

warp and weft

Volume XXXVII, No. 9

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A Word from the Editor

We are working on a couple of interesting samples right now, one for *Warp and Weft* and the other for *Drafts and Designs*. Both will be featured in next month's issues.

And yes, winter is here. The rainy season has started for us in the Pacific Northwest; and for us at Robin and Russ Handweavers, business has picked up, and we are most pleased. Many, many persons seem to be weaving presents for the Christmas season.

We have brought in another worker who works part-time for us three hours a day and all day Saturday, and this has helped us in our flow of outgoing packages. However, we do notice a slowdown in delivery by UPS as the Christmas season begins. For example, we sent out a package for Puyallup, Washington, and it is now seven days this morning, and the package has not been delivered yet. I wish that we could do something about this, but the only thing really that we can do is to ship out as quickly as we can after we receive an order., This we do, and usually most packages are out within either two or three days of receiving the order.

We also find in our business that we are receiving more and more telephone calls and orders than we did a couple of years ago. We do try to get these out promptly, but sometimes, if we are out of an item, we have to hold the balance of the order until the one or two missing items come in; and then we ship out as promptly as possible.

We have some more 8-cut rayon chenille enroute to us, which seems to be one of our

most popular threads. Have been looking for black for four months and finally located 40 pounds of it. Also, there are coming lots of Cherry, Purple, Cantrelberry, and Toast. And besides this, I also located and purchased 100 pounds of a fine 8-cut natural cotton chenille, which has also seemed to be very popular. These should all be in here in a day or so.

Believe it or not, your editor did not make a trip to England this fall as I normally do. Business was so slow that I did not want to go and not be able to pay for the fine yarns I felt I was sure to find. So, I have tentatively scheduled this trip for February or early March, and it will be an experience to go to England in the winter.

Also, I have had several calls from various suppliers in England and in Switzerland, and hopefully, I will be receiving some yarns from them. I have ordered about six new colors in silk to be 3-ply for us and shipped as soon as they are ready, and we are looking forward to receiving this.

We have been having good luck in finding many nice cotton flakes here in the U.S.A., and I would have to say that I feel cotton is the most popular thread for handweaving being used at present.

And, I hate to say it, but I do have about 20 to 25 threads that I need to feature on sample sheets, as we have not had the chance to advertise them yet.

So when this is finished, my next job is to work on some more sample sheets and to revise our book list for both bobbin lace and also our wholesale book list, as we have added several titles lately, and several more have also gone out of print. We just received a shipment of books from England, and this one is a bobbin lace book entitled, *The Technique of Cluny Lace*. Also, we have an excellent small tatting book enroute to us, and it should be here within a week, and we are looking forward to receiving it. And we have in process in England a good tartan book, and also another outstanding tatting book, and a book on *Bedfordshire Lace*.

We do not lack for things to do, so we'll tell you more next month.

Russell E. Groff, Editor

This Month's Cover Photo

This tapestry was woven by David Hulse-Stephens of Mendocino College. It was shown at the 31st Annual Conference of Northern California Handweavers in Sacramento in May 1984.

The image of silhouetted birds at the shoreline has been interpreted very subtly. Although we have little information about this piece beyond the name of the weaver, we think that just three shades were used to weave it — light, medium, and dark. Although several colors could have been used for this effect, skillful handling makes these three shades seem like several.

The background at the top of the piece is light with scattered horizontal lines introducing some shadows from ripples in the water. The birds are silhouetted in very dark color against these ripples. Shallow water around the feet of the birds is woven with the medium shade and flecks of the light color. The cast shadows of the birds against this pattern is made by changing the flecks from light to dark. Thus the birds' shadows are not as dense as the birds themselves and seem more like shadows.

As the water recedes from the beach, the light flecks are scattered, finally disappearing to leave the medium color. The bottom of the piece shows horizontal streaks of dark looking like sand, while at the same time functioning to balance the darkness of the birds above.

The shapes of the bodies of the birds are expressive, each one a slightly different shape and angle. The shadows of the birds are slightly elongated and are shaped differently than the birds to present even more interesting variations than exact repetitions.

What an artist appreciates in this piece is the economy of means — using a minimum of colors in different ways to achieve a variety

of effects. Sometimes among our wealth of colors and textures, we forget how beautiful and satisfying simplicity can be.

This Month's Book Review

Although beginning weavers have a number of books which are written to their level of concern, there are few books which deal exclusively with multi-harness weave structures. Mary Elizabeth Laughlin's *MORE THAN FOUR* is written to bridge that gap.

In the past, owners of multiple harness looms had to rely on paragraphs here and there in handweaving books, or they had to turn to industrial design books which used unfamiliar terminology and loom capabilities beyond those of handlooms. This book is based on the handweaver's knowledge of four-harness weaving techniques. Many of these same weave structures such as M's and O's, spot and lace Bronson, summer and winter, crackle, and overshot are expanded to multiple harness structures through additional blocks. Rules for designing and limitations of the weave structure are clearly summarized in boxes.

Beyond these patterns are structures which are woven almost exclusively as multi-harness; multi-layer fabric structures including warp and weft backed fabrics, center-stitched doublecloth, wadded doublecloth, Bedford cord, and pique.

Twills and their many variations are covered in several contexts: straight, broken, point, and Dornick. There is a discussion of changing the angle of the twill line which leads into steep twills, corkscrews, and undulating twills.

Other functional weave structures such as ribs, basket weaves, satins, and sateens are discussed and then brought up later in the chapter on combining weave structures.

An important difference between 4-harness weaving and multi-harness weaving is determining the number of ends per inch of the

(continued on page 5)

READ BETWEEN THE LINES

This unusual twill and shadow weave was inspired by a sample in Mary Black's *Key to Weaving*, a classic book which has just been revised and republished.

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 — for jack-type looms
X — for counter-balanced looms

THREADING DRAFT:

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

O — Yellow
X — Green

WARP AND WEFT:

Both warp and weft are the same yarn, a 50/50 blend of silk and wool. We have used two colors, yellow and green.

REED USED:

An 8-dent reed was used. It was double-sleyed, 2 per dent for 16 warps per inch.

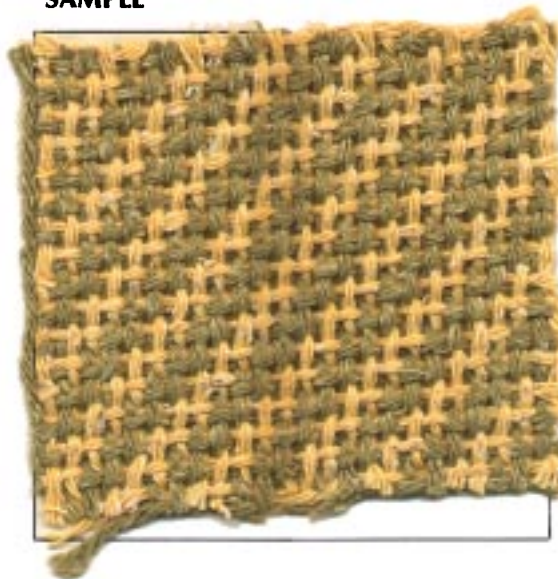
TREADLING SEQUENCE:

Two shuttles are used for this weave, green and yellow.

1. Treadle 1 — green
2. Treadle 4 — yellow
3. Treadle 2 — green
4. Treadle 1 — yellow
5. Treadle 3 — green
6. Treadle 2 — yellow
7. Treadle 4 — green
8. Treadle 3 — yellow

End of one complete repeat. Repeat as desired.

SAMPLE



MORE ABOUT THE FABRIC:

Looking at this fabric, it is easy to guess why it is called a shadow weave. There are many variations possible in shadow weave, ranging from the rectangular blocks of log cabin to the intricate motifs shown in Marian Powell's book on Shadow Weaves. They all have a common trait in their construction.

The name shadow weave comes from the threading and treadling sequence. Notice how in this draft each color is threaded in straight twill with one color shadowing the other. The same patterning happens in the treadling; the straight twill treadle sequence for one color is intermingled with the other.

Shadow weaves form their design by alternating dark and light yarns in such a way that two identical weaves are used, but they are interwoven with each other thread by thread. This one is unusual because of the diagonal ridges which seem almost like doubleweave.

We had no problems weaving this fabric. We made an eight-thread selvage on each side using a cotton yarn of about the same weight as the silk. The four-ply silk and wool yarn wove easily.

COST OF THE YARNS:

The warp and weft yarn in this sample is a 50/50 blend of silk and wool spun in England. The yarn is a four-ply with flecks on the surface. It has about 1650 yards per pound and costs \$16.00 per pound. We have it in nine soft shades similar to the ones shown in the sample.

COST OF THE FABRIC:

The 10-yard, 40" long warp used 2 lb. 6½ oz. of each of the two colors, for a total of \$77.00, or \$7.70 per yard.

The weft used 1 lb. 4 oz. of each color, for a total of \$40.00, or \$4.57 per yard of the 8¾ yards of finished fabric. The sample is unfinished, just as it came from the loom.

WARP COST PER YARD	\$7.70
WEFT COST PER YARD	<u>4.57</u>
FABRIC COST PER YARD	\$12.27

This Month's Book Review:

(Continued from page 3)

warp yarns. This procedure grows more complicated because the lengthy floats and loose interlacings possible with multi-harness threadings can threaten the stability of a weave structure. With this in mind, a chapter is devoted to formulas for figuring sets by combining yarn diameter and weave structure.

The book is written in a conversational tone. Each discussion melts away into an assorted list of experimental possibilities finalized with an admonition to "get thee to thy loom." The book is meant to open possibilities for the weaver to explore rather than to provide specific threadings and treadlings. It would be a valuable book to use in combination with a computer while exploring weave structure.

The book's layout makes it particularly easy to use. The text is set in a wide column, leaving a generous margin for diagrams and references to appear just where they are mentioned. A spiral binding allows the book to remain open as it is being used.

Peter Collingwood wrote in his review of this book that it is a "serious and worthwhile book." Other reviews by Virginia West and Barbara Liebler have also been complimentary.

Robin & Russ Handweavers has just purchased the rights to this book from the Laughlins and are now the official retail and wholesale distributors. The book is in its second edition.

TITLE: MORE THAN FOUR
AUTHOR: Mary Elizabeth Laughlin
COST: \$12.95, plus shipping and handling
PUBLISHER: Robin & Russ Handweavers
AVAILABLE FROM: Robin & Russ Handweavers, 533 N. Adams St., McMinnville, OR 97128.

New Developments In the Textile Industry

The September 15 issue of the *Wall Street Journal* contained an interesting article on the current status of the American textile industry. Mills are replacing their old looms with more automated ones from Japan and Europe. The new looms weave three to four times faster because of new technologies in inserting the weft yarn in the shed. Instead of traditional yarn-filled shuttles propelled by a fly shuttle, new looms use bursts of air or jets of water to send a length of weft through the shed. Other new looms called rapier looms propel the weft on a metal band. Projectile looms shoot the weft back and forth on a missile the size of a pocket knife. Although these looms were developed twenty years ago, they were much more expensive than depreciated traditional looms. Now, with 30 percent of textiles used in the U.S. being imports, the industry feels pressure to modernize.

Other developments are changing the textile mills also. Computers and robots are being used to direct many operations for everything from unpacking bales to spotting defects in yarn, cutting them out, and splicing the ends back together with swirling bursts of air.

Modernized factories are also less dusty with vents and vacuums continuously sucking lint from the air. Modernization, mechanization, and more productive looms have also resulted in fewer jobs. Many American companies are leaving the mass-production of regular fabrics to low-wage foreign mills and are concentrating on smaller, more fashion-conscious markets. They hope that their new looms will enable them to compete by filling orders quickly and changing fabric styles equally fast. They hope that the increased speed will warrant the higher prices they expect to ask for their goods.

A Second Book Review:

Handspinning, by Eliza Leadbeater, originally published in 1976 by MacMillan, is out in a paperback edition by Select Books. Eliza, who now resides in Newport, R.I., made her home in northern England for over ten years. Her book shows a depth of knowledge enhanced by years spent in proximity of experts with a keen interest in this area of textiles.

The book is very readable, factual, and useful as a self-teaching book for beginners as well as a book for continued reference. It includes an excellent short history and development of spinning implements, selection and grading of fleeces, washing, carding, combing, and spinning wool. Preparation of flax for spinning starts from the sowing, growing, and harvesting of the plant through to winding the distaff and spinning. Spinning processes include spindle, great wheel, treadle wheel, plying, and novelty yarn production. There is a section on natural dyeing and another on other fibers for spinning. The book is excellent and accessible to both the general reader and the craftsperson.

TITLE: *Handspinning*

AUTHOR: Eliza Leadbetter

COST: \$8.95, plus shipping and handling

PUBLISHER: Select Books, Mountain View, MO

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

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-pound tubes. 4200 yards per lb. Good warp at 20 or 24 ends per inch. Robin & Russ Handweavers, 533 North 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.

2/60'S, SPUN TUSSAH SILK

A beautiful quality fine, fine spun, tussah silk in skeins, 16,000 yards per lb. Excellent for warp or weft. Skeins of about 2½ to 4 oz., and it is \$24.00 per lb. One of our best buys in a silk with a sheen. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

2/3/60'S, SPUN TUSSAH SILK

Can also be called a 60/6 SPUN TUSSAH SILK. This is the fine 2/60's SPUN TUSSAH, which we had 3-ply. It has 5,600 yards per lb., and it was also steamed to set the twist. It is \$32.00 per lb. It took so long to be plied that the plying cost was 3 times what it usually costs us. EXCELLENT FOR WARP at about 24 threads per inch. Robin and Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

3/45'S SPUN SILK WITH A HIGH SHEEN OR LUSTER

We have about 20 lbs. of this one left. It is a very nice quality silk with quite a sheen. It has about 7500 yards per lb., and makes a good warp at 24 to 30 ends per inch. I like 30 epi best. On about 1-lb. cones. Price is \$32.00 per lb. while it lasts. Most places this would be about \$42 to \$50 per lb., so this is a good buy. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

BROWN AND TAN LOOP MOHAIR AND WOOL BLEND WITH A NYLON BINDER

This is a space-dyed yarn, loop yarn, with 900 yards per lb. An extremely good price as we are offering it at \$9.60 per lb. We have 150 lbs. of this yarn. Mostly mohair and wool, with a fine nylon binder. Price is \$9.60 per lb., and ½-lb. tubes may be ordered. It came to us on about 3-lb. tubes. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

HEAVY, HEAVY SEED RAYON IN BLACK AND WHITE

Probably about 500 yards per lb., this yarn came in about 1-lb. skeins, and we have about 25 lbs. left. Price is \$9.60 per lb. Alternately black and white seeds on a textured background. On about 1-lb. skeins, and sold by the skein only. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

THE TECHNIQUE AND DESIGN OF CLUNY LACE

By L. Paulis. It was translated and enlarged by M. Rutgers. I believe this is the first book on the subject of Cluny Lace. Looks like it is quite thorough. I believe it was originally in French and translated into English. Price is \$16.50, plus shipping and handling. Robin and Russ Handweavers, 533 No. 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.

12/4 NATURAL, MERCERIZED COTTON

This seems to be a most beautiful cotton warp thread, and we purchased 175 lbs. of it. It is 4-ply, has 2520 yards per lb., and came on about 1¾-lb. cones. Excellent warp at 15 or 20 threads per inch. It is \$6.00 per lb. when purchased by the cone, and \$6.80 per lb. when purchased by lots of ½ or 1 lb. Robin and Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

10/2 PERSIMMON ORANGE, and 10/2 NAVY MERCERIZED AND GASSED COTTON

It is on about 12- to 16-oz. cones, and has a good price of \$8.00 per lb. The regular price for this as a stock item from our supplier is \$13.00 per lb., so we are delighted to have 2 more colors at \$8.00 per lb. We also have light blue, and 3 shades of yellows to orange color, and 1 shade of rust. 4200 yards per lb. Some colors are in skeins. Good warp at 20 to 24 ends per inch. Robin and Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

NEW STOCK OF RAYON CHENILLES DUE IN

We have due in any day now, in the 8-cut rayon chenille, about 1,000 yards per pound, black, purple, cantrelberry, plum, and toast. We paid more for the black, and it will be \$8.00 per lb. However, the other 5 colors will be at our regular price of \$6.80 per lb. We can wind off ½-lb. tubes if you wish, but I imagine most of these will be on cones of about 2 to 2½ lbs. each. If you would like samples of these new colors, send a self-addressed stamped envelope, and we will see that you get them. Robin & Russ Handweavers, 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.

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.

The Weaver's Marketplace

DRAFTS AND DESIGNS

A monthly multiple harness bulletin with a large sample swatch in each issue. It is issued 10 times a year, and features 5- to 8-harness patterns. Also, once or twice a year, 9- to 12-harness patterns are also featured. Price is \$10.00 per year. All subscriptions start with the September issue, so if you subscribe now, back issues from September will be sent to you. Available from ROBIN AND RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

The Craft of Tatting

An out-of-print book, by Bessie Attenborough, has just been reprinted; and Robin and Russ Handweavers are the USA distributors. Price will be \$9.95, plus shipping and handling. ROBIN AND RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, OR 97128.

MORE THAN FOUR

by

Mary Elizabeth Laughlin

Robin and Russ Handweavers are now the owners, publishers, and distributors of this book, having purchased it from the Laughlins. In his review, Peter Collingwood recommends this book highly. Price is \$12.95, plus shipping, and this is a book designed for the multiple-harness weaver.

ROBIN & RUSS HANDWEAVERS

533 No. Adams St., McMinnville, OR 97128

TWILLS AND TWILL DERIVATIVES

by Lucille Landis

Design your own fancy, braided, interlocking, corkscrew, decorated, waving — also crepes, waffles, shadow weave. 120 pages, soft cover, 150 B&W photos. Lucille Landis, 22 Northway, Old Greenwich, Conn. 06870.
\$10.50 plus \$1.25 postage and handling.

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