

# warp and weft

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February, 1963



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Assistant Editor: Robin Groff.

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## A Word From The Editor

As I believe we mentioned the last issue, we had been working on trying to get a weaving class in Adult Education started here in McMinnville. We received a week's advance notice that the class would start on the 16th of January, so for the following week, Robin and I were hectically busy setting up 10 different looms for this class, plus finishing up projects on other looms.

It has certainly been a pleasure to get back to the teaching end of weaving again, and get this class started.

We both feel that it is quite discouraging if a new class comes in and has to start by setting up the loom before they can weave. If they are strangers to weaving, this can prove very discouraging, so thus Robin and I wanted to start this class right by being able to have everyone start weaving the first evening, and then after weaving a project or two; then learn how to set-up the looms. By the time they have finished a project or two, they understand the functions of the loom parts much better, and know the purpose of chaining a warp or warping a sectional beam. This is what we were able to do in our new class, and I think it creates a much more enthusiastic weaver.

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We are still getting used to our new shop, and still unpacking and putting away in sequence back issues of Warp and Weft and Drafts and Designs. Thank goodness there isn't too much more of this to do. And the job I believe I hate most has been keeping us busy lately. That is inventory. Counting all of the spools of yarn, weighing all of those that have to be weighed, counting all of the various accessories, etc.; all of this is a tremendous job, and I wish that there was a simple way of doing this, but am afraid that we will have to continue going through the same routine every year.

Also, this is a busy time of the year for most hobby weavers, and we know this is so, as generally our orders increase at the same time each year, and this one has been no exception.

We're trying to keep caught up with everything, but I'm afraid that sometimes I fall further behind than I should. Think this is the case now, as I know that I'm behind several days in answering the mail. Well, enough of this chatter, and back to weaving.

Russell E. Groff, Editor.

## This Month's Cover

The cover this month is a photograph of an interesting wall hanging or room divider which was displayed at the last Northern California Handweavers Conference. The background was of course woven, and then the other items were made, using different yarns for decoration, and then fastened on to the background. Something like this can certainly be a center of interest or a conversation piece, and perhaps it might give some of you ideas.

## The Weaver of Last Month's Cover

The interesting tapestry of the long-neck duck or sea gull on last month's cover was Mrs. Lola Bell of 810 Roswell,

in Long Beach, California. It was a beautifully done piece of tapestry.

Also, I've been told that the South Coast Weavers Guild is in the Laguna, Santa Ana and Long Beach area, and is quite a long distance from San Diego. This is the guild that had all of the interesting tapestries that we have been featuring on the covers of Warp and Weft.

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

The book review this month is about the new book by Malin Selander which is entitled, "SWEDISH SWATCHES, Yellow Series."

This is primarily a "Swatch" book, in that it has actually 21 different swatches of hand-woven material, and complete directions for each of these swatches.

Miss Selander states that this book was inspired by her year's travel in the United States, and particularly, the color as she has used it, is a result of this trip.

Of the samples featured, 14 of them can be done on a 4 harness loom, 2 of them on a 6 harness loom, and the other 5 can be done on an 8 harness loom.

The sample swatches are quite striking in color arrangements, and are more than generous.

This swatch book was designed for use by the weavers in the U. S. Miss Selander wrote me that over 550 yards of fabric were woven for the samples in this book.

This is a limited edition book because of the tremendous task of weaving all the yardages for the samples in the book. In general, most of the swatches were woven in the section of the color wheel containing most of the yellow shades of the color wheel.

The price for this book is \$9.50 plus 19c postage.

TITLE: SWEDISH SWATCHES.

AUTHOR: Malin Selander.

PUBLISHER: Published in Sweden.

Cost: \$9.50 plus postage.

AVAILABLE: Robin & Russ Handweavers.

### **A Dresser Scarf Project**

In our home, we have a modern birch dresser in our bedroom, and to protect the top, we wove the following listed project.

Our dresser was 59" long and 20½" wide. We set up the loom with the 20/2 bleached white ramie at 24 threads per inch, 22" wide. We used a rosepath threading which is 1,2,3,4,1,4,3,2 and repeated it over and over. We balanced this draft at the opposite edge of our warp with an ending on No. 1 harness. We had a warp of 529 warp threads, and we put on a 3 yard warp. This took 1587 yards of 20/2 ramie for warp or ½ lb. In the weft it took a little less than this, so you could make it all of 1 lb. of ramie if you desired. I put on a little extra warp, so that we could experiment with a few treadlings before we decided upon which one we would use. Our room has one of the walls paneled in birch, so we decided that instead of white for weft, we would use the 16/2 lemon colored ramie which we import from Switzerland. As the dresser is 59" long, we wove a piece on the loom, which under tension measured 72" long. Taking it off the loom, we found that it was 68" long when the tension was released. This was long enough to allow for a small hem at each end, plus an overhang of 3 to 4" on each end. We washed this piece and pressed it, and there was about ½" shrinkage in length, and we can be sure there will be no more shrinkage when it is washed again. This makes a much softer piece than an all linen piece, and looks very nice. We used a standard tie-up, and a little unconventional treadling. The treadling was 1,4,1,2,3,4,1,4,1,4,3,2,1 and then two rows of tabby. After the two rows of tabby, the pattern was repeated again, the 2 tabby, the pattern, etc. We are very pleased with the results, and perhaps you might be interested in trying the same.

## The MacQueen Tartan

One of the most beautiful of all of the tartans woven with the fine weight weaving afghan.

## Tie-Up Draft

4	X	X	O	O	O	X	
3	X	O	O	X	X	O	
2	O	O	X	X	O	X	
1	O	X	X	O	X	O	
	1	2	3	4	5	6	
					A	B	

X's above — tie-up for Counter-balanced.  
O's above — tie-up for Jack-type.

## Threading Draft

4	B	B	B	B	B	B	B	B	B	B	B	B	B	R	R	R	R	B	R	R	R	B
3	B	B	B	B	B	B	B	B	B	B	B	B	B	R	R	R	R	B	R	R	R	B
2	B	B	B	B	B	B	Y	B	B	B	B	B	B	R	R	R	R	B	R	R	R	B
1	B	B	B	B	B	B	Y	B	B	B	B	B	B	R	R	R	R	B	R	R	R	B

Start

## Warp Used

The warp used was Bernat's Weaving Afghan. This fine quality worsted yarn has 7,600 yards per lb. and is available in 2 oz. skeins.

4	R	R	R	B	R	R	R
3	R	R	R	B	R	R	R
2	R	R	R	B	R	R	R
1	R	R	R	B	R	R	R

end of one repeat

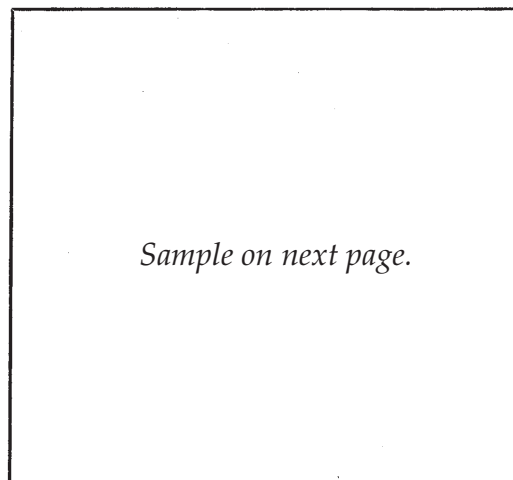
## Weft Used

The same worsted, Bernat's Weaving Afghan was used in the weft, as it was used in the warp.

## Sample

## Reed Used

A 12 dent reed was used, and it was triple-sleyed, 3 ends per dent, or 36 threads per inch. You could use an 18 dent reed at 2 ends per dent, but if you use the 12 dent as in our sample, there is less friction on the warp threads with the back and forth movement of the reed and beater.



Sample on next page.

## Key To Colors In The Warp

- B—Black Bernat Weaving Afghan.
- R—Lacquer Red Weaving Afghan.
- Y—Light Yellow Weaving Afghan.

## Treadling

In an authentic tartan such as the MacQueen tartan, you always weave it on a straight twill weave, treadling 1,2,3,4 over and over on the standard tie-up. However, you have to more or less square up the fabric so that each of the many

different squares in the fabric is a square and not a rectangle. Thus, the number of weft threads to square up each square would greatly depend upon the individual weaver and how tightly he beats the weft back in place. I will give you the number of threads of each color as we have used in our sample, and your particular sample might vary one or two threads, particularly in the larger squares. Remember, this is also treadled on a straight 1,2,3,4 twill, so even though you perhaps have only 2



threads of a certain color, you continue the 1,2,3,4 progression all the time instead of starting over at the end of each individual color.

### **Treadling Sequence**

1. 14 threads of Lacquer Red
2. 4 threads of Black
3. 14 threads of Lacquer Red
4. 4 threads of Black
5. 14 threads of Lacquer Red
6. 4 threads of Black
7. 14 threads of Lacquer Red
8. 26 threads of Black
9. 2 threads of Light Yellow
10. 26 threads of Black

End of one repeat. Treadle over and over.

### **Cost of Thread Used**

The Bernat's Weaving Afghan is \$8.40 per lb. in minimum orders of a lb. or more of a color. If less than one pound of a color is ordered, it is then \$1.25 per 2 oz. skein. There is 950 yards per each 2 oz. skein.

### **Cost of The Fabrics**

We had a 15 yard warp, 40" wide on the loom. For the warp it took 13 skeins of black, 9 skeins of red and 1/2 skein of the light yellow. Thus figuring the cost at the lb. price, the 15 yard warp came to \$23.63 or in a breakdown cost of warp per yard, it comes to \$1.58 a yard for 40" wide material. In the weft, it took just slightly more thread than in the warp. Figuring it out a little more exactly, I found that it took approximately 1/10's more thread for the weft than it did for the warp. This was to balance the squares, and thus the weft thread, I figure should cost \$1.74 per yard.

WARP COST PER YARD .....	\$1.58
WEFT COST PER YARD .....	\$1.74

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FABRIC COST PER YARD .....	\$3.32
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### **More About This Fabric**

First of all, in setting up the loom, we had 13 repeats of the pattern or a total of 13 x 110 or 1430 threads in the warp. Plus this, there were 3 cotton threads added on each edge for making a better selvage. However, these 3 cotton threads on each edge were wound on separate weighted spools and hung from the back and were independent of the warp. It was done this way, because there is more elasticity to a wool warp than there is to a cotton warp, and thus; by having the cotton weighted, we were able to keep the tension of the cotton a little tighter than that of the wool. This gave a much better edge to the fabric and tended to keep it about 1/2" to 1" wider than it would have woven. However, even more important was the fact that these 3 threads used as a selvage kept the edge threads from fraying, fuzzing and breaking. I myself would suggest that instead of 3 cotton threads as used on our sample, that you use 4 of them, so that you could thread one thread on each of the 4 harnesses and this would make an even better selvage edge. We used a size 10/3 cotton for these and it worked up very well.

I might mention that this is an excellent yarn for warp and weft. In the first 10 yards of the woven material, there was only one broken warp thread, and that was where a knot became untied. This is being written before the rest of the 15 yard warp is finished, so we will see what the rest of it brings.

Another thing that I want to mention is the feel of this fabric. I think that the Bernat's Afghan is one of the nicest and softest yarns available that makes a good warp. It is much softer than their Fabri or 2/18's worsted, and when finished, you can compare the two and find that the weaving afghan is much the softer of the two materials.



One of our most popular skirts that we sell has been made of the weaving afghan at 30 per inch, with an inlay of the fabri thread doubled on overshot to make a staggered sky-scraper effect in the skirt. This has been very effective, and pleasing everytime that we have used it.

While weaving with this weaving afghan, we found several defective skeins of it in that something had cut about 20 to 30 ends in a skein. We thought it might have been the edge of the box it is packed in that cut these ends, or another possibility that came to our mind was that perhaps there was something in the black dye that had weakened the thread. However, we returned this, and it was replaced by Bernats.

The Bernat 2 weaving yarns, Fabri and weaving afghan are both processed so they are moth resistant, so I do not think that it was a moth that cut the threads as mentioned above. I want to also say this (and it probably does get monotonous) that I think this is about the best quality yarn available on the market in that it holds its color very well, tends to make a fabric that resists wrinkling, and is quite easy to handle and to weave with. It is available from Robin and Russ Handweavers, or the many other distributors found across the country.

### ***A Little About the MacQueen Clan***

It is said that the MacQueen's are of Norse descent, tracing their ancestry from Sweyn. The family originally settled on the west coast of Scotland, but later in history was known as the Clan Revan and settled in Strathdearn. In the country of Scotland where legends are many, little is known of the name of MacQueen. It is thought that the tartan design itself is a reversal of the MacKeane and might have been suggested by the similarity in the sounds of the names, and the difference

in Spelling.

It seems as though there have been many forms of the last part of the name, such as Cuinn, Suibne, Sweyn, MacCunn, MacSween, MacSuain and MacSwan.

In the 13th century there were MacSweens in Argyllshire at Castle Sween, and the name remained in that district in the form of Swene and MacQueen for three or four hundred years thereafter.

In the 15th century, the MacQueens settled with the Mackintosh's in the Mackintosh country and formed septs of the Clan Chattan.

In the late fifteenth century and sixteenth century, they were in possession of the lands of Corrybrough, and they were very prominent in this district. In the 18th century, this land passed out of the possession of the MacQueens.

Editor's note (We checked through 5 different texts on tartans and this was all the information that we could find out about the MacQueens.

### ***The Tartan Itself***

This version of the MacQueen tartan seems to be the most common of the variations of this particular tartan. The thread count is taken from the Book, *THE SETTS OF THE SCOTTISH TARTANS* by Donald C. Stewart. This book has 261 different tartans given with a color gamp of each of the tartans, and with the number of threads of each color given. This is an excellent book for those interested in tartans and is priced at \$12.75 plus postage. Besides the tartans themselves, it has much about the weaving of these, various different terms used, a slight history of each of the tartans, and information about tartan designs, 36 full page color plates of individual tartans. Checking further, we find that normally this tartan is woven of the bright vivid colors as we have woven it having a strong yellow, bright red, and a strong black. This is true of most of the authentic tartans, but in the past several years, fashions have played quite a role in tartan designing, and there is now a tendency to use muted tones of the colors rather than the original true bright colors.

## CLASSIFIED ADVERTISING

A classified advertising section will be tried out in *Warp and Weft* for a few months, to see if there is any interest or response. Why not advertise your old loom, duplicate equipment, and other such items in this section. Price per 5-line ad is \$4.00. Payment to accompany your advertising copy.

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**HANDWEAVING PATTERNS FROM FINLAND:** This is one of the outstanding finnish weaving books now in English. It is excellent for the multiple harness weaver. Price \$5.00 plus 15c pp. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

**FLEMISH WEAVING:** This book is a direction book for tapestry weaving. It has text in Swedish and English and several patterns in the back of the book that come out and can be used by the weaver directly on the small tapestry loom. Price is \$3.85 plus 15c pp. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

**VI VAVER TILL HEMMET:** Another of the excellent Swedish Texts, with patterns featuring upholstery, drapery, curtains, etc. Mostly 95% 4 harness patterns with some excellent color photographs. Text in Swedish, but tie-up, treading and threading all given. Price is \$3.75 plus postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

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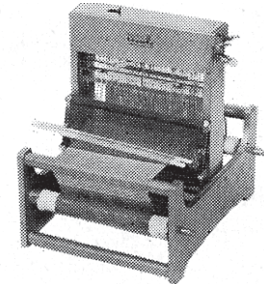
**HANDDUKAR OCH DUKTYG:** An excellent Swedish Text featuring patterns for hand-towels, table-mats, table cloths and other such projects. Profusely illustrated with black and white and a few color photographs. Threading tie-up and treading given for all patterns. \$3.30 plus 15c pp. Available from Robin & Russ.

**HANDWEAVING FOR PLEASURE AND PROFIT OR A GUIDE TO TWO HARNESS TECHNIQUES.** This is the most outstanding book on 2 harness techniques that I know of. I recommend it highly. Shows all kinds of lace, explains most rug techniques very clearly. Explains fringes, how to join two pieces of woven materials, has section on checks, warp faced and weft faced fabric and many, many other details. Price \$4.95 plus 15c pp. Robin & Russ, 533 N. Adams St., McMinnville, Ore.

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