

warp and weft

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March, 1965

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by Robin & Russ Handweavers, 533 North
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Editor: Russell E. Groff,

Assistant Editor: Robin Groff.

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A Word from the Editor

This past month saw the end of the 10 week work-shop which the Salem Weavers Guild of Salem, Oregon had been sponsoring. I made a trip to Salem, and gave a lecture and checked all of the projects in progress once a week for a 10 week period. We had many pleasing fabrics come off the looms during this period of about 16 weeks. Actually we were interrupted by the holiday season and by floods, but it certainly is a rewarding feeling to see fabrics grow that you have planned and worked out for other persons to weave.

Things have quieted down for us a little since the end of this class, and we are getting a little more weaving done in the shop this month. We just finished some 15 yards of black jute for the leather hand-bags that are made by a bag company in California. I have just worked out a 7 harness project for baby-blankets which will be featured in our multiple harness bulletin this month. An interesting 4 harness barley corn sample is now on the loom and will eventually be a sample in Warp and Weft. This was inspired by some upholstery woven by Mrs. Vera Starkey of Eugene, Oregon. Her upholstery in this weave is quite lovely, and so we will make this piece for an upholstery sample for Warp and Weft somewhat similar to hers.

We have had several new shipments of yarn this month, and one of these was a shipment of Spinnerin brushed mohair and orlon yarn in two colors. If we have a chance, we hope to use one of these brushed mohair yarns in a sample for an evening dress for Warp

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and Weft. This is a beautiful yarn which can be used for either knitting or weaving. It is 70 per cent mohair and 30 per cent orlon and is available in a silver grey and a light aqua.

Conference plans continue to be made, and more meetings take place all the time. We certainly do think that we will have a nice conference in Portland in May and hope that all of you who are able to, will try and attend. A registration blank will again be enclosed for your convenience.

Church continues to play a prominent role in the lives of we three, and it is certainly a rewarding feeling when you can see some actual results of one's efforts.

We have also received some beautiful color samples of Ramie yarn, and soon will be ordering some of these new colors to supplement our regular stock colors we are trying to stock. Our line of 20/2 mercerized Ramie in colors will be enlarged to 12 colors now instead of the 8 that we have on hand, and gradually, we hope to increase this to about 25 colors in all.

Enough of our activities and back to the sample for this month.

Russell E. Groff, Editor

This Month's Cover:

The cover this month is a close-up of a piece of experimental weaving which was displayed at the Northern California Handweavers Conference in 1964. This piece was done by Mrs. A. T. Tomlinson of San Francisco if I remember correctly. There were two pieces similar in color and texture displayed and both of these were wonderful samples of experimental weaving, done by two different weavers.

You can see that a variety of materials were used in this piece. The fluffy material is carded wool which had been dyed a very, very bright orange-red. Other materials used in the sample were rayon boucle, leather lacing, plastic guimpe.

This would make an interesting piece to hang like a painting. It certainly would be a

center of interest in a room, and would provoke much discussion.

One thing I should mention is that the background shows through. The background was a bamboo screen, so when you examine this photograph, be sure to discount the bamboo screen which makes a sort of up and down stripe in the back of this fabric. I believe that Mrs. Tomlinson belongs to a weaving group that encourages such experimental work. I know that it would be fun to do some of this myself, but I guess when you are trying to make a living at weaving as we are, that we do not have as much time for experimental weaving as one would like to have.

A Summer Weaving Exhibition in Canada:

The Fort Anne Weavers Guild of Annapolis Royal, Nova Scotia, will sponsor the Western Nova Scotia Handcraft Exhibition jointly with the Yarmouth Weavers' Guild on July 14th thru 16th, and it will be held in the community center at Annapolis Royal. Weaving will be of prime interest, but other handcrafts will also be demonstrated. There will be polishing and setting of native agates, rug hooking, pottery making, and a variety of other crafts actually being demonstrated. Handwoven articles and other craft work will be available and on sale also. If you plan a summer trip to Nova Scotia, why not plan to visit Annapolis Royal and this annual demonstration and sale.

The 13th Annual Northern California Handweavers Conference

will be held at the Fresno Hacienda, Highway 99 and Clinton in Fresno, California May 1st and May 2nd. The featured speaker will be Harriet Tidball and her subject will be "THE HANDWEAVER'S DILEMMA." Registration is \$3.75. There will be demonstrations on chenille, terrycloth and upright rug and tapestry looms. A fashion show will follow the luncheon. Registration deadline is April 10th. Registrations should be sent to: Mrs. Alma Lefever, 2120 N. Argonaut Street, Stockton, California.

Warp and Weft Gets Around:

Last month a good friend of ours, Dr. Clarence Weaver from Three Rivers, California was touring in South America and in Peru in particular where he had worked for several years. They drove over the Andes, 16,000 feet high and visited the town of Huancayo, a town over 10,000 feet high in the Andes. This town is an important center for a high valley and is especially noted for its large open air market. This market extends for many blocks and has individual carts loaded with merchandise all over the street. The Peruvians come to do their shopping in this town. Here in this shopping center they found a weaving shop and started talking to the proprietor, Francisca Mayer. They were telling her that they had some weaving friends (Robin & Russ) that she should know about, and to their amazement, she brought out several copies of Warp and Weft and showed them to Dr. and Mrs. Weaver. They reported that she had a very nice shop there and also is well known in Lima for her weaving. She has a huge workroom where women come in and learn to weave and make the articles for sale. Warp and Weft gets around.

**REGISTRATION SLIP
for
PACIFIC NORTHWEST
WEAVING CONFERENCE**

May 22nd & 23rd
at the
Multnomah Hotel, Portland, Oregon

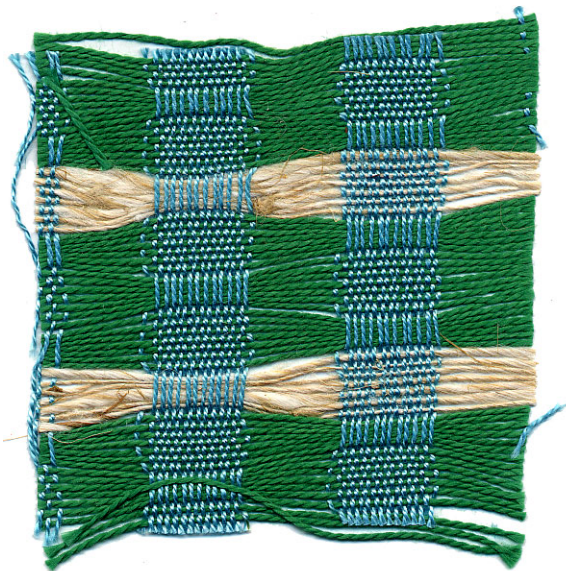
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Send check for \$7.50 registration fee, which includes Fashion Show, \$2.50 hot luncheon, two speakers, 15 guild booths, open house at several places, and other related activities. Registration up to April 30th is \$7.50 and late registrations after this date will be \$8.50. Send your registration slip and check to:
WINNIFRED JONES
4900 N. Harvard
Portland, Oregon 97203



1. Treadle No. 4 — 10/2 Emerald Green
 2. Treadle No. 6 — 10/2 Emerald Green
 3. Treadle No. 4 — 10/2 Emerald Green
 4. Treadle No. 6 — 10/2 Emerald Green
 5. Treadle No. 4 — 10/2 Emerald Green
 6. Treadle No. 6 — 10/2 Emerald Green
 7. Treadle No. 4 — 10/2 Emerald Green
- End of 4th unit of 7 threads

End of one pattern repeat. Repeat over and over as desired.

MORE ABOUT THIS SAMPLE:

We have done this pattern in several different color combinations, and I thought that you might like to see it in a color combination which has much more contrast than when we used it several years ago.

Actually the pattern is much more effective when you do use a contrast in colors. We wove one sample which has much more contrast than this month's sample, and it was a medium blue for warp, and a dark royal blue and the natural linen & rayon in the weft. This contrast was very striking.

We had a 24 yard warp, 40" wide on the loom or a total of 960 threads in the warp. Also, with 8 selvage threads on each edge, it made it actually 40-2/3" wide or 976 warp ends.

From this 24 yard warp, we actually had some 21 yards of finished fabric, so you can see that there is a good deal of takeup in the warp, because of the clasped grouping of the weft threads that you have in this sample.

If you have a 6 harness loom, I would suggest that you have approximately 8 threads in each selvage and thread these on harnesses 5 and 6 and it presents much less problems in the weaving than on 4 harnesses. Also, if you can weave the fabric using a slightly heavier selvage thread, you will find that it works a little better than if you use a selvage the same size as the warp.

In this weave, I feel myself, that it is better to have a tight, firm beat. In fact, I would go so far as to say that you will have a nicer fabric if you have a double beat, and make the 2nd beat when you have changed to the next treadle. Thus your fabric will be firmer, more even, and more practical for drapery.

This type of weave is nice also in that it

allows light in and yet it is hard to see through from the outside. This makes it nice for semi-sheer drapes. I think that we will use the rest of this fabric ourselves for drapes to cover a bathroom window that is a little larger than usual. We have debated lining these and not lining them. I think I would prefer them not lined myself, but for use in a bathroom, I suppose that they should be lined.

You will note in the treadling sequence that only 3 of the 6 treadles are used in weaving this pattern. Thus, you could re-tie your tie-up from the standard tie-up we use so much, and have much faster and easier treadling. If you use 6 harnesses and use the 5th and 6th for a selvage, then you will have to tie it up differently to make sure that the selvage will weave properly.

One more thing that I will mention is that we used the 20/2 Egyptian cotton for warp. It is mercerized and gassed. I think that you will like a mercerized cotton in this type of fabric better than an unmercerized, and I feel that a mercerized thread will be much more longer wearing and durable than an unmercerized thread.

In this month's issue, I'm going to give an article about mercerizing, so that perhaps more people will understand just what it is that is done to a cotton to give it more sheen.

Also, I want to mention that before you make this type of fabric up into draperies you should either send it out and have it processed or wash and steam press it yourself.

I would suggest washing by hand with Lux or Ivory Snow in warm water, and do not handle it too much in the washing. Actually a good soaking will do almost as well as the washing. Then rinse thoroughly and allow to drip dry. Next, you should then steam press it thoroughly with a steam iron. This will eliminate much or practically all of the shrinkage that such a fabric can do. It will also see the groups of weft that have come together become a little firmer and the fabric will be firmer as a result of the washing and pressing. Now you are ready to make it up into drapery.

Actually, our sample would make a much nicer appearance if we had washed and pressed it rather than putting it in as it is, without any finishing.

COST OF THREADS USED:

1. The 20/2 Egyptian cotton in light aqua is \$5.50 per lb., has 8400 yards per lb., and comes on ½ lb. cones.
2. The 50/50 linen and rayon thread is a 9/1 in size, has about 2600 yards per lb., and costs \$3.20 per lb. It too, is available on ½ lb. spool if desired, although it normally comes on cones of about 1½ to 2 lbs.
3. The 10/2 cotton, mercerized in Emerald Green has 4200 yards per lb. It comes on ½ lb. spools and is \$5.00 per lb.

COST OF THE FABRIC:

It took 3 lbs. of the 20/2 Egyptian cotton in light aqua for a 24 yard warp, 40" wide, 30 threads per inch, or 1200 warp ends. This is \$5.50 per lb. so the warp cost per entire warp was \$16.50. The cost per yard was 69 cents per yard for 24 yards. However, I'm going to figure the warp cost on 21 yards of actual finished material, and this makes the warp cost to be 79 cents per yard.

For weft in 21 yards of finished fabric it took 4 lbs. 2 oz. of the 10/2 Emerald Green cotton, and it took 2 lbs. 3 oz. of the 9/1 linen & rayon. Thus, the total weft cost was \$27.62 for 21 yards of fabric. The cost per yard for weft thus comes to \$1.32 per yard.

WARP COST PER YARD:	— .79
WEFT COST PER YARD:	— 1.32
FABRIC COST PER YARD:	— \$2.11

MERCERIZING:

WHAT IS MERCERIZED COTTON?
HOW DO YOU MERCERIZE COTTON?
WHY DO YOU MERCERIZE COTTON?

These are questions that I'm sure few of you know the answers to, and yet, most cotton threads used today are mercerized.

Actually, mercerizing is a treatment for improving the appearance of cotton and also for improving the wearing qualities (performance).

When cotton thread is immersed in a solution of SODIUM HYDROXIDE, cotton shrinks and becomes "fulled." This gives it greater strength, a smoother surface, and a greater acceptance of dye-stuffs. It also makes

cotton more absorbant, and it reduces shrinkage to a minimum. When this treatment with sodium hydroxide is applied to yarn under tension it also gives added sheen or luster to the thread. Actually, you can mercerize a continuous yarn or a woven fabric as a finish.

This process was named after the discoverer of this process, John Mercer who discovered it in 1844. This process was used very little however because it did not offset the cost of the yarn shrinkage. In 1879 Horace Lowe, an English chemist perfected a process of mercerizing cotton under tension and thus eliminating much of the shrinkage. It also helped to control shrinkage and it gave a silk like luster.

Actually, the mercerizing of cotton does many things to the cotton fibers. The fibers shrink with mercerizing, are rounder and smoother and have a much smaller core channel. After mercerization, the yarn loses its fuzziness, becomes smoother and more lustrous. Also, the process of mercerizing does strengthen the cotton, reduces shrinkage, makes it more comfortable to wear by decreasing the shrinkage, makes it have more of an affinity to dyes, thus reducing the amount of dye-stuffs needed, and thus helping to produce clear, sharp colors.

So when you read this and see what mercerizing does to cotton, you can see why it is becoming more and more popular to use this cotton process on cotton threads.

Since this process for improving the quality of cotton has been developed, the same type of process using different materials has been developed for linen and ramie, and other bast fibers.

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The Weaver's Marketplace

warp and weft

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