

# warp and weft

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February, 1971

## warp and weft

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### A Word from the Editor:

This month is to be a banner one for us, as the addition to our shop will be started shortly. I'm kind of shocked at the cost of the small addition, as compared to the cost of 9 years ago, but I guess it is all a part of this modern day and age. I do know that when the bank loan was approved, I figured out the amount of interest I would pay in the next 15 years, and that plus the principal would be enough to give anyone second thoughts about such additions.

Sometimes I wonder why I even want to go ahead with it, when I find it so hard to keep up with current needs.

Business continues to be good, and we work hard at it. And it is frustrating to work with some of the publishers, as we have had books on order from two publishers who have changed to computers, for over four to five months, with no delivery. Surely does make you wonder if the computer is worth all the trouble.

Macrame seems to be much of a factor in our yarn sales lately, and we have been trying to find more and more threads for this use. Have imported some heavy 10 cord and 8 cord linen from Switzerland which is being used in the making of beautiful Macrame handbags. One of our friends is making one for us for display purposes, so that we can show how our 6/4 Swiss linen works out in this manner. We are trading her more linens for her effort.

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The book STEP BY STEP MACRAME, has been out of print, but lately, we have been able to have all our back orders filled, and we now have about 150 copies of this \$2.50 book on hand for the Macrame enthusiast, as well as four or five pamphlets, and of course, we do have in stock the Macrame book by Virginia Harvey.

We are hoping that the additions to our shop will be finished by the time the conference rolls around in late April, and early May, and perhaps some of you might be able to visit with us during the conference.

The article on spinning this month by Paula Simmons is a fairly long one, so we will close for now, and tell you more about this month's sample, which we feel is an exciting one.

Russell E. Groff, *Editor*

### Credit for the Cover Photograph

This photograph was from The Bihoa Tsai Tetralogo Studio.

### Remember The Pacific Northwest Weaving Conference in Portland

DON'T FORGET OUR 5th PACIFIC NORTHWEST WEAVING CONFERENCE. Time is flying by, and next April 30, and May 1st and 2nd will see an exciting three days here in Portland, Oregon. We have arranged for three outstanding speakers, and will have a banquet and fashion show. Exhibits at the local art museum will be held for this occasion, and there will be open houses for many different schools and shops and weaving studios for you to visit. If interested, write to: Mrs. Robert Marshall, 3425 Northeast Ainsworth, Portland, Oregon 97211.

### Our Cover Photograph:

Paula Simmons is once again featured on our cover showing her in the process of spinning yarns. This photograph does show the

“drafting” process which you will find explained in her article here in Warp and Weft this month. The attenuated or drawn out wool is shown with the twist just starting to enter it.

And the wool fiber in her lap is from one of the drum carders which we now stock in our shop most of the time for the hand spinners. It certainly does make it much faster and easier to card a lot of wool, than is done on the hand cards.

Also, notice how even the spun wool appears on the spinning wheel.

## Spinning Fine Yarn

by PAULA SIMMONS

Editor's Note: This is the 2nd of a series of articles on raising sheep and spinning wool yarns, and we hope you will enjoy this one as much as we did the last one.

For most people, the easiest size yarn to learn to spin is a fairly fine weight, so this issue will discuss fine yarn, and then next month go on to the subject and problems of heavy yarn, and then of speed.

A Finnish lady, who had done a great deal of spinning in the old country, remarked to us that she “didn't have to do that anymore,” and was puzzled that my husband used hand shears, when he could have used electric. I mention this to indicate that in countries where spinning is largely from necessity, practicality is a very important factor, and fine yarn may be more desirable, with the option of plying it. There is also some indication that the type of regional wool available influences the kind of spinning done, and usually, being short to medium, would spin up easier and faster in a small size, and have greater strength and durability if then plied.

Since different fibre lengths and types will work better with some techniques than with others, a beginning spinner should try for a degree of versatility as early as possible, for it is easier to learn a variety of styles before you have become completely accustomed to only one.

There is one style that I will here call the “inchworm,” often used to teach beginners in their first lesson, who have never before tried to spin. It works equally well either right handed or left handed, but is suited only to the very first attempts at spinning, and should not be used later. It consists of working quite close to your wheel (usually) and the hand closest to the wheel cautiously inches out the wool from the hand that holds the fibre supply, which remains stationary. While this is a safe way of handling your wool so that it holds together, it is a method that cannot under any circumstances be really speeded up. It remains nearly as slow as in the beginning. Therefore, once you have the feel of your wheel and raw materials, and gain a little confidence to move your hands more, one of the “draw” styles or the point-of-contact method should be commenced, and the inchworm be discontinued.

In spinning a fine yarn, one technique that is valuable from the standpoint of speed (more about this in the future) and because it does not in itself contribute to over-twist, is the point-of-contact style. The twist from the wheel draws the wool from the hand-held fibre supply, with the twist running right up to the very tip of the fingers that are holding the carded fibers to be spun, with no unspun or even partially spun drafting area. The pull is all in one direction, fibers pulled toward the spinning wheel. This is practical only with short or medium short wools, and even with medium wool, it will occasionally require a modified drawing out. You will find that you can control the size of the fine yarn being spun with this method, by just a slight opening or closing of the hand that is holding the fibre supply. This action is similar to that used with the Colonial Great Wheel, where one hand turned the wheel while the other hand did the spinning, except that was an intermittent spinning and winding on, while with a flyer wheel you have a simultaneous twisting and winding.

Your most common problem will be allowing the yarn to get progressively finer, as you spin faster, and finally getting so thin as to pull apart. Here the pressure of your hand, and a slight manipulation of the fibres, are the control element. So, experiment with this, and

(Continued on Page 5)

## HEATHER BY THE SEA:

An interesting four harness sample that is woven on a broken twill or dornic threading, as it is sometimes called.

### THREADING DRAFT:

4	A	B	H	B	B	O	H	A	A	B	O	B	A	A	B	
3		B	H	A	B	A	B	A	B	B	A	H	A	B	B	O
2		A	B	A	H	A	B	B	O	H	A	A	B	A	B	A
1	A	B	O	B	A	A	B	A	B	A	B	B	O	H	A	

### KEY TO THREADS IN THE WARP:

O — 2/18's Worsted No. 5, Forest Green  
 A — 2/18's Worsted No. 36, Blue Green  
 B — 2/18's Worsted No. 31, Dark Turquoise  
 H — 2/18's Worsted No. 21, Horizon Blue

### WARP THREADS USED:

Our warp is made up entirely of our 2/18's, Fabri-type worsted, which we had spun to order and dyed for us in England. We used four colors in the warp, and they are as follows:

O — 2/18's Worsted No. 5, Forest Green  
 A — 2/18's Worsted No. 36, Blue Green  
 B — 2/18's Worsted No. 31, Dark Turquoise  
 H — 2/18's Worsted No. 21, Horizon Blue

### WEFT USED:

There were two threads used in the weft. One was one of our 2/18's Worsted, in color No. 36, Blue Green. The other was a fine loop mohair with 2400 yards per pound, in a color called Church Purple.

### REED USED:

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

### WIDTH IN THE REED:

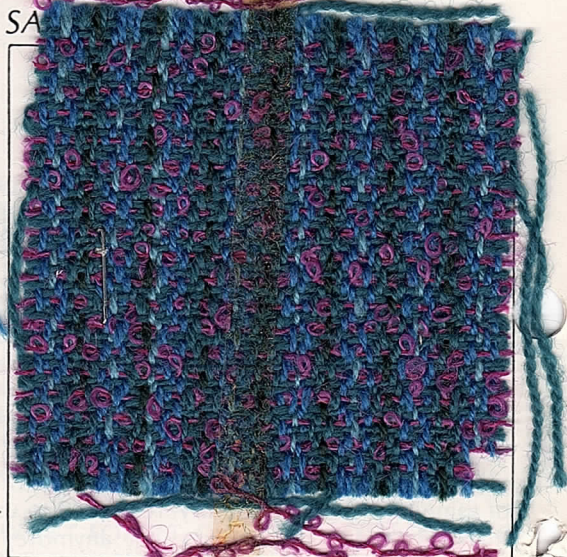
Our fabric was set-up 40" wide in the reed, and after weaving, without the use of a temple or stretcher, it came off the loom 38" in width. Because of the use of two shuttles, and the one textured thread in the weft, we did not need to use a stretcher or temple.

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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.



### TREADLING SEQUENCE:

Please note that there are 24 threads or shots in one complete pattern repeat.

1. Treadle No. 1, 2/18's, Blue Green
2. Treadle No. 2, 2/18's, Blue Green
3. Treadle No. 3, Church Purple Loop
4. Treadle No. 4, 2/18's, Blue Green
5. Treadle No. 1, 2/18's, Blue Green
6. Treadle No. 4, Church Purple Mohair
7. Treadle No. 3, 2/18's, Blue Green
8. Treadle No. 2, 2/18's, Blue Green
9. Treadle No. 1, Church Purple Mohair
10. Treadle No. 2, 2/18's, Blue Green
11. Treadle No. 3, 2/18's, Blue Green
12. Treadle No. 4, Church Purple Mohair
13. Treadle No. 1, 2/18's, Blue Green
14. Treadle No. 4, 2/18's, Blue Green

15. Treadle No. 3, Church Purple Mohair
16. Treadle No. 2, 2/18's, Blue Green
17. Treadle No. 1, 2/18's, Blue Green
18. Treadle No. 2, Church Purple Mohair
19. Treadle No. 3, 2/18's, Blue Green
20. Treadle No. 4, 2/18's, Blue Green
21. Treadle No. 1, Church Purple Mohair
22. Treadle No. 4, 2/18's, Blue Green
23. Treadle No. 3, 2/18's, Blue Green
24. Treadle No. 2, Church Purple Mohair

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

### MORE ABOUT THIS FABRIC:

First of all, let me say that this fabric was very, very easy to weave, and very, very hard to set-up. The weaving was no problem, as we used a light, single beat throughout the whole fabric. However, the warping was another problem. As some of the colors were so close together in value, we had to continuously check our color card, to be sure we were threading in the right color, in the right heddle. And, we had 60 threads in one complete pattern repeat, so it is a time consumer in the set-up, but a pleasure in the weaving, and the resulting fabric.

There were a few knots in the warp, but they were no problem at all in the weaving, because of the nature and texture of the finished fabric. They would weave in the same as any other thread and did not show.

And, surprisingly enough, I had expected to have to use a stretcher or temple, but this was not the case. I did not have one broken warp thread in the entire length of the fabric.

### COST OF THE FABRIC:

Our sample was set-up, 40" wide, and 30 threads per inch, or 1200 warp ends. We had an 11 yard warp, and this would take 13,200 yards of warp thread, which is slightly less than three pounds of warp thread. This 2/18's sells for \$6.80 per lb., so the total warp cost was \$20.40 or \$1.85 per yard.

From our 11 yards of warp, we received 10 yards of finished fabric. It took two ounces per yard of each of the the two threads in the weft, so our weft cost per yars was 85¢ for

the 2/18's and 60¢ per yard for the church purple loop mohair or \$1.45 per yard.

WARP COST PER YARD .....	\$1.85
WEFT COST PER YARD .....	\$1.45
FABRIC COST PER YARD .....	\$3.30

### COST OF THE THREADS USED:

Our 2/18's worsted yarn comes in 39 colors and all are in stock. It comes on approximately 1/2 lb. cones, and the price is \$6.80 per lb. Thus, a 1/2 lb. cone would cost \$3.40.

In the weft, we had the church purple loop mohair. It comes in nine different colors, has 2400 yards per lb., and is \$4.80 per lb. It comes on cones of about 1 lb. 2 oz. each.

### SPINNING A FINE THREAD, continued

you will see how easy it is to maintain a constant size when desired. Deliberately irregular textures can also be produced by the same hand movement.

More twist is required to obtain maximum strength with short fibres than with long. But, overtwist thereafter progressively weakens the yarn, by strain on fibres, until actual breakage will occur. Overtwist areas in fine yarn become exceedingly brittle.

For a soft-twist fine yarn, keep a looser belt tension than when spinning a hard-twist fine yarn. If the belt is too tight, it will force you to either put more twist in the yarn, or suffer it to come apart from the excessive pull of the belt. With most spinning wheels, a belt treated with wax or resin will have too much grip for a soft fine yarn. I use a soft heavy cotton cord, like 20 ply mailing cord, which responds quickly in stopping and starting, and maintains an even traction.

Fine yarns with long wool:

The spinning of long wool presents a different set of problems. In commercial use, many are combed and used in worsted, but as a hand process, combing is possible but is tedious and slow, while a semi-worsted result can be obtained much faster by skillful at-

tenuation and drafting of your carded wool, which maneuvers a high percentage of the fibers into a parallel position with no special equipment other than your hands.

With long wools, an extended drafting will give you a gratifying control oversize and irregularity. By "drafting" is meant the drawing out or attenuating of a rolag (from hand-cards) or strip of carded wool (from hand carding machine) as the twist is being added by the spinning wheel, the twist running up the partially spun wool mass, as it is being drawn out to the desired yarn size. Ideally, too much twist must not be inserted before the wool has been drawn to its finished size, and if too much twist seems to be entering it, this must be controlled by the pinching off of twist by the hand nearest the wheel, and if then necessary, the releasing of more of the unspun fibre supply so that this overtwist can be spread out over more yarn area, and thus equalized.

Be sure and spin with hands far apart, otherwise the unspun fibre area will not draw well. You may very easily be pulling on both ends of a single long fibre, and this will just not work. Also, be sure wool is well oiled in advance of carding and spinning, so carding is thorough, and fibre slippage is more easily controlled, without the disturbing jerkiness caused by uneven friction. This oiling is an aid when spinning either a smooth or an irregular yarn, but especially for drawing out and control of excess irregularities and heavy areas when you desire an especially even yarn, as for fine warp. Snarls, tangles and damage to the wool can be largely prevented by gentle washing to avoid matting, and careful teasing prior to the carding process.

## This Month's Book Review

This month, I would like to tell you of a book that I have discovered that I think many, many persons would be interested in. It is the book which is entitled "IDEAS FOR CHURCH EMBROIDERY" by Beryl Dean.

This book is a successor to her previous book which was entitled Church Needlework,

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and the intention of this book is to spark the imagination of the embroiderer. However, I feel that it does more than this, as it is a book that is jammed full of ideas that I feel can be incorporated by the weaver in any church weaving he might do.

This book is jammed full of ideas, with many, many sketches, and also with loads of good photographs which will give many ideas to the handweaver.

There is a briefing on the symbolism of the church, and then her chapter on ideas for design gives the traditional styles, a view of what modern design can do for church materials, and how to use fabrics in church uses.

She has many ideas for planning the garments used in the church, and there is a very interesting section on the relationship between the weaver and the embroiderer, and the ideas that are given in this section are most interesting.

She gives many details about the many fabrics that can be used in the church such as banners, bible and missal covers, altar cushions, vestments of different kinds, cloths for the altar frontals, carpets, and many other ideas that are stimulating. But, once again, let me emphasize that the many, many designs, drawings, and photographs are such that the weaver who has some imagination, can incorporate many of these ideas in his weaving.

She has a section telling how many of the different craftsmen can co-operate with the embroiderer, such as the woodworker, the textile printer, the silversmith, the weaver, and others.

And then in the last portion of the book is a list of supply places in England where many of these materials for this type of work are available, and a few sources are also given in the United States.

I'm sure that many of you weavers will be as inspired by this book as I am.

Title: IDEAS FOR CHURCH EMBROIDERY  
Author: Beryl Dean  
Publisher: In the U. S., the Charles T. Branford Company

Cost: \$13.50 plus 38¢ pp and ins.  
Available: It is available directly from the publisher, or from Robin & Russ Handweavers, if desired.

## CLASSIFIED ADVERTISING

Why not advertise your old loom, duplicate equipment, and other such items in this section. Price per 5-line ad is \$4.00. Payment to accompany your advertising copy.

### CURVED BACK WOOL CARDS FROM FINLAND

Our first shipment of these Finnish wool cards, with the wires set in leather have just come in for handspinners. Price is \$8.50 per pair, plus postage. ROBIN & RUSS HANDWEAVERS, 533 North Adams St., McMinnville, Oregon 97128.

### SPINNING OIL

A special oil that has been prepared to order for Paula Simmons is one of the items we are now stocking. It is \$1.25 per bottle, plus postage, and shipment can be made immediately. It is a great aid in helping the carding and spinning of your wool. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### SMALL ENGLISH HAND SPINDLES

are available at \$1.50 each, and a small, finished hand spindle from the U.S.A. is available at \$2.00 each. Postage is extra on both items. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### DUSTY ROSE CARPET WARP AT 1/2 PRICE

A good buy, this carpet warp is on 4 oz. tubes, and sells at 30¢ per tube, instead of the usual 60¢ per tube. Thus, it is \$1.20 per lb., plus postage, rather than the \$2.40 per lb., regular price. It has 1600 yards per lb., and we have about 200 lbs. available. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### A NEW BAMBOO TOTE BAG HANDLE FROM ENGLAND

These are very nicely made tote bag handles with removable rods, so you can use two or three different bags with just one pair of handles. About 7" wide, they sell for a reasonable price of \$2.25 per pair. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### MACRAME,

by Virginia Harvey is in stock. This popular book is hard to keep in stock, but we purchased a large quantity of them this last time. \$8.50 each, plus 32¢ postage and insurance. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### STEP BY STEP MACRAME

by Mary Walker Phillips is once again in stock. It is the most popular Macrame book, and is \$2.50 plus postage of 18¢. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### 10 CORD AND 8 CORD LINEN IN NATURAL WHITE FROM SWITZERLAND.

has just come in. It is excellent for heavy mats, and for use in linen Macrame bags and hangings. Price is a good one at \$4.80 per lb., on about 1 lb. 4 oz. tubes. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### 15" and 22" 4 HARNESS TABLE LOOMS IN STOCK

These are made by Leclerc and are excellent looms. Price is \$67.50 for the 15" 4 harness table loom, plus shipping from here. The 22", 4 harness table loom is \$109.00 plus shipping from McMinnville. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### NEW KEY TO WEAVING,

by Mary Black is once again back in print and now available. This is our best selling book for the average weaver which answers most of the weaver's questions. It is \$12.00 plus postage and insurance. And also, we have A HANDWEAVERS PATTERN BOOK in the new edition also in stock. It is all 4 harness patterns only, and is probably our best selling book. Price is now \$10.00 plus postage and insurance. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### HEAVY SEATING CORD FOR MACRAME

We have two heavy weights in this, and it is available in natural, red, blue, green, black, and brown. On 1 lb. cones, it is \$3.20 per lb. Robin & Russ, 533 North Adams St., McMinnville, Ore. 97128.

### SPECIAL CLOSEOUT OF 30/1 BLEACHED LINEN

This is a nice quality linen, but has been sitting on the shelf too long. It comes on cones of 2 and 3 lbs. in weight, and we will close it out at \$1.60 per lb., while it lasts. About 50 cones left. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128. Sold by the cone only.

### SPECIAL CLOSE OUT OF 25/1 NATURAL GREY LINEN

This is another nice linen, but it has been in stock too long. It is on tubes of 1½ to 3 lbs. each, and is natural grey in color. While it lasts, \$1.60 per lb. This and the 30/1 above are sold at this price by the cone only. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

### A 12/1 HALF BLEACHED SLIGHTLY SLUBBY LINEN

from Belgium. This seems to be a good strong linen in half bleached, and it is a good buy at \$3.20 per lb. It comes on approximately 2 lb. tubes. We have 100 lbs. available. Had something similar 6 months ago, and sold it out. Robin & Russ, 533 North Adams St., McMinnville, Oregon 97128.

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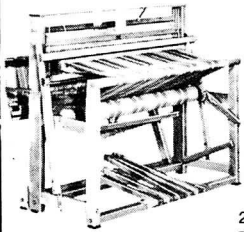
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