



# warp and weft

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## warp and weft

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### A Word from the Editor

What do I write about? This is the fourth editorial I'm writing this week, and usually this I do once a month.

Perhaps I should tell you about a comic experience, which could have been very bad, and really wasn't.

As you know from past issues, Robin and I and some of the staff planted over 1,000 Douglas Fir trees on our property at our house on the hill about 12 miles out of McMinnville.

The trees are 10 feet apart, and I have been trying to keep the grass and weeds down in between them. Well, the other evening, while mowing on a slope downhill, I felt something sting my ankle. I bent down to see what it was and it was a yellow jacket. I brushed it off, and when I sat up straight, there was a whole swarm of them, flying around my head and trying to land on me and sting me. I had ridden over their nest in a hole in the ground and disturbed them. I grabbed off my hat and tried to chase them. No luck, they still continued to try to land and sting me, and some of them were succeeding. I put the tractor in the highest gear I could and took off down this very rough hill, waving my hat up and down and around, and still they kept after me. I accidentally knocked off my glasses in my swinging and they landed in the drive-

way nearby. I managed to put the tractor into a higher speed, fifth gear, and almost fell off the tractor going downhill towards the road. Still yelling and swinging, I drove in a circle on the road and through the neighbor's parking area about four times, and finally I began to get rid of most of the yellow jackets. I started back up the driveway, spotted my glasses, but did not stop because a few of the yellow jackets were landing and I was still swatting. By the time I got to the garage, I killed the last yellow jacket in my lap and began to assess the damages. I found that I had been stung about 10 times. By evening, my ear was about three times its normal size, and my ankles, arms, groin and leg were greatly irritated. The next day, I could not stand the itching any more and went to the doctor. He gave me a shot and some pills, and then that evening, I had a reaction to the medication or the bee stings, and began to get so dizzy that I could not drive.

Well, to shorten the story, three days later I was finally back at work and desperately trying to get everything done in preparation for my forthcoming trip to England.

This experience wasn't funny at the time, but now that I can look back at it, I realize how bad it could have been and how lucky I was to escape with the few bites I did get. Now I realize how funny I must have looked while swinging my hat with one hand, driving with the other, and yelling and trying to get away from those insects.

Needless to say, the next evening I did find their hole in the ground and when it was totally dark, I poured a quart of gasoline in the hole and then proceeded to cover it thoroughly with dirt. As a result, we do not have any more in that particular location. Enough for now.

*Russell E. Groff, Editor*

## This Month's Cover Photograph

Kristena De Luz of the Glenna Harris Guild showed this fabric at the 29th Annual Conference of Northern California Handweavers in Sacramento in May, 1982.

It has a rich surface from many closely related colors and values in the yarns chosen. The warp has a variety of textured yarns, some shiny, some textured like fine chenille, and some smooth singles.

The weft seems to be two yarns used alternately in a straight twill treadling. One yarn seems to be a lofty plied wool or perhaps a mohair, the other is fine, tightly spun and a little shiny. Together they blend the random color in the warp while adding a controlled repeat of their own.

One of the nicest aspects of this fabric is the soft way it drapes. This is due to a soft but regular beat, placing each weft row evenly with the beater, not banging away. Sometimes a single beat is used, timing it to coincide with the changing of the shed. When the new shed is formed, the beater is returned to its position at rest against the castle.

Designing a fabric with many variations in yarn is great fun after one has been weaving long enough to have accumulated odds and ends of yarn, which usually isn't too long. Most any fibers can be used together in the warp as long as they are used randomly and not in broad stripes. It helps to have a variety of different textures but be sure that they won't cause trouble by hanging up and breaking in the heddles or the reed. What usually unites all these contrasts is that a single color or closely related colors are used as in the photograph.

Make a warp chain of each yarn. Using the method of warping the loom from front to back, enter the yarns in the reed, randomly, designing as you go. Be tidy while doing this and don't intertwine the warps from different chains too much. Keep some order here and beaming the warp later will be easier.

The warp tension will be a little uneven but with a light beat the fabric should be weavable. And the texture of the finished fabric is worth the effort.

## This Month's Book Review

History books written at the end of an era are interesting because of the anecdotes of the people still living who remember the way it used to be.

Thomas Wright's *Romance of the Lace Pillow* describes the rise and demise of the lace industry in East Midlands, England, specifically Olney and the nearby towns in Buckinghamshire. He writes in terms of the people who made the lace which gives his book local and personal appeal lacking in dry history books.

Written in 1917, the book begins with a history of lace starting with lace in the form of sprang found with Egyptian mummies. The development of lace in Europe, its beginnings in England, and its revitalizations with the arrival of Protestant immigrants fleeing persecution in the Low Countries are traced.

Many of these first immigrants made what was called parchment lace and the women were "makers of bone lace and spinners." Parchment was used for the lace

(continued on page 6)

# GREEN PEACE

Two shades of green weave rounded diamonds in a miniature overshot in fine cotton and embroidery floss.

## 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 - Tie-up for Jack-type looms  
X - Tie-up for Counter-balanced looms

## THREADING DRAFT:

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

## WARP:

The warp is 20/2 S.S. cotton. The S.S. stands for Super Sackel, the finest quality in the world. We used dark green.

## WEFT:

Two wefts are used. The tabby weft is the same as the warp and the pattern weft is six-strand embroidery floss in a light green, #955.

## REED USED:

A 15-dent reed was used. It was sleyed two per dent or 30 warps per inch.

## TREADLING SEQUENCE:

The pattern is woven as drawn in so you can figure it out for yourself or follow the sequence below. Remember to use a row of tabby between each pattern row.

1. Treadle #4 — 2 X
2. Treadle #3 — 3 X
3. Treadle #2 — 3 X
4. Treadle #1 — 3 X
5. Treadle #4 — 3 X
6. Treadle #3 — 3 X

## SAMPLE:



7. Treadle #2 — 2 X
8. Treadle #3 — 2 X
9. Treadle #2 — 2 X
10. Treadle #3 — 3 X
11. Treadle #4 — 3 X
12. Treadle #1 — 3 X
13. Treadle #2 — 3 X
14. Treadle #3 — 3 X
15. Treadle #4 — 2 X
16. Treadle #3 — 2 X

End of one complete repeat. Repeat as desired.

**MORE ABOUT THIS FABRIC:**

The threading and treadling for this sample are classic treadled as drawn in overshot. In a recent issue we discussed treadling as drawn in and how to treadle it by looking at the fabric while weaving. You might wish to try that method on this threading.

Have you noticed that the diamonds in this sample are all identical? This repetition of a single diamond gives the feeling of a textural surface. Most overshots alternate motifs on a diagonal and often each motif contains several blocks. Often a large motif with bigger blocks will alternate with a small motif containing a point twill as contrast. This motif has small blocks on a point twill with a wide point which rounds the points into an oval shape. The extension at the point also makes the center design. Overshot threadings are so varied and so easy to design that many weavers spend a lifetime exploring them.

So many color combinations would be exciting with this weave that it is hard to choose just one. The effect in this sample is a light pattern yarn contrasting with dark background warp and tabby. Equally nice is to reverse the dark and light relationship.

Instead of the dark/light contrast, two colors of a similar value could bring out the textural contrast between the pattern floats and the background. An example of this would be two beiges or a cream and a taupe. A dark example might be purple and brown or brown and black. Looking at colors on a sample sheet will give you many ideas.

Other fibers can be substituted also. The easiest substitution would be to use a 2/12's

wool yarn in place of the embroidery floss. The wool will show the pattern well. Other lofty or fluffy yarns could be used as the pattern yarn, as well.

**COST OF YARNS USED:**

The 20/2 S.S. cotton is a beautifully smooth yarn of highest quality. It has 8,400 yards per pound and is \$14.00 per pound.

The six-strand embroidery floss is also Super Sackel quality. We have a nice range of colors in this yarn. It has 2,080 yards per pound and runs \$8.00 per pound.

**COST OF THE FABRIC:**

We put on a 12-yard warp, 40 inches wide. It used two pounds, one ounce of the 20/2 S.S. cotton. At \$14.00 per pound that comes to \$28.88, or \$2.41 per yard.

We got 10 yards, 12 inches from the loom and the tabby used one pound, or \$14.00. The pattern weft took four pounds, one and a half ounces of embroidery floss at \$8.00 per pound, or \$32.75. The weft totaled \$4.53 per woven yard.

WARP COST PER YARD .....	\$2.41
WEFT COST PER YARD .....	\$4.53
FABRIC COST PER YARD .....	\$8.94

## **This Month's Book Review**

*(continued from page 3)*

patterns and bobbins were carved from bone, thus the terms used. These Flemings brought not only their lace but also their vegetables: cabbages, carrots, and celery, which were rarities in the British Isles.

The lace patterns used in Buckingham all had names and Wright worked the names into a delightful tale of George and Lavinia describing the life of the lace makers.

Men as well as women worked at lace-making and the giving of carved and engraved bobbins went both directions with appropriate messages. Wright devotes a chapter to the inscriptions on bobbins dividing them into various categories from commemoration of birth, death, or marriage to the trials and tribulations of love immortalized by "Let love abide till death divide" and "Kiss me quick, don't be shy." The shape of bobbins, their spangles, and even the pins and pillows are faithfully described.

Lacemakers had to work fast and efficiently and when attention lagged in the lace schools, rhymes called lace tells were chanted to quicken the pace. Sometimes the number of pins that had to be placed before looking up or speaking provided the discipline. Each day a certain amount had to be done before leaving for home. The twelve-hour day spent all but motionless in front of the lace pillow must have been physically trying.

In the summer the light was good but from November to February the lace-makers worked by candlelight. There was a celebration to mark these seasons which Wright describes vividly.

This is a very readable book, even for someone not familiar with the history of handmade lace. Its appeal is in the anecdotal style focusing on the lives of the lace-makers themselves.

TITLE: *The Romance of the Lace Pillow*  
AUTHOR: Thomas Wright  
PUBLISHER: Ruth Bean, Carlton, Bedford, England  
COST: \$21.95  
AVAILABLE: from the publisher or from Robin & Russ, if desired.

## **A Second Book Review**

*Victorian Lace* by Patricia Wardle is an interesting contrast to Thomas Wright's book. Wardle worked for ten years at the Victoria and Albert Museum so her book is much more scholarly and historical. It is a serious book with lots of history written in detail.

Lace was used extensively in the nineteenth century although handmade lace was being supplanted by machine-made varieties. The rage for lace was such that seventeenth century laces were collected, refurbished, and used along with later handmade and even machine-made laces.

Wardle discusses lacemaking by country starting with France and Belgium, then England and Ireland. She explains that the system by which lace was designed, patterns distributed, and laces purchased varied among the countries and was a contributing factor to the supremacy of French lace.

Miscellaneous lace from other countries is included before two chapters on nineteenth century machine-made lace in England and elsewhere.

TITLE: *Victorian Lace*  
AUTHOR: Patricia Wardle  
PUBLISHER: Ruth Bean, Carlton, Bedford, England; Robin & Russ Handweavers  
COST: \$21.95  
AVAILABLE: from the publisher or from Robin & Russ, if desired.

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On half-pound tubes, we have 12 colors and the natural and white. 800 yards per half-pound tube. Price is \$3.50 per tube. A regular stock item. ROBIN & RUSS, 533 North Adams St., McMinnville, Oregon 97128.

**ENGLISH, SINGLE-PLY WOOL TWEEDS**

We have 12 exciting colors in this, on about one-pound cones. It is all on sale at \$6.80 per pound. It can all be used for warp if handled with care. From about 1,000 to 1,300 yards per pound. Makes nice suiting, sport coats, tailored skirts, etc. New sample sheet now being prepared. ROBIN & RUSS HANDWEAVER, 533 North Adams St., McMinnville, Oregon 97128.

**FOUR-PLY, 50% SILK, 50% WOOL**

In 10 different colors. On about one-pound cones, it has about 1,350 yards per pound, and can be used as warp or weft at 15 ends per inch. Have sold out purple and pink, but have many other nice colors. It is \$16.00 per pound, and seems quite popular. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

**10 DIFFERENT NATURAL FLAKE-TYPE YARNS IN 100% COTTON**

We will make a special sample sheet for you if you are interested. Most of them sell for \$6.00 per pound, but one or two are novelty twists, and are nice textured yarns. We will make a special sample card if you are interested. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

**SUPERSPUN AND SUPERWASH WOOL**

In 24 colors. This won the wool mark award for excellence in England. One of our customers said it was the nicest wool she ever wove with. It is four-ply, and has about 1,850 yards per pound, and comes on cones of about 13½ to 14 ounces each. It is machine washable, cleared of knots and fuzz, is nonshrinkable and resists pilling, and has a special anti-tickle finish applied. Price is \$20.00 per pound, but it is worth it! It is about the size of a three-ply fingering yarn as we know it. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

**NATURAL, NINE-CUT RAYON CHENILLE**

It is actually 92% Rayon and 8% Nylon. It has about 1,200 yards per pound, came on about 2½ pound cones, and we can wind off a half-pound or one-pound tube for you. Price is \$6.80 per pound. We have about 100 pounds of this one.

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**NATURAL, 12-CUT, COTTON CHENILLE**

We do not find much cotton chenille so I was delighted to purchase this one case from Arotex Mills in Philadelphia, Penn. It is in skeins, and I do not know the yardage, but imagine about 1,000 yards per pound. It, too, is \$6.80 per pound while it lasts. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

**NATURAL AND BLACK SEED YARN, NATURAL AND CAMEL SEED YARN**

Yes, these have alternating seeds of black or natural on one of the yarns, and camel and natural on the other. We had this one spun to order and the price was high, but it is an exciting yarn. We have to sell these two for \$13.60 per pound. Can be used for weaving or knitting. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

**HEAVY RAYON SEED WITH GOLD SHIMMERETTE TWIST, IN NATURAL ONLY**

We had this one spun to order. It is 34% rayon, 46% acetate, and about 20% shimmerette gold metallic twist. Exciting and beautiful. Price is \$13.60 per pound. It has approximately 1,900 yards per pound. You'll fall in love with this one. ROBIN & RUSS, 533 North Adams St., McMinnville, Oregon 97128.

**FINE NATURAL LOOP WOOL**

80% wool, 6% nylon binder for the loop, and 14% metallic gold shimmerette twist. It came on about two-pound cones, and has 1,280 yards per pound, and the price is \$16.00 per pound. Beautiful in stoles, scarves and other such fabrics. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

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**2/24's wc, ALPACA & WOOL BLEND.**

One color only, this tan color is I believe 50% ALPACA, 50% WOOL. On about 2 lb. cones, it should be useable for both warp and weft. It is a 2 ply, price is \$9.60 per lb. while it lasts. We have about 100 lbs. of it. ROBIN & RUSS, 533 No. Adams St., McMinnville, Oregon 97128.

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**RAYON CHENILLES,**

1000 yards per lb. or slightly finer. We have some exciting new shades such as wood-lavender, burgundy, slate, cerise, and several other colors. Price is \$6.80 per lb. On about 2lb. cones, or we can wind off ½ lb. tubes. ROBIN & RUSS, 533 No. Adams St., McMinnville, Oregon 97128

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**RAYON CHENILLES,**

1000 yards per lb., or slightly finer. Exciting new colors such as sugar-maple beige, wood-violet, burgundy, cerise-lavender, wild-plum, slate grey, and others. Price is \$6.80 per lb.

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**30/4 BLEACHED WHITE LINEN:**

A very nice quality bleached linen, with 2250 yards per lb. We have about 100 lbs. of this one, and it is an extremely good buy at \$9.60 per lb. Excellent warp or weft. ROBIN & RUSS, 533 No. Adams St., McMinnville, Oregon 97128.

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