

warp and weft

Vol. XVI, No. 9 November, 1963

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NOVEMBER, 1963

A Word from the Editor

Another busy month has flown by, with many, many activities taking place.

One of the most pleasurable events of this past month was the dedication of our new church in McMinnville. The pieces of cloth hanging from the altar, lectern and pulpit were of white linen and were woven by your editor. They were very striking (so I thought) in this new church, and were woven in an interesting manner on a 10 harness loom. Actually, I used an 8 harness pattern, and then on the extra two harnesses, I put on a plain weave, so that each piece of material had a plain weave border all around the outside with a pattern center. I have also finished these same 5 pieces in red linen and next will make 5 more in green and then 5 more in purple for the 4 major church seasons of the year.

Incidentally, this is one area where most of you could be of help to your community. Most churches of all denominations would be thrilled to have some of the fabric of the churches hand-woven. I also know of several weavers who have specialized in ecclesiastical weaving only, and they are busy beyond belief. Perhaps this is something that you should investigate if you are interested in selling hand-woven fabrics.

Our adult education classes are once again in full swing, and will continue for the next 12 weeks. Some of the projects of the students are very interesting, and we

will tell you about some of them in later issues.

This month saw Robin extremely busy with the visit of relatives from Pennsylvania and several friends from California. Also, this month saw your editor finally catch up with Jack Benny in age.

Three very striking pieces of wool yardage have been planned for future Warp and Weft projects for sport coats, womens coats and tailored suits and skirts. Next, we will work on samples for place-mats and table cloths for Warp and Weft.

We have finally received our 5,000 new catalogues back from the printers and are now starting to mail out some 2,000 copies to our mailing list. If you are not on our sample mailing list and would like one of our catalogues, drop us a line and we will be pleased to send you a copy.

One thing that I should mention is that since we took the catalogue to the printers about two months ago, we have already had 3 or 4 price changes on some of the accessories. Surely is discouraging and hard to keep up with. Hope that this doesn't continue to change at this fast rate, or our catalogue will be out of date even before it is distributed.

We also have had some silk at the dyers since May, and supposedly should get these from the dyers any day now. It has taken 5 months to get these 10 colors dyed in our silks, and so we have started making another 2,000 sample sheets featuring these heavier silks.

We are also sorry to mention it, but we have been unable to find a new source for our 7/2 silks, so will probably have to discontinue this line of silks that we have featured for about 10 years. As the current stocks are sold, I'm afraid that no more of the colors or the natural 7/2 douppioni silk will be available. We have written to Italy, Japan, Germany, Switzerland and all over the U.S. trying to find this silk, but the only two that could furnish us with something similar had wholesale prices so high that I don't think it would even pay to import it.

Well, back to this month's sample.

Russell E. Groff, Editor

This Month's Book Review:

The book being reviewed this month is the latest in the outstanding series of weaving books published by the I.C.A. publishing company of Sweden. The book is entitled "VAVA FOR LINNESKAPET." This translated, means "WEAVING FOR THE LINEN CLOSET."

Once again the text for this book is in Swedish, but the threading, tie-up, and treadlings are all given in the universal language of weaving.

There are 16 pages of color photographs and many, many outstanding black and white photographs in this book.

There are several exciting things about this book. First of all, most of the projects, or rather all of the projects are small ones such as place-mats, dresser scarves, aprons, towels, table-cloths, and related projects. Also in the book there are either 6 or 7 projects for the 6 harness or 8 harness weavers, and *all of the rest are 4 harness weaves.*

The color plates are most intriguing, as I have always felt the Swedish use of color is very outstanding in their weaving. I myself, feel that the price of the book (\$3.75) is very reasonable in view of the ideas received from the color plates alone.

For those who do not have a Swedish-English weaving glossary, we will include one with the book. However, if you do order the book, make sure that you also ask for the Swedish-English weaving glossary.

I haven't mentioned it, but the author of this book is Gertrud Ingers, who is also the editor of two of the other books of this same series which have been very popular.

TITLE: VAVA FOR LINNESKAPET

AUTHOR: Gertrud Ingers

PUBLISHER: I.C.A. Publishing Co.

PRICE: \$3.75 each, plus 15¢ p.p.

AVAILABLE: Robin & Russ Handweavers.

This Month's Cover:

The cover this month is a photograph of the exhibit made by the Santa Barbara Weavers Guild for the conference held in Santa Barbara in 1962.

This is a close-up of a doll house that was about 2 feet by 3 feet in size.

In this picture, an attempt was being made to show how weaving can be utilized throughout the home. The materials that are hand-woven are the rugs, the drapes, the lamp-shade, the table-cloth, the bed-spread, the upholstery on the chairs, the dresser-scarves, the throw-rugs, the cover for the speaker of the radio and the doll clothes.

I wish that I could show both pictures of this exhibit here, as the other one shows the exterior of the house and a completely different view.

This project was planned by the guild and worked upon for about 9 to 12 months in advance of the conference. Materials for use in the house were woven by many different members of the guild.

Besides all the work on the interior of the house, a patio was laid for the outside of the house of polished stones, and the rest of the house was supposed to front on a beach, so shells, sand, and polished stones were used to decorate the rest of the house exterior.

A Woman's Coat or Jacket Project

This is quite a novel and interesting weave and makes a nice material for women's coats, tailored skirts or suits, and also other types of jackets.

For warp, we used 2/18's Fabri in two colors, black and white. A 15 dent reed was used and it was double sleyed, 2 ends per dent, or 30 threads per inch. This pattern gives a very interesting texture or pattern that I think many of you might

(Continued on page 6)

Red Diamonds

An interesting 4 harness weave we are recommending for patio place-mats, pillow covers, and other such uses.

Key to Colors in the Warp

X—10/2 cotton, black
O—10/2 cotton, red

Threading Draft:

4		0 0		X	X	X		X	X		X	X		X	X		X	X		X
3		0 0	0 0		X	X		X	X		X	X		X	X		X	X		X
2	0 0		0 0		X		X		X		X		X		X		X		X	
1	0 0		0 0		X		X		X		X		X		X		X		X	

Warp Used:

X—10/2 cotton, Black
O—10/2 cotton, Bright Red

Weft Used:

The weft thread was a perle 3 cotton in white, which we doubled on the bobbin, winding 2 ends on one bobbin.

Reed Used:

A 10 dent reed was used and it was double sleyed, 2 ends per dent or 20 threads per inch.

Treading Sequence:

We treadled these treadles in sequence as listed herewith.

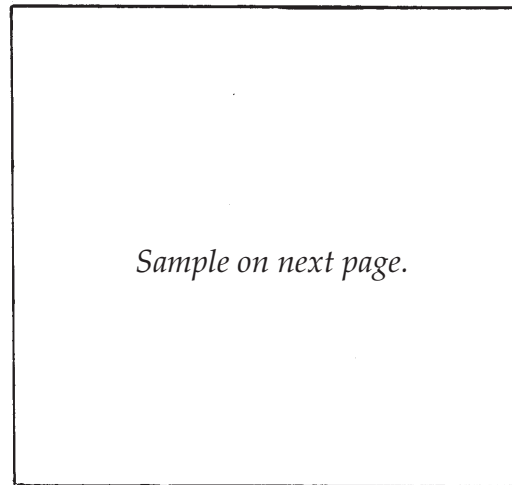
1,2,3,4,1,4,3,2,1,4 and repeat.

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.

Sample



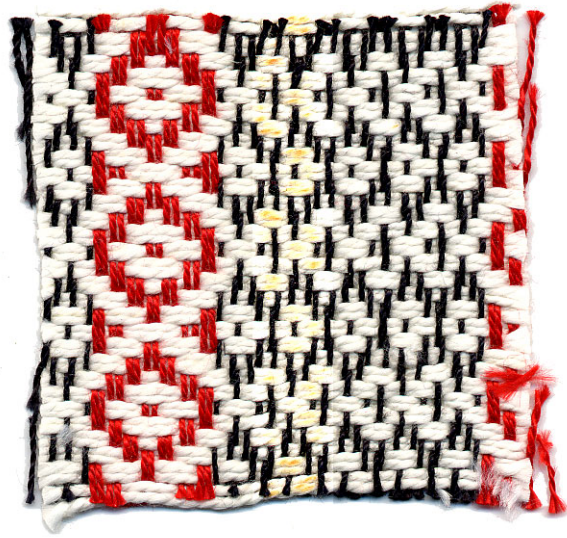
Plan for Patio Place-Mats

We liked the place-mats which were slightly over 14" wide when set-up on the loom. Here is how we set-up these mats.

1. Repeat pattern 6 times— 258 thds.
2. 1st 29 threads to bal.— 29 thds.

Total number of warp ends— 287 thds.

In the weft in the place-mats, we used a perle 3 cotton by itself, rather than doubling it as we did in our sample in this bulletin. It actually depends upon how heavy a mat you wish. I might also mention that



the heavier the weft thread, the wider the diamond is in the red and white. Also, besides doubling the perle 3 cotton for weft, you can also use the 4 strand filler, or threads like candlewicking for weft. The 4 strand filler is particularly effective as it makes a nice heavy mat, and also is very, very easy to wash, and practically eliminates the necessity of pressing your mats after they are woven.

More About This Fabric:

I should mention that we did several mats using different colors of perle 3 cotton for weft, on this black and red warp, and were surprised at the pleasing results.

One of the perle 3 threads we liked was a light creamy tan. Another that was pleasing was a very light chartreuse; and still another was a very light grey.

This is an extremely easy and fast pattern to weave. In the treadling, to make sure that you do not get lost, and that you can keep track of your treadling sequence, we found that if we broke the treadling down into two units, we could keep track of it much easier. Here is how we broke it down:

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

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

Also, I should mention that it is almost impossible to get a good selvage edge on this material, so the weft thread will skip sometimes 3 or 4 threads before it catches on on the outside edge thread. You could improve the selvage considerably by adding 8 threads on each edge. On the right where you start threading, I would thread 4,3,2,1,4,3,2,1 for the right selvage.

The left selvage then would be 8 threads if you want a nicer selvage edge. This would be threaded 1,2,3,4,1,2,3,4.

One more thing that is quite interesting about this fabric is due to the fact that

there are 29 threads of black in each repeat of the threading draft. In sleying the reed, this 29th thread goes in one dent of the reed with one of the red threads. The next time you come to this 29th thread, it goes into a dent with the 28th black thread. This then, makes the alternate strips of white in the warp sleyed a little differently, and so every other diamond is the same in the weft, that is 1st, 3rd, 5th, 7th, etc. Then the 2nd, 4th, 6th and 8th diamonds are slightly different. This is caused by the sleying or change of colors in the sleying of the reed. This effect might not show in your sample, but it would show if you wove it yourself.

Cost of the Fabric:

The warp thread of 10/2 cotton is \$3.20 per lb. for this mercerized cotton. It comes on 1 lb. cones at \$3.20 per lb.

In our 10 yard warp, we used 2 lbs. of thread for our 40" width warp. Thus our warp cost was about 64c per yard for the 10 yards of warp.

In the weft, we doubled the perle 3 bleached white cotton. This comes on 1 lb. cones also, and is priced at \$2.35 per lb. It took a little less than 6 lbs. of perle 3 for weft in over 9 yards of 40" wide material. Thus, the weft cost was \$14.10 or \$1.57 per yard for the 9 yards of finished material that we made from this 10 yard warp.

<i>Warp cost per yard, 40" wide</i>	.64
<i>Weft cost per yard,</i>	1.57
	<hr/>
<i>Fabric cost per yard, 40" wide</i>	\$2.21

From this, you can figure that place-mats, 14" wide would cost you about 45¢ to 50¢ each at the most. Also, if you used the perle 3 singly instead of doubled as in our sample, I think it would cost slightly less.

A Woman's Coat Project

(Continued from page 3)

like for such a coat. Here is the threading draft used, and the X represents the black warp thread and the O represents the white warp thread.

4	oo	oo		xx	xx
3	oo	oo		xx	xx
2	oo		oo	xx	xx
1	o	oo	ox	xx	x

There is a special tie-up needed for this project, and so we will give it here-with.

4	x	o	x	x	x	o
3	x	o	o	x	o	o
2	x	o	o	o	x	x
1	o	x	x	x	o	x
	1	2	3	4	5	6

X—tie-up for counter-balanced loom

O—tie-up for jack-type loom

THE TREADLING SEQUENCE is a complicated one, and we will give it here-with.

Treadle No. 1—in black 2/18's worsted
 Treadle No. 2—in black 2/18's worsted
 Treadle No. 3—in black 2/18's worsted
 Treadle No. 4—in black 2/18's worsted
 Treadle No. 1—in black 2/18's worsted
 Treadle No. 5—in black 2/18's worsted
 Treadle No. 6—in black 2/18's worsted
 Treadle No. 3—in black 2/18's worsted
 Treadle No. 6—in black 2/18's worsted
 Treadle No. 5—in black 2/18's worsted
 Treadle No. 1—in black 2/18's worsted
 Treadle No. 4—in black 2/18's worsted
 Treadle No. 3—in black 2/18's worsted
 Treadle No. 2—in black 2/18's worsted
 Treadle No. 1—in black 2/18's worsted
 Treadle No. 2—in white 2/18's worsted
 Treadle No. 3—in white 2/18's worsted
 Treadle No. 4—in white 2/18's worsted
 Treadle No. 1—in white 2/18's worsted
 Treadle No. 5—in white 2/18's worsted
 Treadle No. 6—in white 2/18's worsted
 Treadle No. 3—in white 2/18's worsted

Treadle No. 6—in white 2/18's worsted
 Treadle No. 5—in white 2/18's worsted
 Treadle No. 1—in white 2/18's worsted
 Treadle No. 4—in white 2/18's worsted
 Treadle No. 3—in white 2/18's worsted
 Treadle No. 2—in white 2/18's worsted

End of one repeat. Repeat over and over.

One thing I would suggest on this material is that you have a selvage on both sides of 8 threads of cotton 10/2 or 10/3 in natural or white. The selvage on the right should be threaded 1,2,3,4,1,2,3,4. The selvage on the left should be 4,3,2,1,4,3,2,1. It would be better if you have your cotton selvage threads (all 8 on each selvage) wound onto one spool and wrap it around the warp beam once and then let hang down from the back of the loom. Thus, you will have a different tension on the cotton than on the wool, and it should maintain itself much easier without breaking.

This material is quite attractive, and while it looks like it might be a large check from looking at the threading draft, it makes an interesting pattern inside each portion of the check.

If you decide to make a coat fabric, be sure to either get a pattern and see how much material it will take, or check with your tailor and see how much he will need. Most coating or suiting is set up about 32" wide on the loom, and after washing and pressing and loss of width in weaving, it comes out to about 28" in width material.

This pattern is much more interesting if you use a smooth evenly spun thread for both warp and weft. If you use a textured thread like a colored tweed yarn, this tends to hide the effectiveness of the pattern.

Also, you want to make sure that you use this pattern at 30 threads per inch. On our first sample, we found that at 24 per inch, the float threads tended to be a little too long, so we found that 30 threads per inch was much more satisfactory.

The weft in this fabric is 2/18's worsted, Fabri, the same as the warp.

Happy weaving, and I think that you will enjoy this particular project.

NINE plus ONE

Below are listed the 9 weaving books of the I.C.A. Publishing Company of Sweden. I think this is the most outstanding series of weaving books available in the past 25 years. Many of them have full page color plates plus outstanding black and white photographs. The threading, tie-up, and treadling is given for each project.

The One listed above is a Swedish-English Weaving Glossary. A copy will be included free of charge with your order for any of the books with Swedish text.

This Glossary may be purchased separately if desired for \$1.00.

1. **SMALL WEBS.** *English text and it features many small weaving projects. \$4.50 plus 15¢ pp.*
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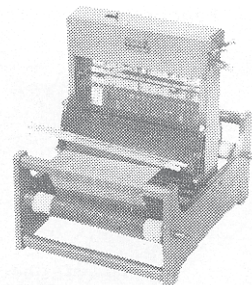
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