



warp and weft

Volume XXXVII, No. 1

January, 1984

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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

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A Word from the Editor

Yes, this is the January issue that I'm writing on December 2nd and 3rd. I mean that I'm writing my portion of it, as we still have Miss Jean Scorgie doing the write-up on the fabric sample for the month, and the book reviews, and second projects if we have one.

I write the editorial and the classified ads, and between the two of them, out comes Warp and Weft.

Surely would like your comments about how you like Warp and Weft now, with this arrangement going. I know that it has helped us to catch up. And also, I know that Jean is a much, more knowledgeable weaver, in that she studies it continuously, and does not forget it. As there is much that I do not use in weaving knowledge, if I have had any experience with different phases, one tends to forget what he does not use. This is not the case with Jean. She seems to have everything at her fingertips, and does use it. I think she is one of the most outstanding hand-weavers, and designers, you will find in the U.S.A., and if ever your guild is interested in an outstanding speaker and teacher for workshops and for conference speakers, I would recommend her highly. She is very pleasant, most personable in appearance, and as I stated, one of the most knowledgeable textile persons I have ever had the pleasure to know.

Last month, I told a little about my trip to England, Scotland and to Switzerland, and I wanted to tell you a little more.

As most of you know, we are extremely interested in bobbin lace. I visited with one of the publishers, Ruth Bean in Carlton, Bedford, England. She and her husband have published about six bobbin lace books, and have more in the planning, and we are the co-publishers with her on these texts. Anyhow, I arrived on the train at 7:00 in the evening, and Ruth met me, took me to her home for dinner, and at 9:00 that evening, she took me out to visit a collector, who had a great collection of antique bobbin lace bobbins. I spent from 9 to 12 that first evening, picking out about 50 very nice quality wood, bone and ivory antique bobbin lace bobbins which I purchased for resale here in our shop. They are so nice and so unusual, that I sort of hate to dispose of them. I found some as old as 1775 and many that I purchased were from the 1820's and 1830's.

Then, the next two days, I had the opportunity to visit a bobbin lace shop, and visit with a bobbin lace teacher. Ruth Bean's home is a farmhouse, out in the country, originally built about 1400, and remodeled and added on two or three times in the 1600's, and then remodeled by Ruth and Nigel Bean in 1970. It is a most fascinating house. My bedroom upstairs on the 2nd floor is about 35' x 35', and believe it or not, it was the only double bed that I had on the whole trip. And I had occasion to walk through the little village there. It is most delightful, and at one of the little grocery stores, I found the most beautiful picture cards of that area. There is a bridge just out of Carlton, just over the River Ouse, that is worth a whole series of pictures and articles. It curves in two or three directions as it crosses the River Ouse, it is all stone and so narrow, that only small cars, wagons and carts can cross it. It changes directions according to the lay of the land, as it crosses this river, and I just

want to go and see it again, and you should too, if you ever have the chance.

No more space, will tell you more in future issues.

Russell E. Groff, Editor

THIS MONTH'S COVER PHOTOGRAPH:

Rectangular or loom-shaped garments are a perennial favorite for handweavers. Their fabric shapes are designed on the loom and need little finishing or seaming to make them into a wearable garment.

Ursula Winn of the Yahoo Reno Fiber Guild wove the jacket on our cover and won an award for her effort at the 29th Annual Conference of Northern California Handweavers in Sacramento in May, 1982.

The jacket is woven in monk's belt. It was woven crossways on the loom; that is, the monk's belt was woven as a weft design and the fabric was turned 90° when it was made into the jacket. This turning had the advantage of changing horizontals to more attractive verticals in the finished garment.

We cannot see whether there are seams in the back of the jacket so we will assume that it is the same as the front. In that case the jacket is woven in two pieces, a sleeve/yoke/sleeve piece and a piece which wraps around the body. This latter piece has side seams, presumably to make matching of the design in the front easier.

The neckline is rectangular and was woven to shape on the loom by bringing the shuttle out of the row a distance from the edge and weaving a narrower fabric for the length (width) of the neckline.

The jacket was woven of alpaca and it has a matching hat made from a strip of the monk's belt topped by a knitted circle. Ursula has done a beautiful job of weaving and constructing her ensemble.

THIS MONTH'S BOOK REVIEW:

A monumental book on braiding has been written by Swiss author Noemi Speiser. Her twelve years of research sparked by seeking Kumi-Himo braiding in Japan has led her into an exhaustive research of working methods and resulting structures of all types of braids.

Braids are defined as long narrow fabrics constructed of threads which run on zigzag or helical courses, interlacing, twining, and occasionally, interlinking. Nowhere before has this subject been so systematically treated.

Nomenclature had to be carefully considered to understand and write about braiding. Existing vocabulary from Irene Emery and elsewhere was used but was insufficient so it became necessary to choose and define new words. Expressions which were adaptable to a wide range of different techniques while eliminating unwanted allusions were painstakingly chosen. The result is that this book will become the reference for further work on specialized forms of braiding.

Another problem was how to diagram the paths of yarns in complicated braids. Speiser developed the concept of track-plans which illuminate the internal construction of even the most complex braids, showing them to be made up of a number of simple braids, interlacing in intricate ways.

The book is organized by technique rather than by ethnography. It begins with simple flat braids and progresses in complexity throughout the book with the author's warning that the information is to be digested in sequence and not piecemeal.

(continued on page 5)

CHERRY JUBILEE

This fresh, crisp cotton fabric uses space-dyed and solid colors in a waffleweave kind of texture.

TIE-UP DRAFT:

4				O		O
3			O		O	
2		O		O	O	
1	O		O	O	O	O
	1	2	3	4	5	6

X - tie-up for counter-balanced looms
O - tie-up for jack-type looms

THREADING DRAFT:

4		X			P			X			P	Start
3		X		X				X		X		
2		X			X			X			X	
1					P		P				P	P

P - pink cotton
X - space-dyed cotton

Warp:

The warp is 6-strand cotton floss in two colors. One is light pink and the other is a space-dyed colorblend ranging from light pink through red to cranberry.

Weft:

The weft is the same as the warp.

Reed Used:

A 12-dent reed was used. It was sleyed 2 per dent for a total of 24 warps per inch.

Treading Sequence:

Two shuttles are used for this weave. There are 10 rows in each repeat.

1. Treadle 1, 6, 1 - pink cotton
2. Treadle 2, 3, 4, 5 - space-dyed cotton
3. Treadle 4, 3, 2, - space-dyed cotton

End of one complete repeat. Repeat as desired.

SAMPLE:



MORE ABOUT THE FABRIC:

This fabric evolved from a waffleweave. The ridges of the weave are accented with light pink to contrast with the changing tonality of the pockets in the background.

The weave structure is made more solid than ordinary waffleweave by the doubling of the yarns along the ridges in both directions. Actually there are three yarns but the middle one is structural and shows only on the reverse side.

Probably the most important factor affecting the visual character of this weave is the space-dyed yarn used on treadle 2 just before and after each horizontal ridge. Squint your eyes at the sample and see how these rows change the fabric into a color-and-weave effect of horizontal bands alternating with rows of dots! This effect is less noticeable at a distance however when the repetition of the verticals reassert themselves.

This is an easy fabric to weave. Notice how simple and logical are the treadles and their sequence. This fabric would be good for summer jackets, purses, mats, pillows, and many other items.

MORE ABOUT THE YARNS:

The 6-strand cotton floss comes in many colors, both solid and space-dyed. Most are on ½ pound tubes and all have 2080 yards per pound.

The solid colors are \$8.00 per pound and the space-dyed are \$9.60 per pound. They are of an excellent quality, smooth, lustrous, free of knots and are made from the highest quality cotton in the world.

COST OF THE FABRIC:

The 12 yard 40" wide warp used 2 lb. 4 oz. of pink at \$8.00 per pound or \$18.00. Also used was 3 lb. 12 oz. of the space-dyed red at \$9.60 per pound or \$36.00. The total warp cost \$54.00 or \$4.50 per yard.

We got 10 yards and 5 inches of finished fabric. The weft used 1 lb. 14 oz. of pink at \$8.00 per pound or \$15.20. It also used 1 lb 12½ oz. of space-dyed red at \$9.60 per pound or \$17.10. The total weft cost was \$32.30 or \$3.19 per yard.

WARP COST PER YARD	\$4.50
WEFT COST PER YARD	\$3.19
FABRIC COST PER YARD	\$7.69

THIS MONTH'S BOOK REVIEW

(continued from page 3)

Though it is a very technical book it is anything but dry as examples of braids and methods from widely separated places and times are shown. The reader is encouraged to take cords in hand and work while reading.

It is clear from the ardent tone and attitude that whenever the author happens onto a new braid she cannot wait to unravel its mystery. In fact, the last part of the book is about methods of examining complex braids to discover their structure.

All methods of making braids are discussed from the fist method in which bundle of threads are held tightly in one hand to prevent unraveling while the other hand crosses certain strands to various types of Oriental and European braiding tables and equipment to commercial braiding machines. Speiser's description of one of these braiding machines is delightful. After five pages of serious discussion of the workings of this Japanese machine Speiser concludes, "To watch this machine in action is irresistibly funny. The shovels behave like a swarm of bustling beetles stretching their metal legs and moving jerkily. The smallest among them, pivoting on a miniature radius, hastily accomplish their task, throwing off their load almost as soon as they have picked it up. Whilst their large companions, superimposed and partly hiding them, sluggishly hook up and heave the thread onto their shoulder. Motionless on the moving plane the thread hesitates for a long time, and only when the circuit is nearing its very end, does it suddenly rush along, jump over the tip and drop heavily into its allotted gap. . . . It is a matter of subtle amusement to watch so many seemingly incongruous movements in staggered succession contributing toward producing finally a structure of austere precision."

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THIS MONTH'S BOOK REVIEW (continued from page 5)

For anyone interested in another of the "byways of weaving," this book is a fascinating treat and we highly recommend it.

TITLE: The Manual of Braiding
AUTHOR: Noemi Speiser
PUBLISHER: The author, Basil, Switzerland
COST: \$40.00 plus shipping and handling
AVAILABLE: From Robin & Russ Handweavers, 533 N. Adams, McMinnville, OR 97128, or from the author.

A SECOND BOOK REVIEW:

Portfolios 3, 4 and 5 of American Coverlets compiled by Carol Strickler have just been published. Each portfolio consists of 25 coverlets each examined in detail on a separate sheet. There are black and white photographs plus technical information about the weave structure and thread count. Condition, current location of the piece and history as far as is known are also included.

Each portfolio is organized more or less loosely around a theme. Portfolio 3 is general interest, but portfolio 4 consists of Whig Rose variations and portfolio 5 has variations on a few common patterns such as Bonaparte's March, Cloudless Beauty, and Pinebloom. Most are 4-harness over-shot but some are four and five block doubleweave and Jacquard doubleweave.

As cataloging of American coverlets continues in this country, more will be discovered about regional and historical styles and preferences. For anyone owning old coverlets these portfolios are important for the histories they preserve. They are records of existing coverlets that can be compared to one's own so that over time the puzzle pieces will fit together into a clearer picture. For contemporary

weavers these records provide a visual patternbook of the many variations on a theme.

Carol Strickler does a very thorough and competent job of researching and recording the details of each coverlet.

TITLE: A Portfolio of American Coverlets, Volumes 3, 4 and 5
COMPILER: Carol Strickler
COST: Volumes 3 & 4, \$4.00; Volume 5, \$5.00
PUBLISHER: The compiler
AVAILABLE: From Robin & Russ Handweavers, 533 N. Adams, McMinnville, OR 97128, or from the author.

2/36's WORSTED IN BLACK, KELLY GREEN AND KHAKI GREEN

An exceptionally high-quality worsted yarn, with about 10,000 yards per pound. These I believe are all from England, and it is what they make fine suiting out of. Three colors only. Price is \$8.00 per lb. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

HEAVY, 16-PLY, YELLOW GOLD, SILK NOIL

Yes, this is a 16-ply silk noil, with approximately 480 yards per pound. It is on sale at \$12.00 per pound, and we have about 60 pounds on hand. It is on about 1½ to 2 lb. cones, and is sold by the cone only. Free sample upon request. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

MEDIUM LIGHT GREEN, TWO-PLY, SILK NOIL

This is on about 1 lb 4 oz. cones, is a good warp or weft thread, has 1,600 yards per lb., and the price is \$12.00 per lb. About 50 lbs. only of this one available. Suggest 16 e.p.i., if used for warp. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

BLAZING EMBERS, SPACE-DYED, 1.61 RAYON

Variegated reds and oranges working into a gold gave this yarn its name. It came on 1½ lb. tubes, has 1,050 yards per lb., and is \$6.00 per lb. I purchased it because I thought the color blending was beautiful. The manufacturer said it costs over \$2.00 per lb. just to dye this one. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 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.

60/2 x 3 SPUN TUSSAH SILK, NATURAL TUSSAH COLOR

Smooth, spun tussah silk, with 5500 yards per lb. This is 3 ends of fine 2 ply all plied together as one thread. We can wind off ½ lb. or 1 lb. tubes for you. It is on about 2 to 3 lb. cones, from England. Price is \$28.00 per lb. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

EXTRA SLUBBY, ITALIAN, SINGLE PLY, HALF-BLEACHED TUSSAH SILK.

We just purchased 55 cones of this, on 2½ lb. cones, and if you like rough, slubby texture, you will like this one. It should have about 2200 yards per lb., and is primarily a weft thread. Price \$12.00 per lb., and you can have ½ lb. or 1 lb. tube, if you do not want a full cone. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

NATURAL LOOP WOOL, WITH A METALLIC TWIST

If you order this, order style #772. It is 80% wool loop, with 6% nylon binder and 14% metallic twist. Approximately 1275 yards per lb., on about 2 lb. cones. We had this one spun to order. Price is \$13.60 per lb., when sold by the cone. If you want ½ lb. or 1 lb., only then it is \$8.00 per ½ lb. We have to stand and watch the winding machine to wind this. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128

TAPERED SHAFT, ELECTRIC BOBBIN WINDER, WITH FOOT RHEOSTAT CONTROL

Actually, this is a bobbin winder that we have made especially for us. Price is \$55.00 currently. This is an excellent winder, can be used for bobbins, and cardboard spools for sectional warping. The 4", 5½" and 7" plastic bobbins fit on it perfectly. Foot rheostat also gives you a good slow speed, as well as other fast speeds. Shipping is extra. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

THE WEAVERS BOOK, by Helen Bress

Is in stock, and I consider it one of the most outstanding books for intermediate and advanced weavers there is. Price is \$60.00, plus shipping and handling. In stock for immediate delivery. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

VARIEGATED BROWN LOOP WOOL

On about 1 lb. cones. About 50 lbs. left, and this is a nice color blend. It is from Phoenix of Ireland by way of England. Price is \$13.60 per lb. Free sample upon request. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

16.5x3x2 SWISS, WHITE RAMIE

A very good buy at \$8.00 per lb. It has 825 yards per lb., and would be excellent warp for rugs or wall hangings, for heavier weight placemats, and many other related uses. On about 2- to 3-lb. cones, we can wind off ½-lb. tubes. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 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 No. Adams St., McMinnville, Oregon 97128.

2/11 ½'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.

FIVE (5) DIFFERENT NATURAL LOOP WOOLS

These have from about 1200 to 2400 yards per lb., and vary in price from \$8.00 to \$12.00 per lb. Free samples upon request. Include a self-addressed, stamped envelope with your request. ROBIN & RUSS HANDWEAVERS, 533 No. 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 2¼-2½ lb. cones the price is \$6.00 per lb. however if you want less than that it will be \$6.80 per lb. Robin and Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

SIX-STRAND COTTON FLOSS

Twelve skeins per box for embroidery. Price is a sale price of \$1.00 per box. We have about 35 different colors, and would suggest a selection of one box of a color. Each skein of this now sells for anywhere from 29" to 40" per skein, and by the box only, our price is 8½" per skein. A good buy. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

WINTER WHITE, 50% SILK, 50% ACRYLIC

This is in a three-ply thread, and can be used for warp or weft. It has about 1,600 yards per lb., is on about 1 lb. tubes, and is \$8.00 per lb. We also have three colors, bright yellow, exciting gold, and a good dark brown. The colors are \$8.80 per lb., and are also on about 1 lb. tubes or cones. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

warp and weft
533 NORTH ADAMS STREET
MCMINNVILLE, OREGON 97128

The Weaver's Marketplace

The Warp Weighted Loom by Marta Hoffman

Republished by Robin & Russ Handweavers. The only book we can find in print on this subject. It is excellent.

\$16.95 plus shipping and handling

Robin & Russ Handweavers
533 No. Adams, St., McMinnville, OR 97128

The Romance of the Lace Pillow by Thomas Wright

Out of print for several years. Just reprinted by Robin & Russ Handweavers. Interesting, and exciting to read.

\$21.95 plus shipping and handling

ROBIN & RUSS HANDWEAVERS
533 No. Adams St., McMinnville, OR 97128

"Le Pompe"

Patterns for Venetian Bobbin Lace found in a book from 1559. All patterns have been tried, and the book is full of them.

\$19.95 plus shipping & handling

ROBIN & RUSS HANDWEAVERS
533 No. Adams St., McMinnville, OR 97128

Manual of Handmade Bobbin Lace Work by Margaret Maidment

Out of print for about a year and a half. This is a classic work on the subject and has been reprinted several times. The new edition has been improved over the old one. Most bobbin lacers want this book.

\$22.95 plus shipping and handling

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