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# warp and weft

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Assistant Editor: Robin Groff.

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Vol. XVI, No. 1

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## A Word From The Editor

This is a belated greeting to all of you for a happy, happy new year, from the 3 of us.

Also, please note that this is now Volume No. 16 of Warp and Weft. That means that this is the 16th year of publication, 7 years in a mimeographed form, and since we took it over, 9 years of printed form. It hardly seems possible that this much time has passed since we took over the publication in 1955.

There have been a lot of changes since then and particularly in the wide variety of threads that are becoming available to the handweaver. I hope that we can go through the next 9 years, and try to improve upon our samples as much as possible to make them more interesting and stimulating to all of you.

I am writing this later than usual, as it is 3 days after Christmas. By the time you receive this, our new postal rates will have gone into effect, and the shipping will have gone up  $\frac{1}{8}$  of a cent from  $2\frac{1}{2}$  to  $2\frac{5}{8}$ c each.

By this time, we are well settled in our new shop and home. We have put up drapes in our guest bedroom of the woven material that we wove in the October issue of Warp and Weft.

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We have finished another 20 yards and have 2 more to go of the sample in the December issue, and this is the material that we will use for drapes in our living room. So, we are gradually accomplishing some of the materials that we want for our home. We still will have many projects to do and we hope to share all of these with you. We have hopes of weaving many new throw rugs for our home, drapes for the family room and other two bedrooms, we hope to weave some more guest towels, and the heavy linen bath towels that we featured in Warp and Weft long ago. We also hope to weave some new table-cloths and mats for our own personal use and there are other projects we wish to do that are too numerous to mention.

We have another authentic scottish tartan in progress right now for suiting material, and we will probably feature this on our next issue.

We hope that in the 2nd or 3rd week of January, we will be able to start a class in weaving in Adult Education here in McMinnville, so we will have a busy time getting this going. Well, enough of this and back to our sample for this month.

Russell E. Groff, Editor

## This Month's Cover

This month's cover is a very well executed tapestry. This particular piece was one of the outstanding tapestries in the display of the South Coast Weavers Guild from the area of Laguna Beach and Orange, California, just north of San Diego, California.

There were several other outstanding tapestries in the exhibit of this guild, and we have already shown you one or two of them. We will eventually show all of them to you, as they were all outstanding. We do not know the person that wove this particularly outstanding tapestry, but

perhaps someone will write to us and let us know who did it. All of these tapestries that I have mentioned were exhibited at the Southern California Handweavers Conference which was held in Santa Barbara in March of 1962.

### New Selander Book Due

The new book by Malin Selander; author of *Swedish Handweaving*, and *Weaving Patterns from Sweden*; is due in soon. It is either enroute to the U. S. now, or will be shipped in January. This is a very limited edition book, and will contain over 20 actual woven swatches. The title of the book is "SWEDISH SWATCHES, YELLOW SERIES." Pre-publication orders for this book are being taken, and the price on it is \$9.50. If you would like a copy of this book, send in your order now, and you can remit upon receipt of the book.

### A Bath Towel Project

An interesting weaving project is the weaving of some larger towels for bath towels. I am going to suggest that these be made 28" wide on the loom, and about 40" plus hems for the length.

For warp, I would suggest that you use a 20/2 linen or ramie for warp at 20 threads per inch, and for the weft, use a heavier linen like the 4/1 dry spun linen or the 6/1 linen for weft. I would suggest that you use a bleached white thread for the weft.

Some of these are very interesting and more absorbent if they are woven in an all over pattern, so let me suggest that you use a goose-eye threading for these towels. Here is the threading draft:

### Threading Draft

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

In this pattern, you will use a standard tie-up, or the tie-up exactly as we used in the sample in this month. The treadling would be as follows:

Treadle: 4,3,2,1,2,3,4 and then

Treadle: 1,2,3,4,3,2,1.

END OF ONE REPEAT. Repeat over and over.

There are many other treadlings that you could use in such a project. I will suggest several of them. I would try a straight 1,2,3,4 treadling for one. Then another treadling could be 1,2,3,4,1,4,3,2, and repeat over and over. Still another treadling would be 4,3,2,1,4,3,2,1,2,3,4, 1,2,3 and repeat.

I would suggest a total of 567 warp threads in all, at 20 per inch. This would make a warp of 28 $\frac{1}{4}$  width.

In the weaving, my suggestion would be to weave about 2 $\frac{1}{2}$  or 3" for a hem; weave a colored border of the desired width (1" to 5"), and then weave the rest of the length of the towel without a border at the other end. Thus, you would just have a border at one end. Also, to make the towel a little more distinctive, make the hems about 1 $\frac{1}{2}$  to 2" wide and do them in a plain weave. Then the rest of the towel in a pattern would help to set off the pattern to advantage. You could also reverse this procedure and weave the hems in pattern, and the balance of the towel in plain weave.

I myself would suggest the all over pattern mainly because this will give more body to the towel, and more exposed thread, so that it will be much more ab-

(Continued on Page 6)

## Early Americana

This material was designed to be used with the maple and birch furniture which we normally designate as colonial. However, it would go well with many of the contemporary pieces of furniture, and I thought, would make nice place-mats also.

### Threading Draft

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

+ †

### Note About Threading Draft

Each † mark above was used to designate a skipped dent in the reed. There were 2 threads sleyed in each dent for 3 dents, one dent skipped, 2 per dent for 3 dents, one skipped dent, etc. Of course the above draft is really 2 repeats of the pattern.

### Warp

The 16/2, Ramie, Chocolate Brown was used for warp.

### Weft

In the weft, we used 3 different threads. They are as follows:

- A. Dark Natural Grey Slub Linen No. 3.
- B. Linen boucle in Apricot Orange Color. 1800 yards per lb.
- C. Two supported metallics, one with a dark brown supporting the gold, and the other with a tan thread supporting the gold. These were both wound together to be used as one thread, on one bobbin.

### Reed Used

A 12 dent reed was used, but it was sleyed a little differently than normal. Two threads were sleyed in each dent for 3 dents, and then one dent was skipped.

When you figure the threads per inch from this, you find that you have approximately 18 threads per inch.

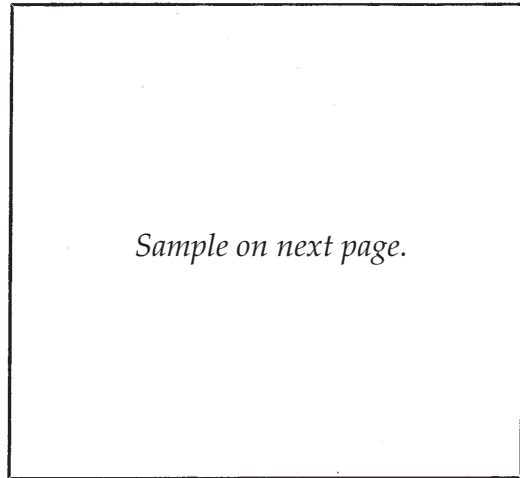
### Tie-Up Draft

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's above—tie-up for counter-balanced.  
O's above—tie-up for jack-type loom.

### Sample



Sample on next page.

### Treadling

One repeat of the treadling sequence is given herewith.

- Treadle No. 5, with 2 supported metallics
- Treadle No. 1, with No. 3 slub linen
- Treadle No. 3, with No. 3 slub linen
- Treadle No. 1, with No. 3 slub linen
- Treadle No. 5, with 2 supported metallics
- Treadle No. 1, with Apricot Orange Linen
- Treadle No. 2, with Apricot Orange Linen
- Treadle No. 1, with Apricot Orange Linen

END OF ONE REPEAT, Repeat over and over.

### More About This Fabric

This is a quite easy fabric to weave and there were very few, if any, problems connected with the weaving of it. One thing I myself did not like was the back of the fabric has a little longer float thread



about every 4th thread than I would like to have for upholstery. However, the top of the fabric seems to be quite firm and tight, so I do not think this will affect the fabric. Also, on this particular setup, I'm sure that you could devise a little different treadling so that there would not be this float thread on the underside of the fabric.

Except for the supported doubled metallic thread, all of the other threads in the warp or weft are either linen or ramie, so this should be a good, durable material for upholstery and for place-mats.

I'm also sorry that you cannot see the whole piece of the material before it is cut up for samples, as the slub in the No. 3 grey, unboiled linen is very prominent in the fabric, and gives it an extremely interesting appearance. I don't think that all of you will see this slub in your sample swatches, as it is about 3 to 4 inches apart in the No. 3 grey unboiled linen. Another thing that makes this fabric interesting is that the slub in the No. 3 linen does not appear at regular intervals, but it appears irregularly. This also, adds to the appearance of the fabric.

I might mention just a little bit about this No. 3 grey, unboiled linen. This color seems to be the natural color of this particular linen, and it has not been boiled as most linens are. When the linen has been boiled, this dark grey color seems to bleed out of the linen giving you a sort of ugly natural. 99% of the linen you purchase has been boiled, and so it is interesting to see one that has not been boiled. This particular type of linen is also available in several other sizes and makes a very nice accent in many other fabrics. Also, this same No. 3 linen is available in a bleached white, and this too is quite interesting. After the linen has been boiled and bleached, it seems to smooth out the linen, eliminate some of the fuzz you associate with the unboiled, and as a result, the same linen in a bleached white

seems to be a little smoother and less fuzzy, and many people like this texture also. I'm really trying to say that the un-boiled linen has quite a different texture than the bleached white in the same size and spin.

One other thing that I should tell you about this, is that as it is planned for upholstery material, I feel that you should give it a double beat when weaving it. I myself would suggest that you beat with your foot on the treadle that you threw the last shot through the shed, change to the next treadle, open the shed and beat again, and then do the same sequence over and over. Also, as this is linen and ramie, it tends to be a little stiffer than a cotton or rayon would, so the double beat does help to make it firmer.

Also, the dark brown ramie is both sun-fast and wash-fast, as is the linen boucle, so this should help to make this an excellent fabric for upholstery. If you do decide to use this for upholstery, I would suggest that you dip the material in luke-warm water, soak it thoroughly, and then allow it to drip dry. If you want to, I would suggest then that you steam press it before you use it as upholstery.

Also, I think that this material would have other uses, such as pillows, to cover waste-baskets, and magazine racks, etc., as the texture is an unusual one.

### ***Cost of Materials in the Fabrics***

The 16/2 Ramie used for the warp is imported from Switzerland. It has 2400 yards per lb., is \$5.00 per lb., and is available on 600 yards or 4 oz. spools at \$1.25 each.

The Apricot Orange linen boucle has 1800 yards per lb., and it is priced at \$3.20 per lb., an unusually reasonable price for a linen boucle.

The supported metallics are \$3.50 per lb., and they come on spools which vary in weight from 1/2 lb. to 3/4 of a lb.



The No. 3 grey, unboiled slub linen comes on approximately 1/2 lb. spools and has about 425 yards per spool. It is \$1.00 per spool. The bleached white in this same linen is \$1.20 per spool.

### Cost of the Fabric

We had a 10 yard warp of this fabric, and it was 41" wide on the loom. It took 3 lbs. 6-oz. of the 16/2 dark brown ramie for warp. This is \$5.00 per lb., so the total warp cost was \$16.86. Breaking it down to the cost of the warp per yard, we find that for 41" width, the warp cost \$1.69 per yard.

In the weft, we used 1 lb. 2 oz. of the linen boucle, 4 lbs. of the No. 3 grey unboiled linen, and 10 oz. of the 2 different colors of metallic. Thus the linen boucle cost \$3.60, the No. 3 linen cost \$8.00 and the metallic cost \$2.20 making the total weft cost \$13.80. From the 10 yard warp, we had 8 yards and 32" of finished material. If we had been extremely careful, I'm sure that we could have had less waste and managed to get another 4" out to make 9 yards of finished material from the 10 yard warp. On the basis of 9 yards of finished material, we figure that the weft cost per yard was \$1.53 per yard. Thus the total fabric cost per yard is as follows:

WARP COST PER YARD ..... \$1.69  
WEFT COST PER YARD ..... \$1.53

FABRIC COST PER YARD ..... \$3.22

I feel that for an all linen or a 95% linen fabric as this one is, that this is a reasonable cost.

### A BATH TOWEL PROJECT

(Continued from Page 3)

sorbent. We find that the 4/1 linen if we use it for the weft or background of the towel makes a nice weight, as also does the 6/1 in the bleached white.

We have also used our linen boucles

for the background of these towels, and these when washed several times, make a soft and absorbent towel.

I have not mentioned what to use for the borders, but the best thing would be a heavy linen about the weight of a 7/2 linen or even a very heavy 1 1/2 lea linen. Sometimes, if we do not have a 7/2 linen on hand, we take a 10/2 or 12/2 or 20/2 and double or triple it and use this for the borders. I like to use the colored linens for borders with the white background of the towels. Why not try some of these towels and see how you like them. Happy weaving.

One thing that I forgot to mention is that if you have 567 warp threads, that this would be 40 repeats of the pattern, plus 1/2 of the pattern repeated over to end with. Notice that there are 14 threads in the draft. You would have 40 repeats of the draft plus repeating the first 7 threads over again. This would make the pattern so that it is balanced and the same on both edges. No particular selvage would be needed on this set-up, and I would not double threads in the reed to make a better selvage.

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