



warp and weft

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A Word from the Editor

Can I say, Eureka, we've found it or hurrah, we are finally up to date. Here is the December issue, and we are finishing it on December 1st to go to the printers. As I'm writing this, a record is playing "Jingle Bells," so we at Robin & Russ will take this opportunity to wish you all a VERY HAPPY HOLIDAY SEASON, and much fun weaving for many years to come.

Also, to my great pleasure, as soon as I finish this, I will write the editorial and classified ads for the January issue of Warp and Weft, and we will take them both to the printers today, and try to mail both issues to you at the same time, to keep on schedule. And we have two samples also in progress for February and for March, so we are really making the extreme effort to keep up to date, and to keep ahead if possible.

We are still not quite caught up on our multiple harness bulletin, but we are now ready to write up two more issues, and I believe this will be the November and December issues, and we hope to keep caught up on this also. We must get some samples out to our two weavers also, so that we can keep up to date on these.

My trip to England was a most fascinating one. I spent about 2 weeks in

various parts of England, visiting mills, looking for yarns, trying to have some shuttles made to order, and visiting publishers to see about any possible new books, etc. Then, I went to Scotland for 5 days to visit two mills, and at one, I ordered some linen rug warp, and size 10/2 linen in natural, and also in bleached white. I ordered 10/5 linen rug warp, with 600 yards per lb. It was a most rewarding visit to Scotland. At one mill, I was lucky to be there at the right time, and found about 60 lbs. of beautiful 3 ply cashmere at a most reasonable price. It is about 15 lbs. each of 4 colors, and this will be coming to us soon. And, I visited a silk mill, and several other suppliers, in the 5 days of rain that I had in Scotland. After my visit to Scotland, I went to the Weavers Guild meeting in London in October, and enjoyed that experience. After that, I flew to Switzerland, and stayed with some friends in a small town called Mannedorf, about 40 miles out of Zurich. From here, I visited another linen mill, and ordered some linen rug warp, and then I visited the Ramie mill, where we have been buying ramie for some 30 years. They had raised the minimum order to 1,000 kilo's, and the purpose of my visit was to try and talk them into an order for a lesser amount. To my surprise, I was able to do this, and so I have ordered the 6 colors that we were out of, and besides this, I have 5 new colors that will be coming to us in about 3 months.

And while in Switzerland, I also visited with one of the silk manufacturers that we have purchased silk from in the past, and while I did not order any silk from him, I did help cement relations, and if they have any close-out lots in the future, they have agreed to offer them to us first.

So, you can see, it was a most busy and satisfying trip. Tell you more about it in forth-coming issues.

Russell E. Groff, Editor

This Month's Cover Photograph

Bettie G. Roth of Sacramento wove this wall hanging which was shown at the 29th Annual Conference of Northern California Handweavers in Sacramento in May, 1982.

It is an 8-harness doubleweave with blocks of diminishing size converging toward the center in the style of Op Art. In doubleweaves, two warps are made and woven one layer above the other. At intervals the layers intersect. In 4-harness doubleweave the layers can only intersect horizontally forming weftwise bands of color-change. In 8-harness doubleweave the layers can intersect vertically as well so that checkerboard effects such as in this piece are possible. The squares of the checkerboard are threaded progressively narrower toward the center and the treadling uses fewer rows per square to give the diminishing effect.

Color has been used to enhance the Op Art effect here but the black and white photograph gives only an indication of this. The lighter layer of warp and weft grows darker toward the center while the dark layer remains unchanged as a background.

Threading this kind of doubleweave is as follows: thread D, L, D, L on harnesses 1, 2, 3, 4 as many times as desired for the first block. This will weave as a dark block in the first repeat and as a light block in the second repeat of the treadling. Next, thread D, L, D, L on harnesses 5, 6, 7, 8 as many times as desired for the second block. This second block will weave light first and dark second in the treadling. Repeat these two blocks alternately.

For the first block, use D, L, D, L on treadles 1, 2, 3, 4. Repeat as desired. For the second block, use D, L, D, L on treadles 5, 6, 7, 8 and repeat as desired.

To weave, use the following tie-up:

8				○	○		○	○
7		○	○	○			○	
6		○			○	○	○	
5	○	○		○	○			
4				○	○		○	○
3		○	○	○			○	
2		○			○	○	○	
1	○	○		○	○			
	1	2	3	4	5	6	7	8

Many exciting fabrics both artistic and functional can be designed in doubleweave. Oh, one more note that should be obvious but is often overlooked the first time doubleweave is attempted; don't forget to sley the warp twice as close. Remember that two fabrics are being woven one above the other. Both of them must be set for balanced tabby weave.

This Month's Book Review:

We are pleased to announce that we have just published a new edition of Margaret Maidment's classic book *A Manual of Hand-made Bobbin Lace Work*. Originally published in 1931, generations of lacemakers have learned their techniques from this book.

Torchon, Cluny and Beds-Maltese, Honiton, and Bucks "Point Ground" are covered in detail and variation, but the main strength of the book is in explaining the theory of each so that the lacemaker can design or adapt her own patterns, corners, and motifs.

Margaret Maidment taught lacemaking at the Royal School of Needlework and she also taught Embroidery and Lacemaking at the Battersea Polytechnic in London. She wrote at a time when people were still lacemaking as a cottage industry although those who were able to earn a livelihood from their lacemaking were gone.

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CARAMEL APPLES

These colors remind us of caramel over yellow Delicious apples. This fall-colored fabric would look especially lovely on a redhead.

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

THREADING DRAFT:

4	L	R	L	R	L	R	L	R	L	R	Start
3	L	A	L	A	L	A	L	A	L	A	
2	R	A	R	A	R	A	R	A	R	A	
1	R	A	R	A	R	A	R	A	R	A	

Key to Colors in the Warp:

A - Clay 8/2 worsted
R - Caramel 8/2 worsted
L - Loop yarn

Warp:

The warp is 8/2 worsted in a 70% wool, 30% nylon blend. Two colors were used; dark clay and caramel. The loop yarn is from Phoenix Yarns. It is lime green, gold, and tan with a black binder yarn.

Weft:

The weft has the same yarns as the warp.

Reed Used:

A 10-dent reed was used and a special slewing was used because of the loop yarn. The loop yarn was sleyed one per dent while the 8/2 worsted was sleyed 2 per dent. Notice that there are 8 warps in one repeat of the threading. These fit into 5 dents when the 8/2 is double-sleyed. Thus two repeats of the threading equal one inch in the reed.

SAMPLE:



Treading Sequence:

This is a 3 shuttle weave and it has a 16 row repeat.

1. Treadle 1, 2, 3, 4, 1, 2 - Clay
2. Treadle 3, 4 - Loop
3. Treadle 1, 2, 3, 4, 1, 2, - Caramel
4. Treadle 3, 4, - Loop

End of one complete repeat. Repeat as desired.

More About the Fabric:

Twill fabrics woven with wool are naturals for clothing fabric. The twill gives the fabric flexibility, weight, and good draping characteristics. The wool, of course, gives warmth through the air pockets created by the loft of the fibers, and breathability through its ability to hold moisture without feeling wet.

A tailored jacket would be wonderful with this fabric. Many of the patterns available now are simply cut and unlined which makes sewing easy. Another idea is to make a ruana or poncho. The new ponchos are wide enough to cover the arms and long enough to cover the skirt but most patterns have a center back seam and an opening at the center front so the woven width needs to be 36" or less. For a skirt-length poncho the warp length could be nine yards, including loom allowance and take-up, but check your pattern for its particular requirements. This is an easy sewing project that looks very elegant.

The fabric was woven with a medium firm double beat, first on the open shed because of the loop yarn and again on the closed shed. Plaids require an even beat so check often with a 3 x 5 card notched along the edge to show the length of the repeat.

More About the Yarns Used:

The loop yarn gives this fabric its textured effect. It is made by Phoenix Yarns of Holland and Ireland and is available in many different color combinations. The one used in the sample has three colors blending together; lime, gold, and tan. They are secured by a black binder thread. This yarn has 950-1000 yards per pound and is \$12.00 per pound. We have other shades at \$13.60 and \$16.00 per pound. All of these are excellent buys as new stock of this yarn now wholesales at \$19.50 per pound.

Cost of the Warp and Weft:

We put on a 12 yard 40" wide warp. It took 1 lb. 6 oz. of clay 8/2 worsted and 1 lb. 7 oz. of caramel 8/2 worsted. That totals \$19.10 or \$1.60 per yard. The loop took 2 lb. 1 oz. at \$12.00 per pound or \$24.24 or \$2.02 per yard. The warp cost totaled \$43.34 or \$3.62 per yard.

The weft used 1 lb. 4 oz. each of 8/2 worsted in clay and caramel. That comes to \$17.00 or \$1.58 per yard of the 10¾ yards of finished fabric. The loop used 1 lb. 13 oz. or \$21.36 or \$2.00 per yard. The weft totaled \$38.36 or \$3.58 per yard.

WARP COST PER YARD	\$3.62
WEFT COST PER YARD	3.58
FABRIC COST PER YARD	7.20

This Month's Book Review

Continued from Page 5

The book, like many which came after it, starts with a description of equipment and materials. The basic lace stitches are explained along with some edges, plaits, picots and bars.

Torchon lace is the first to be tackled. An edging with scallops containing a variety of simple patterns is followed by progressively more intricate edgings. Each is shown in a black and white photograph as well as a pricking. The samplers are designed to show several variations in a single piece from which the lacemaker can later draw ideas. This method gives the student a chance to have samples of many different patterns rather than spend the same length of time on one or two repetitive projects.

Next, a chapter covers Torchon corners and a variety of ways to turn them according to the patterns used. Chapters of different laces follow, each with samplers illustrating particular techniques.

Cluny lace is similar to Torchon but is a little more elaborate. The design is freer and the lace is usually a heavier texture. Beds-Maltese was originally made in Malta but later was made largely in Bedfordshire and other Midland villages. It is like a fine Cluny lace.

Honiton Lace, the finest English lace, differs from the previous ones because its motifs are made separately from the ground. The bobbins travel only through the design without continuing on into the background. After the motifs are made they are pinned to a pillow and the background is made. The background can contain fillings or fancy stitches for interest. Because of its method of construction, with joins between the motifs and the background, Honiton has a right and wrong side which sometimes limits its use.

Bucks "Point Ground" is the finest of English "Trolly" laces in which the design and ground net are worked together as in

Torchon. Here, however, the net ground is made in slanting lines while the design is worked straight across. The designs are graceful but it is intricate to work and requires a great number of bobbins. It is a fine but strong lace and both sides are nearly alike.

Clearly written and full of working details from a master lacemaker, Maidment's book deserves its place as a classic. It is easy to see why it became the prototype for so many lace books that followed it.

TITLE: *A Manual of Hand-made Bobbin Lace Work*

AUTHOR: Margaret Maidment

PUBLISHER: Robin & Russ Handweavers

COST: \$22.95 plus shipping and handling

AVAILABLE: From Robin & Russ Handweavers, 533 N. Adams, St., McMinnville, OR 97128

A Second Book Review:

Innovative Machine Patchwork Piecing by Hettie Risinger starts with Seminole Patchwork methods and continues by applying the strip piecing method to patchworks of all types. The book concentrates on methods of designing the visual effect of the repeat, planning the construction sequence, and fast but accurate methods of cutting and stitching. With these methods a bedspread-size quilt can be completed in two weeks.

The author has written a previous book which is a companion volume, *Innovative Machine Quilting*. The author has much experience and presents her material clearly with accompanying drawings.

TITLE: *Innovative Machine Patchwork Piecing*

AUTHOR: Hettie Risinger

PUBLISHER: Sterling Publishing Co., Inc.

COST: \$8.95 plus shipping and handling

AVAILABLE: From Robin and Russ Handweavers, 533 N. 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.

SPACE-DYED 6 STRAND COTTON FLOSS IN 4 COLORS

The red is most beautiful, as it is red, maroon and pink. The yellow is shaded light yellow, yellow, and orange, and the blue is blue, aqua and navy. The last color blend is natural, silver grey and medium grey towards a beige. First 3 colors are \$9.60 per lb., with 2080 yards per lb. The grey color blend is \$8.00 per lb. All exceptionally nice, and top quality, mercerized cotton. Good for either warp or weft. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

BOBBIN LACERS ATTENTION:

The linen crop has been so poor for 2 years, it is very hard to get fine lace linen. We have some 100/2, 120/2, and some 140/2 bleached, mercerized linen due here in two weeks. Most companies are telling us we will not have any fine lace linen available for 2 years or more, so I was delighted to find these. Some on small tubes, and others are on larger cones. Prices will be decided when they arrive, and we pay shipping and duty on them. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

120/2, 140/2, 180/2 BLEACHED COTTON on ¼ OUNCE TUBES FOR HONITON LACE

I was most pleased to find this in England, and we have 25 tubes of each size enroute to us. Prices to be decided after it clears customs. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128

SILK NOIL BOUCLE IN VERY LIMITED AMOUNTS IN ABOUT 10 COLORS

Available in skeins only, price is \$12.00 per lb. Most are about ½ lb. skeins. Excellent colors, like chocolate brown, celery, very light copper, gold, 4 different greens, light aqua, and purple. Just 5 to 25 lbs. of each color available. We have sold a lot of this for use in clothing. Just lots of from about 2 to 10 lbs. of the various colors. Price is a good one. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128

LINEN AND COTTON FLAKE, NATURAL:

A very nice combination of the two in a flake yarn, with approximately 2400 yards per pound. Available in skeins of about ½ lb. each, or on about 2 lb. cones. The dullness of the linen, and the lightness of the cotton make it a most exciting thread. \$6.00 per lb. for the natural. We have from 3 to 5 colors of the same, on skeins of about ½ lb. at \$8.00 per lb. Black, light yellow, green, orange gold, medium green. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

4/4 NATURAL CARPET WARP

Twice as heavy as regular carpet warp. 800 yards per pound. On about 1½ lb. cones, the price is \$6.00 per lb. This will be a regular stock item. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

HEAVY, GERMAN RUG WOOL WITH JUTE CORE

We have two weights. The heaviest one has about 18 to 20 yards per lb., is mostly natural wool, with some color blended in with the natural, in brown shades. makes heavy, excellent rugs. Price is \$12.00 per lb., and it comes on about 8 lb. balls. 4 NATURALS, and each one has a small amount of a little different color blended in it. Brown & rust, with natural, dark brown with natural, etc. I understand that this is now about \$26.00 per lb. in Germany.

And, we have a finer weight with about 80 yards per lb. It has a jute core, all natural, and natural with brown flecks, or natural with yellow flecks. Price on this finer weight is \$14.00 per lb. you can buy ½ lb or 1 lb. or more of either of these. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

LICHENS FOR VEGETABLE DYEING

by Eileen Bolton. This book is out of print, and we have 30 copies left. Price is \$6.95 plus shipping and handling. If interested in dyeing, you should get a copy while still available. Will not be reprinted. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

WOOL TWEEDS IN FASHIONABLE COLORS

10 (Ten) new colors of wool tweed are due in here from England in about one week. Colors are exceptionally nice. Even 2 shades of lavender coming. About 1100 to 1300 yards per lb., Price will be \$8.00 per lb. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

13 COLORS OF CARPET WARP, on 800 yard tubes

of ½ lb. each. A good buy at \$3.50 per ½ lb. tube of 800 yards. Our natural is a better quality than most. Regular stock item. And the colors are all boilfast colors. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

10/2 COTTON, MERCERIZED in a LIGHT MAIZE AND A GOLDEN YELLOW COLOR

Price on these two is \$6.00 per lb. They both come on cones of about 12 oz. each. and are excellent warp or weft. Also, I notice there is a light orange in the same size. All the same price. 4200 yards per lb. use for warp at 20 or 24 epi. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

THE TECHNIQUE OF RUG WEAVING, NEW EDITION, by Peter Collingwood

Now in stock. Price is \$40.00 per copy, plus shipping and handling. We have 25 copies on hand. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

