

warp and weft

Vol. XVII, No. 9 November, 1964

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November, 1964

A Word from the Editor

Yes, another busy month has flashed by, and with it was a world of activity for the three of us.

First, was a guild meeting of our Portland Handweavers Guild with two very, very good meetings. The programs were given by Miss Nancy Kenealy, the weaving instructor from Marin College just North of San Francisco. She presented an afternoon program on color and its use in handweaving, and an evening program on free-form weaving. Both of these were outstanding, and were well received by all who attended.

Then, we have started a 10 week workshop program with the Salem Weavers Guild in Salem, Oregon. I go to their class one time a week, and present a lesson at that time. Then, during the week, the many students in the class come in and work on the different projects on the looms. We have about 15 different looms set-up now in the class, with 15 different weaves and techniques presented in these weaves.

Besides this, Robin and I have put up an exhibition of our weaving at the Art center in Corvallis, Oregon. This will be on display for one month, and will be high-lighted by a ½ hour program on hand-weaving on T.V. on Channel 7 and 10, the educational channels in this area. Your editor will be interviewed by the director of the Corvallis Art Center, and I will demonstrate weaving, and talk about some of the many different threads, techniques, history, and other related items on the program. This program is taking a full day in preparation for filming, and the film will then be shown the following day.

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Several new and interesting threads have come in, and are being marked and put away. Among these were 6 new colors in heavy silks, some wool tweed yarn, some novelty rayons, etc.

Robin is busy setting up the loom right now with a rug linen warp using the rug pattern that we presented in the October issue of Warp and Weft. Besides this, she has been extremely busy canning tomatoes, and working outside during our wonderful indian summer weather. We had some new sidewalks put in around our house, and now, we work a little each day at trying to level out and spread out all of the dirt that was dug up for the sidewalks.

And then too, it is nutting time, and each day, Robin and I check and pick up the walnuts and filberts from our 3 large walnut and the 3 smaller filbert trees.

Janice is busy in Junior High School. She is in an accelerated group where they believe in keeping the children working, and we take great pleasure in seeing her get her home-work finished, and in watching her progress in school.

Besides this, we have two projects on the looms in the shop which we work on every day, and we also worked out and wove two samples this month for future projects.

If only the days were 48 hours instead of 24, I think that we then might get everything finished that we would like to, but perhaps we are like all others in having more things to do than we have time to do them in.

Russell E. Groff, Editor

This Month's Cover

The cover this month, is a picture of a Japanese Loom used exclusively for weaving a type of fabric similiar to a brocade in heavy silks. This loom is actually called a "Tsuzure-no-Nishiki" loom, as this is the Japanese loom for this brocade weaving.

This loom was brought over and set up at the last Northern California Handweavers Conference by the Japanese Silk Association. They presented us with a 4 page pamphlet telling us about this technique, and I thought that I would try to reduce this and present it here in this issue.

"Tsuzure-no-Nishiki is a kind of Nishiki or brocade woven by a very simple, primitive hand-loom. This method is known as Tsuzure-ori." In Japan, Nishiki is a generic term for all of the heavy silk fabrics with beautiful, raised floral or figured patterns produced by dyed yarns in red, yellow, ivory, etc.

This technique requires much time and skill to weave, and is now done at only one place in Japan. It is woven at Nishijin in Kyoto, the oldest silk weaving center in Japan.

The characteristics of this weaving method are:

1. Under the warp there is put a counter upon which is placed a full sized picture.
2. According to the picture or design, the weaver uses colored yarns in a plain weave with a sort of embroidery shuttle.
3. He presses them with his finger-nails, which are cut like the teeth of a comb. After two or three filling yarns are put in, he then sets them with a special tool like a comb.
4. For warp, and background, a spun silk is usually used.
5. For pattern, quite bulky spun silks are used, and sometimes gold and silver metallic is used.

The main uses of the fabric woven in this technique are for wall hangings, mural paintings, furniture coverings, and for other interior decorations. In Japan, it is also used as a broad sash (Obi), as money purses, etc.

A short history of this technique was given, and it was thought that a portion of this technique was originally Japanese, and then in 463 A. D., Korean immigrants into Japan introduced some of the Chinese techniques, and it was the combining of these with the Japanese techniques which resulted in the development of this special technique. This technique then just about died out, as most persons could not afford it except the Nobility. However, they say now that there is a revival of interest in this technique, and it is being used more and more today than it has been for many hundreds of years.

This Month's Book Review

We want to review this month a book that is an excellent and outstanding craft book entitled "CRAFTS DESIGN."

This book does contain an excellent section on weaving, as well as about eight other different handicrafts. It has sections on good design, on paper crafts, bookbinding, weaving, decorated textiles, clay, leather, mosaics, and enameling. There is still another section of additional suggestions for crafts.

This book is very, clearly written, has outstanding photographs, and gives step by step instructions for all of these various craft media. They give lists and illustrations of tools needed for the various crafts, so that it is an excellent book for the teacher, for the beginning craftsman, and for the layman who is interested in learning how the various crafts are done.

One thing that impressed us very much about this book is the good taste and design used in all of the projects that are illustrated.

The first section on design contains much information on the elements of design, a good section on color and the various phases of color mixing, the color wheel, etc.

The second section on paper shows methods of decorating paper, cutting paper, folding paper, paper mache work, painting paper, and paper sculpture.

The section on book-binding has a very interesting short history of book-binding, and the directions for book binding make you want to take a piece of your woven fabric and follow their directions for binding a book or manual.

The weaving section is outstanding. It has many excellent instructions for finger weaving; weaving on cardboard looms; making and weaving on a rigid heddle loom; making and weaving on a narrow loom to produce strips or braids; making and weaving on a box loom, etc. The next portion is an excellent study of the inkle loom, how to make one, how to set-up and weave upon it, and methods of weaving and designing on the inkle loom.

Then comes a section on setting up and weaving on a regular table loom, and some of

Continued on Page 6

Fall Festival

An all wool, tweedy fabric that is excellent for sport coats, tailored skirts, top coats and other such fabrics. A simple weave that is easy to do on the 4 harness loom.

THREADING DRAFT:

4		X		B		T		CC
3		CC		T		O		X
2		B		CC		W		T
1		T		T		CC		R

WARP:

There are 7 different colors used in the warp. Of these, 6 are 2/17's worsted. This has about 4600 to 4700 yards per lb. The 7th thread is the heather grey tweed yarn with flecks of red, yellow & blue.

WEFT:

We used three threads in the weft. Actually, two of them were the same, and this thread was a light green wool tweed imported from Scotland. This tweed is light green with flecks of aqua and dark green. The 2nd thread used in the weft was the heather grey tweed yarn with flecks of the red, yellow & blue. In the weft, we wound two ends of the light green tweed with one end of the heather grey tweed. Thus, we had three threads all wound together as one weft thread.

REED USED:

A 12 dent reed was used, and it was double sleyed, 2 ends per dent or 24 threads per inch.

KEY TO COLORS IN THE WARP:

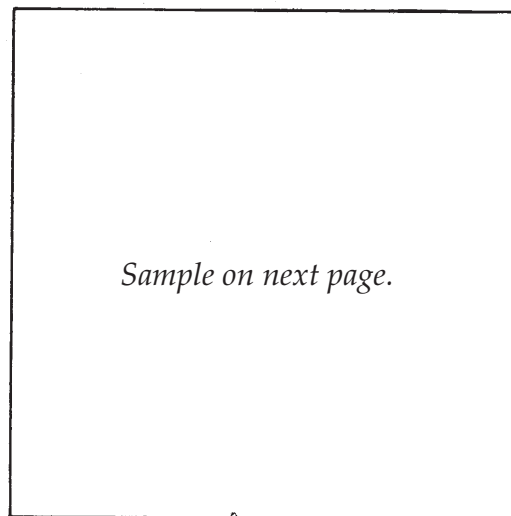
- C—2/17's, color No. 29, Camel
- T—2/17's color No. 21, Teal
- R—2/17's, color No. 7, Chanel
- W—2/17's, color No. 26, Lt. Oxford
- B—2/17's, color No. 12, Seal
- O—2/17's, color No. 27, Dk. Oxford
- X—Tweed, same as used in weft.

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
					A	B

X—tie-up for Counter-balanced looms.
O—tie-up for Jack-type looms.

Sample:



TREADLING

- Treadle No. 3, one time
- Treadle No. 1, one time
- Treadle No. 6, one time
- Treadle No. 5, one time
- Repeat over and over

MORE ABOUT THIS FABRIC:

We had this material set up 40" wide on the loom. One repeat of the pattern is 20 threads in all, or a little less than one inch.

Many persons have trouble when winding three threads together on one bobbin by having one a little longer than the other and causing a loop in one thread, and perhaps trouble in unwinding from the shuttle bobbin. You can eliminate this problem by putting a little tension



on the three threads, so that when they do get to the bobbin, they are all in the same tension, and thus wind easily. You can perhaps bring these three threads from your cone or spool between two pieces of felt. Or, you can bring it over and under a couple of pegs of wood to take out the slack from either thread. I used a simple remedy myself. I put the three spools on one side of the room, across from the bobbin winder. I had it come up over a piece of wood and across to the bobbins, and held it in both hands, guiding it on the bobbin with one hand, and the other to help even the tension. We usually have no problems whatsoever when we do this. It sounds silly when you describe it, but it worked.

I might also mention that if you want a finer tweed fabric for a tailored skirt or suit, you can use the tweed weft singly rather than tripling it.

I might mention that on this sample, we used a temple or stretcher to keep the fabric at a full 39" width. There is quite a bit of elasticity in the two heather tweed weft threads, so it tends to weave narrower than most threads normally would. Therefore, we also suggest that you let your weft thread lie as slack as possible in the shed, and also use the temple or stretcher to get your full width material.

In our warp, in 22 yards of fabric, we had 5 broken warp ends. These were all as a result of knots in the warp thread, and actually were very few in a 22 yard warp.

There is sometimes a slight tendency for this 2/17's worsted to cling together in the warp. Thus, I would like to recommend that you beat with the shed open, change to the next shed with the beater still forward, and then beat again lightly. Also, remember that this is a wool fabric, and not a cotton or linen, so you want to use a lighter beat on this than you probably normally would use.

Our sample here has been washed in luke warm water, allowed to drip dry, and then it was steam pressed. We used a little Lux when washing this to help remove a little of the oil from the threads used, and to make it a little cleaner. Actually, the weft threads of the tweed-type yarn have a little oil in them, but not as much as many similar yarns.

Cost of the Threads Used:

The 2/17's worsteds come in 38 colors. It has approximately 4600 to 4700 yards per lb., and is \$6.80 per lb. It comes on 1/2 lb. cones. We can also furnish you with 2 oz. spools of this yarn at \$1.00 per 2 oz. spool. If you would like a color card of these colors, the cards cost 30 cents.

The light green tweed with flecks of aqua and dark green is \$3.20 per lb. It is imported from Scotland. The heather grey tweed with flecks of red, yellow and natural is \$3.20 per lb. It is also imported, coming from France. We also have two other wool tweed yarns at this same price. One is tan with many flecks of yellow, green and red. The other is a heather pink and grey with flecks of bright pink and pumpkin colors. All of these are \$3.20 per lb. The last one described, the pink heather has just 2100 yards per lb., the tan with colored flecks has 2900, and the two used in this sample have 3500 yards per lb. Minimum amount of any of these is 1/2 lb. spool.

Cost of the Fabric:

In a 22 yard warp, 40" wide, we used 10 oz. of the charcoal heather tweed, and a total of 4 lbs. 14 oz. of the 6 different colors of 2/17's worsted. The total cost of these was \$36.00 for 22 yards of warp. Thus, our warp cost came to \$1.60 per yard.

It took 3 lbs. 8 oz. of the two tweed yarns for weft in 10 yards of finished material. Thus, the weft cost was \$11.20 for the 10 yards, or \$1.12 per yard for each of the 10 yards.

Warp cost per yard, 40" wide	\$1.60
Weft cost per yard	1.12
	<hr/>
Fabric cost per yard is	\$2.72

For sport coats and tailored suits and skirts, a yardage is usually set up about 32" wide on the loom. The cost of this would be about \$2.15 per yard. Thus 6 yards of material for a sport coat would cost from \$13.00 to \$14.00.

"Book Review — Continued from Page 3"

the explanations are on guaze or leno, rug knotting, tapestry, etc. The section on decorating textiles by block printing, silk screen work, stitchery, applique, cutwork, hooking, etc., are all well done.

I will not go into details about the other sections of this marvelous craft book other than to say that the sections on leather, claywork or ceramics, mosaics, and enameling are all outstanding, inspiring, and thoroughly presented.

I have seen many crafts books since college days after world war two, but I think this is one of the most outstanding that you will find.

TITLE: CRAFTS DESIGNS

AUTHORS: Spencer Moseley, Pauline Johnson and Hazel Keoenig.

PRICE: \$13.50 plus 25 cents postage.

PUBLISHER: Wadsworth Publishing Co., Inc., Belmont, California

AVAILABLE: Available from the publishers or from Robin & Russ

This Month's Second Project:

We are going to describe an attractive GUEST TOWEL, which one weaver here in Oregon makes and sells.

This towel was set-up 15" wide on the loom, and a 15 dent reed was used and it was double sleyed, 2 ends per dent or 30 threads per inch.

Ten colors of mercerized cotton, size 20/2 were used in the warp, and there were 45 threads of each of these colors. Here is the color sequence of the warp:

- 45 threads of No. 562, Bottle Green
- 45 threads of No. 404, Yellow
- 45 threads of No. 656, Chili Brown
- 45 threads of No. 1262, Light Pink
- 45 threads of No. 767, Light Green
- 45 threads of No. 408, Lavender
- 45 threads of No. 607, Light Rust
- 45 threads of No. 992, Blue
- 45 threads of No. 402, Orange
- 45 threads of No. 407, Violet.

This warp thread all comes on 2 oz. spools of 20/2 mercerized thread, with 1,000 yards per spool. It is priced on the market today at 52 cents per 2 oz. or 1,000 yard spool. If you had one of each of these 10 colors in 20/2 cotton, it would be enough warp for a 25 yard warp, 15" wide, 30 threads per inch. This would make your warp cost \$5.20 for 10 spools, and would make your warp cost in these towels come to 21 cents per yard. On the loom under tension, these towels are made in 15 x 24" size, and this would make the warp for each towel come to 14 cents each.

The towel was all in a plain weave, and about $\frac{3}{4}$ " of plain weave was first done in size 20/2 cotton in a taupe color. This was for a hem. Then, the rest of the weft was the cotton lace thread which is so very absorbent and is excellent for towel weft.

In the weft, there were 4 colors of the cotton lace used, and $1\frac{1}{2}$ " squares of the colors were woven in the sequence which I'm giving here.

1. Weave $1\frac{1}{2}$ " of cotton lace, green No. 7030
2. Weave $1\frac{1}{2}$ " of cotton lace, Lavender No. 7200
3. Weave $1\frac{1}{2}$ " of cotton lace, yellow No. 7170
4. Weave $1\frac{1}{2}$ " of cotton lace, pink No. 7100

Repeat these 4 squares over again in the same sequence, and then when you have 8 squares done, reverse your sequence and weave 8 more in pink, yellow, lavender and green repeated two times. Thus, in the center of your towel, you have 2 blocks of the pink cotton lace together.

If you would like to, you could enlarge these blocks and make a very attractive, large size, beach towel or bath towel.

The cotton lace has about 1700 yards per lb., comes on $\frac{1}{2}$ lb. spools, and is available in about 15 colors. It is priced at \$3.85 per lb., or \$1.95 per $\frac{1}{2}$ lb. spool. Four spools of the cotton lace, one of each of the 4 colors as was used in this one, should be enough weft for approximately 20 of the towels of this size. This is an estimate, but I think you will find it a very close estimate.

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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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YOUR HANDSPINNING: by Elsie Davenport

An excellent manual on the techniques of hand-spinning, on proper choice of yarns, how the spinning wheel works, and other related material. Just back in print after not being available for several years. Price is \$3.00 plus 10c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

OAK, BIRCH, WALNUT, and MAPLE SLATS

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HEAVY, 4 PLY SILK IN 7 COLORS:

This heavy, 4 ply silk is excellent for warp or weft. It has 960 yards per lb., and comes on cones of about 1 lb. 2 oz. each. Price is reasonable at \$4.80 per lb. Colors are Stocking Tan, Harvest Orange, Melon Orange, Banana Beige, Royal Blue, Popcorn Yellow. Free samples upon request. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

CONTEMPORARY TAPESTRY:

An excellent manual for the beginning and the intermediate tapestry weaver. Clear and concise directions for many types of tapestry, many illustrations and much inspiration. Price is \$5.00 plus 10c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

IN STOCK:

48 colors Swedish Linen. (Color cards 50c). Fabri and Afghan. (Color cards 35c). The Handweavers' Workbasket, Box 829, R. 1, West Chicago, Illinois 60185.

FOUR BEAUTIFUL WOOL TWEEDS:

These tweeds are all \$3.20 per lb., and the colors are striking — and are listed below.

1. Heather Grey — Red, Yellow, Green flecks with 3500 yards per lb.
2. Heather Pink — Deep Pink and Pumpkin flecks with 2100 yards per lb.
3. Light Green with squa and dark green flecks, 3500 yards per lb.
4. Light Tan — with flecks of yellow, green, red, white — 2900 yards per lb.

Available on ½ lb. spools, Robin & Russ, 533 North Adams St., McMinnville, Oregon.

GLOSSY, 3 PLY HEAVY SMOOTH SILK.

We have just obtained 100 lbs. of a new beautiful, glossy, spun silk which has 1400 yards per lb. It can be used for weaving or knitting. Price is reasonable for this nice quality silk at \$4.80 per lb. It is available on ½ lb. tubes, with 700 yards on each ½ lb. tube. Postage is extra. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

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