



**warp and weft**

Vol. XXIV, No. 6

June, 1971

## warp and weft

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### A Word from the Editor:

Hurrah: At last, the two additions on our shop are almost complete, and now we can begin to put away the large pile of boxes and packages that we had to store on our balcony in a haphazard fashion. It was so crowded there, that we finally closed the balcony to the public because there was no passageway left to walk up and down the balcony. Each person would take something out of the box, and then not put it back, and soon the two aisles were so blocked that I couldn't find yarn to fill the orders. It was quite frustrating for awhile. Now, it is beginning to clear out, as all our new storage shelves are up, and we are beginning to get things put away. And our new display area in the front has enhanced our building so much that sometime soon, we will have to put a picture on the cover to show you how it has changed. I'll have to wait until the grass is cut though, and new grass planted and a tree is planted, and then take a new picture.

And, I shouldn't say it, but your editor is excited about a trip to Europe this summer, which will see us stocking something we have been looking for for the past three or four years. We found a line of standard colors of 16 tweed yarns, and one of the reasons for this trip is to arrange for a proper put-up, and to stock all the 16 colors that it is available in.

And, while I'm going to England, the thing that I'm looking forward to very much is that I have signed up to take a nine day weaving

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workshop in planning 8 and 16 harness fabrics. This will be at a college in Ilkley, England, and it will be a great pleasure to be able to participate in this.

The decision to take this trip was just made last evening, and now, I have thought of so many places that I want to visit to order items for the shop, and to check and see what is available.

One of the places I want to visit is a jute company in Scotland, to see if we can order a standard line of colors of jute for stock in our shop.

And it is my hope to visit the company in Switzerland that makes the Swiss necklaces we stock, so we can see if they have belt buckles for Macrame, and to try and find other unusual beads of wood, for use in Macrame.

Now, the next month and a half will see your editor making plans and changing them over and over until the day I leave on this trip.

And besides these, I have thought of at least 10 to 15 other places that I would like to visit in England, Ireland, Switzerland, Sweden, Denmark, and Norway. I know that I'll have to forego about one half of them, but it will be fun doing the planning, and seeing what does develop to make the trip most interesting. And, one of the things I will do on this trip, is to try and find as many of the out of print books as I can. I did this last year, and was so lucky to be able to find about 50 to 100 books that were not available again.

You can see that it will be a busy trip, and one that will be both pleasure and business.

Well, enough of the activities here. How about you telling us of some of your unusual weaving activities, and letting us share it with others in later issues.

Russell E. Groff, Editor

### This Month's Book Review:

One book that has been out for several months, and which seems to be very popular is the new book entitled "HANDSPINNING," by Allen Fannin.

Judging by the excellent photographs in this book, I think that it would be almost worth the purchase price alone to have such excellent pictures of all stages of handspinning.

However, besides these pictures, there is an excellent description of almost every phase of handspinning. The cards for carding wool by hand, the drum carders, the closeness of the card clothing, the quality of wool to use, how to spin a fine thread and a coarse thread are a few of the subjects which he covers thoroughly. And a great help in all of these are the series of step by step pictures showing one how to do these steps.

Mr. Fannin has divided his book into seven major portions; and of these, the last six would be of great interest to the handspinner. He goes into great details about the fibers used, how to prepare them, and what the best quality is, etc.

His explanations of the spinning wheels, the various kinds used are also clear and concise, and easy to understand, and the photographs enhance his explanation.

There is a clear explanation of the use of the hand spindle, as well as the conventional spinning wheel, and these are also well illustrated. Then, his last portion of the book is devoted to desinging and spinning your own individual threads, and it is interesting to see what one person can do, to design and plan threads for specific uses, and how this is done.

As far as it goes, I think this is an outstanding book, and should be a great aid to anyone starting spinning.

TITLE: HANDSPINNING, Art & Technique  
AUTHOR: Allen Fannin  
PUBLISHER: Van Nostrand Reinhold Co.  
COST: \$12.50 plus 38¢ postage.  
AVAILABLE: From the publishers or from Robin & Russ Handweavers if desired.

### **This Month's Cover Photograph:**

This month's cover photograph does feature handspun natural color yarns in stitchery, on a background that is handwoven from handspun yarn. The actual cover is a close-up of the stitchery portion. Inside this edition is an-

other photograph showing the whole completed afghan. The stitchery is by Cleo Francisco, and the handspun yarn and fabric weaving is by Paula Simmons. Both useful and decorative, this afghan was in Cleo Francisco's exhibit at the Cascade Gallery in Seattle.

### **Stitchery With Handspun Yarn**

Our article this month on the use of handspun yarns in something other than weaving is by two persons. One is Cleo Francisco and the other is Paula Simmons. These two are both members of Northwest Designer Craftsmen, an organization limited to the leading craftsmen of the states of Washington, Oregon, Idaho, Montana and Alaska.

This is the sixth of a series of articles on raising sheep, spinning yarns, weaving and using handspun yarns in all possible ways.

Modern "creative stitchery" is the art of evoking a mood or creating an impression with anything you can pass through the eye of a needle, in contrast with embroidery, which is primarily the embellishment of a surface. Stitchery is more concerned with creating a whole unit. The use of handspun yarn can add a new dimension to the process and afford the stitcher the pleasure of working with a material that is an art in itself.

Handspun wools may be used on any ground, and each one will suggest a different approach. The beginner will find couching the thread down on the surface is one excellent way of learning its characteristics. Drop a length of yarn on the material and manipulate it over the surface to form a pattern. The elasticity and twist of the fiber, enhanced in the spinning, causes it to form curves and angles of its own. Pin the yarn down to the fabric in the resulting design. This design can be secured with small blind stitches, using a thread of matching color, then the various couching stitches over the yarn will hold it permanently. Blanket, cross, creton, feather and slant stitch can be used. If couched with the same yarn in an equal or lighter weight, the color forms a continuous shape, while by

Continued on Page 6

## A CASEMENT CLOTH IN LINEN AND NYLON

This fabric would make a beautiful drapery fabric, and it is just too bad that we can't present you with a larger sample than is in this issue, to show you the beauty of this design.

### TIE-UP DRAFT:

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

### THREADING DRAFT:

4		○ ○				○ ○		
3	○ ○		○ ○		○ ○		○ ○	
2	B B B		B B B	B	B B B		B B B	X X X X X X X X X
1		B B B		B B		B B B		X X X X X X X X X X
	S	S	S	S S S S	S	S	S	

### KEY TO THREADS IN THREADING DRAFT:

- X — 12/1 bleached linen, used singly
- — 7/1 bleached slubby linen, doubled
- B — 2 ply natural spun nylon
- S — The S beneath the 4 spaces of the threading draft denotes a skipped dent with no thread in it. Each "S" refers to one single dent being skipped.

### WARP THREADS USED:

We have three different threads used in the warp, and they are as follows:

- X — 12/1 bleached linen warp.
- — 7/1 bleached slubby linen, which was doubled in the warp, 2 ends acting as one thread.
- B — A natural, 2 ply nylon, which is extra durable and strong and has about 1150 to 1200 yards per pound.

### WEFT THREADS USED:

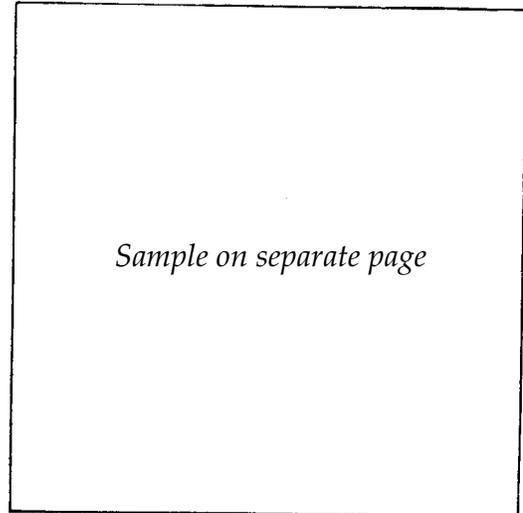
We used two threads in the weft, and one of them, the 9/1 linen and rayon combination was different than the three threads in the warp. The second thread used in the weft was the 7/1 slightly slubby linen, doubled to act as one weft thread.

### REED USED:

A 15 dent reed was used, and there was a special sleying of the reed.

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### SAMPLE:



### SLEYING OF THE REED:

There is a special sleying of the reed, and perhaps I should give you one complete repeat of the pattern here to show you the different sleying. And remember, this sleying starts on the right of the threading draft, and reads to the left.

- 1st dent — 2 ends of 12/1 linen
- 2nd dent — 2 ends of 12/1 linen
- 3rd dent — 2 ends of 12/1 linen
- 4th dent — 2 ends of 12/1 linen
- 5th dent — 1 end of 12/1 linen
- 6th dent — 1 end of 12/1 linen
- 7th dent — 1 end of 12/1 linen



8th dent — 2 ends of 12/1 linen  
 9th dent — 2 ends of 12/1 linen  
 10th dent — 2 ends of 12/1 linen  
 11th dent — 2 ends of 12/1 linen  
 12th dent — skipped  
 13th dent — 1 end of 2 ply nylon  
 14th dent — 1 end of 7/1 linen doubled  
 15th dent — 1 end of 2 ply nylon  
 16th dent — 1 end of 7/1 linen doubled  
 17th dent — 1 end of 2 ply nylon  
 18th dent — skipped  
 19th dent — 1 end of 2 ply nylon  
 20th dent — 1 end of 7/1 linen doubled  
 21st dent — 1 end of 2 ply nylon  
 22nd dent — 1 end of 7/1 linen doubled  
 23rd dent — 1 end of 2 ply nylon  
 24th dent — skipped  
 25th dent — 1 end of 2 ply nylon  
 26th dent — 1 end of 7/1 linen doubled  
 27th dent — 1 end of 2 ply nylon  
 28th dent — 1 end of 7/1 linen doubled  
 29th dent — 1 end of 2 ply nylon  
 30th dent — skipped  
 31st dent — 1 end of 2 ply nylon  
 32nd dent — skipped  
 33rd dent — 1 end of 2 ply nylon  
 34th dent — skipped  
 35th dent — 1 end of 2 ply nylon  
 36th dent — skipped  
 37th dent — 1 end of 2 ply nylon  
 38th dent — 1 end of 7/1 linen doubled  
 39th dent — 1 end of 2 ply nylon  
 40th dent — 1 end of 7/1 linen doubled  
 41st dent — 1 end of 2 ply nylon  
 42nd dent — skipped  
 43rd dent — 1 end of 2 ply nylon  
 44th dent — 1 end of 7/1 linen doubled  
 45th dent — 1 end of 2 ply nylon  
 46th dent — 1 end of 7/1 linen doubled  
 47th dent — 1 end of 2 ply nylon  
 48th dent — skipped  
 49th dent — 1 end of 2 ply nylon  
 50th dent — 1 end of 7/1 linen doubled  
 51st dent — 1 end of 2 ply nylon  
 52nd dent — 1 end of 7/1 linen doubled  
 53rd dent — 1 end of 2 ply nylon  
 54th dent — skipped  
**END OF ONE PATTERN REPEAT OF SLEYING.**  
 Repeat over and over.

#### **TREADLING SEQUENCE:**

For a heading on each bottom and top of drapes, you weave a heading, using treadles

1 and 3, alternately. For the pattern, you treadle as follows:

1. Treadle No. 1 — 9/1 linen and rayon
2. Treadle No. 2 — 7/1 linen doubled
3. Treadle No. 1 — 9/1 linen and rayon
4. Treadle No. 2 — 7/1 linen doubled
5. Treadle No. 1 — 9/1 linen and rayon
6. Treadle No. 3 — 9/1 linen and rayon
7. Treadle No. 1 — 9/1 linen and rayon
8. Treadle No. 3 — 9/1 linen and rayon
9. Treadle No. 4 — 7/1 linen, doubled
10. Treadle No. 3 — 9/1 linen and rayon
11. Treadle No. 4 — 7/1 linen, doubled
12. Treadle No. 3 — 9/1 linen and rayon
13. Treadle No. 1 — 9/1 linen and rayon
14. Treadle No. 3 — 9/1 linen and rayon

**END OF ONE COMPLETE TREADLING SEQUENCE.** Repeat over and over as desired. On your last repeat, you will end by doing the first five threads of this sequence, to balance your weaving, so it will both start and end the same way.

#### **MORE ABOUT THE FABRIC:**

First of all, let me say that this was not an easy fabric to weave, but it is a very striking one, so we went ahead with it. The main problem on this fabric is the problem of tension. There is less take-up of the linen in the warp and as a result, if you put all the warp on one beam, you will eventually have to have a weight on each end of a stick, passed through the warp at the back beam to pick up the heavy linen, and to keep the tension tighter on it. This might be a problem somewhat with the 12/1 linen also, and you will have to decide if it is a problem, and then how you will handle it.

Actually, we felt it might be easier to put the warp on two beams, and this we did, but I realize that most of you have only one warp beam on your loom and must do it the conventional way. Because the 7/1 linen is slightly a slubby linen, it tends to fuzz a little and then stick together. It will help if you use a warp dressing on this. We feel that the dressing that we stock, "Weavol" would be a great help and help eliminate some of these problems. Without the weavol, this warp stuck together so much a couple of times, that it had to be cut and a new piece put in.

This fabric should make a beautiful drapery fabric though, and because of the nature of the pattern, our sample does not show it to full advantage.

Each pattern repeat is 3 3/5" wide in the reed, so we had to cut our sample a little narrower than usual, to get a full 1700 samples out of 10 yards of fabric. In the whole fabric, it is actually ribs of plain weave linen, with about 3" of lace in between each of the ribs. I should take a picture of it before it is all cut-up, as it should make a good cover photograph for warp and weft.

Our warp was almost 41" wide in the loom, and when off the loom and without any tension, it came down to 39" width fabric. Our warp was 40" and 11 extra dents wide, so it came down about 1 1/2 to 1 3/4" in width.

**COST OF THE FABRIC:**

We had a 10 yard warp, 40 3/4" wide, and it took the following listed amounts of the warp thread.

1. 1 lb. 4 oz. of 7/1 linen doubled
2. 2 lbs. 4 oz. of heavy 2 ply nylon
3. 11 oz. of size 12/1 bleached linen.

Our total warp cost was \$9.25, so the warp cost per yard was 93¢ per yard.

In the weft, we used 1 lb. 6 oz. of the 7/1 linen doubled, and 1 lb. 3 oz. of the 9/1 linen and rayon. Thus, our total weft cost for approximately 9 yards of fabric was \$8.20, so the cost per yard was 92¢ per yard.

Warp cost per yard, 40 1/2" wide .....	93¢
Weft cost per yard .....	92¢
<b>FABRIC COST PER YARD .....</b>	<b>\$1.85</b>

**COST AND YARDAGE OF THREADS USED:**

The heavy 2 ply nylon has about 1200 yards per lb., and it is \$2.40 per lb. It comes on 1/2 lb. tubes of 600 yards each.

The 7/1 bleached slightly slubby linen is \$2.40 per lb., and it has 2100 yards per lb., and comes on cones of about 1 1/2 lbs. in weight. It is a good buy at \$2.40 per lb.

The 12/1 linen has 3600 yards per lb., and it was \$3.20 per lb. However, we've sold out all of this lot, and now have a 12/1 Belgian linen on hand, which can be used in it's place. It is \$3.20 per lb. also.

In the weft, one of the threads used, was a size 9/1 linen and rayon combination, which has about 1700 yards per pound, and is \$3.20 per lb. It and many other threads could be used in the weft.

**Stitchery and Handspun**

Continued from Page 3

the use of a contrasting color in selected areas, the shapes created by the original dropped yarn are further developed into the total composition.

Handspun yarns can be used for almost any stitch, but those which are mostly on the surface will conserve the yarn. Work with about a 12" length of yarn — a longer length will fuzz if drawn through the fabric a great many times. A loosely woven background better enables the varied texture of handspun to be pulled through, also the choice of a needle large enough to easily accommodate the yarn will eliminate another cause of fuzzing.

Outline stitch displays handspun yarn uniquely, and cross stitch results in an interesting appearance, especially with an irregularly textured yarn alternating with an evenly spun yarn.

Chain, squared chain, detached chain and long armed chain can be used either as couching stitches, or alone.

As an alternate to the satin stitch for a solid surface, try Bayeaux stitch, where instead of carrying the yarn across the back of the work, you can pick up a few threads of the ground surface and return across the front of the work.

Due to the irregularities of handspun, French knots will work up in different sizes rather than being identical, creating additional patterning and overall interest. Creton stitch has most of the thread on the surface, and when worked in multiple rows, provides a good filling stitch. Coral stitch gives a wonderful looped surface, also keeping most of

the yarn where it can be seen, and here handspun's natural tendency to curve is an advantage.

The dull surface of coarse burlap brings out the unusual lustre of yarns that are spun from Lincoln wool. Some stitchers prefer linen, not too closely woven, which also permits the passing of both irregular and smooth yarns. Woven Swiss straw ground is ideal when you wish a sheen, and against it, the contrast of natural handspun wool yarn is most pronounced. Silk organza also provides another startling foil for handspun, and can be padded and quilted with wool. Shadow stitch and cretan stitch can be employed, so the couched surface yarn provides additional depth. A perfect combination, from the experience of creating as well as the finished product, is handspun yarn on handspun and handwoven fabric, where infinite contrast can be obtained by the many yarn sizes and textures as well as variety of natural yarn shades, vegetable dyed colors, and variegated tweedy-effect yarns. Woven-to-order fabrics for stitchery use can be coordinated with stitchery yarn, even to contain parts of the design element, and planned with long fringes on both ends, which can be Macrame knotted to hold a hanging rod at the top and bottom.

This collaboration between stitcher, spinner, and weaver requires advance consultations and some understanding of the requirements and limitations of each medium.

Beginning spinners should try to avoid overspinning, for there is no other use of handspun where overtwist is such a disadvantage as in stitchery. While the stitcher should learn to recognize and cope with a small amount of overtwist in some yarn areas, the spinner is more obligated to avoid any degree of overtwist that would cause kinks in the yarn and puckering of the stitchery surface.

The weaver of fabric for stitchery should take particular care with selvages, as they will often be left exposed rather than hidden by a frame. How well the finished work hangs will depend on several elements; precise weaving with good selvages, yarn that is not overspun, and skillful use of the yarn to avoid any drawing-in of the stitched area from the elasticity of the yarn.

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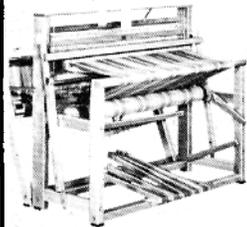
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