

warp and weft

Vol. XXV, No. 2

February, 1972

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

Subscription: \$4.50 per year.

Back Issues: 45¢ each plus 8¢ postage.

Editor: Russell E. Groff

Assistant Editor: Robin Groff

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A Word from the Editor:

It doesn't seem possible that it is time to be preparing another sample and writing it up, but here it is. This past month has been so busy, that it is hard to believe that Warp and Weft is due again.

I've been writing this publication since 1955, and I honestly do believe that it gets harder to write every month. And to come up with a sample every month that is different for 18 years. This month, February 1972, is the beginning of the 18th year of our publication, and sometimes I'm at a loss for ideas, and this month's issue seems to be one of them.

Most that is going on this past month seems to be Macrame, and then every once in a while a customer comes in and inspires us with the work that she has done from one of our samples. This is especially true of one of our customers, Mrs. Margaret Haines of Aurora, Oregon. She saw our November, 1971 sample of a miniature patchwork quilt, and followed our suggestions, and set up blocks of about 4½ to 5" wide in this pattern, and the sampler that she brought in and gave to us had over 200 color combinations worked out and woven. I was so appreciative of this sample that I gave her a large cone of bleached white cashmere and wool yarn, and then in about a month, she came in with a traditional bedspread, woven of this 6 ply white cashmere and wool yarn used for both warp and weft. It was just beautiful, and she always stimulates us with her enthusiasm and ideas, and it is a pleasure for all of us in the shop to have her visit every once in a while.

But even more rewarding, is seeing that

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someone has taken your idea or suggestion and worked on it, and seen what can be done with it. Wish that I could see more results like this, and I think it would be more of a stimulus to work on better and better projects for Warp and Weft.

As most of you know, the dock strike is on again. And it is affecting deliveries. We had a shipment come in December 22nd, or actually two shipments, one from Ireland and one from Scotland, and because of the first dock strike, they were delayed in unloading our 27 cartons of linen. Now with the strike being renewed, we have no idea as to when we will receive this material. And this linen is linen that we ordered and paid for last April and May of 1971. It is most frustrating to have such a situation, and I wish that we could do something about it, but am afraid that we'll just have to wait and see what happens.

We are working on a new catalogue now, and I hope to have it finished and available by the end of February at the latest. It is a job to get all the data together, to change and correct it, and then to type it up in a shape so that it is ready for the printer to photograph. However, it has to be done, so for the next two or three weeks, I'll be seeing and spending an hour or two each day, typing out a manuscript form for our new catalogue. I only wish that it was something that I didn't have to do personally, but with the changes of equipment, threads, and accessories, and only myself familiar with it, it is impossible to ask someone else to do it.

And with the prices changing so rapidly on some items, I've been trying to figure out a separate sheet with all the prices on them, trying to get all of the various books listed that have been reviewed for the past two years, and eliminating those that are out of print, so we have a complete up to date catalogue to offer.

We also received during this past month a shipment of five colors of the beautiful Phoenix large loop mohair, and will be making up sample sheets of it, as soon as we finish the wool tweed sample sheets that we are working on now. One thing sure, in this type of business, there is always something to be done, weaving, or planning a project, ordering threads, packing, writing letters, trying to find new thread, trying to have equipment made

to order, and 1001 other things. There is never a dull moment.

Hope that I don't ramble too much, and that you enjoy what I tell you about in this editor's column.

Russell E. Groff, *Editor*

This Month's Book Review:

For the bobbin lace enthusiast, we are pleased to be able to review this book, *A MANUAL OF HANDMADE BOBBIN LACE WORK*, by Margaret Maidment.

This book was out of print for about 10 years here in this country, and there were so many inquiries for it, that after a year of efforts, we were able to arrange to publish it ourselves, and this is what I did in England this summer.

Many of those interested in bobbin lace have told us time and time again that this was the best book available for instructions in bobbin lace.

It is profusely illustrated with over 170 drawings, sketches and photographs, and they seem to be very clear, concise, and easy to understand.

There is a section on materials that are necessary for bobbin lace to start off the book. After this is a very clear chapter on general instructions that you need to know in starting bobbin lace, such as winding bobbins, twisting bobbins, the knot used on tying the lace linen on the bobbin, different knots that are used in bobbin lace, how to handle the bobbins and other necessary details.

The next chapter then deals with the various kinds of stitches that you use in bobbin lace, and an explanation of each of them with a drawing of each is also given.

The next chapter deals with Torchon Lace which is another variety of bobbin lace, usually a little heavier than other varieties of laces.

There is a chapter that deals with the different methods of finishing lace, such as cording, braiding, making edgings, inserting a fabric, or making fringes.

There are chapters on Cluny and Beds-Maltese Lace, and then a large section on

Honiton Lace, with the many different techniques that are used in Honiton Lace.

Next is a chapter on Bucks "Point Ground," a lace typical of different areas in Buckinghamshire, England.

Many different patterns are illustrated, and could probably be traced from the book if desired.

These 184 pages in this hard-bound book seem to be very popular with the lace maker. We had the book covered with a clear plastic cover for more strength and protection while the book is in use, and if you are a lace maker, we feel sure that you will enjoy this book. And remember, this is a limited edition, with just 500 copies printed.

TITLE: *A MANUAL OF HAND MADE BOBBIN LACE WORK*

AUTHOR: Margaret Maidment

PUBLISHER: Robin & Russ Handweavers. 533 N. Adams St., McMinnville, Oregon 97128

COST: \$12.50 plus postage and insurance

AVAILABLE: Robin & Russ Handweavers

This Month's Cover Photograph:

We are pleased this month to feature a photograph showing the details of a wall hanging, woven by a weaver in the Portland area, Mrs. Frederick (Nyna) Grill.

She used quite a variety of threads in this wall hanging using three different weights and colors in a grey rayon chenille, a grey linen boucle, a 20/2 spun rayon in grey, and a cotton boucle in grey, and a cotton boucle in grey with a slight green cast. This piece was woven on a Macomber loom, and the wooden beads were woven in as the weaving progressed.

Mrs. Grill is an assistant teacher at Arts and Crafts Society, at 616 N. W. 18th Street, in Portland, Oregon.

At the arts and crafts society building they teach weaving and several other handicrafts, such as ceramics, silverwork, jewelry, etc. If you ever have a chance, visit the permanent sales room at Arts and Crafts Society.

Our thanks to Nyna Grill for providing us with this photograph for use on our cover.

WINTER WOODSCENE

This fabric is a combination of cotton and rayon boucles and has a multitude of uses, such as upholstery, drapery, and table mats.

THREADING DRAFT:

4	W	L	M	O	B	B	O	M	L	W
3	W	L	M	O	B	B	O	M	L	W
2	W	L	M	O	B	B	O	M	L	W
1	W	L	M	O	B	B	O	M	L	W

KEY TO COLORS IN THE WARP

W — 10/2 white, merc. cotton
 L — 10/2 lemon, merc. cotton
 M — 10/2 Medor gold merc. cotton
 O — 10/2 old gold merc. cotton
 B — 10/2 brown merc. cotton

WARP:

Our warp is 5 shades of 10/2 cotton, the colors as listed above in key to the colors in the warp. This cotton comes on 1/2 lb. cones, and has 2100 yards per 1/2 lb. cone.

WEFT

Our weft is 3 threads of rayon boucle, 3 different colors, and they are all wound together on one bobbin to act as one thread. I used the natural white rayon boucle, the gold rayon boucle with gold twist, and also the dark brown rayon boucle with gold twist. Don't forget, be sure to wind all three threads together, and use them as one weft thread.

REED USED

A 10 dent reed was used, and it was double-leyed, two ends per dent, or 20 threads per inch.

TAKE-UP IN THE WARP

Our warp was 10 yards long, and because the three threads wound together as one make up the weft, from this 10 yards of warp, we received eight yards and eight inches of wov-

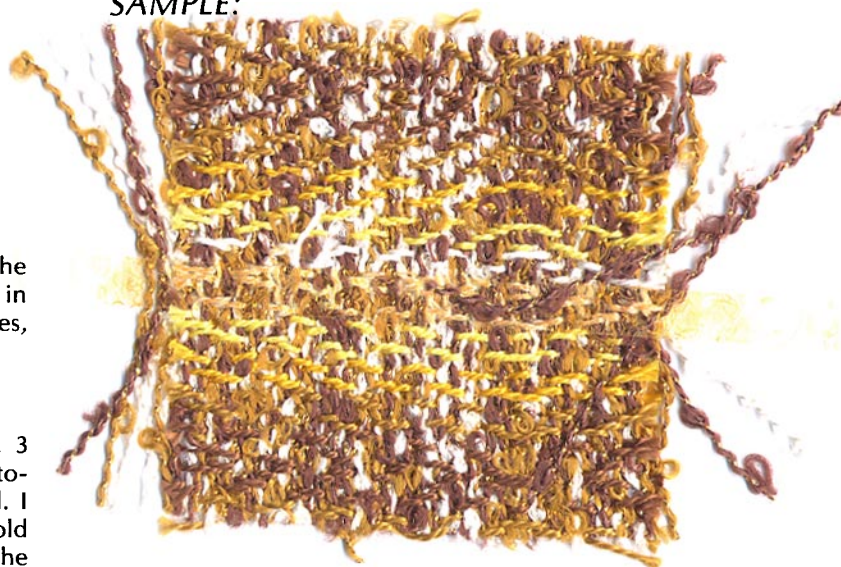
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TIE-UP DRAFT:

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

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

SAMPLE:



en fabric. This is a little more take-up than normal, as usually we can get about nine yards of fabric out of a 10 yard warp. So, when you're planning such a fabric, or make a rule of allowing one extra yard for every five yards of finished fabric in warp allowance.

TREADLING SEQUENCE

There are 40 shots in one complete pattern repeat.

Treadle 1, 2, 3, 4 — five times or 20 threads

Treadle 4, 3, 2, 1 — five times or 20 threads.

Also, be sure to note that on the 20th

and 21st shots you have two shots on number four treadle, so you have to go around and over or under one or two of your outside selvage threads to get this to keep from coming out again on the second shot.

The same thing is also true when you end the pattern with the 40th shot of weft on number one treadle. Then you start over again on number one, and you have to go around one of your selvage threads and then put the shuttle back into the shed, to get this double shot.

Be sure to use a firm, even, tight, double beat. Beat with the shed open, and then change the shed, and beat again before you throw the shuttle for the next shot.

A NOTE ABOUT THE RAYON BOUCLES OF THIS TYPE USED IN THE WEFT

At one time, this rayon boucle was a very, very popular thread used in the fabric of today, but it is now quite hard to get. One manufacturer who used to make this offered us all they had left, so we purchased it, and we are lucky to have a fairly big stock. However, because we cannot repeat the colors at all, we are closing out all of these rayon boucles at \$2.40 per pound, instead of the regular price of \$3.50 per lb. which they used to sell for.

MORE ABOUT THIS FABRIC

We suggested a project like this in different colors for a placemat project in Warp and Weft about two or three years ago. However, we have been using a fabric of this type for bedspreads, and find it very durable and easy to weave, and so I decided to use it as a feature project in Warp and Weft. We have woven fabrics like this in five shades of green, five shades of brown, five shades of blues, etc., and have always been successful in finding some weft threads that work very well with these striped warps. And those threads with a metallic twist seem to enhance somewhat the weft in this fabric. Also, this is another chance to use up odds and ends of thread.

For instance, if you set up a warp like this for placemats, or handbag material, you can use different colors in the weft in each mat or material for handbags, and achieve quite a few different effects all on the same warp.

This time, we wove the sample in a point twill instead of a plain weave, as it gives both more color and texture and also more weight to this particular fabric. And you don't have to use rayon boucles in the weft as we did in this sample. Sometimes you have a boucle, a smooth thread, and perhaps a flake thread, and these will give you just as effective results as if you use the three boucles as I did here.

One more thing that I did not mention, and which I should, is the winding of three rayon boucles together on one bobbin.

When you do wind these together, you should put a little tension on all three of the threads, so that when they do wind together, one will not loop and be longer than the others, and cause problems.

One way of getting some tension on threads is to set your spools behind a spool rack, and bring the threads around the uprights perhaps once or twice, before it goes onto the bobbin. Or, you can get two flat boards, line it with fabric (felt is best) and as your thread pulls through there, it evens up the tension. There are many different ways of doing this, but let me emphasize that it is important that you do have them all even in tension. This is particularly true when you use different weight and texture threads. Enough of this, and if you solve this in a unique or different way, let us know how you handled it.

COST OF THREADS USED

The 10/2 cotton comes on 1/2 lb. cones, with 2100 yards per cone, and it comes in about 40 different colors. It is \$3.25 per 1/2 lb. cone or \$6.50 per lb.

We have about five colors left in the rayon boucles, and are closing them out at \$2.40 per lb. while they last. The regular price was \$3.50 per lb., but as we are unable to obtain any more in standard colors, we are closing out what is in stock. It has about 1600 yards per pound, and comes on 1/2 lb. tubes. We have gold with gold twist, brown with a gold twist, natural white, a medium green, a dark teal blue and also the dark teal with gold twist, medium green with either a gold or silver twist, and these are the ones we have perhaps 25 to 50 lbs. left of the colors.

COST OF THE FABRIC

We did a 10-yard warp, 40" wide, and it took almost 1/2 lb. each of the five colors used in the warp. We could probably have squeezed another yard of warp out of this, and perhaps even two yards if we had done it on a chain warp. At \$3.25 per tube, and we used five tubes, that comes to \$16.25 for our 10-yard warp, or actually slightly less, as we had a little of each color left over. Thus, our warp cost, 40" wide, comes to about \$1.50 per yard.

In the weft, the three threads combined, we found that it took 1 lb. 1 oz. of thread for each yard of weft. We would have used perhaps 1/3 less if it had been a plain weave, but as it was a twill, it packs in tighter and takes more thread. So, in the 8 yards 8" of fabric from this 10-yard warp, we used 8 lbs. 12 oz. of rayon boucle at \$2.40 per lb. So the total cost of 8 yards and 8" was \$21.00. Breaking it down, the weft cost per yard was \$2.55 per yard.

WARP COST PER YARD, 40" wide	\$1.50
WEFT COST PER YARD	\$2.55

FABRIC COST PER YARD	\$4.05

Going a little further, and using this set-up for placemats, we find that if you have five 1/2 lb. tubes of colors, that you can do a 33 yard warp for mats from the five 1/2 lb. tubes. Allowing 24" for each mat, which includes fringes, you find that the warp for each mat comes to approximately 21¢ per mat. And on this particular placemat, I find that I can weave one of them every 15 minutes, if I really work at it, so it is a low cost, and reasonable placemat, one that will command a fairly good price when sold.

A Second Book Review

As I have reviewed the lace book by Maidment earlier, I think that now I will tell you about another book on bobbin lace, entitled "THE ROMANCE OF THE LACE PILLOW," written by Thomas Wright.

This is not a book of directions on how to do lace, but it is a history of lace-making in four different counties in England. This was the center of the lace industry in Europe for quite a few years, when many protestants were oppressed in Holland and Germany and middle Europe in the 1500's and most of them fled to England, and there the lace industry was established. It was because of this migration that lace became so popular in England from 1550 to 1850, and this is a history of this area and the lace industry during this time.

This tells about the reign of several different English kings, and the importance of lace in their courts. It tells how different types of laces were originated, established, and became specific types of lace such as Honiton, Bucks Point Ground, Maltese, Torchon, and others.

There is a chapter telling about the various schools that taught Lace Making, and still another chapter about the bobbins used such as wood bobbins, bone bobbins, ivory bobbins. A description of how the wood and bone bobbins were made, a story of the beads on the bottom of the bobbins, and related information is given.

This is really fascinating reading, and you will be delighted with the details that are given. Such details are given as the songs that were sung by the students in the lace-making school, the reasons for the names on the bobbins such as to commemorate weddings, funerals, etc.

This book was originally printed in 1919 and was out of print for 40 to 45 years, and we were delighted to be able to have this reprinted, and become the exclusive distributor in the United States for this book.

Fascinating reading, you will be enthralled with the content, the many pictures, the pictures of bobbins and pillows, and lace schools, etc.

TITLE: THE ROMANCE OF THE LACE PILLOW

AUTHOR: Thomas Wright

DISTRIBUTOR:

ROBIN & RUSS HANDWEAVERS

COST: \$11.50 plus pp and ins.

CLASSIFIED ADVERTISING

Why not advertise your old loom, duplicate equipment, and other such items in this section. Price per 5-line ad is \$5.00. Payment to accompany your advertising copy.

ANTIQUE BOBBIN LACE BOBBINS

We have been able to purchase about 75 antique bobbin lace bobbins, most of which are about 100 to 150 years old. Made of bone, and wood, some have names on them, others such as wooden ones have pewter inlays. Price of these is \$3.00 each, plus postage and insurance. Robin & Russ Handweavers, 533 N. Adams St., McMinnville, Oregon 97128.

5 CORD NATURAL GREY LINEN IN SKEINS

Very popular for macrame, this linen can also be used for rug warp. It comes on 1/2 lb. skeins, and is \$2.00 per skein. Two skeins will make a very intricate and good sized linen handbag if used for macrame. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

6 NATURAL SHADES IN WELSH RUG WOOL

This beautiful Welsh wool comes in 1/2 lb. skeins, and has approximately 600 yards per lb., or 300 yards per 1/2 lb. skein. A dark black, two shades of light and dary grey, a dark brown, a brown and natural twisted together, and a light natural are the colors available. \$5.60 per lb. or \$2.80 per 1/2 lb. skein. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

ICELANDIC YEARNs IN A VERY LIGHT TWIST IN 16 COLORS

This fairly heavy yarn comes in skeins of 119 yards, and it is \$2.10 per skein. Six of the colors are natural shades, and we have 10 dyed colors also. Also available is a knitting booklet with patterns for \$1.00 and there are colored pictures of the sweaters that are done of this beautiful yarn. It takes from 5 to 8 skeins for most sweaters of this yarn, depending upon the size. Also, I have used it for warp, and then used the brushed mohair for weft in ponchos. Many, many different uses. Send for a free sample sheet of this if interested. ROBIN & RUSS, 533 N. Adams St., McMinnville, Oregon 97128.

KRISPY KRUNCHY

A fairly heavy and slubby rayon and linen combination. It has 43% linen, and 57% rayon and has around 700 yards per lb. It comes on cones of about 1 1/4 to 1 1/2 pounds per cone. Price is \$3.20 per lb. Can be used with linen, rayon, or cotton warp. Natural shades of linen and rayon. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

VEGETABLE DYEING BY ALMA LESCH

An outstanding book on vegetable dyeing with 151 color recipes for dyeing with vegetable dyes. Our most popular dyeing book. \$7.95 plus pp and ins. Robin & Russ, 533 N. Adams St., McMinnville, Ore. 97128.

COLORED ENGLISH HEAVY WOOL BOUCLE YARNS

Limited to 2 or 3 lbs. of a color, we do have 17 different colors on hand at present, on 14 oz. cones approximately. Heavier than the heavy loop mohair yarns, this wool yarn is just \$4.00 per lb. It has about 400 yards per lb. We buy these odd lots of colors, because otherwise it would sell for probably about \$8.00 per lb. Rich colors of oranges, browns, greens, at present. Different colors do come in all the time. ROBIN & RUSS, 533 N. Adams St., McMinnville, Oregon 97128.

5/1 BLEACHED VERY SLUBBY LINEN

Just had about 100 lbs. of this come in from Scotland. It has 1500 yards per lb., and comes on approximately 2 lb. cones. The price for this quality linen is a very, very reasonable \$3.20 per lb. Limited to 100 lbs., and then no more. It is primarily a weft thread, and not a warp thread. Robin & Russ, 533 N. Adams St., McMinnville Oregon 97128.

6/2 BLACK DOUPPIONI SILK

This silk has lots of texture, and is a 2 ply, and can be used for warp or weft. Have not checked the yardage per lb. just 60 lbs. of it available at \$4.00 per lb. while it lasts. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

LARGE LOOP RUST MOHAIR FROM IRELAND

It has about 800 to 900 yards per lb., and is on sale at \$4.00 per lb. Available on 1/2 lb. tubes while it lasts. \$2.00 per 1/2 lb. tube. Robin & Russ, 533 N. Adams St., McMinnville, Oregon 97128.

6/4 SWISS LINEN

Ever popular from Macrame, this linen also is excellent rug warp at 5, 6 and 8 per inch. It has 450 yards per pound. Our current stock is \$3.60 per lb., but when our new shipment enroute to us will cost over \$4.00 per lb. This 6/4 comes on 500 gram tubes (1 lb. 1 oz.) and you'll like it in Macrame wall hangings and handbags. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

800 KNITTING PATTERNS

This paper-back booklet has 800 knitting patterns with a photograph of each, and directions. A very reasonable price at \$1.95 per copy, plus postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

DOUBLE QUICK COTTON FOR MACRAME

16 colors in this cotton, and it is excellent for card weaving, for macrame, and for borders in weaving. 115 yards per skein, and just 45¢ per skein. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

40/2 BLEACHED WHITE MERCERIZED RAMIE

While it lasts, \$4.80 per lb. on 1 lb. cones. 6,000 yards per lb. This is an extremely good buy. A comparable liner. Now sells for \$7.20 per lb. now. About 50 lbs. left. Robin & Russ, 533 North Adams Street, McMinnville, Oregon 97128.

