



# warp and weft

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## warp and weft

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**Editor:** Russell E. Groff,

**Assistant Editor:** Robin Groff.

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### A Word from the Editor

Another month has flown by, and that is just what it seems like. A busy month it was, and it was highlighted by a trip to San Diego and the 4th Bi-Annual Southern California Handweavers Conference.

The conference in Southern California was a small one, but the quality of the guild displays was outstanding. I have gone to all 4 of these conferences, and you can steadily see the quality of the guild exhibitions improve with each exhibit. There were many, many outstanding pieces in the exhibits, but I'm sorry to say that as they did not have a photographer there, we will not be able to share these outstanding fabrics with you as we have in the past. I took the names of the weavers of several of the outstanding pieces, so I will contact them personally in the hope that a picture might be available.

One of the highlights of the conference was the exhibit and history of the Navajo rug weaving which was presented by two persons. Mrs. Ethel Johnson and Mr. Baylor Brooks discussed special techniques of Navajo weaving, and they also had a wonderful collection of these rugs in their own personal collection which they discussed and explained. This was indeed very interesting.

On the way home, because of car trouble, I spent two days in Santa Barbara, our former home, looking at the many changes that have taken place and renewing old acquaintances. It was fun to do this.

Robin stayed home and worked very hard keeping the shop open and trying to answer

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most of the mail. Some of it she was unable to answer, so what a stack was there when I arrived home.

Our weaving classes in McMinnville and Albany are proceeding, and you can't imagine my pleasure at the enthusiasm that is shown in the Albany weaving class. Most of the looms had about 10 yards of warp on them, and they have all been warped the second time, and some of them will be warped the third time—all this in a space of eight weeks. From this alone, you can see how active a group it is.

Two of the events which I am looking forward to in April are the Portland Handweavers Guild Annual Fashion Show and the Northern California Handweavers Conference. We will have reports on these two events for you in the next issue of *Warp and Weft*.

Russell E. Groff, Editor

### This Month's Book Review

Our review book this month is entitled RUG MAKING, TECHNIQUES AND DESIGN, and was written by Mary Allard.

This is really an outstanding book and I think it this, because the instructions for the pile rug woven in Flossa or Rya are the most clear and concise I have ever seen given. Each step is also illustrated with a photograph in the weaving of this type of rug.

Actually the book starts out with the directions for setting up a loom to weave rugs and then there is a short section on historical notes on the weaving of pile rugs. Next comes the section I thought so outstanding, and it is the section on the woven pile rug with knots. I must also mention that the illustrations of the knots used in these techniques are outstanding. They are so clearly presented that I think anyone who looks at the photographs could follow the directions.

The next section of the book deals with experimenting with different kinds of knots and how they can be used to make your rug a little different and a little more outstanding.

This book deals not only with the woven pile rugs made on a loom, but the making of such a rug without a loom is presented.

Still another outstanding section is the section devoted to the fastest method of making a pile rug, called Floated Pile Rugs. This explains in full detail the method of making a pile rug without tying the 10,001 knots that you normally have in a flossa, rya, or pile rug. This is a woven rug, and the directions for threading are also given.

An interesting section is next given on the Hooked Rug with complete directions on the making of these rugs.

Another section deals with a tapestry rug, which is the same as the Navajo type rug, and good details and illustrations are given in full.

One of the most overlooked rug techniques, the Soumak technique is next discussed and explained thoroughly. It is thoroughly explained in both pictures and in text.

An explanation of double woven rugs and weft faced rugs are next discussed and explained.

The last chapter is devoted to the aids in the planning and designing of rugs, and is well presented.

I think that Mary Allard, the author of this book, has done an excellent job in discussing a few of the techniques of making rugs, and if you are interested in rugs, this will prove to be a source of excellent instructions.

**TITLE:** RUG MAKING, Techniques and Design

**AUTHOR:** Mary Allard

**PUBLISHER:** Chilton Books, 525 Locust St., Philadelphia, Penna.

**COST:** \$7.50 plus 15¢ postage

**AVAILABLE:** From the publishers or from Robin & Russ Handweavers

## This Month's Cover

The piece of finn-weave that is featured on the cover this month was woven by Mrs. Karin Melander, weaving instructor, of Santa Barbara, Calif. This was one of the techniques that Mrs. Melander taught in her recent workshop with the Portland Handweavers Guild. The warp and weft threads are I believe a 10/3 cotton.

## Treadling Sequence for This Month's Sample

I might mention that this pattern is "Treadled as Drawn in," or as it was one time stated in early colonial days, it was "Tromp as Writ." You can figure out the treadling by breaking down your pattern into blocks and figuring out the treadling from these blocks. Here is the treadling as I figured it out.

Treadle # 1 — three times  
Treadle # 2 — three times  
Treadle # 3 — three times  
Treadle # 4 — three times  
Treadle # 1 — three times  
Treadle # 2 — three times  
Treadle # 3 — three times  
Treadle # 4 — one time  
Treadle # 1 — one time  
Treadle # 2 — two times  
Treadle # 1 — one time  
Treadle # 4 — one time  
Treadle # 3 — three times  
Treadle # 2 — three times  
Treadle # 1 — three times  
Treadle # 4 — three times  
Treadle # 3 — three times  
Treadle # 2 — three times  
Treadle # 1 — three times  
Treadle # 4 — one time  
Treadle # 3 — one time  
Treadle # 2 — two times  
Treadle # 3 — one time  
Treadle # 4 — one time

End of one pattern repeat. Repeat over and over as desired. Also, please note that a tabby is used in this treadling, and that this is just the treadling for the pattern thread. The tabby is automatically understood, and you alternate the A and B tabby treadles.

## ESTRELLITA

The word Estrellita is Spanish for "Little Star", and if you look at our 4 harness sample for this month you see that this is exactly what it is—a small star pattern.

### Threading Draft

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

*Note:* In the threading draft above, I have used the number of the harnesses, rather than using an X for each warp thread as you normally do. Each number represents just one warp thread.

### Warp

The warp is a 20/2 Egyptian Cotton in a color called "Yellow S." It has 8400 yards per lb., and colors are fast colors.

### Weft

For weft, we have two different threads used. One is a size 20/2 Egyptian cotton in the color which is called Princeton Orange. This was the tabby thread.

For a pattern thread, we used a worsted, equivalent to a 2/15's worsted, with 4200 yards per lb. We used a Chinese Gold color for the pattern.

### Reed Used

A 15 dent reed was used, and it was double sleyed, 2 ends per dent or 30 threads per inch.

### More About the Fabric

This weave does not have a long overshot, so it should make an excellent piece for upholstery, for drapery, or for bed-spreads. Also, you could improve upon the qualities it has for these 3 uses, by increasing the

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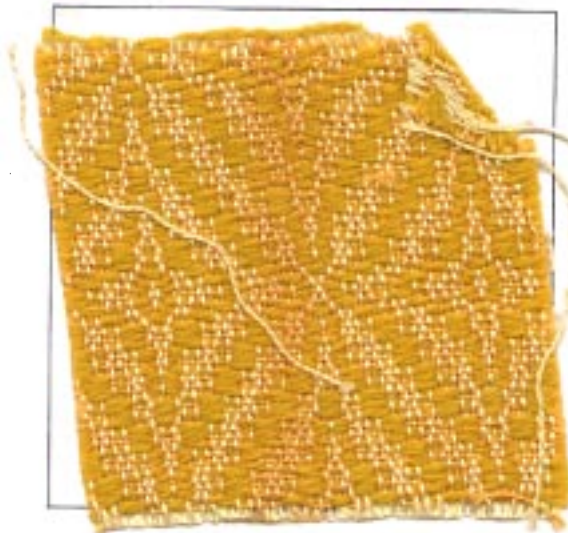
### Tie-Up Draft:

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:



warp to 36 threads per inch if desired, or even 40 threads per inch.

This material should have many other uses besides the 3 I have listed. It could be used for trim in the valence on the top of draperies; it could be used to cover binders and books and waste-baskets. It would make attractive pillows. It could even be used for coat material or suit material if desired. The pattern is adaptable to place-mats and table linens.

Perhaps some of you by now, have recognized this pattern as one of the "Bertha Grey Hayes Miniatures." I wonder myself if it is exactly as she originally designed it and wove it, as it has passed through many, many hands before we are presenting it here in our sample this month.

This sample is quite easy to weave, and while the treadling seems long and complicated, if you weave it several times, you learn very quickly to recognize where you are when weaving it, and in the case as we have it here, you almost memorize the whole treadling repeat.

One thing that I have been told—but do not know whether or not it is true—is an interesting story about these Bertha Grey Hayes miniature patterns.

I have been told that Miss Hayes designed and wove all of her miniature patterns (over 70 of them) in an 8 inch 4 harness structo loom. Also, I have been told that all of the names of the miniature patterns were taken from the current events of her time in the years preceding World War II and also the war years. Thus, we have such names to her patterns as Superhighways, Bomber's Flight, Peace, etc. I have been told that she would read about these events, and then would design and weave a particular pattern to commemorate that particular event. How much of this is true, I do not know, but it certainly does make an interesting story.

### Threads Used in the Sample

In this sample, we used two colors of the 20/2 Egyptian cotton. This cotton is outstanding in quality, and is available in approximately 100 colors. It comes on 1/2 lb. spools, and the price is \$5.50 per lb., or \$2.75 per 1/2 lb. spool. Also, the colors are as fast as you can make them, and the quality of the thread is so nice that sometimes you can go through a 1/2 lb. spool without a knot.

The wool used is weaving wool that can also be used for Crewel Embroidery. It has 4200 yards per lb., comes in 35 colors, and is priced at 98 cents per 2 oz. tube or \$7.84 per lb.

### Cost of Our Sample

We did a 10 yard warp, 40" wide, and it took 1 1/2 lbs. of the Yellow S color for warp. Thus the 10 yard warp cost \$8.25 or 82 1/2¢ per yard for the 40" wide warp.

In the weft, it took 1 lb. of the 20/2 Egyptian cotton, Princeton Orange for tabby.

It took 1 lb. 14 oz. of the Chinese Gold color wool for the pattern thread. This was \$14.70 plus the cost of the tabby of \$5.00 or \$19.70 in all. About 9 yards of finished fabric were received from the 10 yard warp. Thus the weft cost for the 9 yards was \$2.19 per yard.

WARP COST PER YARD, 40" WIDE	.83
WEFT COST PER YARD .....	2.19
FABRIC COST PER YARD .....	\$3.02

### A Second Project

A delightful and easy project for a beginner is a SWEDISH LACE PLACE-MAT WITH A LACE BORDER ALL AROUND THE EDGES OF THE MAT.

The warp is a 20/2 bleached white ramie or 20/2 bleached white linen sett at 24 threads per inch, or 2 per dent in a 12 dent reed. We usually sett these up 14" wide on the loom, but it is much more popular now to have a mat about 15" wide when finished, so we are planning here a 16" wide warp.

### Threading Draft

	D	C	B	A
4	X X			
3		X X		
2	X X X	X X X	X X X	
1	X	X	X X X	

## Plan for Threading 16" Wide Mats

In the threading draft above, we have 3 major parts of the threading draft. You repeat these as directed below for the 16" wide mat.

Thread A to B 4 times — 24 threads  
 Thread B to C 8 times — 48 threads  
 Thread C to D 40 times — 240 threads  
 Thread B to C 8 times — 48 threads  
 Thread A to B 4 times — 24 threads

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16" wide x 24 per inch = 384 ends

With the 20/2 natural or white ramie or linen as warp, you can use a 16/2 ramie or a 20/2 linen for weft in these mats. The natural and white are very striking, but you will also find that you can use any of the pastel colors that you wish as weft in these mats.

Also, once in a while, we have used a finer thread for weft such as a 25/2 or 30/2 linen, and even a 40/2. However, I feel that a 40/2 linen or a ramie is a little too fine.

Here is the tie-up draft that we use, and this tie-up draft is for a jack-type loom only. This pattern can be woven on a counter-balanced loom, but it is quite hard to do so.

4	○			○
3	○			
2		○		
1	○		○	○
	1	2	3	4

For the plain weave at the beginning of the mat, you treadle 2,1,2,1,2,1 over and over in groups of 6 threads at a time. For the lace across the end of the place-mat, you treadle 2,3,2,3,2,1 usually 8, 9, or 10 times, until you have a lace band about two inches wide. Then for the lace along the sides of the mats, you treadle 2,4,2,4,2,1 over and over. You should work your treadling in groups of 6 threads, as there are 6 threads in each unit of the pattern, and it is woven exactly as it is threaded.

I usually weave the following listed amounts of the various units in a mat.

1. Do the 2,1,2,1,2,1 unit until 2 inches are finished. This will include a hem of 1".

2. Do the 2,3,2,3,2,1 unit until you have 2" of lace weave.

3. Do the 2,4,2,4,2,1 unit until you have 16 inches of length done.

4. Do the 2,3,2,3,2,1 unit until until you have 2 inches of lace.

5. Do the 2,1,2,1,2,1 unit until until you have 2 inches of plain weave.

END OF ONE MAT. This should make your mat 15" x 24", and when hemmed, it should then be about 15" x 22".

From one lb. of the 20/2 linen or ramie warp, you can get a 7 yard warp. One pound of the 16/2 ramie or 20/2 ramie or linen in turn should be enough weft for your 7 yard warp.

I might also mention that if you have a 50" loom, that if you repeat this whole 16" width for mats, 3 times, and put an extra one inch of plain weave on each edge, you can make a very interesting table cloth in the 50" squares or 50" x 80" length.

Also, you do not have to stick to a 20/2 linen or ramie as we have used it here. We have woven the same type of mat using a size 10/2 linen at 20 threads per inch, and also we have used a 40/2 bleached linen or ramie at 40 threads per inch. You will have to re-arrange your threading draft to fit the number of threads per inch you have. Remember, there are 3 units in this Swedish lace weave, and 6 threads in each unit. Therefore, if you decide to do this weave with a 40/2 linen, plan it so that you have about one inch of plain weave all around the outside of the mat; then a 2" wide band of lace all around, and a plain center.

Also, one thing to remember is that you should use a smooth thread as a weft thread in this type of weave. If you use a slubby thread, then you have a distorted effect in the lace portion of your mats, and this appears as a defect or error in treadling.



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**8 PLY CREME SPUN SILK.** This is a very nice quality spun silk with 3600 yards per lb. Has a rich sheen or luster, and comes on about 1½ lb. cones. Price is \$4.00 per lb. Excellent for warp or for weft. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

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