

# warp and weft

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February, 1964

## warp and weft

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### A Word from the Editor

Time flies, and we seem busier than ever, and yet it is a busy time that is full of pleasure with our many, many varied activities.

Next month, February will be a busy one for us, as we will be starting a 12-week workshop with the Albany Weavers Guild in Albany, Oregon. We will have about 15 different looms and about 12 projects will be going. It has been quite a bit of work planning all of these projects, and making sure that the warp and weft threads are all on hand.

Also, our Portland Handweavers Guild is having a 3 day workshop in February in Swedish Techniques. This will be presented by a friend, Mrs. Karin Melander of Santa Barbara, California. Mrs. Melander translated the first two weaving books of Malin Selander so that they could be printed in English.

I would like to tell you of the response to this workshop by our Portland Handweavers Guild. We have 150 members in the guild this year, and of course some work in the daytime and are unable to attend day programs. Some are unable to attend the evening programs for the same reason. And yet, when this workshop was planned, we had 70 members out of 150 sign up to participate in this 3-day workshop. We will have some 35 looms set up for this by the members of our guild. Having been President of this group for about 6 months, I can truthfully say that it is the most enthusiastic and exciting group of weavers that I have ever come in contact with. They have a core of hard-workers who work long and hard for weaving and the

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guild members, and it has been the greatest pleasure for me to participate in this activity of theirs. Three evenings a month I go to Portland to attend one of their study groups or guild meetings or planning sessions, and it is the greatest pleasure to have such wonderful workers.

At our guild meeting last month, we had a display of weaving books, magazines, and periodicals available for the weaver, and I venture to say that over 300 different books, magazines and periodicals were on display. A bibliography of all this material was prepared and passed out to all of the members for their own reference. You can probably tell from how I write this, what a pleasant experience this is turning out to be.

Besides the weaving activities, many other things keep us busy. New drapes have gone up in the family room of our house (didn't have any before); Christmas cards are being made by Robin for next Christmas and Janice is very busy in her 6th grade nightwork or homework and music that she is taking.

Church activities such as pot luck dinner, congregational meeting, and regular church services, and teaching Sunday school keep the three of us busy.

And last but not least, there are the college basketball games, square-dancing, and bowling to keep us busy. Well, enough of my rambling for this time, and back to the sample for this month.

Russell E. Groff, Editor

### This Month's Cover:

The cover this month is a photograph of a woven rug, woven by Mrs. Louise Hansl of Santa Barbara, California.

This is a Navajo type woven rug, and the design was made by Mrs. Hansl's son, Nickolas Hansl.

The warp is a 9/3 linen rug warp sett at about 10 per inch. The weft was rug wool with about 300 yards per lb. Some of it was purchased in the colors used, but the other ones, Mrs. Hansl dyed the colors she wanted herself, as no colors were available at the time.

Robin and I know Mrs. Hansl personally and we were so pleased with her first efforts



at rug-making. This rug was beautifully woven, and painstakingly done—and correctly done in technique and design—and so we asked Mrs. Hansl to display it at the Southern California Handweavers Conference in Santa Barbara in 1962.

Since this one, Mrs. Hansl has woven several others, and each one is an improvement on the last in both design and color, as well as in technique. Perhaps we will be able to present pictures of some of her other rugs in later issues of *Warp and Weft*.

### This Month's Book Review:

We want to bring to your attention this month, a pamphlet by Helen D. Young, of *Heritage Linens with Modern Ideas*.

This is actually a series of work sheets with approximately 24 different projects for modern linens. All of these pieces are based on traditional linens either from her own personal collection of linens or from other collections that she has had access to.

There is an interesting introduction to her hobby of collecting linens, and she tells where she has found these, and the characteristics of them, and other interesting facts about these early pieces of colonial America hand weaving.

Most of her worksheets are planned for specific things like mats, napkins, tablecloths and towels, but by changing the number of pattern repeats, they can be adapted to almost whatever you want the materials to be used for.

Of her 24 projects given, 16 are 4 harness weaves, and there are 2 five harness weaves, one 6 harness weave, 3 of the 8 harness weaves, and one of 12 harnesses.

Each of these worksheets gives the complete threading and tie-up for the individual pattern, plus the actual sizes of threads to use, and the number of threads per inch. She gives alternate choices for different sizes of threads in most of these projects. The treadling is given for these also, and when a plan is required for a border or selvage edge, this is also given.

We hope to feature one of these projects in a future issue of *Warp and Weft*, and we have the warp on the loom right now for one of these.

The pamphlet is in mimeographed form, and all of it is well prepared and presented. Reasonable in price also.

TITLE: *Heritage Linens with Modern Ideas*

AUTHOR: Helen D. Young

PRICE: \$2.75 postage prepaid

### This Month's Second Project

"PARQUETRY"—a miniature overshot pattern which is thought to be one of the Bertha Grey Hayes original patterns. It has been handed down from person to person and perhaps might not be as she originally designed it, but it is a very effective miniature overshot.

#### Threading:

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

Our suggestion for warp and weft for a miniature like this one depends upon the usage. If you want to make place-mats, I would suggest a 40/2 linen, sett at 30 threads per inch in natural or white. I would use the same size thread for tabby or you could use a 20/1 linen for tabby also. For the pattern thread, you would use a 20/2 linen in color like an aqua or delft blue, or jade green. You want to use a color fairly intense in value to contrast with your white or natural warp, and I think you will like it better than a pastel color. This pattern when woven gives a definite resemblance to a parquet floor.

#### Tie-Up Draft:

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

X—tie-up for Counter-balanced looms.

○—tie-up for Jack-type looms.

(Continued on page 6)

## Swedish Drall Table Linens

An unusual technique in linens that we credit to Sweden for its source. Excellent for table linens, mats, and even bedspreads and drapes.

### Threading Draft:

Selv.	Left Border	Block A	Block B	Block A	Right Border	Selv.
4	4 4 4 4	4 4 4 4		4 4 4 4	4 4 4 4	4
3	3 3 3 3 3	3 3 3 3	3	3 3 3 3	3 3 3 3	3
2	2 2 2 2 2	2	2 2 2 2	2	2 2 2 2 2	2
1	1 1 1 1 ①		1 1 1 1 ①		1 1 1 1	1

### Threading Draft Note:

The threading draft is given above, but you must follow these directions for threading for place-mats.

1. Selvage, Right—one time ..... 04 thds.
2. Right border, 2 times ..... 36 thds.
3. Thread block A, 4 times less the last No. 1, encircled ..... 39 thds.
4. Thread block B, 1 time ..... 10 thds.
5. REPEAT No. 3 and No. 4 above  
8 more times for ..... 384 thds.
6. Block A, 4 times to balance less the last No. 1, encircled ..... 39 thds.
7. Left border, 2 times ..... 36 thds.
8. Left selvage, one time ..... 04 thds.

*Total number of warp ends .... 551 thds.*

This makes our place-mat setup on the loom 15½ inches wide. You could also make these mats a total of 14" wide, by repeating the center units of block A and B a total of 8 times, instead of 9 as we have listed above. You might like this size a little better, although we like these in the larger size after we made a dozen of them.

**WARP:** The warp is the 40/2 bleached Ramie. This comes on 1 lb. cones and is \$4.50 per lb., having 6,000 yards per lb.

**WEFT:** The weft in our sample was a size 20/1 linen in aqua color. This comes on 1 lb. cones and has 6,000 yards per lb.

**REED USED:** We used a 12-dent reed in this case, and triple-sleyed it, three ends per dent, or 36 threads per inch.

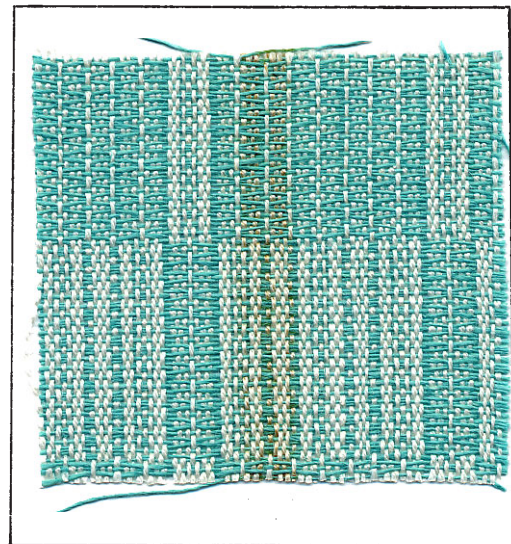
### Tie-Up Draft:

4	x	o	x	o
3	x	o	o	x
2	o	x	x	o
1	o	x	o	x
	1	2	A	B

O—above for Jack-type looms

X—above for Counter-balanced looms

### Sample:



### Treadling Plan for Mats:

1. Treadle 2, A, 2, B—6 times .... 24 thds.
  2. Treadle 1, A, 1, B—6 times .... 24 thds.
- Repeat the above two more times for a total of 144 threads in all. This is the border on the end of the mat.
3. Treadle 2, A, 2, B—25 times .... 100 thds.
  4. Treadle 1, A, 1, B—25 times .... 100 thds.
- Repeat No. 3 and No. 4 just above three more times, making a total in all of 800 threads for main portion of center of mat.
5. Repeat 2, A, 2, B—25 times to balance the center of the mat.
  6. Treadle 1, A, 1, B—6 times ..... 24 thds.
  7. Treadle 2, A, 2, B—6 times ..... 24 thds.

Repeat No. 6 and No. 7 just above two more times, making a total of 144 threads in all. This is the border at the other end of your mat.

### More About the Treadling:

Please note that in this treadling and in our tie-up draft, we use only four treadles. Treadles No. 1 and No. 2 are the pattern treadles, and treadles A and B are the tabby treadles. You could also number A and B tabby treadles No. 3 and No. 4 if more convenient for you to keep track of.

### More About the Pattern & Fabric:

First of all, the "Swedish Drall" as I have called it here is actually a variation of a huck weave. When you examine the threading draft, you can see the huck units clearly with the addition of threads on a 3rd harness to tie the huck units together. Drall in Swedish does mean Huck.

Thus, if you see a weave called Daldrall, it is a huck weave from the province of Dalarna.

If you see the Swedish word Halvdrall, this means half huck.

There are many Swedish words with a type of prefix, and then the word drall to end the word, and for the weaver it is important that he learn to recognize what the meaning of the word is. Thus, if you have any of the Swedish weaving text-books, I feel that it is essential that you have a good Swedish-English weaving glossary. These usually cost \$1.00, (available from Robin & Russ) and are well worthwhile in helping you with the Swedish translation of various words.

I could make this even more confusing, but had better let well enough alone, and see if you have any questions.

*One of the more important things to know about Swedish "Drall",* is the fact that in most cases, the same size thread is used for both pattern thread and for tabby thread, and in many cases, the same color thread is used for both of these.

This is the case in our sample. We have used the 20/1 aqua linen for both pattern and tabby.

However, if you did use one color for tabby, and one color for pattern, you would

notice something interesting about this pattern that is hard to see when the same size and color is used for both pattern thread and tabby thread. You would notice that the pattern thread gives what looks like a zig-zag effect. If you examine your sample more closely, in the portion where all of the aqua shows up, you can clearly see this zig-zag effect that I'm trying to tell you about.

This fabric is easy to weave, and I find that it would be excellent for table-cloths, and I think would make excellent drapes and bed-spreads. We of course had to weave it 40" wide on the loom for our Warp and Weft samples, and found it would make a nice weight for the square card-table covers also. On the 40" width, you would start out with the same selvage and border as in the mat, and the center portions of block A and B would be repeated until you have the desired width.

You will be very pleased when you wash these mats to find that there is almost no shrinkage of the warp and weft in the first washing, and continual washings will find that there is no further shrinkage. Quite often, if you use all linen, you will find that mats will continue to shrink when washed and pressed.

Also, I should mention that it seems as though the ramie has a tendency to fuzz slightly when weaving. When washed this disappears entirely. Also, for greater ease in weaving, we would like to suggest that you beat with your shed open, change to the next treadle and new shed, and then beat the 2nd time lightly. This also helps to make a firmer mat, and almost invariably, I feel that you should beat linen a little tighter than you do most other materials that you might weave with.

### Cost of Threads Used:

The Ramie 40/2 was used for warp and it comes in bleached white only. It comes on 1 lb. cones and is \$4.50 per lb. It has 6,000 yards per lb.

The weft was a 20/1 aqua linen. It also has 6,000 yards per lb., and is available on 1 lb. cones, and is priced at \$4.75 per lb. There are 25 different colors available. We



wove the sample for *Warp and Weft* with aqua, and wove one dozen place-mats using the 20/1 pink linen for weft.

### Cost of A 12 Place-mat Project:

We had a 9 yard warp, 551 ends, and it took 14 oz. of bleached Ramie for warp. Thus the total warp cost was \$3.95 or cost per yard for this place-mat project was 44¢ per yard.

In the weft, we wove 12 place-mats, and it took 13½ oz. of the 20/1 pink linen. There was probably enough warp left for a 13th mat also. The weft cost per mat was 34¢.

<i>Warp cost per place-mat</i> .....	30¢
<i>Weft cost per place-mat</i> .....	34¢
<hr/>	
<i>Individual place-mat cost</i> .....	64¢

The warp cost per place-mat above was figured on a basis of 24" per mat, to allow for hems, etc.

### "Parquetry"

(Continued from page 3)

The most traditional way to weave this material seems to be to use a 20/2 cotton warp at 30 threads per inch. Then the pattern thread is a 2/18's worsted and the tabby is the same 20/2 natural cotton as was used in the warp. I would suggest fabri for the worsted yarn as it has been treated to make it moth-proof.

### Treadling Sequence:

1. Treadle #1 — 2 times
2. Treadle #2 — 1 time
3. Treadle #3 — 4 times
4. Treadle #2 — 4 times
5. Treadle #3 — 4 times
6. Treadle #2 — 1 time

Repeat over and over as desired.

This type of material is used for book covers, binder covers, it could be used in a bedspread or drapes and other uses limited only by your imagination. It is normally not used as clothing material. Try this pattern. I think that you might enjoy a miniature like this. It certainly is fun to weave.

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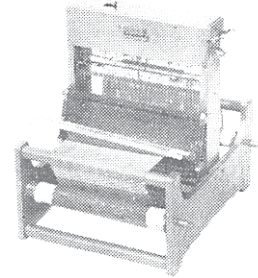
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