

warp and weft

Vol. XVIII, No. 4

April, 1965

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Published monthly (except July and August)
by Robin & Russ Handweavers, 533 North
Adams Street, McMinnville, Oregon.

Subscription: \$4.00 per year.

Back Issues: 40c each, plus 4c postage.

Editor: Russell E. Groff,

Assistant Editor: Robin Groff.

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A Word from the Editor

An extremely attractive wool tweed yardage is the sample which we are experimenting upon for next month's warp and weft sample. Hope that you will like it. Also, in progress for our multiple harness bulletin is an 8 harness double weave, which will be used for baby blankets, crib covers, or even lap robes.

It seems that the time has really passed so quickly since last month that very little weaving has been done here in the shop. We did finish 7 yards of an all white fabric for baby blankets in a 7 harness weave, and we did manage to finish weaving about 7 yards of the Duncan tartan, but other than that, not much has been done.

Plans are still proceeding for our forthcoming conference to be held in Portland in May, and we are hoping that all in the Pacific Northwest who can come and also all from other parts of the country who have vacations can make a visit to our first weaving conference in Portland.

We have just come through a period of over 3 weeks of rainless weather here in Oregon, in March, and this is the first time this has happened in some 90 years. So, spring arrived about a month early for us, and particularly for Robin who has been strenuously working on the landscaping around our house. During this time, we did plant Rhododendrons and a pine tree, two cherry, and a flowering

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peach around our shop, and some 88 small pines to make a hedge around our home. So with the nice weather, I'm afraid that some of the work in the shop has suffered and the outdoor landscaping project (we call it a 7 year plan) has been the benefactor.

Also, since last month, we have managed to take an exciting Sunday hike to the top of one of the mountains about 50 miles from McMinnville. When we reached the top, we three (Janice, Robin and I) were all caught in a blinding snow and rain storm and were soaked to the skin within 5 minutes. The trip back home was miserable as we had no extra clothes with us, but two weeks later we now look back on it and think of how much fun it was.

Back to our sample for this month.

Russell E. Groff, Editor

This Month's Cover:

A wall hanging or tapestry that is unusual and different is this one which was on display at the Northern California Handweavers Conference in 1964. This was attractive with the different shaped diamonds being woven in different textures and colors of thread. It is an entirely different approach to a tapestry or wall hanging, and you can see that each diamond was woven individually, and yet all was on the same warp.

I liked this particular piece as it showed much imagination, much ability as a weaver, and good planning and execution of an unusual idea. Perhaps this might inspire you to try and weave a wall hanging or tapestry that is just a little different and out of the ordinary. I'm sorry to say that I do not know who executed this piece, but I do know that it was admired by many.

This Month's Book Review:

Another book which has been out of print for about 10 to 15 years, has just been reprinted. This is the book *NAVAHO WEAVING, ITS TECHNIC AND ITS HISTORY*,

by Charles Avery Amsden. This is one of the most outstanding books you will ever find on the subject. It is extremely interesting, and all phases of Navaho weaving are covered.

The first portion is devoted to Finger Weaving, such as looping, braiding, coiling, twining, as well as giving a most complete and well written history of the development of weaving and looms.

The second chapter of the book deals with the various different kinds of looms used, how they were developed, what inspired their changes and improvements, and other related information. There are excellent drawings of these looms, and one should find it quite easy to make such a loom if you can follow directions.

Also, there are many, many different line drawings, illustrations, and much other complete detail in this book.

There is a section on the different weaves used by the Navaho, and comparisons of these and weaves from other countries.

The section on Native Dyes is another interesting chapter, and it not only tells what was used for dyes, but complete descriptions of how these dyes were prepared, and what plants or animals they are obtained from, and other such information.

There is a chapter devoted to the types and uses of the Navaho Textiles, telling how shirts, dresses, shoulder blankets, saddle blankets, saddle throws, stockings, and other materials were prepared.

This is all very interesting reading, and is so well presented that you hate to put this book down.

The last portion of the book deals with the history of Navaho Weaving from their first sheep, and then the later development, which resulted in much of this old handcraft. This involves also a history of the Navaho people, and their ups and downs in history, and finally, traces their development entirely in their own weaving needs.

Next came the problem of what the Navaho were weaving, how and what it was used for and other related information. The pictures

of the various styles of Indian clothing are well presented. Most interesting to see and understand is what the clothing of the Indian was. From the weaving of clothing, because of the influence of the white man, the weaving gradually changed to the weaving of rugs.

In this book there are several color plates of interest, and there are also many, many drawings and pictures which are in themselves, very descriptive.

A chapter is devoted to the growth of design in the Navaho weaving, and another chapter is devoted to the revival of this type of hand-weaving business by the Navaho weavers.

There are maps of the Navaho territory in both the front and back of the covers of this book, and much, much other related history, to make this book well worth reading.

TITLE: NAVAHO WEAVING, Its
technic and its history.

AUTHOR: Charles Avery Amsden

COST: \$12.00 plus 20c pp.

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Barleycorn Diamond

In this sample, we have used what is normally known as a single shuttle linen weave, and adapted it so that we could make an upholstery fabric using such a pattern.

WARP:

The warp is the 20/2 Egyptian Cotton in an Azure Blue Color.

WEFT:

Two different threads were used in the weft, one as a tabby thread and one as a pattern thread. The tabby thread was a 20/2 Egyptian cotton in a color called Canton Green. The pattern thread is a 4 ply knitting worsted in a Dark Turquoise Color.

REED USED:

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

THREADING DRAFT:

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

A NOTE ABOUT THE TABBY TREADLES:

In order to make a plain weave fabric, you would use the A & B or number 4 & 5 treadles. However, when you weave a pattern as per our sample, only one tabby treadle is used. It is A tabby treadle or the No. 4 tabby treadle. This is only done when weaving a pattern. As I mentioned above in a plain weave, you use both A & B or No. 4 & 5 treadles. Thus, on a jack-type loom when you weave the A or No. 4 tabby, harness 1 is raised to make the tabby. On a counter-balanced or sinking shed loom, harnesses 2, 3, 4 are lowered to make the tabby.

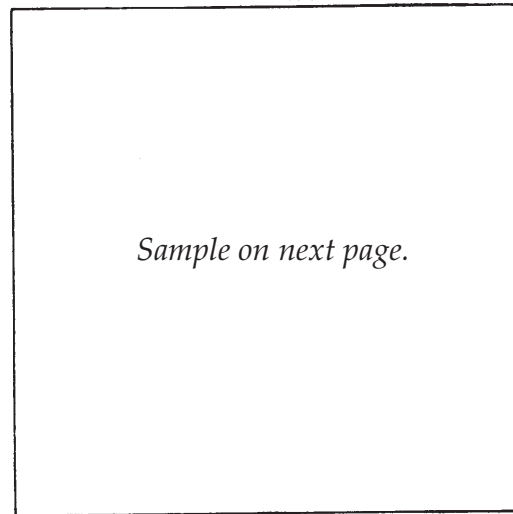
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TIE-UP DRAFT:

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

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

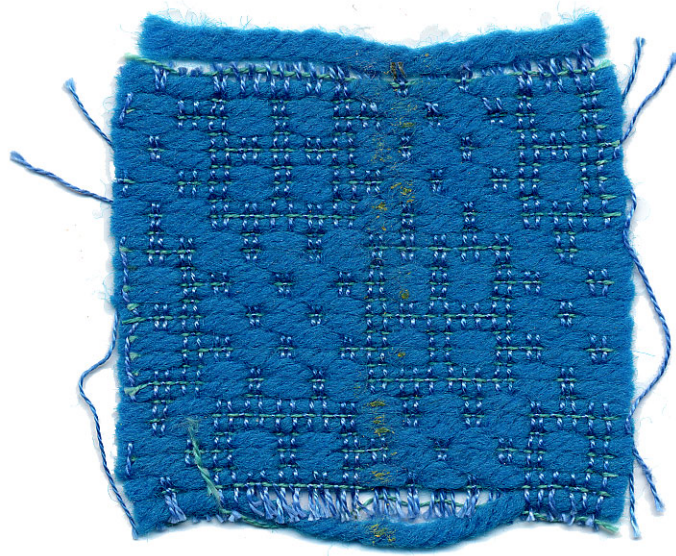
SAMPLE:



TREADLING SEQUENCE:

Treadle No. 1—2 times with dark turquoise
Treadle No. 2—2 times with dark turquoise
Treadle No. 1—2 times with dark turquoise
Treadle No. 2—2 times with dark turquoise
Treadle No. 1—2 times with dark turquoise
Treadle No. 3—2 times with dark turquoise
Treadle No. 2—2 times with dark turquoise
Treadle No. 3—2 times with dark turquoise
Treadle No. 2—2 times with dark turquoise
Treadle No. 3—2 times with dark turquoise

End of one pattern repeat. Repeat over and over as desired. Use the No. 4 Tabby Treadle or A tabby treadle only all the time.



MORE ABOUT THE FABRIC:

First of all, this pattern was inspired by a piece of upholstery woven by Mrs. Vera F. Starkey, of Eugene, Oregon. She used slightly different materials, but the threading and treadling are the same.

Next, we did try to design or plan this material so that it would fit different periods of furniture. I definitely do feel that this would be excellent upholstery for the period furniture with the French and English influence. However, I also think that this is modern enough that it would be excellent for some of our severe modern furniture also, so you should find it practical for both period and modern furniture.

Now about the pattern itself. First, I should tell you that with this heavy pattern thread that I feel it is better if you use a firm double beat to pack the weft in and make it more suitable for upholstery.

This would make excellent upholstery material as the cotton is the best available for quality and for color fastness, and the knitting worsted used for the pattern thread is excellent for holding its color, and it has been moth-proofed so that you will have no fear of lack of durability because it is wool. The knitting worsted is a nicer quality than usual, has lots of life, a good elasticity, and so, should be very durable.

This pattern, as are most barleycorn patterns, is normally considered a linen pattern, as it was used in colonial America mainly for use with linens.

It is quite often considered a one shuttle weave, and it is up to the weaver as to whether they use tabby or not. When you have two threads repeated on the same treadle, of course you have to use a tabby. And when it is used as a one shuttle weave, normally you do alternate a pattern and tabby thread, BUT, you do use the same thread for both pattern and tabby. Here, you see, we have changed the normal sequence by using an extreme contrast in size of threads for pattern and tabby.

Also, because of the contrast in size of two threads in the weft, and the fact that the weft thread does make a popcorn type pattern, there

is more take-up in width of the fabric than normal. By this I mean that when you measure such a fabric on the loom, it might measure 38 or 39" width. However, when you release the tension and take it off the loom, this pattern might then be only 36 or 37" wide instead of the 38 or 39" it measured while still on the loom. On a 40" width, the fabric off the loom will probably be 36" to 37" wide, so you should plan accordingly.

MORE ABOUT BARLEYCORN:

This is generally a weave that is associated with two other weaves. There is a relationship between barleycorn, huck weaves, and Swedish Lace weaves. The barleycorn, on the wrong side of the fabric will look almost identical to a huck variation, and is quite similar to a Swedish lace in appearance also.

This weave was a particular favorite weave used in early colonial times, and you can find many, many beautiful linen pieces woven using barleycorn patterns.

Mary Atwater sometimes or most of the time called "Barleycorn" a Bronson weave, as it is found in several patterns in the old J. & R. Bronson book which was one of the first weaving books ever published in the U. S. in about 1817.

Barleycorn is sometimes called a spot weave in which the pattern appears over the entire fabric. Normally in this type of weave, you will have one block less than the number of the harnesses on your loom. Thus, on a 4 harness loom, you have 3 blocks, and on an 8 harness loom, you can have 7 blocks, etc. The pattern is actually formed by the weft thread floating on one side of the fabric and the warp floats on the other side of the fabric. You can quite often make the warp floats disappear on the back of the fabric by using two shots of tabby after every pattern shot.

This type of pattern does not seem to be too popular with most handweavers, but it does make excellent upholstery and table linens, and so I like to feature it in any workshop that I give. Some weavers derive an extremely great amount of pleasure out of it, and others almost dislike it.

COST OF THE THREADS USED:

The 20/2 Egyptian cotton has 8400 yards per pound, comes on 1/2 lb. spools, and is \$5.50 per lb. This is for both the colors we used, Azure Blue and Canton Green. One pound is usually enough warp for a 7 yard warp, 36" wide, 30 threads per inch.

The 4 ply knitting worsted is a very nice quality yarn. It is \$1.40 per 4 oz. skein, or \$6.40 per lb. We stock the white only normally, but it does come in about 50 colors, and we will furnish you with it in box lots of either 12, one ounce skeins, or 6 of the four ounce skeins per box.

COST OF THE FABRIC:

We had a 10 yard warp, 40" wide at 24 threads per inch. This took 1lb.4 oz. of warp thread. At \$5.50 per lb., this would make the warp cost at \$6.38 for the 10 yard warp, or 64c per yard.

In the weft, we had two threads, one Egyptian cotton for tabby, and the 4 ply knitting worsted for pattern. It took 8 oz. of the Egyptian cotton, Canton Green in the weft, and it took 4 lbs. 1 oz. of the 4 ply knitting worsted. We received slightly over 8 yards of finished fabric from a 10 yard warp, so you see there is quite a bit of take-up in the warp also. Thus the total weft cost was \$28.35, and breaking it down into cost per yard for 8 yards of fabric, it comes to \$3.55 per yard for weft.

WARP COST PER YARD, 40" wide	.64
WEFT COST PER YARD,	<u>\$3.55</u>
FABRIC COST PER YARD	\$4.19

This Month's Second Project

We want to give you a plan for some striking drapes made in natural and white. It will also work in place-mats.

White and Natural Drapes

THREADING DRAFT:

										Selv.
4	W	3		W				N		W
3	W	W	W	W	W	W	N	N	S	N
2		W	W	W	W	3	3	S	S	N
1		3		3	3			N		W

WARP: 4 different threads

W-20/2 White MERCERIZED RAMIE

3-3/3 spun rayon, natural white

N-20/2 Natural MERCERIZED RAMIE

S-Rayon boucle with silver twist

WEFT: 3 different threads

Three of the threads used in the warp, are also used as the weft threads. White, mercerized Ramie, 3/3 rayon in natural white, and the natural rayon boucle with silver twist are the three threads used in the weft.

NOTE:

There is only one thread in every heddle, but you use a separate heddle for every thread:

REED USED:

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

MORE ABOUT THE PATTERN AND FABRIC:

Note that the threading draft is divided into two parts. If you decide to use this pattern for place-mats, be sure to balance the pattern by ending with the first 10 threads of the pattern and then balancing with 4 selvage threads. When weaving drapes of this, use a fairly tight tension, and do not beat too hard, but use one firm, even beat. If you decide to use this pattern for place mats, you can make it look quite a bit different by trying to beat the two different treadling units of 3 threads each, together as one thread.

Another thing that I might mention is that instead of the natural boucle with silver twist, you could substitute a natural boucle with gold if desired. It actually will give quite a bit more depth to the fabric, or will tend to make the natural sort of plain stripe stand out from the lacy open part of the weave.

This fabric will make an outstanding drape. It is not a heavy one, and not a sheer fabric.

but it will give you areas of what looks like plain weave and areas of lace, so that it is a very interesting texture.

It will also work out in place-mats, but as I mentioned, I would suggest a tighter beat for place-mats, to give it more body.

The idea for this fabric was suggested by one of the samples woven in one of Mr. Elmer Hickman's folios, but we have taken liberties and changed the threads used considerably. We hope that you like the pattern, and it certainly is worth a try.

TREADLING SEQUENCE:

Treadle No. 5—20/2 White Mercerized Ramie

Treadle No. 1—3/3 Natural white rayon

Treadle No. 5—Nat. boucle with silver

Treadle No. 6—20/2 White Mercerized Ramie

Treadle No. 3—3/3 Natural white rayon

Treadle No. 6—20/2 White Mercerized Ramie

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

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.

No. 5 & No. 6 or A & B are tabby treadles

COST OF THE VARIOUS THREADS USED:

W—The 20/2 White Mercerized Ramie comes on 4 oz. spools or 1 lb. cones. It has 3,000 yards per lb., and is \$1.25 per 4 oz. spool or \$5.00 per lb.

3—The 3/3 natural white rayon comes on 1/2 lb. spools. It has 1800 yards per lb., and is \$3.50 per lb. or \$1.75 per 1/2 lb. spool.

S—The Natural boucle with silver twist comes on 1/2 lb. spools. It has 1900 yards per lb., and is \$2.80 per lb. or \$1.40 per 1/2 lb. spool.

N—The 20/2 Natural Mercerized Ramie also comes on 4 oz. spools or 1 lb. cones. It has 3,000 yards per lb., is \$1.25 per 4 oz. spool or \$5.00 lb.

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