



# warp and weft

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### A Word from the Editor

Yippee! I'm finishing this issue on Labor Day, and it is going to the printers tomorrow. That means we should get it mailed out in September on schedule. It has been a struggle, and as I will be away on the trip to Japan, Hong Kong, Bali, Singapore, Manila, and Bangkok, I wanted to get this out so I did not have two issues facing me when I returned.

So, when I return, perhaps you'll even get a partial report of the trip in the October issue. I hope so.

We did not get enough weavers to go on our planned tour, but there are seven who wanted to go, and we were able to find another tour going into the same area about the same time; so we have joined that to take advantage of meals being furnished, and of lesser air line costs, and lesser hotel costs. It gives an option to those in our group, that if they do not want to see weaving, they can go with the rest of the tour sight-seeing that day.

And there are two additional stops that have been included in this tour. One is Bali, and it will be time for a rest when we get there. There I hope to just swim, lie on the sand, and watch the pretty girls go by.

And we have our stay shortened in Japan about four days, and so our trip to the Ramie factory had to be eliminated. But, miracle of miracles, I was able to arrange for us to visit a Ramie mill and plantation in Manila when we are there, so this is even better than Japan was.

In Bangkok, I've been able to arrange for us to visit and watch some weavers who do tie-dye or Ikat weaving, and also we will watch them unreel and spin the wild tussah silk, and then weave with it.

And in Singapore, there is one of the most outstanding craft centers in the world, and there we will see two different types of silk weaving.

We are going to Kyoto, Japan, and will be there for 3½ days. We have arranged to have seven different visitations in this time, so it will be a busy, busy trip.

And, from my visit last year to Japan, a young couple who has a weaving shop in Kyoto have asked me to present a program about hand-weaving in America for their customers. They have booked a hall in both Tokyo and Kyoto, so two evenings I will be showing slides. I have been very carefully going through my color slides, and have tried to arrange a program showing fabrics hand woven which were inspired by a scene in nature. I will show the scene first, and then show the slide of the fabric next. This will not be all our weaving, but will be weaving from many different persons in Washington, Oregon, and California; so it should be a good program. (I HOPE) Will let you know how it turns out on my return.

Janice and Robin have been away for ten days before I take off on this trip, and have been visiting family down in Southern California.

Also, while I was in Fresno early this year at the weaving convention there, a lady came up and asked if I remembered her. She was Robin's best friend when Robin was in the service, and she announced that she had been maid of honor at our wedding. So, after telling Robin about this, she is also visiting this old Army acquaintance.

I should also tell you about another visit they made. About 25 years ago, one of our customers was told she had cancer and would not live a year. She became so involved in her weaving, and I feel "lived to

weave,” and here it is 25 years later and she is still the most enthusiastic weaver you can find. So, Janice and Robin have stopped off to visit her also, to my great pleasure. You can see what weaving can do for one. I honestly do feel that this is why this friend was able to conquer cancer and it is why she is still enjoying her weaving today.

Well, it is late on Labor Day, 5:00 in the afternoon, and I’ve labored all day. I wove 4 yards of fabric this morning, and now have been working on Warp and Weft all afternoon, and will soon be finished. It is such a great feeling of accomplishment when I get it written and ready for the printer on time.

Enough meandering for this month, and now back to our sample.

Russell E. Groff, *Editor*

### **A Note About the Photographs Used on the Cover of Warp and Weft**

All of the photographs that we’ve used for the past three years which have been appearing on the cover of Warp and Weft have been taken by John R. Harris of Martinez, California. We had a weaver in our booth help us at one of the conferences several years ago, and I was going to try to take some photos. She mentioned that her father was a professional photographer, and that he would be there. So I decided to try him, and see what the results would be. So, I’ve hired him each year for the past three or four years to take photos for us of the outstanding fabrics that I’ve selected, and you will note that they have been very outstanding, and I’ve been well pleased with his efforts.

We’re planning on his helping us out in this manner next year at San Rafael, California, where the Northern California Conference is to be held.

### **A Big Goof by Your “Editor,” and My Apology**

In our April, 1980, issue of Warp and Weft, we had an exciting sample called “PLAIN, AND YET FANCY: A MOCK CORDUROY.” I neglected to tell you that this nice fabric was both designed and woven by Karen Gartner of Anaheim, California, for Warp and Weft. I was so excited with the possibilities of this fabric that I talked and talked about this, and neglected to tell about Karen’s efforts for our outstanding sample. Thanks, Karen, and I hope you’ll forgive my error of omission.

### **This Month’s Cover Photograph**

The cover photograph this month is of a very beautiful coat which I saw on display and in the fashion show at the Southern California Handweavers Conference in Fresno this year. I do not know all the details of this, so I’m hoping that the weaver, WENDY McKAY of the Santa Cruz Handweavers Guild will write to us and give us more details so that we can share them with you.

I keep wondering if it was a double weave, with a plain side and a plaid side. Let’s hope that we hear from Miss McKay, and that we can share the details with you in the next issue.

### **This Month’s Book Review**

I think that this book we will review this month will be a best seller to all of the bobbin lace makers. It seems to be a most outstanding book, listing all or many of the different stitches used in bobbin lace. The title is, *THE BOOK OF BOBBIN LACE STITCHES*, by Bridget M. Cook and Geraldine Stott.

I think the two authors should be commended highly for their efforts, and this book is the outstanding result.

*(Continued on page 6)*

## Inspiration from Scandinavia: A Semi-Sheer Drapery:

So many fabrics called transparencies seem to originate in Scandinavia, and they are so inspiring, I decided to concentrate on designing a few such fabrics. This is one of our design efforts.

### THREADING DRAFT:

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

### KEY TO THREADS IN THE THREADING DRAFT:

- - 16/3 Blea. Mercerized Ramie
- X - 45/3 Raw Grey Irish Linen

### NOTE ABOUT TIE-UP DRAFT:

Please do note that while we have 6 treadles on the loom, this pattern requires only 4 treadles. Therefore, I tied up the two treadles on the left, skipped or untied the 3rd and 4th treadle, and tied up the 5th and 6th treadle as though they were treadles #3 and #4. See note about this in later portion of this bulletin.

### WARP:

There are two threads used in the warp. One is a 45/3 natural raw grey Irish linen, and the other is the 16/3 bleached and mercerized white ramie.

- X - 45/3 raw grey Irish linen
- - 16/3 blea. mercerized ramie

### WEFT:

The same two threads that are used in the warp are also used in the weft on this fabric. They are the 45/3 raw grey Irish linen, and the white mercerized ramie in size 16/3.

### REED USED:

A 12-dent reed was used, and it was double-sleyed.

### TIE-UP DRAFT:

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

### Sample



### TREADLING SEQUENCE:

There are 50 shots in one complete pattern repeat. Here is the sequence for our sample this month.

1. Treadle #4—45/3 grey linen
2. Treadle #3—45/3 grey linen
3. Treadle #4—45/3 grey linen
4. Treadle #1—45/3 grey linen
5. Treadle #2—45/3 grey linen
6. Treadle #1—45/3 grey linen

Then repeat these first 6 shots a total of 6 times, until you have a total of 36 shots.

Then:

37. Treadle #4—45/3 grey linen
38. Treadle #3—45/3 grey linen
39. Treadle #4—45/3 grey linen

Note: these last three shots are to balance the first portion of the pattern. Then:

40. Treadle #1—16/3 blea. ramie
41. Treadle #2—16/3 blea. ramie
42. Treadle #3—16/3 blea. ramie
43. Treadle #4—16/3 blea. ramie
44. Treadle #1—16/3 blea. ramie
45. Treadle #2—16/3 blea. ramie
46. Treadle #1—16/3 blea. ramie
47. Treadle #4—16/3 blea. ramie
48. Treadle #3—16/3 blea. ramie
49. Treadle #2—16/3 blea. ramie
50. Treadle #1—16/3 blea. ramie

END OF ONE COMPLETE PATTERN REPEAT. Do repeat over and over as desired.

**WIDTH AND LENGTH OF WARP, BEFORE AND AFTER:**

Our warp on the loom was 40" wide and 14 yards in length.

The finished width, off the loom, was 38" wide; and we took about 13¼ yards of fabric off of the loom.

**MORE ABOUT THE FABRIC:**

This is a little hard to weave, for several different reasons.

One, it is a linen and ramie warp. The linen is so fine that the fine threads tend to loosen up as you weave, and the heavier ramie threads tend to tighten up when one weaves. Actually, I had no major problems in the weaving of this, but every time I moved the warp forward, I thought I was seeing loose fine threads. This actually was not the case, as it is just that there is so little elasticity in the linen, and you just have to have a little tighter tension than you do with cotton or rayon.

The 16/3 ramie at 24 ends per inch is fairly close, and if the whole warp was this way, I'd think one would have trouble; but since it is about 1/2 of the warp threads, it seemed to give no trouble.

However, there were knots in the ramie thread, and it would not weave with these knots; I cut them out as I progressed with the weaving. I kept a bottle of spee-dee cement handy, and each thread that I had to cut a knot out of, I just glued the two threads together, allowed to dry for one minute, and then proceeded with the weaving.

And right in the middle of my warp, I found one thread, where the 3 ends of 45/1 linen, plied to make it 45/3; I found this one thread that had not been plied, and ends of this 45/1 linen kept breaking, so I wound some of the good quality 45/3 on a spool and hung it over the back beam, and then unloosed it as I needed to when weaving. And I found out quickly enough that you have to unwind that extra broken and unplied warp thread as you weave. I did not do this until it tended to tangle up the rest of the warp, and you can be sure that from then on, I unwound it along with the rest of the warp. I put a weight on it, and had it fall to the floor; and thus, I was sure to eliminate it.

I wove about 2 yards of fabric, and kept thinking there was something wrong on one side, as it was leaving a gap. I examined it more closely and found that I had 4 threads threaded 4, 3, 2, 1, instead of 1, 2, 3, 4; and it was this little item that was causing the gap at the one place. So I corrected this and proceeded, and really had no other problems than those already mentioned.

I do think that on linen, it is better to keep your warp tighter than you do for cotton, rayon, or wool. And also, I feel that it is important that you use a firm, even double beat and beat once with the shed open and change to the next shed and beat again.

I was weaving this on one of our Oregon Trail looms, and I've found that I can weave 8" to 9" without moving the warp. I did this for awhile, and then I decided to keep moving the warp more often, and weaving only about 5" in the center of this 9" I could do; and I found that really, it is better to

weave this way, rather than trying to weave 9" and not moving the warp as much. I found that I had a more even beat if I just wove this 5" area, and as a result, a nicer-looking fabric.

Also, another problem on the boat shuttles I was using is that the linen is so stiff that it would tend to unwind and come off the end of the bobbin and wrap around the metal rod which holds the bobbin (this is called the pirn). So, to eliminate this, I took a sheet of tissue paper, cut out two little pieces, and folded it up about 3 or 4 times until it fit in the bottom of the bobbin opening in the shuttle. Then my bobbins would drag on this, and thus not tend to unwind as much. Another solution to this problem is moistening the linen as you wind it on the bobbin by having the thread come off the tube and between two damp cloths and then onto the bobbin. However, you have to use these promptly, before they do have a chance to dry out. In other words, there are several different ways to solve these minor problems.

Also, please note that the threading draft is a combination of a huck threading and an extended rosepath threading, and the results were very pleasing when used together as we did here.

#### **MORE ABOUT THE THREADS USED:**

The 45/3 fine linen is one that we found in a size 45/1, and which we sent out and had 3 plied. We located this lot of 45/1, and it was either take all 2400 lbs. or not take any. I didn't know what to do, but luckily I was able to ask them to hold it while we tried to have it plied. We had 50 pounds plied as a sample lot, and I was so delighted with it that I took the whole lot. Luckily, I was able to talk the supplier into terms, so now I'll be paying for this for the next six months, but it is an exceptional buy, and I was delighted to be able to obtain it. It is on 12 to 16-oz. cones, and is now 3 plied with 6 twists per inch, and it was moistened and then plied, so the twist is set quite well. It has 4500 yards per pound and is the equivalent of a 30/2 linen.

And, the 16/3 bleached, mercerized ramie is one that I located in Japan last year, and I was delighted to be able to obtain this once again. It comes on about 1-lb. tubes, has 1600 yards per pound, and is a very, very strong thread. Never had one broken thread of this in the entire warp.

#### **COST OF THE THREADS USED:**

The 45/3 raw grey Irish linen is selling for \$8.80 per pound. And the 16/3 bleached and mercerized ramie is selling for \$11.20 per pound. It is very, very close in size to a 10/2 linen. A 10/2 linen has 1500 yards per pound, and this 16/3 ramie has 1600 yards per pound. As it is 3 plied, it seems to be rounder as a finished thread, and this is a feature that I seem to like very much.

#### **COST OF THE FABRIC:**

In the warp, we used 4 lbs. 12 oz. of the 16/3 ramie. At \$11.20 per pound, this cost comes to \$53.20. And we used 1 lb. 11 oz. of the 45/3 linen, and the cost for this was \$14.30. Thus, our total warp cost for 14 yards, 40" wide, was \$67.50. This makes the cost \$4.82 per yard.

In the weft, it took 2 oz. of the 16/3 ramie per yard, and it took 2¼ oz. of the 45/3 linen, so in all, we used 1 lb. 11 oz. in the weft in 13 yards. And we used 1 lb. 12½ oz. of the 45/3 linen in the weft. So, our total weft cost was \$34.30, and the cost per yard for the weft was \$2.64.

Warp cost per yard, 40" wide	.....	\$4.82
<u>Weft cost per yard, 38" wide</u>	.....	<u>2.64</u>
FABRIC COST PER YARD	.....	\$7.46

## **Book Review**

*(continued from page 3)*

There are 262 different stitches which are thoroughly explained, diagramed, and pictured in actual size on the pages of this book, and it must have been a tremendous study to achieve the results they have. Let me tell you a little about the two authors. Bridget M. Cook is a lacemaker and designer very well known from exhibitions

and demonstrations throughout Great Britain. Previously a biological technician, she has become more and more involved in the creative arts, and especially has she become interested in the fields of painting and needlecraft. Since 1973, she has made an extensive study of the construction and intricacies of lace through the centuries, and she teaches creative design in lace making.

Geraldine Stott studied architecture, and for many years she has been very involved in making and demonstrating bobbin lace, and she has collaborated with a fashion designer in producing *haute couture* lace garments and accessories. In 1976, she made a study of European lace teaching methods in Denmark; and in 1977 and 1978, she was invited to demonstrate and sell her lacework at Harrods and Liberty in London.

In this book, they go into great detail explaining about each of the different complex bobbin lace stitches. They start with the easier stitches in the front portion of the book, and as they move along to the end, the stitches become more and more complex.

The samples were all made with a heavier thread—#50 Barbours linen (in stock at Robin & Russ)—so that the patterns could be seen with greater clarity. And the prickings have all been made to match this thickness. Then, they explain about the scale of the photographs, and then they have a pricking diagram on each page. Then comes 262 pages of stitches, one per page. An outstanding study. Price is \$18.50, plus shipping and handling.

**TITLE: THE BOOK OF BOBBIN LACE STITCHES**

**AUTHORS: Bridget M. Cook and Geraldine Stott**

**PUBLISHER: Charles T. Branford Co.**

**PRICE: \$18.50 plus shipping & handling**

**AVAILABLE: Directly from the publishers or from Robin & Russ Handweavers**

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#### **4 SLIGHTLY DIFFERENT LOTS OF FINE LOOP MOHAIR IN NATURAL**

These are very close to one another in size and quality. It seems that they have about 1600 yards per pound, it could be brushed after it is woven. Price is \$12.00 per lb. for this MOHAIR yarn. Can be used in the warp with other threads. On about 1½ to 2-lb. cones. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

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#### **BEAUTIFUL, TIGHTLY WOVEN, VELOUR CHENILLE MADE OF NYLON**

This is a superior quality chenille, and we have about 150 lbs. of it. Available on cones of about 1 lb. 4 oz. to 1 lb. 8 oz. in weight. Natural white only. Price is \$8.00 per lb. We had some of this about a year ago, and it was so popular it sold very quickly. About the size of a 8 cut. Could be used for both knitting and crochet. It will not unravel or come apart in washing, as it is so tightly woven. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

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#### **40/2 NATURAL WHITE WORSTED**

This is a most beautiful quality super fine worsted. It is a botany quality yarn, and we just have about 15 lbs. It has about 11,200 yards per lb., and is good for warp or weft. Priced at only \$8.00 per lb. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128

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#### **HEAVY, BEAUTIFUL, NATURAL COTTON FLAKE BOUCLE**

This is a very exciting all-cotton yarn, on about 2 lb. cones, and the price is \$6.00 per lb. Free sample upon request. 450 lbs. just came in. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.

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#### **BASIC DOUBLE WEAVE THEORY**

An excellent little booklet written by Sara Farrar and published by Robin & Russ Handweavers. This spiral bound booklet is an excellent guide to many types of double weave, and it is so clearly explained that you should have no problems with any of the techniques explained. It gives step by step instructions for 4, 6, and 8 harness double weaves, and includes Layered Fabrics, such as 2 layer, 3 and 4 layers, extra wide fabrics, or double, and triple and quadruple width on 4, 6, and 8 harnesses; teaches one to do tubes, or two tubes, or loom controlled tubes; has a section on 4, 6, and 8 harness pockets. Gives you directions for double weave with free design, and double weave pick-up for single thread and double thread pick-up. Exciting, and not too expensive, it is \$4.95 plus postage. Robin & Russ Handweavers, 533 North Adams St., McMinnville, Oregon 97128.



