

warp and weft

Vol. XXII, No. 2

February, 1969

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A Word from the Editor:

Weatherwise, this past month has been one of the most unusual ever experienced in our seven years here in Oregon. Usually, we have had perhaps one snow in the winter which would lie on the ground, and in the past seven years, I would say that four of them had no snow that stayed on the ground. However, this year is the exception, as this is the third or fourth time we've had measurable snow on the ground. This time it is 14" here in McMinnville, and more is predicted for the next day or two. And, usually we have a few cold days, but it seems as though this month has been much colder than usual, and most of the time it has been in the low 20's. I'm sure that to some of you, this is quite mild, and to others it is very bad weather, and to us here in Oregon not used to this much adverse weather, it is hard to take.

And really, we're having it mild compared to some parts of the state. The University of Oregon closed for two days for the first time in its history because of 33" of snow.

Well, weather or not, we still get to work each day, and seem to be very, very busy. During this past month, we have had three shipments come in from abroad. We now have 12 colors available in the beautiful Luminex metallic boucle which we are importing from England. These colors are just exciting to look at if nothing else.

Then, we finally had another shipment of eight spinning wheels come in. These were ordered over six months ago, and were on the high seas for two months before we got them. Were we pleased to get these, because we had orders for five of them waiting, and I know

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that one gets impatient for a piece of equipment such as this.

And, just as we were running out of our 18/6 and 18/8 natural grey linens which are excellent rug warp, and warp for heavy items, our new shipment arrived from Ireland. These too, were ordered about six months ago, so you can see how much planning has to go into having a constant supply of an imported item.

Also, plans are being made, and all the looms are being emptied in our shop so that we can have a workshop on double weaves in February here. This workshop is being sponsored by the Portland Handweavers Guild, and will be for three days. We will have 20 new students for each of the three days, mostly members of our weaving guild here.

And, during this past month's time, I have had the pleasure of weaving some samples for a woolen mill, so that they can see and decide whether they want to add that particular fabric to their line, and to show certain specific customers who are interested in such samples. I was weaving these 14" wide, and 28" long on the loom, and to my amazement, in one day, I set up the loom five different times, and wove five different colors and weaves. It was a long day though, as I started two hours earlier than usual, and worked later than usual.

Besides this, we've had many other yarns come in that we had been waiting for. We have about 1,000 lbs. more of assorted colors in the New Zealand wool tweeds now; we've had about 200 lbs. of brushed mohair from Holland come in, and we have finally found some more of the fine, two ply jute in natural, that many have asked for. The two girls helping out have made up many sample sheets, and many of you have received them in the mail this past month. We are now starting on two new sets of samples, as soon as we finish this issue of Warp and Weft.

Robin has been under the weather a little and it might have been a mild dose of the Asiatic flu. Janice is wrapped up in her gymnastic efforts at school, and practices every day at home also. She tells us she will have six A's and two B's on her report card this time, but we haven't seen it yet.

Well, you can see how a month can fly by, with these many things happening so enough for this time.

Russell E. Groff, *Editor*

This Month's Cover Photograph:

This photograph is of a drapery fabric, and it is one of my favorites. It is a fabric where you have a width of perhaps 2 or 3" in solid warp, and then a skip of about the same width of warp in the reed.

As a result, the weft thread makes a loop which is very decorative when used in the right place. Mind you, I feel that it has to be used in the right place to be as effective as you think it will be.

This fabric used a silk in the weft, which makes the draping qualities of the open areas much more effective. A fabric of this type allows much light to come in, but almost prevents you from seeing anything inside. It is very effective in buildings with large window areas.

Another thing about this type of fabric is that you can have a very definite contrast of colors in such a fabric, as the open area would be solid in one color, and the woven rib areas, if set closely enough together can dominate and be another color or color combination. And of course, you can always have a blending of colors in the open rib and woven portion if desired.

Usually these woven ribs are mostly in a plain weave, but I also have seen them woven in different pattern variations, and this also helps to make them very effective.

If you plan a drapery, why not keep this idea in mind, and see if it will fit in with your plans.

Another thing I should mention is that you have to use the right weft thread for the proper draping qualities. Usually the wider your open areas are, the softer your weft should be for draping qualities, and the narrower they are, the less you have to think of this draping quality.

This Month's Book Review:

A new beginners' book has just been published, and it is entitled "WEAVING AS A HOBBY," and was written by Marguerite Ickis.

This is a basic guide for the handweaver, and is quite complete. It is well illustrated with eight full page color photographs and 90 drawings, photos, and diagrams.

It gives very thorough directions for the loom set-up, with step by step instructions very clearly given. She then goes into the first steps in weaving, such as winding bobbins, how to beat, how to make a good selvage.

From the loom set-up she gives directions and patterns for weaving on a two-harness loom, and then proceeds to weaving on a four harness loom. She explains the threading and treadling drafts, the tie-up, and also gives directions for such patterns as twills, goose-eye and related patterns, and overshot patterns. She also explains dukagang, a technique which we consider a Swedish technique and four pages of the color illustrations are of dukagang. The eight color photographs are reprinted from the Swedish book entitled "Small Webs."

I feel this book is reasonably priced, and should be of interest to a beginner. It should be quite a stimulous to a beginning weaver, and I can recommend it for this purpose. Price is reasonable at \$3.95.

TITLE: WEAVING, As A Hobby

Author: Marguerite Ickis

PUBLISHER: Sterling Publishing Co., New York, New York.

Price: \$3.95 plus 18c postage.

Available: From the publisher or from Robin & Russ Handweavers, if desired.

A MOHAIR AFGHAN PROJECT:

Inspired by some of the beautiful mohair blankets from Scotland, we have worked out this 4 harness project for an afghan using some mohair along with cotton, silk, wool and rayon.

THREADING DRAFT:

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

KEY TO THREADS IN THE THREADING DRAFT:

- X – 2/16’s worsted, ming gold
- O – Wild mustard mohair and rayon combo.
- A – 2/16’s worsted, green gold
- B – Jonquil green mohair and rayon combo.

WARP:

There were four different threads used in the warp. X was a 2/16’s worsted in Ming Gold. O was a two ply mohair and rayon combination yarn in a color called Wild Mustard. B was another of the two ply mohair and rayon yarns in Jonquil Green. A was another of the 2/16’s worsted yarns in Green Gold. This worsted comes on two ounce tubes of about 500 yards each.

WEFT:

In the weft, four different threads were used. Two of them were the mohair in different colors. I will list them below and give an identifying letter to tell you which is which.

- L – Llama Beige Mohair and Rayon Heather
- G – Greenfinch Gray Mohair and Rayon
- O – Toboggan Orange 10/2 Cotton
- S – Saffron Gold 7/2 Yellow Silk

REED USED:

An eight dent reed was used, and after making some samples, we decided to sley it just one thread per dent. We did this because the mohair is quite heavy and of course fuzzy, and were afraid that if we did not sett it open

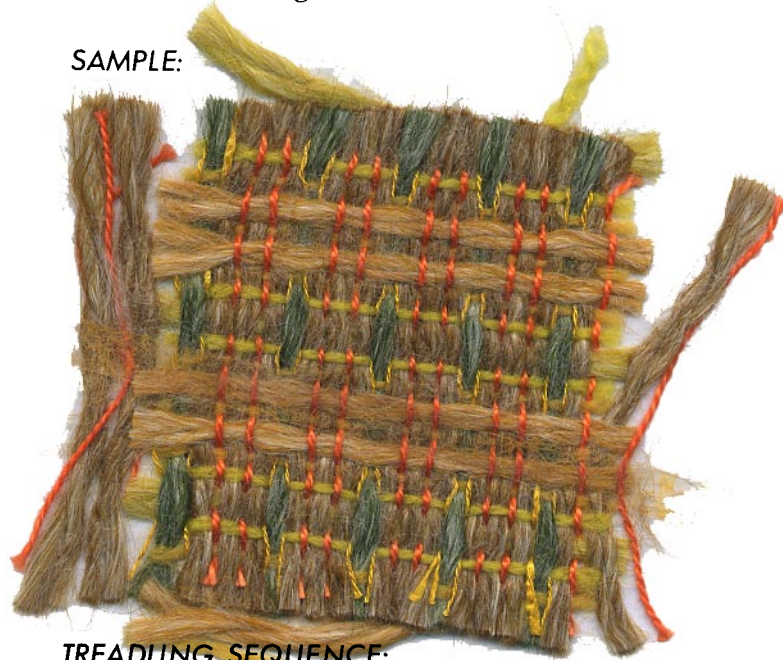
TIE-UP DRAFT:

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

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

enough, that it would tend to **cling** and stick together. It was a good thing **that** we made our sample first, or we would **have** had some trouble in the fuzzing.

SAMPLE:



TREADLING SEQUENCE:

Because of the fact that **we** had four colors, this meant four shuttles, **so** the treadling sequence was kept as short as possible. Actually, eight shots of weft make **one** complete pattern repeat.

1. Treadle No. 5 – Llama Beige Mohair and Rayon
2. Treadle No. 6 – 10/2 Toboggan Orange Cotton
3. Treadle No. 5 – Llama Beige Mohair and Rayon
4. Treadle No. 6 – 10/2 Toboggan Orange Cotton

5. Treadle No. 5 – Llama Beige Mohair and Rayon
6. Treadle No. 2 – 7/2 Saffron Gold Silk
7. Treadle No. 3 – Greenfinch Gray Mohair
8. Treadle No. 2 – 7/2 Saffron Gold Silk

END OF ONE COMPLETE PATTERN REPEAT. Repeat over and over again as desired.

MORE ABOUT THE FABRIC:

First of all, I want to suggest that on both selvage edges of your afghan, that you have your first complete pattern repeat all in 2/16's worsted in gold. In other words the first eight threads would be threaded to the pattern, but would all be the 2/16's gold wool. The reason for this is that the mohair and rayon yarn will tend to slip and fray apart if you use it on each selvage edge as I did. After weaving my first yard, I took out the mohair threads on each edge and replaced them with 2/16's worsted yarn. This will make your weaving much, much easier. I had absolutely no trouble with fuzzing and fraying after I made this one change.

Secondly, I used a temple or stretcher on this whole length of fabric, and as a result, have a much wider fabric than we would have had. Also, this makes for much, much easier weaving, as we had almost no trouble with any broken threads. I personally feel from the sample weaving and beginning this sample, that it would have been almost impossible to weave this without a great deal of trouble, if we had not used a stretcher or temple.

Third, I found that the two ply rayon and mohair combination yarn had some big knots in it. These knots were so big that they could hardly come through the eyes of the heddles. Therefore after weaving the first yard, I decided that when a knot appeared, it would be much easier to pull the knots apart, and use the spee-dee cement and glue the mohair and rayon together, and in less than one minute, be able to continue on with the weaving. You do not want to use too much of this cement, as it does make the thread quite stiff, but even with this it came through the heddle and reed very easily, and wove with no trouble. I feel that the spee-dee cement is excellent for colored yarns, but do not like it in the white and natural ones. It seems to discolor a little the

natural and white, but does not seem to show in colored yarns.

When I started weaving this fabric, I thought to myself that I was in for a lot of trouble, particularly as I had this so wide on the loom, and because of the knots in the mohair and rayon and also because I had to use four shuttles. However, I tackled the project and systematically found that it was not as hard or as bad as I had anticipated. The four shuttles were always in the way at the beginning. So, I kept the main two shuttles used always on the woven part of the fabric, and the other two I would keep on my bench on the left or right of myself. I use a bench with a sliding drawer, so I opened it to the left a little, and I sat just to the left of the center of the bench, and thus had room on the right side of the bench for two shuttles. The 7/2 saffron gold silk shuttle, I started from the right, and as there are two shots of it, it always ended on the right on the edge of my seat. The Greenfinch Gray mohair shuttle would alternately be on right seat, or on my left in the open portion of the sliding drawer, which also contained my extra bobbins of the four colors of thread being used. The other two shuttles I always kept up on the finished web. When you are using a stretcher or temple, there isn't as much room for shuttles, so this system I devised made for much easier weaving. When I got used to this after about a yard, it was much, much easier to keep track of my threads, and what came next.

The treadling sequence is just eight threads for one complete pattern repeat, so I memorized it very quickly, and never had to look and see what treadle I was on, or which of the four threads was next.

After this was all achieved, I found the weaving very easy, and very fast, as fast as one can make it when using four different weft threads.

Another thing that I feel did help was that I used a firm, even, first beat, and then I stepped on the next treadle, and beat lightly the second time, before I threw the shuttle. This helps to clear the shed, and makes for easier weaving.

I had been fearful that perhaps the 16/2 worsted yarns would break, particularly on the selvage edges, but this proved to be groundless.

One more thing that I did to make for better weaving was that whenever I could do it, I always tried to bring the shuttle next to be used either in front of or in back of the last shuttle used on either left or right selvage, to try and bind in the outside selvage threads. This is hard to explain, but after you get started on the weaving of an afghan like this, if you read this again, I think it will be much clearer as to what I'm trying to say in this paragraph.

I should also say one more thing, and that is about the combination of threads used in this fabric. After all, there are four different threads, or five different fibers in this project. The mohair and rayon yarn is 50 per cent mohair, and 50 per cent rayon and this makes two different fibers. Then with this, I used a 2/16's worsted. I deliberately used all wool or wool and rayon in the warp, and no other threads in the warp. Because of the contrast in size, I felt this would be no problem in the warp.

In the weft, we used the mohair and rayon yarn, some 10/2 cotton, and some 7/2 silk. As the shrinkage in the cotton and silk is about the same, and as it was used alternately with the mohair and rayon yarn, I feel that it is no problem whatsoever in this fabric. If this fabric does shrink, I feel that most of it will be lengthwise in the warp, and very little in the weft. I normally do not like to mix such a collection of fibers such as in this one, unless they are used in equal amounts in the warp and in the weft. This I feel, is the result of experience and working with the different fibers. Enough of this, and on to the cost of the fabric.

COST OF THE THREADS USED:

The mohair and rayon comes in eight different color combinations. It has 500 yards per lb., and is available on 1/2 lb. spools. The price is \$5.60 per lb. There are limited amounts of these eight colors available, as we had 50 lbs. of each color dyed.

The 2/16's worsted is available in about 20 colors. Used to be about 35 colors, but the manufacturer has discontinued some and is evidently going to discontinue others. Because of this, I'm so very pleased to say that our fabri-type yarns are now on the way to us

from England and should be here in about a month. The 2/16's worsted has about 525 yards per two ounce tube and is \$1.00 per two ounce tube.

The 10/2 cotton in toboggan orange comes on 1/2 lb. cones, and it is \$2.50 per 1/2 lb. cone with 2100 yards per cone. It is available in about 40 to 50 colors.

The 7/2 silk is one that we imported from England in the natural, and then we had it dyed in four colors. It has 6,000 yards per lb., and is \$8.00 per lb. It is also available on 1500 yard tubes of four ounces each, at \$2.50 per four ounce tube.

COST OF THE SAMPLE FABRIC:

In a 12 yard warp, 44" wide, we used 4 1/4 ounces of Green Gold Worsted; 6 1/4 ounces of Jonquil Green Mohair and Rayon; and two pounds two ounces of Wild Mustard Mohair and Rayon. The total cost for 12 yards of 44" wide warp was \$23.25 or the cost per yard was \$1.95 per yard.

In the weft, much more yarn was used because of the openness of the warp. We used four ounces of the 7/2 Saffron Gold Silk, seven ounces of 10/2 Toboggan Orange Cotton, two pounds 12 ounces of the Greenfinch Gray Mohair and Rayon and three pounds 11 ounces of the Llama Beige Mohair and Rayon. We had 10 yards of finished fabric, and could have woven almost another yard of it from the 12 yard warp, but had enough for our samples and an afghan, so we stopped at 10 yards. The total cost of the weft threads for 10 yards was \$40.75 or the actual cost per yard was \$4.08.

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PETER COLLINGWOOD'S RUG WEAVING

is due in here at the end of January or the early part of February from the publishers. Price will be \$17.50. This book is entitled "TECHNIQUES OF RUG WEAVING." From the review by the publisher and from comments from two weavers abroad, it sounds as though this will really be an exciting book. Order yours now, and we will send you one as soon as they come in. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

HEAVY 2 PLY SLUB IN NATURAL WHITE

This is a beautiful heavy yarn which is 2 ply. One ply is nylon and the other is rayon. It has about 650 yards per lb., and would be excellent in drapes. Price is reasonable too, at \$2.40 per lb. Also, we have 8 colors of this being dyed for us, and we will have it in from the dyers in about one month. On and 1 lb. 2 oz. tubes. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

20/2 BLEACHED LINEN SPECIAL.

This has 3,000 yards per lb. We purchased 200 lbs. at a close-out price, and offer it to you at a bargain price of \$3.20 per lb. on 1/2 lb. tubes. In most places this sells for \$5.00 per lb. or more now. Remember, just 200 lbs. An excellent buy at \$3.20 per lb. Probably the most common size of linen used by handweavers. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

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These vary in size and yardage per lb., and we are pleased to say that most of them are selling at \$3.20 per lb. If you are interested in the different colors available, write for samples. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

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Many seem to have been looking for such a yarn lately. It has approximately 1700 yards per lb., comes on tubes of about 1 lb. 2 oz. each, and is \$3.20 per lb. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

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we have a list of five outstanding books. LICHENS FOR VEGETABLE DYEING, is outstanding at \$3.50 plus 18c postage. DYE PLANTS AND DYEING is another outstanding book or manual. Price is reasonable on this at \$1.65 each, plus 12c postage. And just recently reprinted is THE DYE POT. An excellent guide which sells for \$2.00 plus 10c postage. Available also is one we reviewed about three months ago called "HOPI DYES." It is \$3.50 plus 18c postage, and last but not least is VEGETABLE DYEING by Emma Conley at \$1.25 plus 10c postage. All in stock. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

12/3 METRIC COUNT, RAMIE IN NATURAL AND BLEACHED WHITE.

A good buy for this ramie which has 2,000 yards per lb., as it is priced at \$3.20 per lb. for the natural and \$3.60 per lb. for the bleached. Available on 1/2 lb. tubes. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

100/2 WHITE BOBBIN LACE LINEN.

These are small spools, imported from Sweden and the price is 65c per spool. In quantities of 10 or more, they are 50c per spool. We also have 80/2, 60/2, 50/2, 40/2, and 35/2 available. Prices upon request. Besides this, we have the pricking devices to make the patterns for bobbin lace at \$1.75 each, and we also have the pins with the multicolored heads available from Germany. Price on these is 50c per box. Many books available on bobbin lace also. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

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