

warp and weft

Vol. XXII, No. 3

March, 1969

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A Word from the Editor:

This past month has been a hectic one and particularly so, because we had a workshop here in our shop for a week on double-weaves and the Theo Moorman tapestry weave. We had 22 looms set-up with warps for these samples, and each day we had approximately 20 new students from our Portland Handweavers Guild and from other guilds in the state of Oregon.

As a result, you are probably receiving this issue of Warp and Weft about a week to 10 days later than usual. It is really a job to get such a workshop organized, and I feel that I haven't recovered yet. Still have about seven looms to haul 50 miles to return to their owners. However, I do think it was a success and we hope that many of the persons enjoyed the workshop. Because it was so crowded, your editor didn't get to weave the samples the others did as he had anticipated.

We had some 400 lbs. of a combination thread of rayon and nylon at the dyers, and it has just been returned to us in eight colors, 50 lbs. of each color. What is exciting about these is the way in which the two fibers which had been blended together, took the colors of the dye. The rayon absorbed more of the dye, so the color of it is a more intense color than that of the nylon. The nylon did not take as much dye, and so as a result a frosty or heathery look results in these eight yarns. We are working on sample sheets for these colors now, and also have a small sample warp on the loom to see what we can do with these materials.

Also, during the month, we have finally

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gotten started on one of the rugs like those we purchased in England, which were made of the unspun wool. We feel that the results of our rug are so pleasing that we will give it as a second warp and weft project. It is about one half finished now, and so we will give it for a project next month when it is completely finished. I feel that we have improved on this rug tremendously, and perhaps you might like to try one.

And we finished just yesterday another exciting upholstery material for our multiple harness bulletin, Drafts and Designs. This too was delayed about two weeks because of the workshop, and so now we are trying to catch up again.

And more exciting news to the three of us. Janice, Robin and I will be getting to make a three weeks trip to Switzerland in May of this year. It will be a combination of business and pleasure trip, and I'm excited and pleased that all three of us can go together. We have just decided to close up our shop for three weeks, as we do not have a full-time employee working for us, but rather we have three persons who work on a part time basis.

I'm sure that the work will pile up, and we will have some unhappy customers, but we hope that we will have some more silks to offer and we are hoping that we will have one or two other items that we have been looking for. And we hope to have a series of color slides of the different weaving shops in the villages in Switzerland that we plan on visiting.

Well, you can see that excitement reigns supreme in the Groff household, and we are looking forward to such a wonderful trip.

Russell E. Groff, *Editor*

This Month's Book Review:

Another excellent book on handspinning has just become available. It is one we are importing from New Zealand and it is entitled, SPIN YOUR OWN WOOL, AND DYE IT AND WEAVE IT, by Molly Duncan.

This hard-bound book seems to be very,

very concise, accurate and complete in directions for all phases of hand-spinning. There is a section on selecting the proper wool for hand-spinning, and then step by step procedures for the spinning itself are given, and a series of 16 pictures and drawings are used to teach the beginner how to spin.

Complete directions are given for the use of the hand-spindle, as well as for carding and the use of the spinning wheel.

The next section is entitled "Choosing your Wheel," and an excellent drawing of a spinning wheel is given, and all of the parts are named, and then an explanation of the spinning wheel and its parts is also given.

One other most interesting thing in this book is the inclusion of directions for making an attachment for spinning that you can electrify and attach to your sewing machine, for those who might have trouble in turning a wheel. I'm hoping that we can import one of these from New Zealand, and perhaps have some of them made here in this country.

The next section of the book is entitled "SCOURING, BLEACHING, DYEING," and is clearly explained. Many of the dyebooks we have do not give much on scouring or bleaching. Then an explanation of some of the native dye-stuffs of New Zealand are given, and about one half of these are available in the United States.

Next is an introduction to handweaving. What is interesting is that directions are given for making an INKLE LOOM, and instructions are given for the set-up of this loom also. Then, directions follow for the set-up of two and four harness looms, the use of a warping paddle to warp six to 15 threads at one time, and finally there is a little mention of the tapestry type frames for weaving.

While not a thick volume, the content in this is clearly and concisely given and makes it an excellent book. And the price is most reasonable also, in that it sells for \$2.95 plus postage.

TITLE: SPIN YOUR OWN WOOL, AND DYE IT AND WEAVE IT.

AUTHOR: Molly Duncan

PUBLISHER: AH and AW Reed Company

PRICE: \$2.95 plus 18c postage.

AVAILABLE: Robin & Russ Handweavers

This Month's Cover Photograph:

If I remember correctly, this was a photograph of a fabric at the midwest weavers conference in Tulsa, Oklahoma in 1968.

The overlay thread which shows so clearly in the picture is actually a ribbon thread, which was used in both the warp and the weft. I do not remember for sure the color of this fabric. The warp was a 22/2 worsted yarn, novelty wool and the ribbon. The weft was also the same three threads.

This fabric was woven by Miss Leah Gutzman of St. Louis, Missouri.

This Month's Second Project:

We purchased a rug of unspun wool while in England two years ago, and I have wanted to weave one ever since. We have changed the rug slightly, and feel that these changes are a great improvement, and so here are the directions for weaving this rug. Our is now on the loom just about one half finished so we can't give you details of the amount needed, but can tell you how it was done and what was used.

The loom was threaded 44" wide in a 1, 2, 3, 4 twill threading draft. Our warp is an 18/8 Irish Linen Rug Warp which has 675 yards per lb., comes on one lb. cones and is \$3.80 per lb. The warp was set at six threads per inch, one per dent in a six dent reed.

In the weft we used four different yarns or rather three yarns, and an amount of unspun wool in the black sheep and the natural colored unspun fleece.

We used a six ply English Rug Wool in a light tan, and the same yarn in a natural color in the six ply, and the third was a very heavy flake wool yarn with a large flake.

First of all we put a heading in the 18/8 Irish Linen, and we allowed enough warp to extend to tie a fringe in a decorative manner.

Here is our treadling.

No. 1, Treadle 1, with 6 ply beige

No. 2, Treadle 2, with 6 ply natural

(Continued on Page 6)

SPRING GREEN VALES and VALLEYS

This most interesting sample was designed as use in kitchen and bathroom curtains, and is unusual because of the undulating warp effect in the fabric.

THREADING DRAFT:

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

KEY TO THREADS IN THE THREADING DRAFT:

X – 20/2 Egyptian Cotton, Apple Green
O – 50/3 Sewing Cotton, Chartreuse

WARP THREADS USED:

There are two threads in the warp and they are as follows:

X – 20/2 Egyptian Cotton, Apple Green
O – 50/3 Sewing Cotton, Chartreuse

WEFT THREADS USED:

There are two threads used in the weft and they are as follows:

A – 20/2 Egyptian Cotton, Old Gold
B – 50/3 Cotton, Sewing, Temple Gold

REED USED:

A 15 dent reed is used, but an unusual sleying of the reed is used in this sample. Because of this unusual sleying, we have about 38 threads per inch in this fine sheer fabric.

SLEYING OF THE REED:

The sleying of the reed follows the pattern somewhat. However, because of the uneven number of threads in one complete pattern, we have to sley two complete pattern repeats to tell you how to do it. Here goes:

1st dent – 3 threads chartreuse 50/3
2nd dent – 2 threads chartreuse 50/3

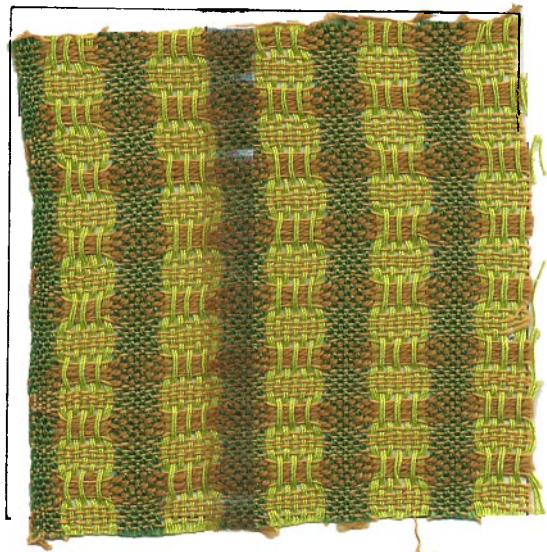
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TIE-UP DRAFT:

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

SAMPLE:



3rd dent – 2 threads chartreuse 50/3
4th dent – 2 threads chartreuse 50/3
5th dent – 2 threads chartreuse 50/3
6th dent – 2 threads chartreuse 50/3
7th dent – 3 threads chartreuse 50/3
8th dent – 4 threads apple green 20/2
9th dent – 3 threads apple green 20/2
10th dent – 3 threads chartreuse 50/3
11th dent – 2 threads chartreuse 50/3
12th dent – 2 threads chartreuse 50/3
13th dent – 2 threads chartreuse 50/3
14th dent – 2 threads chartreuse 50/3
15th dent – 2 threads chartreuse 50/3
16th dent – 3 threads chartreuse 50/3
17th dent – 3 threads apple green 20/2
18th dent – 4 threads apple green 20/2

End of one complete sleying pattern. Repeat over and over.

The reason for having to give two repeats of the threading draft in one complete sleying pattern is because of the seven threads of apple green. I wanted the pattern balanced, so on one side of the 50/3 chartreuse, you have four threads and then three threads in a dent of apple green. Then on the other side of the 50/3 chartreuse, you have three threads in a dent and then four in a dent of apple green. You might not understand this until you do it, but when you actually do it, I feel you will see what we are trying to tell you above.

TREADLING SEQUENCE:

1. Treadle No. 4 – 20/2 Old Gold
2. Treadle No. 5 – 20/2 Old Gold
3. Treadle No. 4 – 20/2 Old Gold
4. Treadle No. 5 – 20/2 Old Gold
5. Treadle No. 4 – 20/2 Old Gold
6. Treadle No. 5 – 50/3 Temple Gold
7. Treadle No. 6 – 50/3 Temple Gold
8. Treadle No. 5 – 50/3 Temple Gold
9. Treadle No. 6 – 50/3 Temple Gold
10. Treadle No. 5 – 50/3 Temple Gold
11. Treadle No. 6 – 50/3 Temple Gold
12. Treadle No. 5 – 50/3 Temple Gold

There are 12 threads in one complete pattern repeat, five of the 20/2 Egyptian Cotton in Old Gold, and seven of the 50/3 mercerized sewing thread in the Temple Gold color.

COST OF THE THREADS USED:

The 20/2 Egyptian Cotton, you are familiar with, as we've been using it for many years. It comes on 1/2 lb. tubes with 4200 yards per tube, and is \$5.50 per pound, or \$2.75 per 1/2 lb. tube.

The 50/3 fine weave, mercerized sewing thread comes on 6,000 yard cones, which is approximately 1/2 lb. each, and the price on these is \$2.30 per approximate 1/2 lb. cone. About 40 colors available.

COST OF THE FABRIC:

In an 11 yard warp, 42" wide, we used 12,320 yards of fine weave, which comes to 2-1/10 spools of fine weave at \$2.30 per

spool, or a total cost of fine weave in the warp of \$4.83. We also used slightly less than 3/4 lbs. of the 20/2 Egyptian cotton, so this came to \$4.11. The total warp cost was \$8.94 for an 11 yard warp, 42" wide. Thus the warp cost per yard comes to 81c per yard.

In the weft in nine yards and 30" of finished material, we used two spools of the fine-weave, and about two spools of the 20/2 Egyptian cotton, so the total weft cost was \$10.10. This comes out to just a little more than \$1.00 per yard, so we will say \$1.10 per yard.

WARP COST PER YARD, 42" wide .81c
WEFT COST PER YARD \$1.10
FABRIC COST PER YARD..... \$1.91

MORE ABOUT THIS FABRIC:

On this pattern, you want to balance the pattern on both sides, so I'll suggest that you have about 11 threads on each selvage of the 20/2 Apple Green Egyptian Cotton, threaded 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4. We tried something different this time with these 11 threads on both selvage edges that I will tell you about. On these 11 threads on each selvage edge, we wound these separately on separate spools, 11 threads on each spool and hung one down from the back beam for the right selvage and we hung the other down on the left side for the left selvage. We found that if we kept the selvage tighter, we could weave this fabric easier. So, we ended up putting a weight of about 3/4 lb. on each of these spools, and this keeps the selvage edges tauter, and there is less problem with breakage, and the fabric weaves a little wider because of these weights. There is a first time with us for everything, and this is our first attempt. I would not do this on everything, but where you have a problem of fine threads fuzzing or fraying on selvage edges, this could be a tremendous help.

Still another thing that will help, is that with this fine warp, you will find it easier to weave with a tight warp, than with a loose warp. Be sure to keep it fairly taut, and use a double beat on each pick or shot of your shuttle. This helps much in keeping the lace

part of the warp threads from getting too loose, and thus makes for easier weaving.

Still one more thing. I think that this fabric would make excellent curtains, or a good room divider, etc. However, I, myself, was a little unhappy with my choice of colors after the fabric was finished. However, you can change this to a much livelier or brighter combination if you wish as there are about 100 colors available in the 20/2 Egyptian Cotton and about 50 colors available in the 50/3 fine weave thread.

We washed this fabric in the washing machine in the shortest cycle, dried in the electric dryer, and then *steam* pressed the fabric. We found that this made the fabric look so much nicer than before it was washed and pressed. Before we did the washing, the fine weave in the warp in the chartreuse color seemed to result in a slightly different tension than the 20/2 when off the loom and we had a sort of wavy effect. However, this did disappear when it was washed and pressed, much to my satisfaction.

I don't know whether you will recognize this threading draft, but it is one that was used in Warp and Weft about 12 years ago in making a baby blanket. However, we used a completely different treadling, and the threads in the warp and weft in this sample are so much different than that we used in the baby blankets, that we thought you might like to see how this pattern works with very fine threads.

Unspun Wool Rug (Continued)

- No. 3, Treadle 3, with natural flake wool
- No. 4, Treadle 4, with 6 ply beige
- No. 5, Treadle 1, with unspun wool, natural
- No. 6, Treadle 2, with 6 ply beige
- No. 7, Treadle 3, with 6 ply natural
- No. 8, Treadle 4, with natural flake wool
- No. 9, Treadle 1, with 6 ply beige
- No. 10, Treadle 2, with unspun wool, natural
- No. 11, Treadle 3, with 6 ply beige
- No. 12, Treadle 4, with 6 ply natural
- No. 13, Treadle 1, with natural flake wool
- No. 14, Treadle 2, with 6 ply beige
- No. 15, Treadle 3, with unspun wool, natural

- No. 16, Treadle 4, with 6 ply beige
- No. 17, Treadle 1, with 6 ply natural
- No. 18, Treadle 2, with natural flake wool
- No. 19, Treadle 3, with 6 ply beige
- No. 20, Treadle 4, with unspun wool in both natural and black

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

Notice that the unspun wool is put in in the treadling sequence in No. 5, 10, 15 and 20th threads in sequence. We had a big bag of natural and brown unspun wool which a friend had carded for us on her drum carder. We took this and in the natural only, laid it in our shed on the 5th, 10th and 15th shots. You use quite a bit, and put it in so it will be thick and fluffy, and beat. You might have to take several bunches of uncarded wool and pull it apart and put it in until you have the desired weight. Then on the 20th shot, we mixed a little of the unspun brown wool in with the natural colored wool. This would make beautiful rugs with the unspun wool dyed in the pastelly colors like lime, lemon yellow, rose red, etc. Ours is all natural with the brown laid in at intervals, and it makes a heavy, rich luscious rug, and you will enjoy it. We are weaving ours so that it is about 66" long, to go with the 44" width we have.

You'll love this one, so why not try it and see how well such a rug turns out.

Notice also that the unspun wool is used on every 5th shot, and this means that it is changing position every time it is used, and different warp threads or sheds are used for the unspun wool, and this adds to the interest and helps set off the unspun wool.

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19 COLORS IN FABRI-TYPE YARN

will be available in two weeks. Due to arrive in Portland the 27th of February, we had this yarn spun to order in England to copy Fabri as closely as possible. It has about 4800 yards per lb., and the new colors are exciting. Comes on 1/2 lb. cones at \$6.80 per lb., or \$3.40 per 1/2 lb. cone. Excellent for warp or weft. Good warp at 24 per inch, or for stoles at 15 to 20 and for tartans at 24 or 30. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128. If you would like samples of the colors available, send a stamped, self-addressed envelope and we will send them to you.

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9 COLORS IN HEAVY 2 PLY SLUB NYLON AND RAYON

We had these exciting colors dyed in this combination yarn. It has about 650 yards per lb., comes on about 1 lb. cones and is \$3.50 per lb. for the colors, and \$2.40 per lb. for the white. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

WEAVING WITHOUT A LOOM

is an exciting book by Sarita Rainey. Many different methods of weaving without a loom are discussed and fully illustrated. Directions are given for making small tapestry looms and others. Price is \$7.95 plus 18c postage. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

20/2 BLEACHED LINEN SPECIAL

This linen is slightly slubby, but is a good warp thread, and is on sale at \$3.20 per lb., or \$1.60 per 1/2 lb. tube. 3,000 yards per lb. Excellent for warp at 24 per inch. Robin & Russ, 533 North Adams St., McMinnville, Oregon

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in 7 color combinations. This is 4 different colors of wool plied into one thread. About 400 yards per lb. Price is a good one at \$4.00 per lb. Available on 4 oz. tubes. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

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in 5 different colors. Baby Blue, Baby Pink, Light Yellow, Light Green and White. Can be used as warp in baby blankets at 15 per inch as well as in the weft. Price is \$5.40 per lb., or 69c per 2 oz. skein in less than 1 lb. of a color. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

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