

warp and weft

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A Word from the Editor

Hurrah, we're still on schedule, and actually a little ahead with this issue. Also, we have been designing samples for the past two weeks for forthcoming issues of *Warp and Weft* and *Drafts and Designs*, so now we have about eight projects planned, and the actual samples woven; and now, we have also several of these started into production. I think the most fun is the designing part of this routine, but it is always pleasing to see the completed yardage.

We have been surprisingly busy here in the shop this past month, and have one of our old employees back who had had to move out of town with her family. Now they are all back, and she fits into our work load and schedule very well, and it has been a relief to all of us. Let us hope that it continues this way.

As many of you know, we have become interested in bobbin lace, and the necessary books and supplies; and this part of the business has been the most constant. About eight to ten years ago, we could find only about two books on bobbin lace, but now we ourselves have become publishers of over eight books on the subject and have about 60 different books in stock. I was delighted to make a good contact in England last fall for some of the linen supplies we have been having trouble finding.

Also, over the past ten years, our publishing end of the business has been growing. We now have 40 different texts on weaving, lace, and other related textile techniques; and if

any of you would like to have a listing of these books, we would be most pleased to send you one of these free of charge. Some of our latest editions have been a book on Japanese Ikat Weaving, one on Inkle Loom Weaving, several on bobbin lace, etc. We have been offered an excellent book on tatting, which we are considering also.

It is interesting what you learn on trips such as the one I made last fall. For instance, we found that the linen industry is suffering badly. There have been two years of very poor crops of flax; and as a result, it is almost impossible to obtain good quality flax to spin the finer yarns such as are used in bobbin lace. One of the linen manufacturers I visited with told me that the demand for linen is five times greater than the supply, and this is one of the reasons why it is hard to find. And the dyeing of linens does require chemicals which have been going up in cost until now, ordering just one color, with a minimum dye lot of 200 pounds, this is costing an average of \$4 per pound to dye into a good fast color. So, this is another reason why we are finding less and less linens, and particularly colored linens, available.

We had ten colors in linens from both Scotland and England and Switzerland; and to replace these now, we find it would cost us \$8,000 just for the dyeing of any lot of ten colors. And this does not include the cost of the linen thread itself, plus the shipping and duty. And of course, the more the cost of the yarn goes up, the greater is the duty.

We had run out of about six colors of our standard stock of ramie and had been told we had to have 200 pounds of a color dyed, and so we were unable to replace it because of this increased cost. However, by going to the company personally in Switzerland, I was able to talk them into dyeing for us 25 kilos of a color, about 52 pounds. I had to pay a surcharge, of course, but it was worth it. Also, I had to pay extra to have it wound onto one-pound tubes instead of four- to six-pound cones as most companies now produce. So, we will have our regular full line of colors in a week or two in the ramie; and this fall, I

will try to talk the linen and worsted producers into doing the same thing for us.

Russell E. Groff, Editor

This Month's Cover Photo

It's Springtime—and oh!—to express the love of flowers in weaving. Tapestry is heavy, solid, and durable; so unlike the petals of spring. But transparencies, with their delicacy of fiber and form against an evanescent background, express the fragility of the blossoms of spring.

Japanese dogwood are tranquilly poised on Gorel Kinersly's transparency shown at the Pacific Northwest Handweavers Conference in Bozeman, Montana, in July 1983. Gorel is Swedish, and one of her specialties is weaving transparencies. She earned her Certificate of Excellence from Handweavers Guild of America and teaches Swedish techniques at the Multnomah Art Center in Portland, OR.

Transparencies are woven with a linen warp and tabby weft, both widely spaced to allow for the inlay of pattern yarns in each row. The stiffness of the linen allows it to be widely sett without collapsing. Gorel used 30/2 Finnish linen for the warp. The 2-ply gives the thread strength for the weaving process. However, used as weft, it is too slick and it slides on the warp, so a rougher linen singles is used. This not only makes a more stable structure, but is more interesting visually.

A variety of yarns and fibers can be used for the inlay which follows each tabby shot in the same shed. Gorel used tapestry wool for the flowers and leaves, and a metallic for the highlights in the open space above the flowers. Inlay is a weft technique, so the vertical lines of metallic were inserted with a needle after the piece was woven.

To weave a transparency, make a cartoon or drawing the same size as the finished weaving. Place this under the warp and use it to position the weft inlays in each row. Transparencies and other inlays are often woven wrong side up so that the turns at the ends of the rows of inlay will be on the back of

the finished piece. That means that the cartoon must be drawn backwards to compensate.

Notice the shading used. The leaves are shaded with two wefts. The shading makes the design more interesting, and it also allows shapes of the same color to be overlapped. The two colors allow one to be used as a shadow of the other. Notice how this was done in the leaves. The other way to differentiate shapes is to use one color but to keep the shapes from overlapping. This can be seen in the petals, which are differentiated by using separate wefts for each petal and leaving small spaces between.

Designing and weaving transparencies is challenging and fun. The basic technique is easily learned; and what you don't know when you begin, your work will teach you.

This Month's Book Review

Le Pompe, written in Venice in 1559, was a pattern book for bobbin lace. It is one of two such pattern books surviving from the 16th century. At that time, the prosperity of landowners, merchants, and professionals brought them new houses, lavish furnishings, and elaborate dress. Books were also part of this new lifestyle, and literacy among women increased. In addition to books of text, many pattern books for embroidery and needle lace were being written. The reason so few of these books were devoted to bobbin lace points to the difference in the origins of bobbin lace and needle lace.

While we tend to think of all textile laces as variations of the same kind of expression, such was not the case at their beginning. Although embroidery work was produced professionally in Italy and Flanders, amateur embroidery was extensive and of a high standard, as it was an essential accomplishment of a well-born lady. Whitework embroidery changed to more pulled fabric, drawn-thread, and cut-work in the 16th century. As open-work became more elaborate, needle lace developed in edgings and in the fillings of

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MORE ABOUT THE FABRIC:

This is one of the delightful results that come from sampling. It is hard to believe that this spectacular pattern comes from such a simple threading and treadling.

The petit point latticework of the lilac warp frames tufts of grey boucle shadowed by the dark red dots at each base. The result is a patterned fabric in which texture is used not just for contrast but as a focal point for the motif.

Other color combinations are also possible with the range of colors available in these two yarns. For a beige/brown effect, sand Superwash for warp could be combined with sand boucle and accented by chocolate Superwash for weft with the same wine dots as in the original. Or for a blue fabric, slate blue Superwash (which is a soft, grayed blue) could be combined with prussian blue boucle. The weft for this combination could be wine or chocolate with an accent of wild rose. Looking through the color cards can give you still more ideas.

This fabric was easy to weave. The Superwash wool made a smooth, trouble-free warp with no knots or broken threads. The treadling is simple to remember in spite of the three shuttles needed. We found that it took forty minutes to weave a yard.

Wouldn't a vest or a dressy little jacket be exquisite made up in this fabric? The grey boucle makes a textured surface that is sweater-like, while the lilac diamonds make a dainty pattern.

COST OF THE YARNS:

The Superwash wool is \$20.00 per pound. This very special yarn has won the Wool Mark Award in Great Britain. It has several outstanding properties: it won't shrink, it won't pill, and it is machine-washable. It has an anti-tickle finish applied to it so that even people who are sensitive to wool against their skin can wear it comfortably. This yarn is a favorite with machine knitters because it has been treated to glide through the machines without snarling. It is an all-around excellent wool yarn, and it comes in a full range of thirty colors.

The boucle is \$12.00 per pound and has 300 yards per pound. It is a lofty corkscrew twisted with a self-color binder thread. We have ten rich heathery colors: charcoal green, moss green, prussian blue, brick red, sand, cinnamon brown, dark brown, dark natural, light grey, and white. It was manufactured in England for a German knitwear firm. You can see from the sample how full the texture is.

COST OF THE FABRIC:

Our 12-yard, 40" wide warp used 4 1/3 pounds of Superwash wool at \$20.00 per pound, for a total cost of \$86.67, or \$7.24 per yard.

The 10 yards 10 inches of finished fabric used 2 lb. 1 oz. of grey boucle, or \$24.75. It also used 1 pound of wine Superwash wool and 2 lb. 8 oz. of black Superwash wool, for a total of \$50.00. The weft totaled \$94.75, or \$9.20 per yard.

WARP COST PER YARD	\$7.24
WEFT COST PER YARD	9.20
FABRIC COST PER YARD	\$16.44

This Month's Book Review

(continued from page 3)

cut-work areas. Needle lace thus developed from the embroidery done by the well-to-do for their own households.

Bobbin lace, on the other hand, made silk and metal braids or passementerie which were used to embellish the rich silks and velvets of dresses and other outerwear. It was also used to make many linen edges and insertions for sheets, pillowcases, and towels. Bobbin lace began to supercede embroidered designs and insertions because it was faster and cheaper to make for sale. It was seen as a fit occupation for the poor.

However, by the late 16th century, bobbin lace and needle lace were used in conjunction in making the spidery outer points of neck ruffs. These laces were far different in feeling from the earlier heavy, solid, braid-like designs of *Le Pompe*. Lace had changed a great deal during the century, and the 17th century was to see the flowering of lace technique.

Le Pompe contained drawings of finished laces. Although the title page says that they may be made in gold, silk, or linen thread, no other information was given, either in general or concerning individual patterns. The designs are challenging, requiring sewings. They range from earlier geometric, straight-edged patterns to flowery, flowing, interlaced patterns more common in the 17th century. Some of the patterns may have been hung with seed pearls and tiny glass beads at the picots, as can be seen in portraits painted at this time.

This new book contains the reprinting of the original pages along with historic background by Santina Levey, Keeper of Textiles at the Victoria and Albert Museum. In addition, a selection of over 25 of the laces has been worked out technically and presented by Patricia Payne, lace tutor and authority on 16th and 17th century lace. Photographs of

the finished laces in silk, linen, and metal, as well as prickings and technical information for working them, are included. They should inspire experienced lacemakers and textile historians alike.

TITLE: *Le Pompe, 1559: Patterns for Venetian Bobbin Lace*

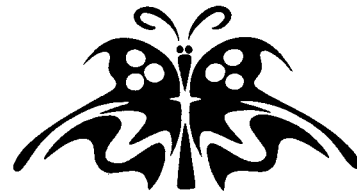
AUTHORS: Santina M. Levey and Patricia C. Payne

COST: \$19.95

PUBLISHER: Ruth Bean, Carlton, Bedford, England; and Robin & Russ Handweavers

NO. OF PAGES: 128

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



A Second Project:

The Superwash wool featured in our sample is specially treated to be soft against the skin, so we thought it would make a soft scarf for someone who is ordinarily annoyed by scratchy wool.

We offer this simple weave which has lengthwise stripes. It is reversible, and the two sides are differently shaded. Thread 1, 2, 3, 4, with one color on harnesses 1 and 4, the other on 2 and 3. Weave with another color. The treadling is 1-4, 1-3, 1-4, 2-4.

For a beige/brown scarf, we suggest a warp of chocolate and fawn with a weft of mink. A colorful yet muted combination is linden green and wild rose woven with mink. Lilac and snowwhite are lovely with silver. And heather and slate blue are also lovely with silver weft.

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.

PERLE 3 and PERLE 5 COTTON IN COLORS:

We have been looking and looking for perle 3 & 5 cotton in colors at less than the \$21.95 price Lily's new owners want. We finally found it. About 30 colors are available on 1 lb. to 1 lb. 4 oz. cones, and the price for the colors is \$14.00 per lb. We have the perle 3 & 5 in natural and white in stock, and will order the colors for you. We have a few sample cards and will loan them out if you will return them. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

SPEE-DEE CEMENT

Have you used our spee-dee cement to glue together broken warp ends and proceed with your weaving in just one minute's time? It works, and works well. The only problem is it shows much more on natural and white than in colors. It picks all of the dirt off your fingers unless you wash your hands just before you use it. It certainly is a time saver. \$1.35 per 2-oz. bottle, plus postage and handling. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

3/45's NATURAL SPUN SILK WITH A SHEEN

A beautiful quality silk with about 8,000 yards per lb. 3-ply, extremely strong. Price is \$32.00 per lb., and the minimum order is 1/2 lb. of it. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

100 skeins, 25 colors, 4 skeins of each of 6-STRAND EMBROIDERY FLOSS

We have packed these 4 each of 25 colors in one bag, and have a special of \$9.50 plus shipping and handling. An ideal gift for the embroiderer, and some weavers buy this for borders and accents. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

SPACE-DYED COTTON FLAKE

A most beautiful space-dyed cotton flake with grape, plum, thistle, taupe, and violet, all dyed on the same yarn. It came on about 1 1/2-lb. cones, and the price is \$6.00 per lb. Sold by the cone only. You should like this one. About 2800 yards per lb. Should make outstanding clothing. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

UNMERCERIZED 10/3 NATURAL COTTON

An extra nice quality unmercerized cotton on about 2 1/2-lb. cones. Price on it is \$6.40 per lb. An excellent warp with about 2800 yards per lb., and I'd suggest about 20 ends per inch in the warp. I went through several cones of this without finding one knot, which is a good recommendation. 1/2-lb. or 1-lb. tubes are available at the same price. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

TRAM SILK ON ABOUT 4-OZ. TUBES in 4 COLORS

The colors are silvery grey, light toast, milk chocolate, and a very dark brown. We purchased an odd lot of this, and offer it at \$2.50 per tube of about 4 oz. We do notice that the tubes vary slightly in weight, but the colors are striking. It is sold at \$2.50 per tube only. This is quite fine silk, about 4 or 5 ends of single ply silk dyed and would together as one end. I would think that ends of this from 3 spools, wound together as one weft thread, would make beautiful blouse and dress material. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

45/3 RAW GREY LINEN ON ABOUT 12- to 16-oz. CONES

This has 4500 yards per lb., and is a linen we had 3-ply for us. I just finished weaving the next Warp and Weft sample with this as warp tabby and 6-strand floss as pattern thread in a miniature overshot. Price is right also at \$8.80 per lb. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

8/2 BLEACHED WHITE SCOTTISH LINEN

On about 1 lb. 4 oz. to 1 lb. 8 oz. cones, this bleached linen has 1200 yards per lb., is good for warp or weft, and is \$9.60 per lb. It is line quality linen. We purchased about 500 lbs. of this, as we thought it was such a good buy. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

20/23 or 20/6 NATURAL COTTON

We purchased 50 lbs. of this as an experimental lot. It has about 2800 yards per lb., came on 1/2-lb. tubes, and the price is a good one at \$4.80 per lb. Good warp, or weft. It is an unmercerized cotton, in natural. ROBIN & RUSS, 533 N. Adams St., McMinnville, Oregon 97128.

8-PLY YELLOW LINEN on 1-lb. cones.

We have about 100 lbs. left of this yellow-gold linen, and the price is \$8.80 per lb. It has approximately 3200 yards per lb., and is an extremely good buy at this price. Robin & Russ, 533 No. Adams St., McMinnville, OR 97128.

8/4 NATURAL LINEN RUG WARP FROM SCOTLAND

We were looking for a reasonable linen rug warp, and so I had this spun to order for us in Scotland. It has 600 yards per lb., comes on about 1-lb. tubes, and the price is \$8.00 per lb. Suggest 6 ends per inch for this. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

30/4 PLY, BLEACHED WHITE LINEN

On about 2-lb. cones. It has 2250 yards per lb., seems to have a fairly good twist to the linen, so you should be able to use it for warp or weft. I would think about 20 or 24 ends per inch. Price is \$9.60 per lb. while it lasts. ROBIN & RUSS, 533 No. Adams St., McMinnville, OR 97128.

8/2 NATURAL, MERCERIZED, DURENE COTTON

We have due in soon this beautiful cotton warp, on about 2 1/2-lb. cones. It will be priced at \$6.00 per lb., and seems to be a very popular size for warp. ROBIN & RUSS HANDWEAVERS, 533 No. Adams St., McMinnville, Oregon 97128.

