool fabric.

TIE-UP DRAFT:

4	O	X	X	O
3	O	X	O	X
2	X	O	X	O
1	X	O	O	X
	1	2	A	B

X - tie-up for counterbalanced looms
O - tie-up for jack-type looms

THREADING DRAFT:

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

Start

WARP:

The warp is a 2-ply silk noil in chocolate brown.

WEFT:

The pattern yarn is 2/11½ woolen-spun wool in a color called scuffed shoe brown. The tabby yarn is the same as the warp.

REED:

An 8-dent reed was used. It was sleyed 3 per dent for a total of 24 warps per inch.

TREADLING SEQUENCE:

Weave with two shuttles. Use the silk noil tabby yarn on treadles A and B. Use scuffed shoe brown on treadles 1 and 2.

1. Treadle 2, A, 2, B
2. Treadle 1, A, 1, B, 1, A, 1, B
3. Treadle 2, A, 2, B
4. Treadle A, B, A, B, A, B

End of one complete repeat. Repeat as desired.

SAMPLE:



MORE ABOUT THE YARNS:

The 2-ply chocolate brown silk noil is from England. It comes on 1-pound cones and sells for \$13.60 a pound. It comes in four colors, including a grey and a light yellow. We also have a similar silk noil, a 3/9, which is better for warp. It has 1550 yards per pound and comes in eight colors. It is \$16.00 per pound.

The wool pattern weft is 2/11½ woolen-spun from England. It has 1725 yards per pound and is \$8.00 a pound. It comes in five colors, all in ½-pound skeins. The other colors are stone tan, chromium grey, thyme gold, and apricot.

MORE ABOUT THE FABRIC:

The hand of this fabric is very pleasant, with the silk noil creating a textured background for the wool pattern overlay. The pattern is easy to weave; but as with other weft-striped fabrics, the evenness of beat is important to keep the bands regularly spaced.

We threaded the textured warp 3 per dent in an 8-dent reed rather than 2 per dent in a 12-dent reed. This is easier on the warp yarns. What difference does it make? It's easier to understand by comparing a 6-dent reed with a 12-dent reed. Both can be sleyed 12 per inch, but the 6-dent reed is missing every other bar so each dent or opening in the reed is bigger. The yarns have more space in which to move, and the friction caused by moving the beater back and forth is reduced.

This fabric would be lovely in a suit. The jacket could have the pattern and the skirt could be woven in tabby. Or the overshot pattern could be concentrated in one part of the garment, for instance in the yoke of a dress. Used crosswise in a jacket, the overshot pattern could run lengthwise on each edge of the center front. It could be repeated on the back as well. Different colors could be added to the overshot areas if desired. Black would be nice, or another shade of rusty brown. Even a lighter brown would be good.

COST OF THE FABRIC:

The 40-inch wide, 12-yard warp used 2 lbs. 15½ oz. of chocolate brown silk noil. At \$13.60 per pound, that is \$40.38, or \$3.36 per yard.

The pattern weft used 1 lb. 9 oz. of scuffed shoe brown. At \$8.00 per pound, it

comes to \$12.50, or \$1.25 per yard for each of the 10 yards we wove. The tabby weft took 2 lbs. 7 oz. of chocolate brown silk noil at \$13.60 per pound, \$33.15, or \$3.32 per yard. Shrinkage was about 10% before finishing.

WARP COST PER YARD \$3.36
WEFT COST PER YARD 4.57
FABRIC COST PER YARD \$7.93



This Month's Book Review

(Continued from page 3)

also easy. Tovey suspends the reed from the castle so that it is horizontal. The hand with the sley hook is beneath the reed while the other hand holds warps ready to be pulled through. With a little practice, one can become very proficient with these methods.

Sections follow on the theory of shedding and the theory of adjusting the ties for the best shed. Knots for weavers are shown in detail, with suggestions for their uses. Handling the shuttle and beating are discussed. The remainder of the book is an overview of weave structures, with a small section at the end on rigid heddle looms.

What makes this book so valuable is the expertise of the author and his ability to explain how things work. There is much information in this book that is not available elsewhere.

TITLE: *The Technique of Weaving*

AUTHOR: John Tovey

COST: \$10.50

PUBLISHER: Batsford, David and Charles,
North Pomfret, VT

NO. OF PAGES: 120

AVAILABLE: From the publisher or from
Robin & Russ Handweavers, 533 N.
Adams, McMinnville, OR 97128.

A Second Book Review

In the past few years, machine knitting has shown a resurgence of popularity. Textile artists wishing to increase their output have experimented with knitting machines and have tried to duplicate pictorial knitting techniques which would be very time consuming if done by hand. But try as the machine knitters will to bridge the gap between their methods and those of the handknitter, there still remains a chasm. Handknitters feel that theirs are the true methods and standards. Machine knitters feel that their machines merely aid them in their work, that the process does not matter as much as the outcome. In fact, however, it is usually possible to distinguish between hand and machine knitted articles because of differences in edges, decreases, stitches, and even the look of the plain knit fabric. Machine knitters, although still using handknitting as a basis for their work, are gradually finding their own direction and their own standards apart from handknitters. This new way of thinking benefits both parties; one is no longer the stepchild to the other but is independent.

Kathleen Kinder's latest book, *Techniques in Machine Knitting*, gives a great deal of technical information on knitting with many different machines. The format of the book devotes a chapter to each of several wearable articles or types of shaping. Within each chapter, historical reference is made to similar objects handknitted in the past. Then a contemporary project is presented and its construction is carefully detailed. Differences in working methods between different brands of knitting machines are noted.

The chapters include stockings, hats, gloves and mittens, jerseys and guernseys, the tuck stick, raglans, lace, colour knitting (fair isle), and fibre art.

Kinder has an extensive background in the technical aspects of her craft. She includes many hints on using the machines, how to get the most out of them, how to prevent problems, and how to figure out what went wrong. This is her strongest area and her book is very detailed, unlike many owner's manuals which somehow assume that the less said the better.

The inclusion of historic knitted articles from museums is fascinating, but somehow their translation into contemporary designs is disappointing. Machine knitters in their zeal to prove that they can reproduce things that the handknitter makes sometimes end up looking the worse for the effort. A strong push in their own direction would do far more.

So, although the projects presented are not particularly inspiring, the technical information included is valuable. Perhaps greater technical proficiency will aid creativity.

TITLE: *Techniques in Machine Knitting*

AUTHOR: Kathleen Kinder

COST: \$19.95

PUBLISHER: Batsford, David and Charles

NO. OF PAGES: 144

AVAILABLE: From the publisher or from Robin & Russ Handweavers, 533 N. Adams, McMinnville, OR 97128.

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.

HEAVIER ENGLISH WOOL TWEEDS

In 7 very popular fashion colors. This came in from Scotland a short while ago, and colors are nice, and yarn has been very popular. Seven colors available. On about 1-lb. cones. Price is \$8.00 per lb., and it is going fast. ROBIN AND RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

10/3 BLEACHED WHITE UNMERCERIZED COTTON

We purchased a good bit of this, and have about 75 lbs. left. It is perhaps the nicest cotton of this type we have ever had. It has 2800 yards per lb., is on about 6-oz. tubes, and is \$5.60 per lb. We also have the same yarn in natural, direct from the manufacturer on about 2½-lb. cones. It is \$6.40 per lb., and minimum is ½ lb. ROBIN & RUSS, 533 North Adams St., McMinnville, Oregon 97128.

BEAUTIFUL HEAVY, 2-PLY HEAVY BROWN VARIEGATED BERGER FOR RUGS

This one is \$8.00 per lb., and comes on about 3- to 4-lb. cones. I would think about 75 yards to the pound for this one, but it is an exciting yarn, and the price for this one is good. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, OR 97128.

50/1 Metric Count, BLEACHED SPUN TUSSAH SILK

If you are interested in a fine silk on cones, this is it. Seems to be a nice quality, and not a bad price at \$9.60 per lb. On small cones of about 8 to 12 ounces each. ROBIN & RUSS, 533 No. Adams St., McMinnville, OR 97128.

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.

45/3 NATURAL GREY LINEN

On about 14- to 18-oz. cones, we have a large lot of this 45/3 linen. It has 4500 yards per lb., price is \$8.80 per lb., and most cones seem to be about 14 to 15 oz. that we have. I've warped with this at both 24 and 30 per inch, and like 24 best. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

8/4 NATURAL LINEN RUG WARP FROM SCOTLAND

We were looking for a reasonable linen rug warp, and so I had this spun to order for us in Scotland. It has 600 yards per lb., comes on about 1-lb. tubes, and the price is \$8.00 per lb. Suggest 6 ends per inch for this. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

30/4 PLY, BLEACHED WHITE LINEN

On about 2-lb. cones. It has 2250 yards per lb., seems to have a fairly good twist to the linen, so you should be able to use it for warp or weft. I would think about 20 or 24 ends per inch. Price is \$9.60 per lb. while it lasts. ROBIN & RUSS, 533 No. Adams St., McMinnville, OR 97128.

20/2 BLEACHED WHITE DRY SPUN LINEN FROM SCOTLAND

This is a line quality linen, which is the best of the raw materials that is available. 3000 yards per lb. on about 1-lb. cones; we have perhaps 40 or 50 lbs. left. Price is \$9.60 per lb. while it lasts. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

10/2 NATURAL AND 10/2 BLEACHED SCOTTISH DRY SPUN LINEN

On about 1-lb. tubes. We also had these two spun to order for us. It has 1500 yards per lb., comes on about 1-lb. tubes, and the natural is \$8.00 per lb., and bleached white is \$9.60 per lb. Suggest 15 ends per inch, warp and weft for linens. A good buy. Robin and Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

4/1 BLEACHED, DRY SPUN, SLIGHTLY SLUBBY LINEN FROM SCOTLAND.

This is on about 1-lb. cones also, has 1200 yards per lb., and is primarily a weft thread for towels, mats, and table linens. Price is \$9.60 per lb., and we have about 100 lbs. on hand. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

SUPERSPUN—SUPERWASH WOOL

From England. We have 30 colors in this outstanding wool. Machine washable, non-shrinking, anti-pill, anti-tickle finish. It comes on 13- to 14-oz. cones, has 1850 yards per lb., and is priced at \$20.00 per lb. It is 4-ply and is excellent for warp or weft. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

NATURAL, TIGHTLY TWIST CARPET WARP

Much better quality than the usual carpet warp, this came on about 2- to 4-lb. cones, and it has 1600 yards per lb., and is \$3.50 per 800-yard tube of 1/2 lb. Also, we have 12 colors of boifast carpet warp, if anyone is interested. 800-yard tubes of 1/2 lb. each, and \$3.50 per tube. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, OR 97128.

10 NEW COLORS OF 16/2 RAMIE ENROUTE TO US FROM SWITZERLAND

This is 2-ply, for warp or weft, with 2400 yards per lb. We suggest 20 or 24 ends per inch. Price will be \$4.00 per 600-yard tube. This is comparable to linen, and is a much more reasonable price than is colored linen. Free samples upon request. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

About 20 COLORS OF 8 CUT CHENILLE ON HAND

Most is about 1000 yards per lb., available on 1/2 lb. tubes, and the price is \$6.80 per pound while it lasts. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

HEAVIER ENGLISH WOOL TWEEDS

In 7 very popular fashion colors. This came in from Scotland a short while ago, and colors are nice, and yarn has been very popular. Seven colors available. On about 1-lb. cones. Price is \$8.00 per lb., and it is going fast. ROBIN AND RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

20/2/3 or 20/6 NATURAL COTTON

We purchased 50 lbs. of this as an experimental lot. It has about 2800 yards per lb., came on 1/2-lb. tubes, and the price is a good one at \$4.80 per lb. Good warp, or weft. It is an unmercerized cotton, in natural. ROBIN & RUSS, 533 N. Adams St., McMinnville, Oregon 97128.

8-PLY YELLOW LINEN on 1-lb. cones.

We have about 100 lbs. left of this yellow-gold linen, and the price is \$8.80 per lb. It has approximately 3200 yards per lb., and is an extremely good buy at this price. Robin & Russ, 533 No. Adams St., McMinnville, OR 97128.

6 COLORS IN 1.25 SMOOTH SPUN RAYON IN A SINGLE-PLY YARN

Has a good hard twist and probably could be used for warp as well as weft. And it comes on about 1-lb. to 1 lb. 4 oz. tubes, and is just \$3.20 per lb. while it lasts. Write for samples. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

10/2 SPUN RAYON: NATURAL WHITE

Just in from the factory, we have a new stock of 200 lbs. of this 10/2 spun rayon. And the price is the same, \$4.80 per lb. It came to us on 4-lb. cones. We can wind off 1/2-lb. tubes. 4200 yards per lb. Good warp at 20 or 24 ends per inch. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.



