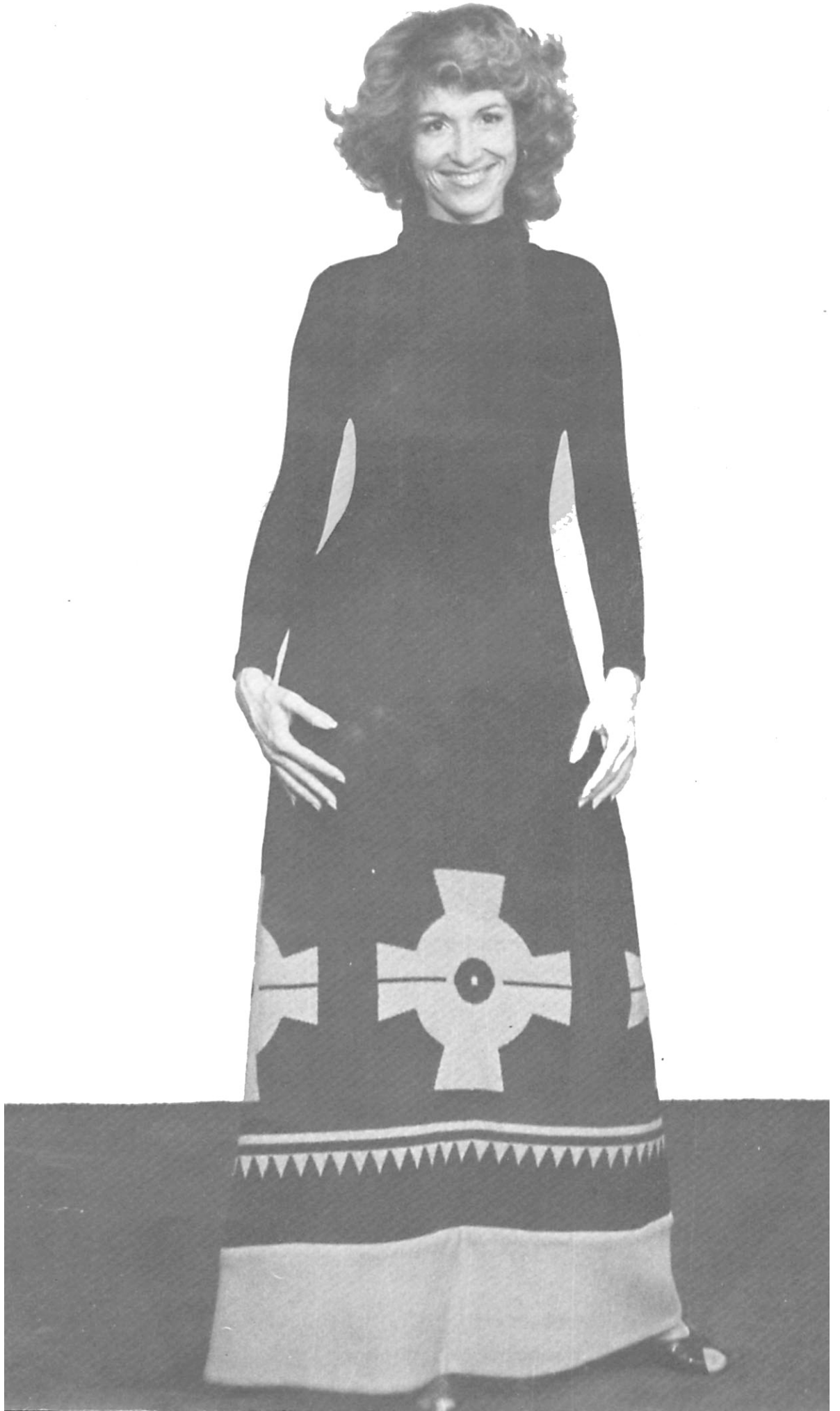


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# The Weaver's Journal

Quarterly Journal For Textile Craftsmen

Volume II, Number 3, Issue 7

January, 1978

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Cover Photo: Charlene Hartenstein models a skirt woven and designed by Barbara Knollenberg.

# Letter From the Fashion Editor

Producing an all-clothing issue of the Journal has been an extremely rewarding task. We have all worked harder on this issue than on previous ones, mainly because clothing is an intimately personal matter. Our mental and physical energies were used to the utmost in order to produce garments with both personal significance and appeal to our readers.

For the past twenty years, handwoven garments have been frowned upon by the buying public. Some reasons for this are: technically unsound design and construction; excessive bulk and weight; unfavorable cost-versus-durability relationship; and the fact that most buyers wanted a mass-produced look. Now the pendulum is swinging back. Individuality in clothing is enjoying a return to popularity. I hope that all of our readers will be inspired to join our crusade for self-expression in clothing.

Sincerely,

*Barbara Knollenberg*  
Barbara Knollenberg

## Our Time Has Come

by Gwynne Lott

I went shopping for a very special dress today. You know, the one you buy to wear for that occasion when you want people to know who you are. I saw racks and racks of lovely things, but none were made for Me. In fact, I question who they WERE made for. Perhaps for the people in television commercials. Mass produced garments for mass produced people. Well, I am not mass produced. I am real and so are you! We don't have to look like "article #1234, style D". We have a way out and now is the time to capitalize on it.

Synthetics are out, natural fibers are in. Mass production is out. We, the artists-craftsmen, are in. People are starting to pay for quality individual garments. It's a start, and it could lead to a wide acceptance and demand for our work. We have to do our part by making sure that quality and craftsmanship remain an integral part of our work, whether woven, stitched, printed, dyed, or whatever technique is used.

Handwovens needn't look as though they came straight from the sheep's back. Our garments should look handcrafted but it should be apparent because of the quality...not the lack of it.

The weaving of clothing presents to the artist a set of problems vastly different from the weaving of a wall hanging. Remember that a garment is going to be worn. It will be subjected to wear and stress. Make certain all seams are strong. Hand sewing is nicer, but machine sewing is stronger and should be used in areas where stress will be experienced. By being worn, the garment will get dirty and must therefore be cleanable, either dry or washable. Make certain all yarns are compatible and preshrunk. Stitch the required tag with fiber content and cleaning directions firmly to the garment. Don't neglect the basic function of a garment. It should be comfortable to wear; cool in summer, warm in winter. It should complement the wearer and move when he or she does, accenting that movement. These are standards required of any quality garment off the rack. As artists, we should not only adhere to these standards but surpass them.

Our challenge is to make a quality INDIVIDUAL garment. People want elegant clothes that say something about THEM. Clothes that say "I am a reincarnated Egyptian princess" or "I have a special feeling for birds" or even "I want to hide!" Theatrical garments to attract attention, or something simple and lovingly handmade. The value of the garment is in its singular existence. It is not one of millions, it is one of one; just as each person is.

We cannot follow trends (lest we find out we ARE one). Our pieces must be timeless. They must be made to be worn now and years from now in perfect taste. This is one of our strongest selling points. We invest time and talent in creating a garment and expect to be compensated by the buyer. He or she should then be confident of having purchased a piece of superb craftsmanship that can be worn in style for years.

This is our time, weavers! The public is starting to realize what we can do for them. Galleries are requesting garments and hanging entire shows of "Wearable Art". Several major museums have recently shown collections of historical garments formerly kept locked in drawers. Quality stores such as Neiman Marcus and Saks Fifth Avenue have begun buying selected one-of-a-kind garments. This is the beginning, and it can lead to great things for us IF we can keep our craftsmanship consistently fine without sacrificing imagination or creativity. Our goal is to raise our work out of the "artsy-craftsy" mold and into the world of quality fashion, thereby giving an alternative to REAL people who are not mass produced and have no desire to look that way.



Plate 1  
*"Snowdream" woven and modeled by Carol Klippenstein*



Plate 3  
*Dress with pine tree design in Atwater Bronson lace woven by Clotilde Barrett, modeled by Charlene Hartenstein*



Plate 5  
*Dress woven by Barbara Knollenberg and modeled by Charlene Hartenstein*



Plate 2  
*Christening dress woven by Mary Gelman*



Plate 4  
*Detail of Plate 3*



Plate 6  
*Detail of the huck lace pattern*



Plate 7

## Lacey and Thin Fabrics

Working with lace and thin fabrics is a pleasurable experience. It's an area of weaving currently ignored and in need of a second chance in the production of handmade clothing. Some examples of garments made from such fabrics are shown in Plates 1, 2, 3, 4, 5, 6, 7 and 8.

Plate 1 shows a white coat, "Snowdream", designed and woven by Carol Klippenstein. The two inch (5 cm) plaid white-on-white fabric of wool and mohair was threaded on a point twill. Crochet trim was added to cover all the seams. On the inside, seam binding was used and hand stitched.

Plate 2 is a baby christening dress woven by Mary Gelman. Warp and weft are Egyptian cotton sett at 30 e.p.i. (120/10 cm). The lace pattern is an Atwater-Bronson block weave described on p. 10 of this issue of *The Weaver's Journal*.

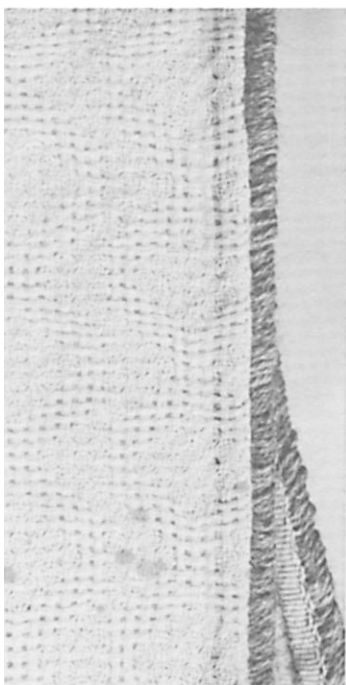
Plates 3 and 4 show a bright pink dress of Maypole 2-ply wool sett at 30 e.p.i. (120/10 cm). The pattern is Atwater Bronson lace and the fabric is described on p. 10 of this issue of *The Weaver's Journal*.


Plates 5 and 6 show a yellow cotton and silk Mexican wedding dress sett at 20 e.p.i. (80/10 cm) and woven with alternate layers of huck lace and texture and plain weave. This weave is described in *The Weaver's Journal* Vol. I, No. 4 pp 33-36. The belt is a 4-ply round braid. The dress is designed and woven by Barbara Knollenberg.

Plate 7 shows a white alpaca huck lace and huck texture fabric sett at 24 e.p.i. (100/10 cm). The fabric is described in *The Weaver's Journal* Vol. I No. 4 pp 33-36. Plate 8 shows the lacey texture of the fabric. The hood is trimmed with rabbit fur. The garment is bound with a woven fringe.

Plate 7 Dress woven and modeled by Clotilde Barrett

Plate 8 Detail showing the huck lace fabric and the woven fringe



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# Block Weaves Part I, Profile Drafts and Block Designs

## Profile Drafts

A profile draft is a condensed form of drafting. In the profile threading draft, Fig. 1a, each black square represents a unit, that is, a set of warp ends threaded on certain harnesses. For a particular weave structure, the number of warp ends per unit is always the same and the harnesses on which they are threaded, as well as the order in which they are used, follow a well defined rule. Weaves that are drafted on profile drafts are in general two-color or two-texture weaves in which one color or one texture is desired in certain areas called pattern blocks and the other texture will appear in other areas called the background. The pattern blocks can always be outlined on a square grid as shown in Figs. 2 and 3. Each vertical column of the grid corresponds to a unit of the profile threading draft which is drawn directly above the pattern. When several vertical columns are identical (the first 3 in Fig. 2), their corresponding units are lined up above on the horizontal line A and the three units form an A block. The next vertical line (it is

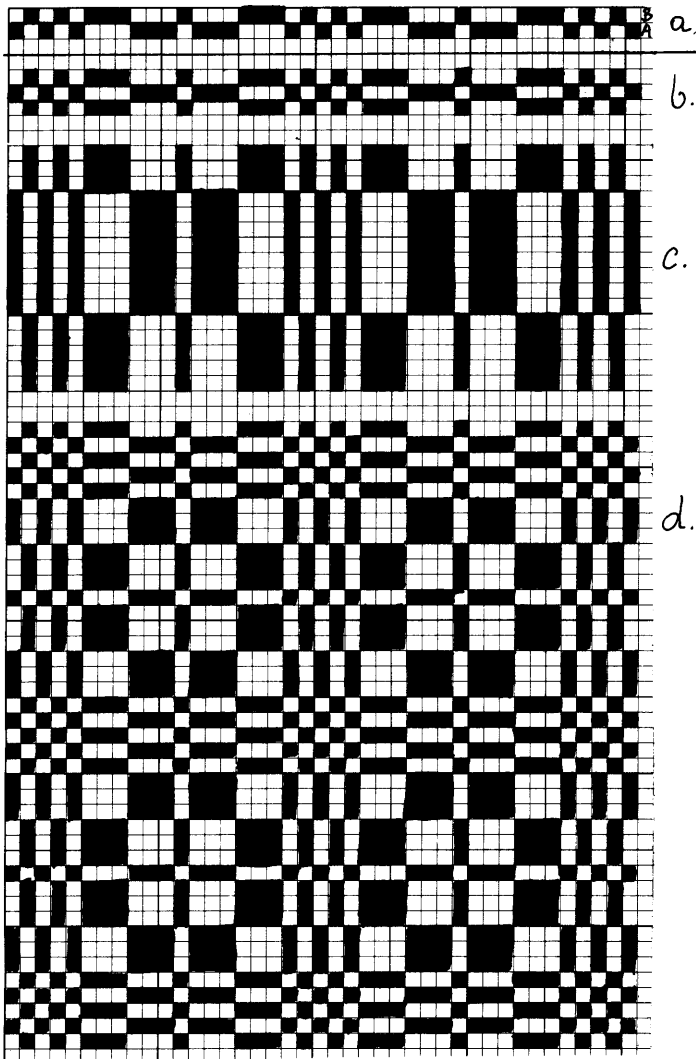


Fig. 1

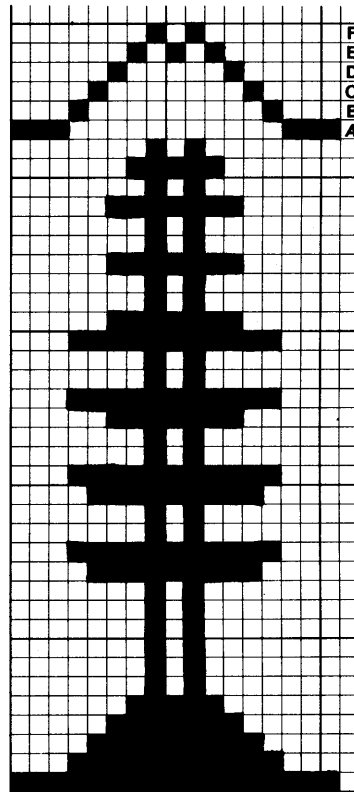


Fig. 2

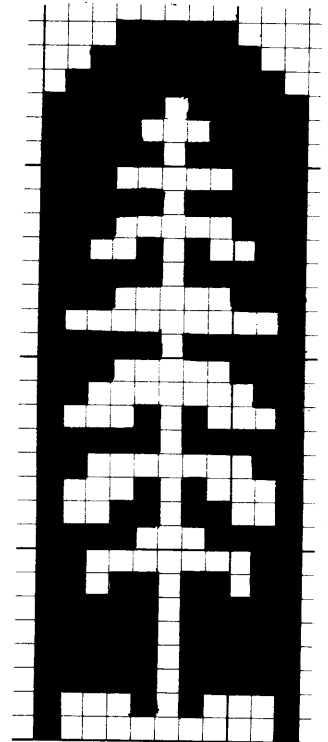
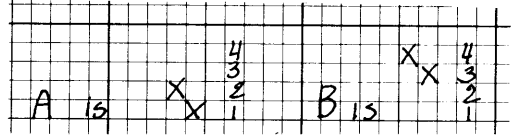


Fig. 3

customary to read from right to left) lines up with a B unit, drawn on the B line. Repeat this until the whole grid has been scanned. The complete profile threading draft requires 6 horizontal lines (A to F) to represent the pattern below, therefore it is called a 6 block pattern, block A, B, C, D, E and F. For an exercise, derive the profile draft for Fig. 3.

Let's consider for example a two-block pattern shown in Fig. 1d, for which the profile threading draft is given in Fig. 1a. We now replace the A unit by two warp ends on harnesses 1 and 2; the B unit by two warp ends on harnesses 3 and 4. This gives us the complete thread-by-thread draft shown in Fig. 4 which is an opposite overshoot threading or Monk's Belt. To that we add the proper tie-up and treadingling for that weave structure. Conventionally Monk's Belt is woven by alternating a tabby pick using a weft that is the same as the warp, and a pattern pick using a pattern weft. The cloth diagram of Fig. 4 shows how the pattern weft floats on top in the pattern block which was drafted in Fig. 1d.



"Weaving block A" means that one uses the treadingling order which shows the pattern weft predominantly on the surface in the area threaded as unit A. "Weaving block B" means that one uses the treadingling order that will show the pattern weft predominantly on the surface in the area threaded as unit B.

In Fig. 1d and Fig. 4 the blocks are woven as drawn in, that is, the blocks or units are woven in the same sequence as they appear in the profile threading draft. The blocks are thus squared out.



Fig. 4





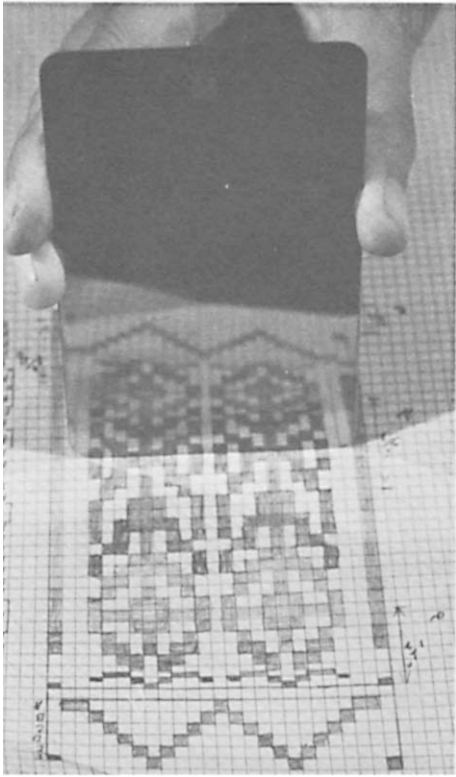


Plate 1

The blocks in the profile threading draft can be made narrow or wide by repeating the units ad lib. Pattern blocks may be woven alone or together with one or more other blocks. See Fig. 2 and 3.

After a block design has been worked out and the corresponding profile threading drafted, one can obtain harmonious variations of the design which can be woven on the same threading, with the use of a mirror. Plate 1 shows a hand mirror placed almost vertically on the drafting sheet, parallel to the profile threading draft. Look at the design and its mirror image as you slide the mirror across the block pattern. Any of these new patterns may be woven on the same warp.

Some weaves such as overshoot and crackle have a block-like appearance. It looks like they offer a possibility of 4 blocks on a 4 harness loom. Yet these weaves do not fall in the category of blockweaves interpreted with profile drafts. The reason for this is that the apparent blocks are interdependent. For instance in overshoot one block shows the pattern weft, the opposite block shows the background but the third and fourth blocks show a third texture. In crackle, pattern blocks are always paired. Many condensed drafting systems have evolved to represent such weaves graphically. Some resemble profile drafts and are called *profile developments*, to distinguish these from

the draft used when pattern blocks may be woven independently from the other blocks.

No known weave offers more than a two-block design possibility on 4 harnesses.



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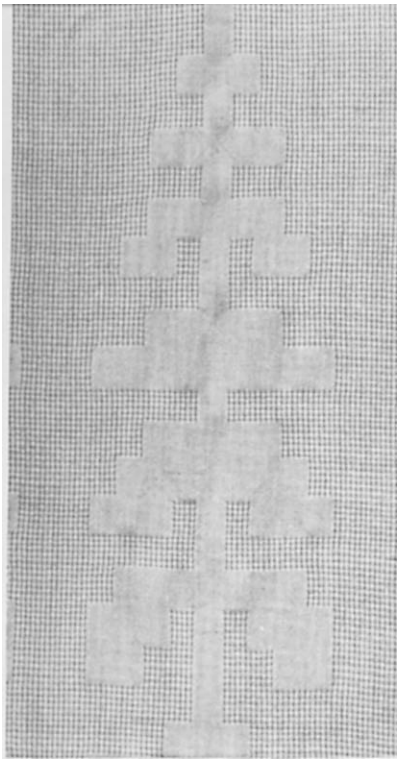


Plate 2

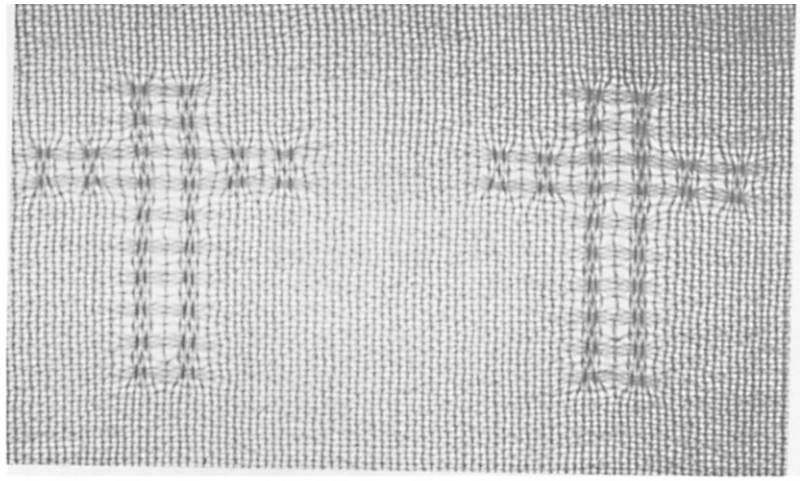


Plate 1

Plate 1 shows a 2-block cross as a border motif for ecclesiastical textile. The dress fabric depicted in Plate 2 uses a 6-block pinetree design. In this case the tree is woven in tabby and the area surrounding the tree is in lace pattern. Fig. 3 shows the design and the profile draft.

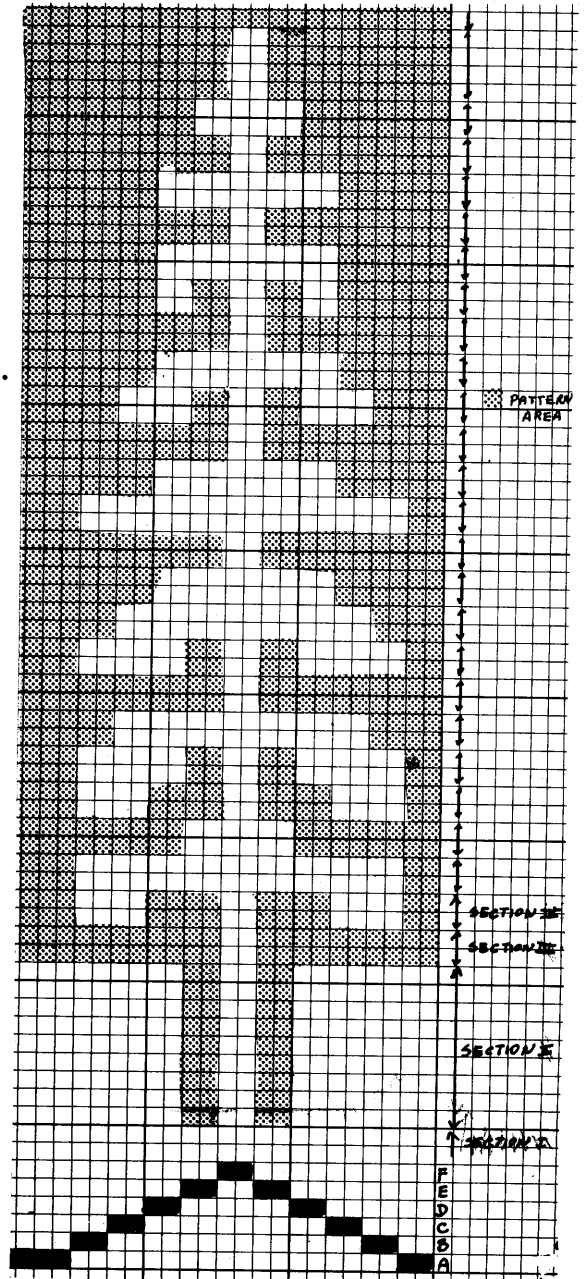


Fig. 3

■ represents 5 pattern units (36 ends)

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*For a workshop in "Playing with Profiles",  
interchanging weave systems within these  
multi-harness profiles, write Ruth Holroyd*

WARP: 2 ply Maypole worsted (Willamette).  
 WEFT: Same.  
 SETT: 30 e.p.i. (120/10 cm).  
 WIDTH IN THE REED: 40" (100 cm).  
 THREADING: ½" (12.7 mm) tabby selvedge (15 ends), 3 complete pattern repeats, and again ½" tabby selvedge.  
 TIE-UP AND TREADLING: In the 8 harness Atwater Bronson lace tie-up the tabby treadle a is tied to harness 1, the tabby treadle b is tied to the tie-down harness 2 and to all the pattern harnesses 3, 4, 5, 6, 7, 8.

Each pattern block can be woven alone or in conjunction with any number of the other pattern blocks. The possibilities are so numerous that it is never practical to tie up the pattern treadles for all the combinations. Instead, the weaver only ties the pattern treadles which are going to be used for a specific design.

The pattern treadles lift the tie-down harness (H2) plus one or more of the pattern harnesses; that is, those pattern harnesses controlling the blocks where the pattern floats do not occur. For example:

The pattern treadle to weave block E, Fig. 3, section I is tied to harnesses 2, 3, 4, 5, 6, 8.

The pattern treadle to weave blocks A, B, C, D, E, section II, is tied to harness 2, 8.

The pattern treadle to weave blocks A, D, E, section III, is tied to harness 2, 3, 4. Etc.

Tabby is woven by alternating treadle a and treadle b.

The blocks are woven by repeating the following sequence:

Tabby treadle a	Pattern treadle x
Pattern treadle x	Tabby treadle a
Tabby treadle a	Tabby treadle b

A profile draft of the treadling is sometimes used. For our example it is given in Fig. 4. Reading the treadling from top to bottom one reads: Weave 4 pattern units for which the pattern appears in block E, weave 1 unit for which the pattern appears in blocks A, B, C, D, E, etc.

Note that in some 4-harness instruction books on Atwater Bronson lace the ground harness is not always H1 and the tie-down harness is not always H2. The choice of the ground and tie-down harnesses does not affect the structure of the weave as long as the appropriate changes are made in the tie-up.

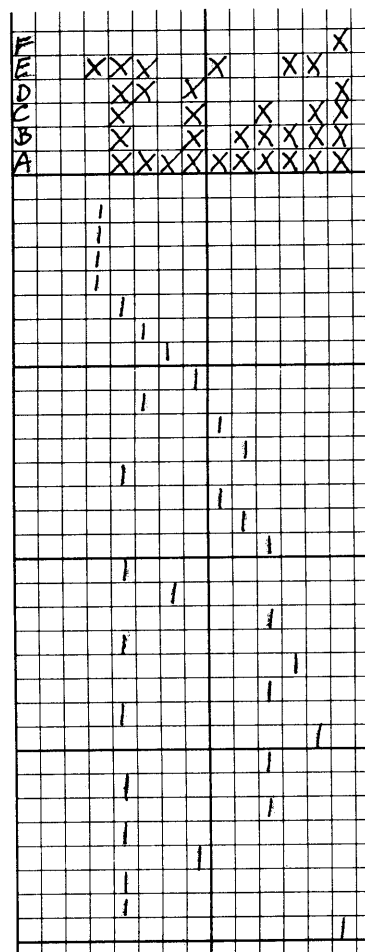


Fig. 4



# Garments with Ethnic Flavor

Where can one find inspiration for the design of a garment? A Mexican sun motif inspired a double woven skirt, the simplicity of ethnic patterns stimulated weavers to create a dress and a coat, the striking boldness of the colonial Summer and Winter pinetree design was most suitable for a simple floor length cape.

The structure of the embroidery weave developed by the Indians of the Southwest was used to give an effect of embroidery to a handwoven dress while another dress combines handwoven cloth and a piece of Mexican embroidered fabric.

The time-honored indigo-blue and white combination was selected to enhance a simple twill striped dress.

## Mexican Motif Skirt

This skirt was woven with Mexican double woven pick-up. The warp is black and dove grey 3-ply maypole sett 30 e.p.i. (120/10 cm). The threading is given in Fig. 1.

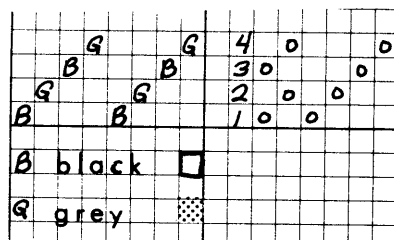


Fig. 1

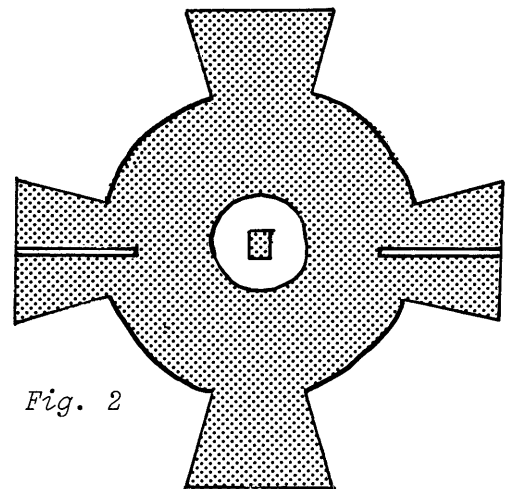


Fig. 2

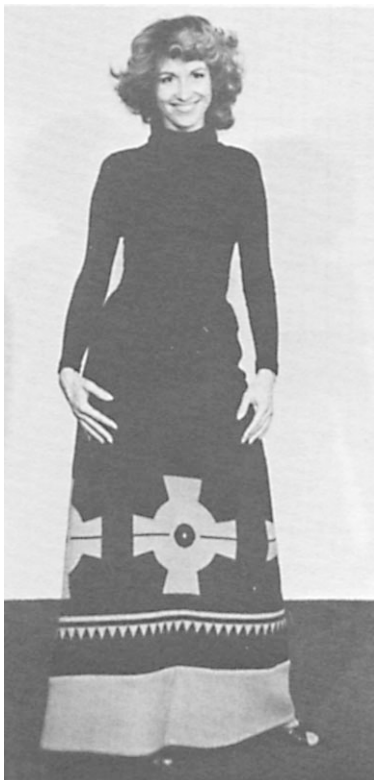
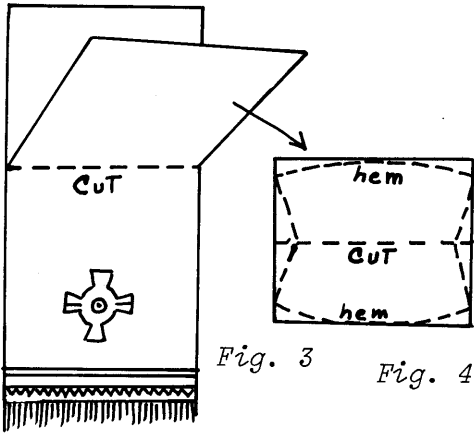


Plate 1 Skirt woven by Barbara Knollenberg and modeled by Charlene Hartenstein

My design, which was drawn on 15 x 15 to the inch paper, depicts each thread of the top layer of cloth. See Fig. 2. I warped 7 yards (6.4 m), which was enough for two long skirts. The skirt was cut from an A-line pattern. On the wrong side of the skirt fabric the second layer of cloth was cut away just above the woven design before cutting the skirt out, and was replaced by a thinner lining fabric. See Fig. 3. The grey layer which was cut away was used to add a hem border. See Fig. 4.



The skirt fabric and lining fabric were cut and sewn as one piece thereafter, thus eliminating the bulk of double woven cloth around the hips while still polishing off the inside of the skirt.

## Ethnic Dress With Supplementary Warp

The supplementary warp and patterning described in this journal on p. 26 was used to create the border designs for the Palestinian woman's skirt shown in "Cut My Cote" by Dorothy K. Burnham, p. 26 and illustrated in Fig. 5.

The layout of the honeysuckle pattern on the yardage is shown in Fig. 6.

GROUND WARP: Gustaf Werner, Sweden  
22/2 Cottolin, light blue.

SUPPLEMENTARY WARP: El Molino floss,  
from Folklorico light pink & purple.

WEFT: Same as warp.

MEASUREMENTS ON THE LOOM: 17" (43 cm) wide and approximately 10 yards (9.15 m) long.

OFF LOOM MEASUREMENTS: 16½" x 7 yards 34" (41 cm x 725 cm). After washing - 15" x 7 yds. 16" (38 x 680 cm).

SETT: 10 dent (40/10 cm) reed, ground warp - 20 e.p.i. (80/10 cm), Supplementary warp - sleyed in the same dents as adjacent ground warp.

*Plate 3 Detail showing the supplementary warp and weft pattern*

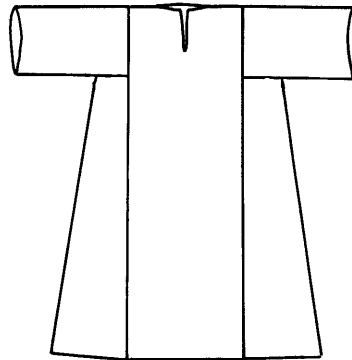


Fig. 5



*Plate 2  
Ethnic dress woven and modeled by  
Jeanne Richards*



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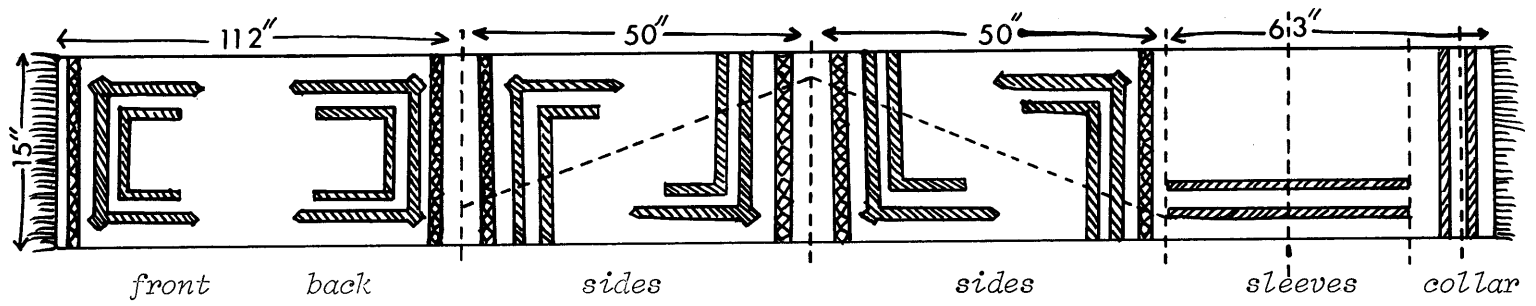


Fig. 6

## Desert Dusk Coat

This coat is developed from the K-Bee coat featured in the book "Weaving You Can Wear" by Jean Wilson and Jan Burhen. The fabric is woven in two pieces of different widths to avoid any waste in the construction of the coat. While some fabric was cut out for the neck opening and for a better fit of the sleeves, the pattern retains the simplicity of a loom-designed garment. The yarns are wool, mohair, mohair/orlon and alpaca, in earthy tones. The weave structure is twill.

## Pine Tree Cape

This opera cape has a very classic line. The pattern is inspired by the colonial pine tree woven in Summer and Winter. The cape coloring is black with peacock blue. The cape was woven 40" (102 cm) wide with 3 panels 65" (165 cm) long each containing four repeats of the pine tree design. Plate 5 shows that this pine tree design of the cape is a 5-block Summer and Winter pattern. Seven harnesses are required to weave this cape.

Plate 4 Coat woven  
and modeled by

Carol Klippenstein

Plate 5 Opera cape woven and modeled by Iris Richards

Visit the Pot Holder Show at *The Weaver's Journal* studios during Convergence, '78. For details, see back cover of this issue.

# Dress Inspired by the American Southwest

The main fabric for this dress is a plain weave cloth woven with cream colored 22/2 cottolin from Gustaf Werner, Sweden.

The width on the loom was 38" (96 cm) wide and the sett of the warp 20 e.p.i. (80/10 cm). Length of the fabric was 3 yards 29" (3.48 m).

The yoke and cuffs were woven separately in the Hopi embroidery weave. This weaving technique is explained in a special article in this issue of *The Weaver's Journal*.

Fig. 7 shows the pattern for the yoke. The entire background is embroidery weave done in brown pattern weft. In some design areas the brown pattern weft floats underneath to expose the cream colored ground cloth, and some patterns are brocaded with additional yellow and crimson pattern wefts.

Plate 6  
Dress woven and modeled by Maxine Wendler

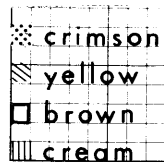
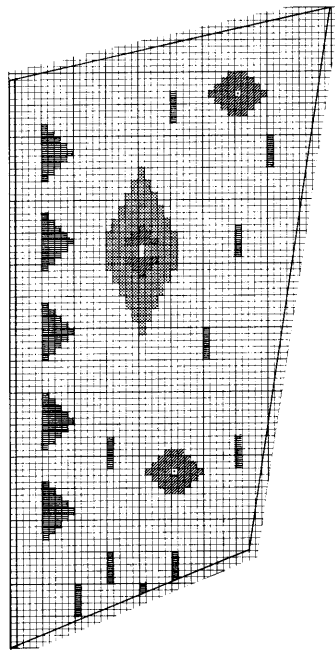


Fig. 7

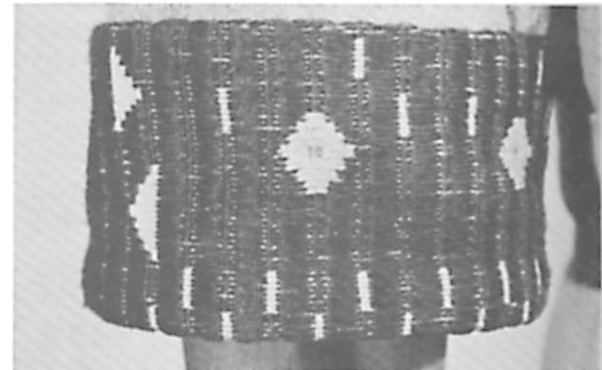


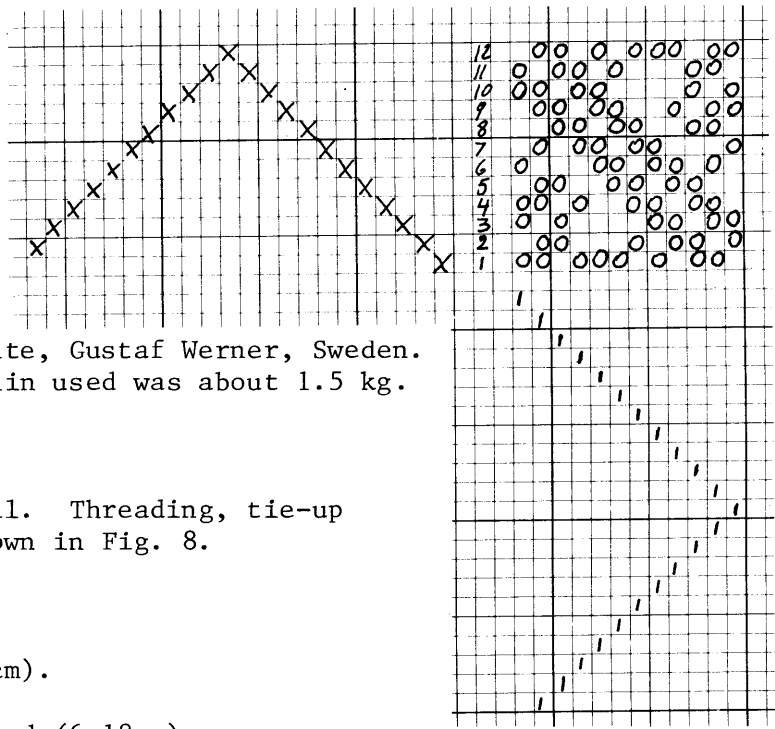
Plate 7  
The cuff of the sleeve provides detail view of the Hopi embroidery weave

# Mexican Embroidery Combined With Handwoven Yardage

The idea of combining Mexican embroidery and handwoven fabric came after I had purchased a beautifully embroidered Huipil that was too short and ill-fitting to wear.

I designed cloth in which the fabric structure matched the main embroidery motif.

Plate 8  
Ingrid Barrett models her dress with a Mexican accent, made by Clotilde Barrett



WARP: Cottolin, 22/2 off-white, Gustaf Werner, Sweden.  
Total amount of cottolin used was about 1.5 kg.

WEFT: Same as warp.

DRAFT: 12-harness point twill. Threading, tie-up  
and treadling are shown in Fig. 8.

SETT: 24 e.p.i. (100/10 cm).

WIDTH IN THE REED: 40" (96 cm).

LENGTH OF THE WARP: 6 3/4 yard (6.18 m).

Fig. 8

After washing, the woven fabric was 5 yards (4.57 m) long and 36.5" (93 cm) wide. The dress was assembled using McCall pattern #5116 as a guide. There was enough material left over to make a wrap-around jumper dress.



## Blue and White Twill Dress

A Dutch dress?, not really, although the color combination of blue and white could be reminiscent of the Delft china of Holland, my native country. The bold stripe idea, however, came from a printed Finnish dress I had for a number of years.

WARPING ORDER FOR THE STRIPE PATTERN -	white	40 threads	
	blue	4 threads	
	white	8 threads	repeat
	blue	28 threads	9x
	white	8 threads	
	blue	4 threads	

WIDTH IN THE REED: 34 1/2" (82.8 cm).

WARP LENGTH: 6 yards (5.5 m).

SETT: 24 e.p.i. (100/10 cm).

WARP: 22/2 cottolin in blue and white from Gustaf Werner.

WEFT: Same as warp.

THREADING, TIE-UP AND TREADLING: See Fig. 9

Plate 9  
Dress woven and  
modeled by  
Willy Bottema

LENGTH OF FABRIC AFTER WASHING: Blue weft fabric, 4½ yards (4.1 m).

Although the main part of the fabric was woven with blue weft, about 14" (35.5 cm) was woven with white weft in order to have a contrasting fabric for the collar and the facing.

Butterick pattern 4948 was used as a guideline for cutting the fabric.

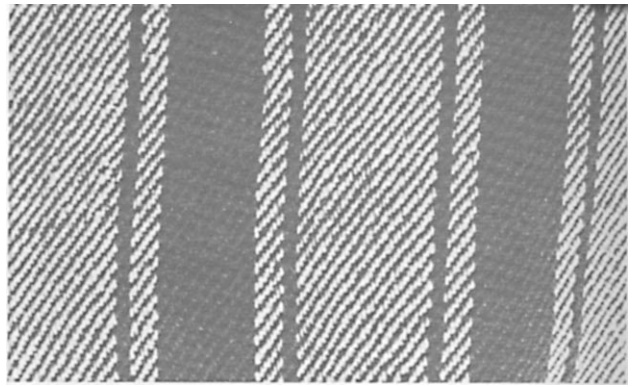
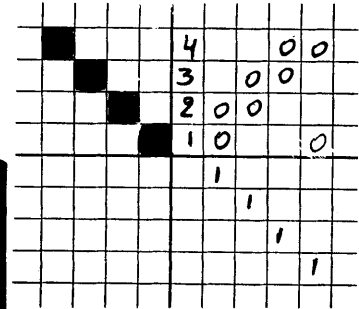


Fig. 9



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## Greentree's Wollspinnerei Fiber Show Entry — slides must be in Loveland by April 25

Name of Artist \_\_\_\_\_  
 Address \_\_\_\_\_  
 Phone (s) \_\_\_\_\_  
 \$3 per entry  
 Total Entries \_\_\_\_\_  
 Total Enclosed \_\_\_\_\_

Name of Piece \_\_\_\_\_  
 Category \_\_\_\_\_  
 Technique \_\_\_\_\_  
 Approx. Size \_\_\_\_\_  
 Approx. Weight \_\_\_\_\_  
 Value (insurance) \_\_\_\_\_  
 Price if for sale \_\_\_\_\_

Name of Piece \_\_\_\_\_  
 Category \_\_\_\_\_  
 Technique \_\_\_\_\_  
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**Christine Blake**, 2310 West State Street, Boise, Idaho  
**The Weaving Shedd**, Rt. 1 Box 9, Viola, Idaho  
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Initial jurying will be done from submitted slides, due no later than April 25, 1978. Applicants will be notified of acceptance or rejection by May 15, 1978. Accepted pieces must be shipped to Loveland to arrive by June 1, 1978, at which time a second jurying will take place and prizes will be awarded. The show will hang through July 15, 1978, after which all pieces will be returned, owner to pay postage. All pieces will be insured up to \$500. All pieces sold during the show will be subject to a 15% selling commission. Greentree Ranch Wools reserves the right to photograph all pieces submitted for purposes of promotion; artists will of course receive credit due whenever piece shown. Any person may enter up to 3 pieces; entry fee is \$3 per piece. Indicate whether the piece is to be juried as clothing, interior or art.

### ELIGIBILITY

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**ENTRY FORMS** 20

# Tarascan Lace

This article deals with two harness, finger manipulated lace techniques. It is advisable to make a sampler before starting a large project.

The weaver should be familiar with two types of leno described in a previous article, *The Weaver's Journal*, Vol. I No. 2, pp 3-6.

1. Antique Mexican Singles or 1/1 leno.
2. Mexican Doubles or 2/2 leno.

Tarascan lace is a gauze weave named after the Tarascan people of the Mexican state of Michoacán. Still today, skilled weavers from Michoacán produce this lace by picking gauze pattern with their fingers and using a backstrap loom warped with fine cotton at approximately 22 e.p.i. (Plates 1 and 2). The background consists of rows of alternating antique Mexican Doubles (see *The Weaver's Journal*, Vol. I No. 2, p 6) which has a very open appearance. Elaborate patterns show up onto this background. They are woven in the much closer antique Mexican Singles. The patterns are separated from their backgrounds by a one over two leno at the left and by a two over one leno at the right.

In our example, the inset of a blouse shown in Plates 3 and 4, the loom was set up as follows:

Warp: 20/2 Lily cotton.

Weft: Same as warp.

Sett: 20 e.p.i. (8 per cm). The sett should be suitable for a balanced tabby.

Width: 14" (35 cm), total number of warp ends 280.

Note: The total number of warp ends should be a multiple of four.

Threading and Treadling: As for plain weave.

Weaving: Start at the right-hand side with the shed open and with the first right-hand thread and all the odd-numbered threads in the top layer. All the pick-up is done with this shed open. The opposite shed is woven with a plain weave pick. A heading of tabby weave should be woven first. This heading may be decorated with rows of leno twist of your choice.

The Tarascan lace patterns can be drafted on graph paper. Fig. 1 shows the three steps of the drafting. Use graph paper which has 5 squares per cm.

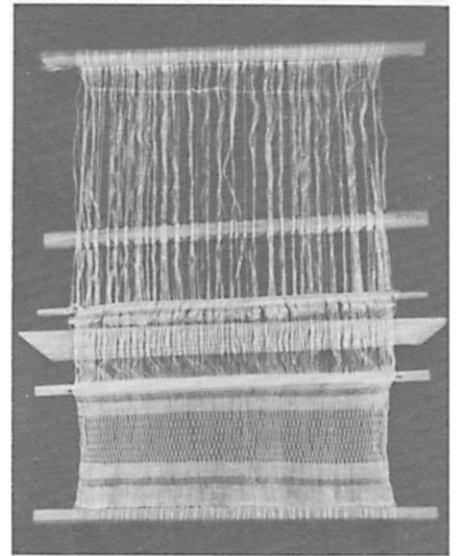


Plate 1

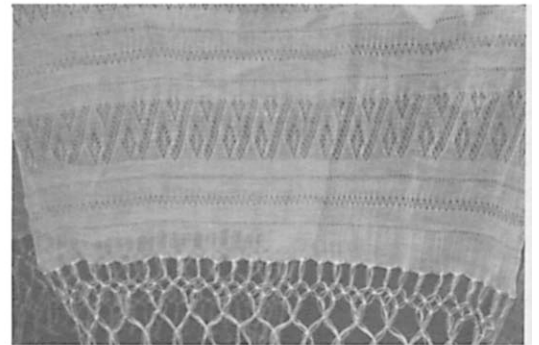


Plate 2

Plate 3



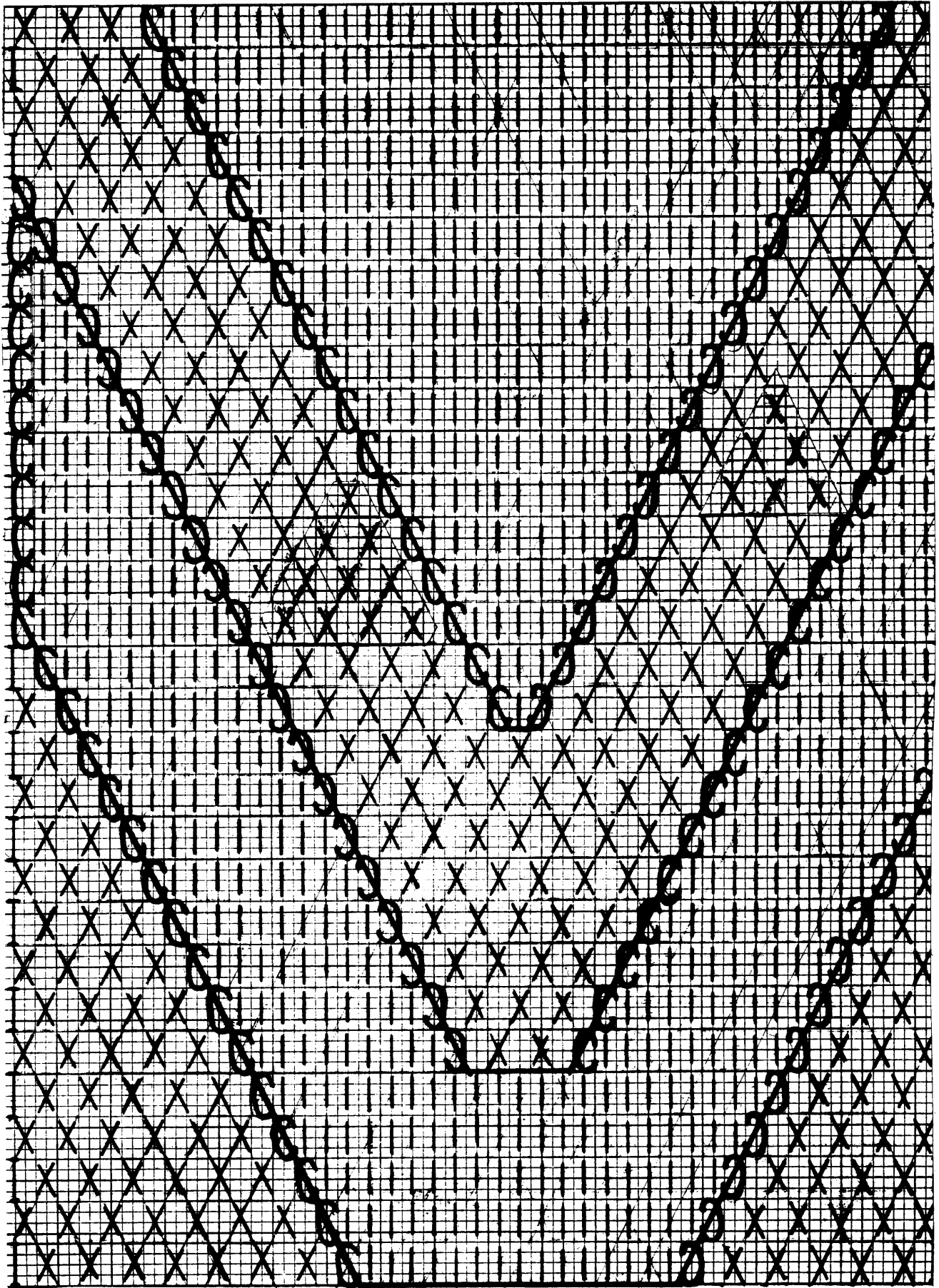


Fig. 1



Step I: Make a grid of X's as follows:

(See Fig. 1)

1st line: Skip one column of squares; \*make an X 2 squares wide and 4 squares long, skip 2 columns of squares\*, repeat between asterisks; leave 1 empty column of squares at the end.

2nd line: Skip 1 column of squares; make an I, 4 squares long between the first two and the last two columns. \*Make an X 2 squares wide and 4 squares long, skip 2 columns of squares\*; repeat between asterisks. End with an I and 1 empty column. Repeat these two lines to complete the grid. The total number of warp ends of your pattern is equal to the total number of columns of your grid. Each row of X's is a pick-up row. The return tabby weft pick is not shown.

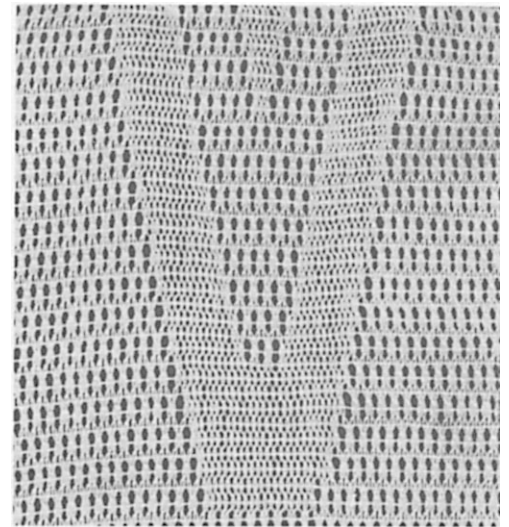


Plate 4

This grid is a graphic representation of alternating antique Mexican doubles which forms the background of the lace. The first row is a row of 2/2 leno. The second row starts with a 1/1 leno, followed by 2/2 leno across the warp, ending with a 1/1 leno.

Step II: Draw a pattern using only the diagonal lines created by the X's and horizontal lines which separate the rows of X's. These restrictions seem to cause severe limitations on the designs. Yet the drawings of Fig. 2 show a few letters from the alphabet and some Indian designs which have been used in Tarascan lace.

Step III: Replace each X which has been crossed by a heavy line by C on the left side of the pattern, by J on the right side of the pattern. Erase the X's inside the pattern area and, row by row, make I's in the middle of each pair of empty columns. The number of I's is always odd.

Now, doing leno according to the symbols on the drafts, the weaving can be completed. Use a loose warp tension.

It should be noted that the Mexican weaver does not draft his design on graphpaper but visualizes the pattern which he weaves without recording it.

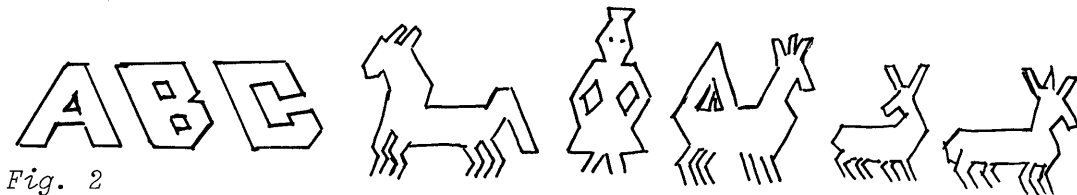


Fig. 2



We are trying to establish a textile research center for handweavers, furnished with a variety of looms, including dobbies and jacquards. If you hear of any of these looms for sale, please let us know here at *The Weaver's Journal*.





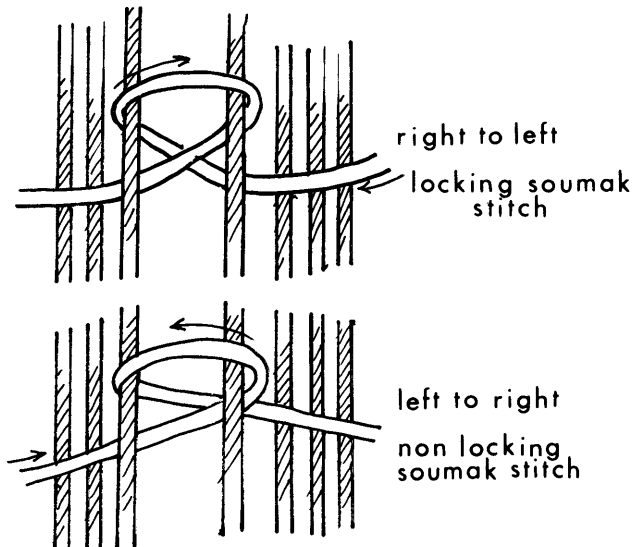


Fig. 2

Weave these designs with the basic weaving techniques but let the pattern weft float under all the warp ends of the design. The design will show up as white plain weave areas on an embroidered ground.

If desired, these white design areas may be brocaded with floats of a different colored pattern weft. Make a separate butterfly for each pattern. Have butterflies beneath the cloth. When weaving this technique, work with the brocading weft first:

With the shed closed, bring butterfly to the top at point a and push it down at point b. See Fig. 4.

Then, open the shed 3, 4, weave soumak pick.

Weave tabby pick.

Close shed, bring butterfly up at point c; etc.

See Fig. 4.

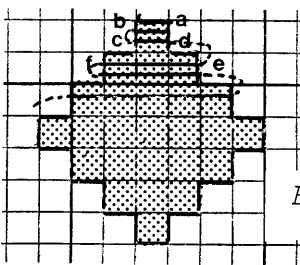


Fig. 4

Alternate this pick with one plain weave pick.

### Weaving Pattern

Use graph paper where each column of squares represents 2 warp ends.

Shade the warp ends on H3 and 4, or where the soumak ridges will show on the face of the cloth.

Draw geometric patterns such as: (See Fig. 3)

A - triangle between the ridges.

B - triangle for which the ridge is the base.

C - line designs on the ridges.

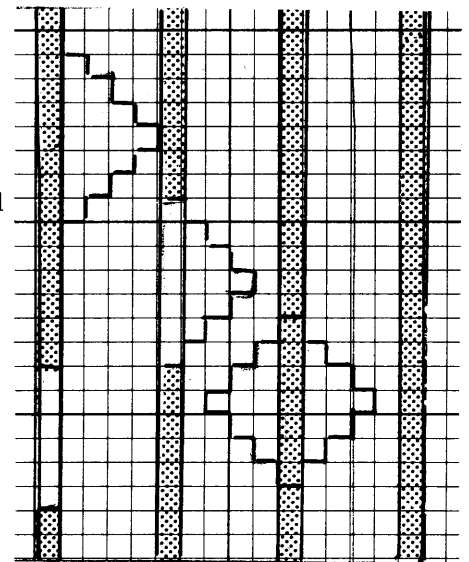


Fig. 3

Reference: Underhill, Ruth, "Pueblo Crafts", U.S. Dept. of Interior, Washington, D.C., 1944.



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Clotilde Barrett, editor and publisher of "The Weaver's Journal" and Barbara Knollenberg, fashion editor, give workshops and classes at The Weaver's Journal offices. Other instructors will be scheduled soon. Send inquiries to:

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# Supplementary Warp Patterns

A useful and effective way for creating supplementary warp patterns is to convert a weft overshoot pattern to a warp overshoot one.

First one has to become familiar with the procedure of turning a draft around so that the warp becomes weft and vice-versa.

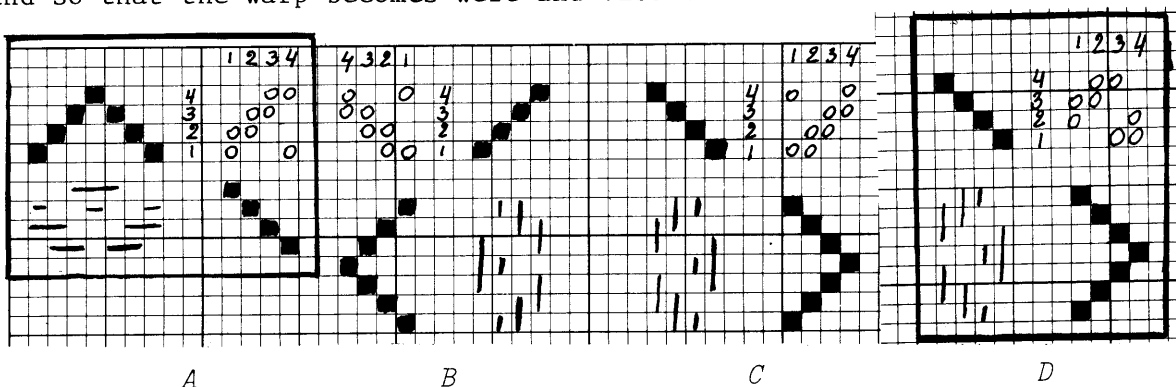


Fig. 1

Fig. 1 illustrates the example of a twill draft:

- A - Threading, tie-up, treading and interlacement of a twill.
- B - Draft A turned around 90°.
- C - New threading, tie-up, treading and interlacement put in conventional form.
- D - Final draft: In the process of interchanging warp and weft, the tie-up has to be changed to its opposite.

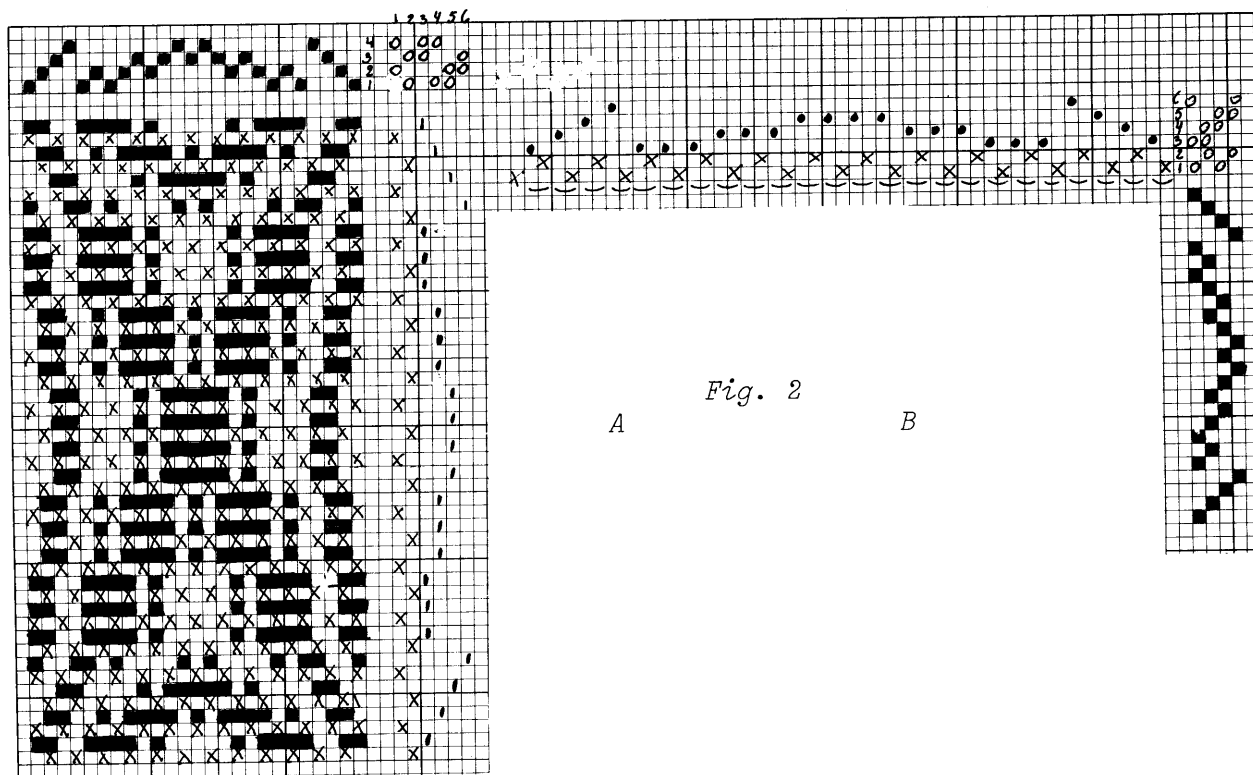


Fig. 2

Fig. 2 shows the initial and final draft for converting a supplementary weft overshot, named honeysuckle, into a supplementary warp pattern of the same design.

Note that in Fig. 2A the plain weave picks are drafted in the treadling and in the interlacement. In most overshot drafts these are not illustrated but for our conversion this more complete draft proves to be useful.

Plate 1 illustrates a woven cloth in which the pattern stripe runs parallel to the selvages. The draft for the stripe is given in Fig. 2B. The plain weave cloth on either side is threaded on harnesses 1 and 2.

WARP: ground, 22/2 ecru cottolin.  
 pattern, molino floss from Folklorico.  
 WEFT: cottolin.  
 SETT: 20 e.p.i. (80/10cm) for the ground cloth. Note that in the pattern stripe the sett is twice as much because each pattern warp end is sleyed in the same dent as the adjacent ground warp end.

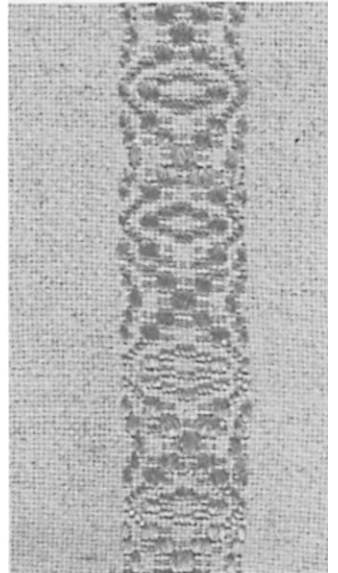


Plate 1

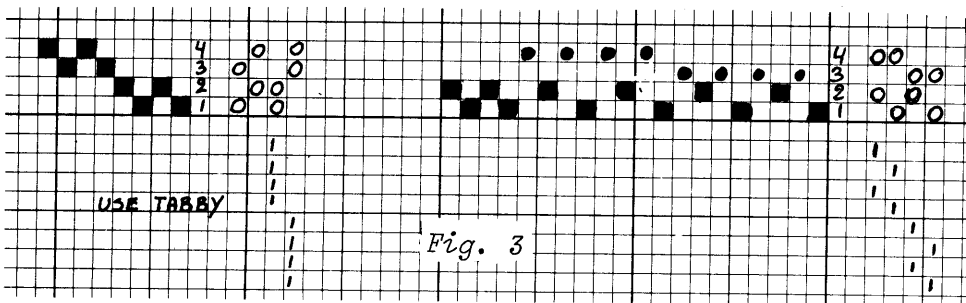


Fig. 3

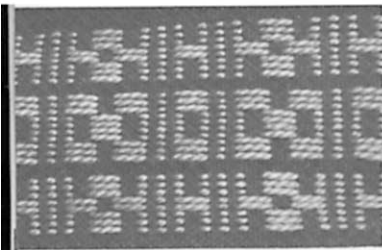


Plate 2

Fig. 3 shows a 4 harness Monk's Belt pattern and its conversion to a 4 harness supplementary warp pattern.

Plate 2 shows the detail of the poncho described on page 39. It uses the principle of a supplementary warp pattern derived from putting the monk's belt pattern in the warp. The project only requires 4 harnesses.

## Notes From the Publisher

It is a real pleasure to publish *The Weaver's Journal*. The staff enjoys weaving the projects to be published and sharing their experiments and their research with other weavers. We also feel that it is important to publish the many articles that are contributed by our readers and supporters. So, that is why we have always more to communicate than we can squeeze into the forty pages that our budget allows for *The Weaver's Journal*. In order to solve our dilemma we decided that we just had to go to larger issues with the unfortunate consequence that the subscription rates will have to rise. Effective April first, the new subscription rates will be:

	1 year	\$ 9.50	U.S. Currency
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The rate will apply to all subscriptions post marked after April 1, 1978. Please continue to support *The Weaver's Journal*.

Sincerely,  
*Clotilde V. Barrett*  
 Clotilde V. Barrett

## WEFT AND WARP OVERSHOT ON THE SAME CLOTH

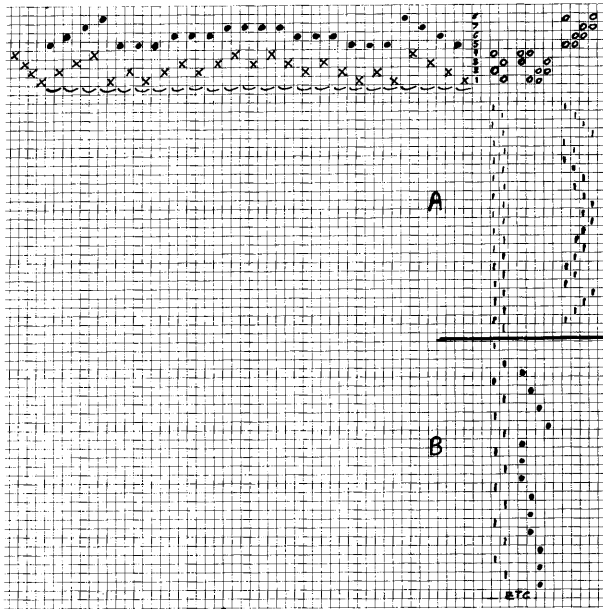


Fig. 4

Looking back at our example of honeysuckle of Fig. 2 and Fig. 4, one notes that in Fig. 4 the supplementary warp ends are put on harnesses 5, 6, 7 and 8. Instead of a plain weave ground on H1 and 2 of Fig. 2 we now, in Fig. 4, have a ground threaded on overshot on H1, H2, H3 and H4. This 4-harness overshot will give a plain weave by treading H1, H3 and H2, H4 alternately. Treading A will result in a weave identical to the one of Fig. 2B. Treading B will give the weave of Fig. 2A with the supplementary warp making long floats on the backside of the cloth. Plate 3 illustrates both treadlings. This technique is used for horizontal or vertical border designs.

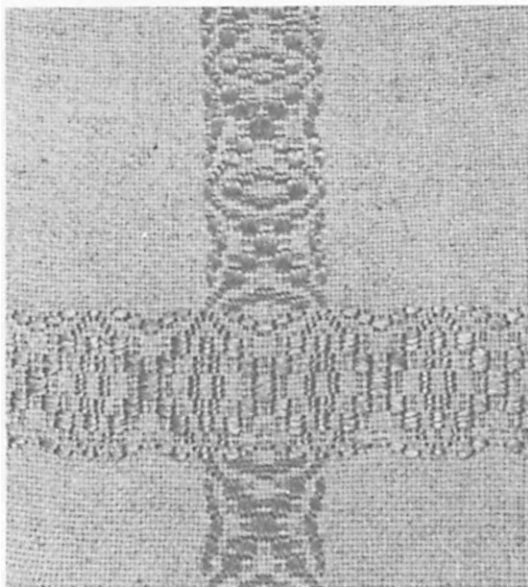


Plate 3

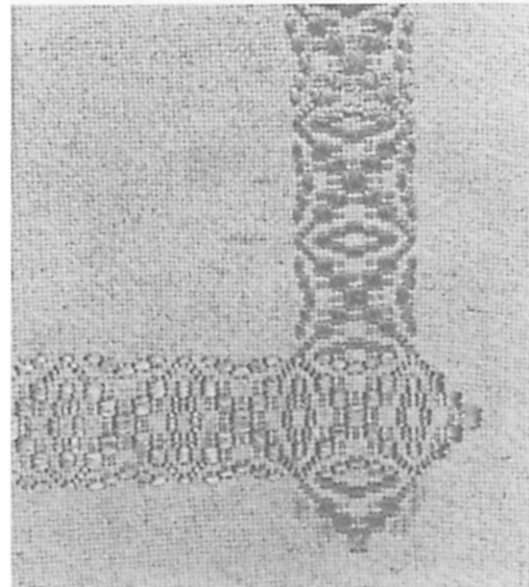


Plate 4

Plate 4 shows how a corner can be handled by not allowing the supplementary pattern threads to extend beyond a certain point. This part has to be finger-manipulated.

Fig. 5 shows the cloth structure of a mitered corner. This also requires a great deal of manipulation as the pattern weft has to be brought under the cloth at the meeting line of the warp and the weft floats.

A second warp beam is handy to beam the supplementary warp. Beam both warps, leaving a pair of lease sticks in each warp. Thread from both sets of leasesticks according to the pattern.

If only one warp beam is available, it is easier to sley and thread before beaming. Sley the ground warp. Sley the supplementary warp using the same dents as the ground warp. Thread both warps at the same time and beam. If tension problems occur, make a shed, lifting the tighter ends. Behind the harnesses, insert a pole between the tight and the loose warps. Push the pole downward with a weight at each end or a spring to tighten the loose warp. See Fig. 6.

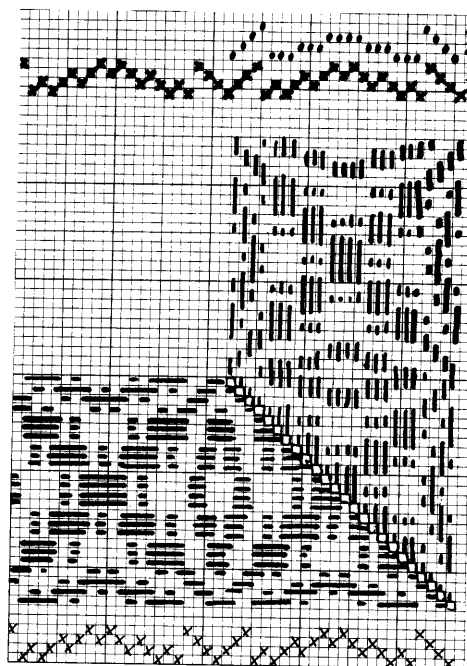


Fig. 5

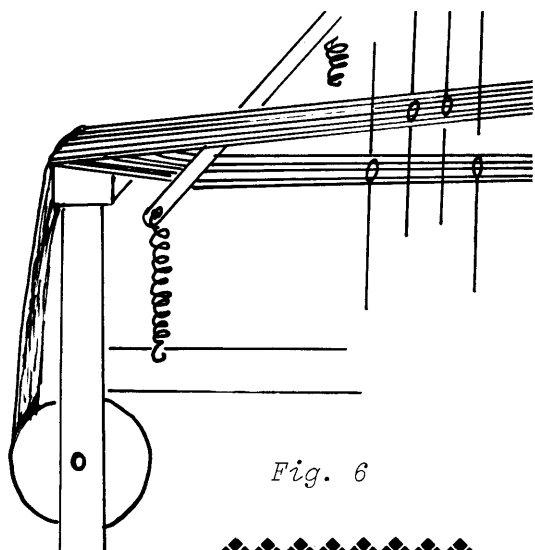


Fig. 6

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# Variations on a Poncho Theme

by Doris d'Avilla

A handwoven poncho is always handsome and always fashionable. It is a garment with great adaptability.

The poncho lends itself to varying needs, to many variations in the pattern, and to many types of yarn and weaves.

My own approach to weaving a poncho is to make an outer garment with a somewhat formal look. This cover cloak is illustrated in Plate 1.

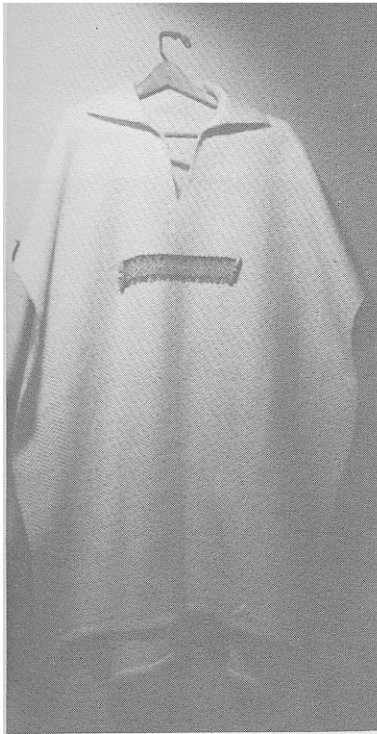


Plate 1

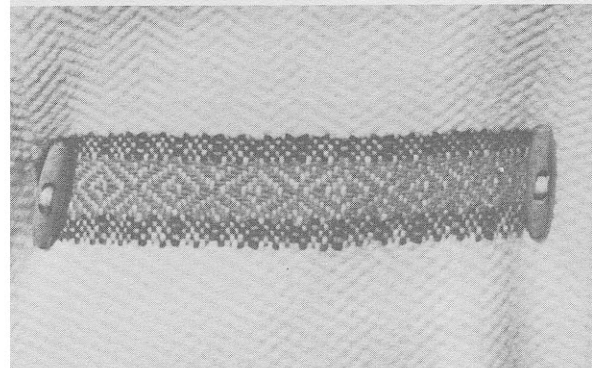


Plate 2

Plate 1 White poncho woven by Doris d'Avilla on a point twill threading

Plate 2 Detail of plate 1

I chose white because of its dramatic look and I decided to weave the garment of acrylic yarn to make it machine washable. The width in the reed is 40" (100 cm) and the warp is sett at 8 e.p.i. (32/10 cm) and threaded on a 4 harness point twill. I wanted a soft look close to the face and thought of adding a collar to do the trick. I also liked the garment to be more hugging in front, therefore I included a belt effect in the design while making a short slit 6 inches (15 cm) on either side of the center. See Plate 2.

On the inside of the garment a grosgrain ribbon was attached to the slits (the buttons are purely decorative). The ends of this ribbon are tied in the back under the back panel of the poncho. The pattern is illustrated in Fig. 1.

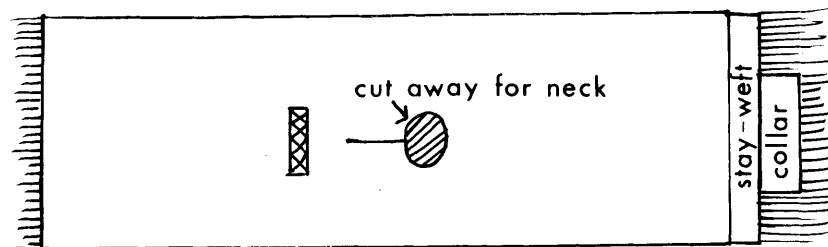
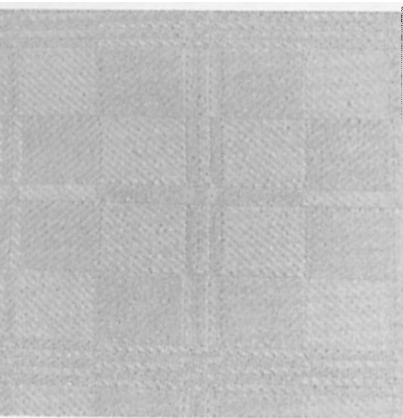


Fig. 1

Off the loom the basic rectangle is 36" (92 cm) wide and 72" (183 cm) long. The front slit was woven into the garment but the neck opening was cut out later. The collar was woven after the main piece.

I fashioned a neckline pattern, using durable transparent plastic. Measuring this neckline indicated that the warp for the collar had to be 20" (51 cm) wide. After weaving in perhaps 3" of stay-weft to hold the cloak warp intact, the collar was then woven on the middle 20" (51 cm), ignoring the warp ends at either side. The height was about 5" (12.7 cm).

To avoid the bulk of a double collar to mask the neckline seam, the collar was stitched to the main body of the cloak. The seam was then opened and steam-pressed flat. I used a commercial tape and hand-hemmed it over the raw seam. The same tape was used on the hems. If time had permitted, I would have woven a 1" (2.5 cm) inkle to use instead of the commercial tape. However, I was pleased with the fact that the commercial tape gave a rather attractive scalloped edge (which could of course be duplicated on the inkle). I feel that this particular poncho design lends itself well to variation.

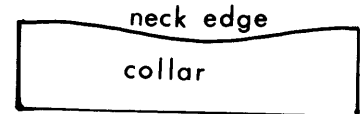


*Plate 3 Poncho woven and modeled  
by Barbara Knollenberg  
Plate 4 Detail of Plate 3*

*Plate 4*

The poncho of Plates 3 and 4 was woven by Barbara Knollenberg. It was a straight piece of cloth including the collar piece, which was cut and slightly shaped as in Fig. 2. The neckline was also cut after the weaving and the collar was applied with a welt seaming. The edges of the collar and neckline opening and poncho edges were bound in leather. A separate leather belt is used to keep the poncho close to the body of the wearer

*Fig. 2*



*Plate 3*

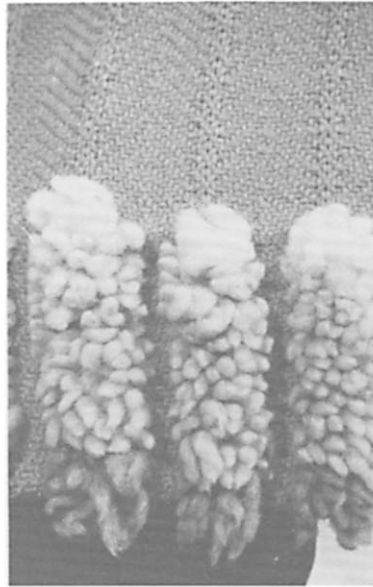
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The poncho of Plates 5 and 6 was woven in 2-ply wool from Clasgen and Company, sett at 10 e.p.i. (40/10 cm). The point twill threading is broken up with stripes of doup leno, which also serve to hold the pattern picks of the border design. The basic rectangle was rounded off at both ends to make a straight hem when the poncho is worn.

*Plate 5 Poncho woven by Clotilde Barrett and modeled by Charlene Hartenstein*

*Plate 6 Detail of Plate 5*



*Fig. 2*



## *Men's Clothing*

*Plate 1 - Earl Barrett models his "at home" jacket woven by Clotilde Barrett and designed by Barbara Knollenberg*

*Plate 2 - Bob Knollenberg models a sport coat woven and designed by Barbara Knollenberg*

*Plate 1*

*Plate 2*

Men's clothing seems to be a project which is rarely tackled by handweavers. It is an area of design which presents specific requirements and challenges. Among others, it is necessary that the colors be masculine, that the fabric design not be "busy", that the piece be an outer garment such as a jacket, coat, hat, or scarf, and that it be cleanable and durable. The garments shown and described in this article are good examples of products which meet the above-mentioned requirements. --

Plate 1 shows a man's "at home" jacket.  
 Description of the woven cloth:  
 WARP: X 1/2's worsted tapestry, Hyslop Bathgate, Galashiels, Scotland.  
 Color, T 046, bottle green.  
 R 7/2 Cum Swedish wool, Greentree Ranch, Colorado.  
 Color, 717, cardinal.  
 O Pale grey loop mohair.  
 WEFT: Same as X.  
 DRAFT: The threading, tie-up and treadling as shown in Fig. 1.  
 SETT: Fig. 1 shows the sleying of the warp for a 10 dent (40/10cm) reed.  
 AMOUNT OF FABRIC REQUIRED: 3 1/2 yards (320 cm) 36" (91 cm) wide.

Plate 3 shows the detail of the fabric and of the closure.

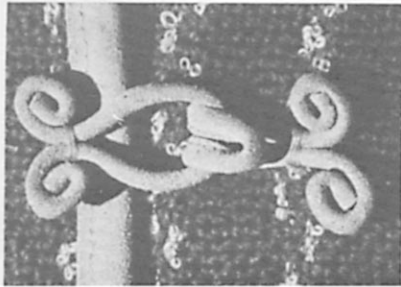


Plate 3

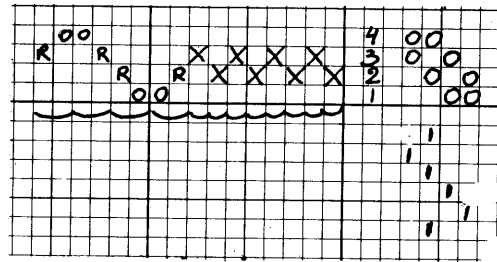
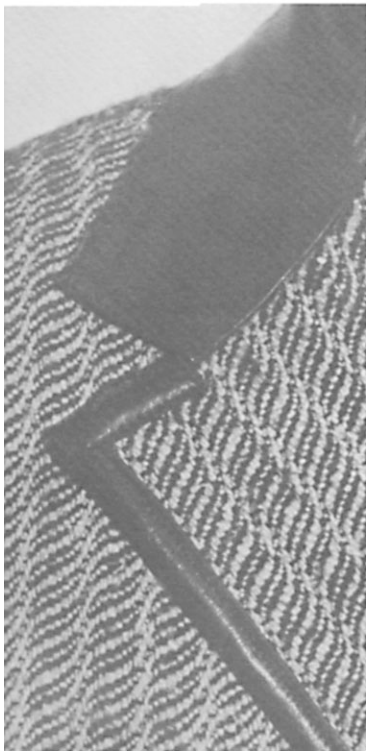


Fig. 1



Plates 2 and 4 show a man's sport coat. Because the yardage on hand was not quite sufficient to produce the garment, leather was used for the collar, belt, pocket flaps, and sleeve insets. Leather was also used as a binding for finishing, thereby eliminating the front and bottom hems. The fabric pattern is an undulating twill. (See Fig. 2).

WARP: Natural tussah silk.  
 WEFT: 3 ply brown wool from the Oregon Worsted CO.  
 SETT: 24 e.p.i. (100/10 cm).  
 SIZE OF FINISHED FABRIC: 3 1/2 yards (320 cm), 28" (70 cm) wide.

Plate 4 shows closeup of pattern and leather binding.

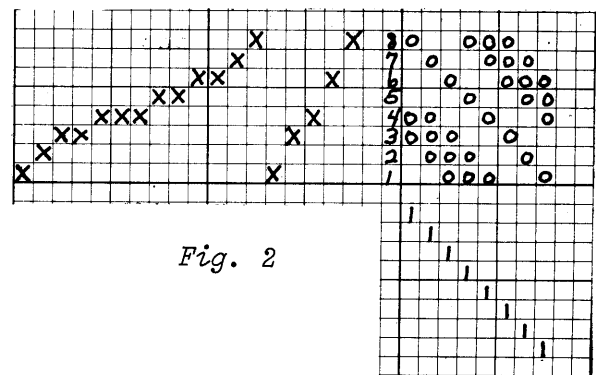


Fig. 2

Plate 4



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# Book Reviews

## by Clotilde Barrett

PLAYING WITH BLOCKS: AN EXPLORATION OF MULTIHARNESS OVERSHOT by Erica Voolich. Published by the Cross Town Shuttle, Mass., 1977, 55 pp. \$3.95.

Monographs such as this one are the perfect format with which to explore a class of weaves or carry the study of a particular weave beyond the elementary approach found in most text books.

This monograph is an interesting study of multiple harness overshot. Chapter II, "The Repeat Twill Threading System" is the most logical extension of the classic four-harness overshot. An important printing error with regard to photos 2 and 3, the failure to point out that the weave of Fig. 4 is nothing but a conventional four-harness overshot, and the omission of the threadings from the drafts makes this somewhat confusing even to the advanced weaver. The eight-harness opposite overshot system is discussed in Chapter V. The author's explanation of multiple-harness overshot is conducive to further exploration of a weave with many design possibilities. Although the author refers to the weaves of Chapter IV and V as based on the two-tie-down threading system, the chapter deals with overshot effects on multiple harness huck threading and its variations - an interesting study indeed.

The author's suggestion to design for multiple harness overshot by using profile drafts, because that way "one can design without regard to the specific weave", is misleading because the blocks of overshot are often interdependent. The overshot effects on huck threading, however, can be designed on profile drafts and the author shows beautiful examples. The last chapter discusses ways to figure out the tie-up for overshot effect on multiple harness huck.

Although it is misleading at times, this is a fascinating monograph for weavers who like new approaches and exploration of lesser known aspects of conventional weaves.

1978 COST AND CRAFTS MARKET edited by Lynne Lapin and Betsy Wanes. A Writer's Digest Book - Cincinnati, Ohio, 1977, 655 pp. \$10.95.

The purpose of this book is to help artists sell their work. The first chapters aim at helping artists with their business policies. It contains useful hints on how to approach a buyer, how to present one's work, on pricing, insurance, income tax, record keeping, shipping and copyright. The information is generalized but some references are given to books which deal with the problems in greater detail.

The chapter dealing with markets is very much biased toward commercial illustrators. The listing of markets for craftsmen is sparse. Craft dealers, galleries, shows, and competitions are listed by state. However, in checking the Colorado listings I found that they were very erratic and incomplete. The last chapters, dealing with art agents, art organizations, art colonies, and publications of interest, do include some useful contacts but contain little of specific value to a textile craftsman.

May I suggest that craftsmen get acquainted with this book and help the editors by mailing them market information from their own experience for inclusion in later editions of this book.

THE INKLE PATH TO WEAVING by Teresa Folts. Published by Serenity Weavers, Oregon, 1977, 85 pp. \$9.95.

This monograph on inkle weaving is a beautiful publication, skillfully laid out and illustrated with elaborate line drawings and graphs. The beginning chapters are very elementary and reach out to the novice fiber craftsman. The illustrations for the loom models are explicit. They can serve as construction plans for those who desire to build their own equipment. Warping and weaving techniques are detailed in the text and through illustrations.

After teaching the elementary inkleband patterns, the author discusses some unusual and creative design possibilities which will fascinate all inkle weaving enthusiasts. Among them are interlocking warp threads, warp painted inkles, and the use of pile and loop techniques. The professionalism of this book is somewhat marred by the use of the word "design" to describe a process of random selection by means of drawing playing cards. The last two chapters deal with the possibilities of making up to four additional sheds on a inkle loom. This enables the weaver to make many inkle designs which ordinarily require pick-up work. The design possibilities of additional sheds is explored for pattern on two different ground weaves. For the beginning inkle weaver, these techniques will open the way to a multitude of other techniques using the principle of warp pattern through additional sheds or through pick-up.

This book should have included a bibliography to encourage and help further exploration of inkle weaving.



# Garments Made From Simple Patterns

Beginners as well as advanced weavers have continued to show interest in simple outer garments which may be grouped under the name of ponchos. This group includes ruanas, blanket ponchos, tabards and vests. See Fig. 1.

Below are poncho ideas and actual usable dimensions for inspiring your own garments.



*Plate 1  
Tabard woven by  
Iris Richards and  
modeled by  
Carmen San Juan*

## Two Tabards

These tabards are modeled after pattern M; see Fig. 1.

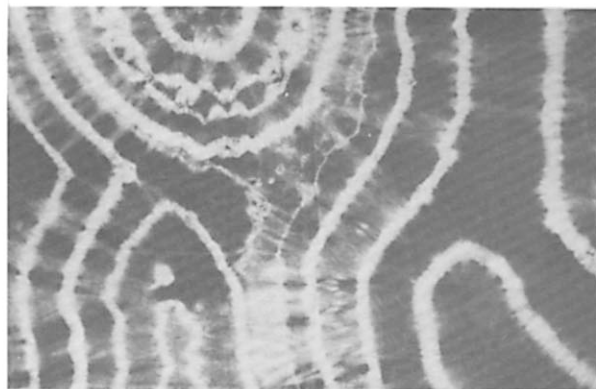
Plate 1 shows a tabard set up on a rosepath threading and woven in overshot fashion alternating a tabby pick and a pattern pick.

WARP: 3 ply Maypole Nehalem black wool from Oregon Worsted Co.

WEFT: (1) Pattern; pale pink rayon lining fabric tie-dyed with Cushing dyes (scarlet) and cut in strips. (Plate 2).  
(2) Tabby; 3 ply Maypole, black wool.

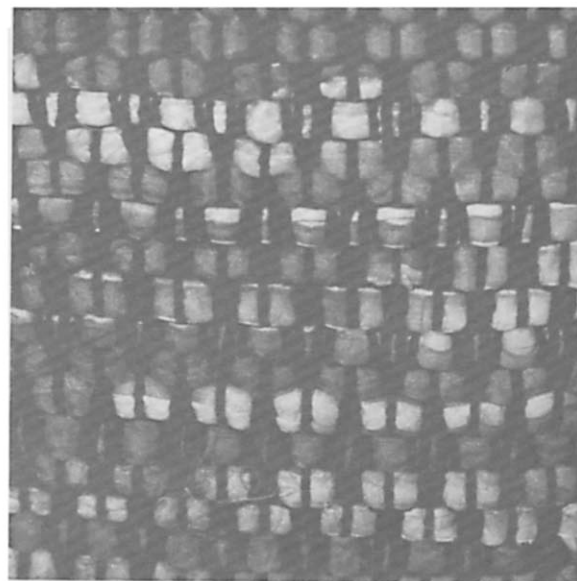
SETT: 15 working ends per inch (60/10cm). For each end the yarn is used two-fold.

The tabard was cut and bound around the edges with Bolivian tubular edge binding using 3 ply black Maypole wool yarn. For instructions see *The Weaver's Journal* Vol. I No. 4 issue 4, "A Tubular Edge Binding From Bolivia" by Adele Cahlander and Marjorie Cason. Snaps were put at the underarms about waist height to close the garment.



*Plate 2 Tie-dyed fabric used as  
pattern weft*

*Plate 3 Detail of the cloth*



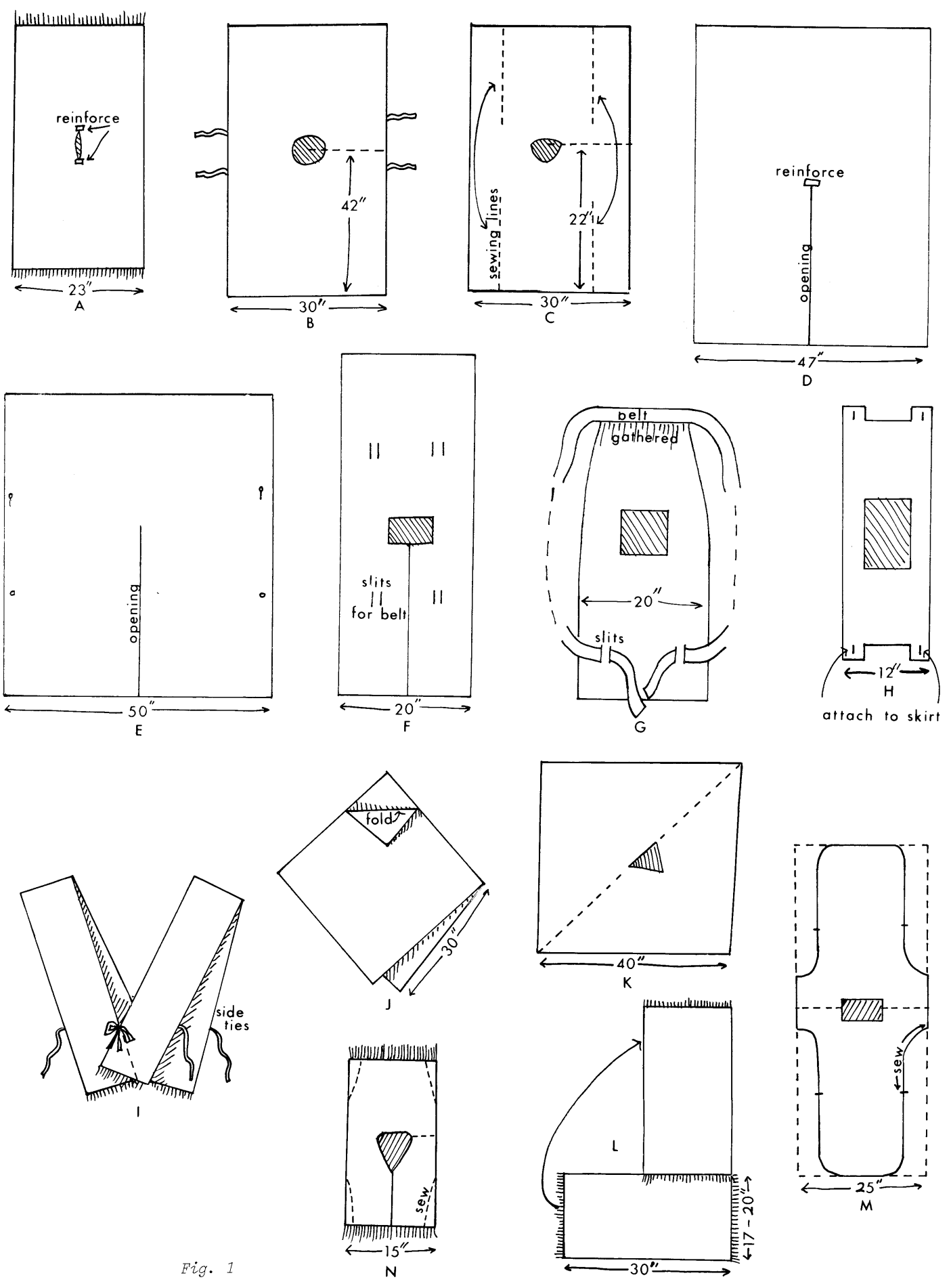
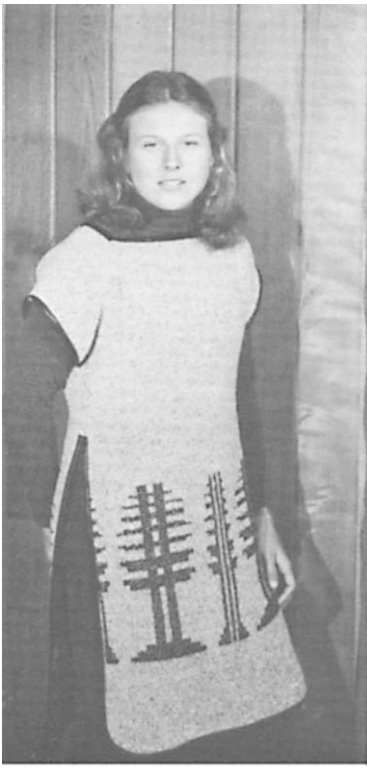
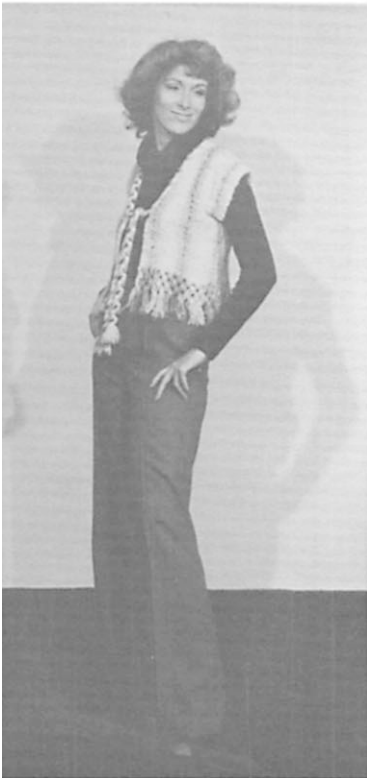


Fig. 1



*Plate 4  
Tabard woven by Barbara  
Knollenberg and modeled  
by Ingrid Barrett*



*Plate 5  
Vest woven by Yoko  
Harrold and modeled  
by Charlene Hartenstein*

Plate 4 shows a tabard woven in Summer and Winter weave. Each panel shows 2 repeats of the design. They are sewn up the shoulders and underarms to waist position. The seams are flat felled seams making the garment reversible. The edges and neckline were then bound with black leather.

WARP: 3 ply Maypole-Nehalem black wool from Oregon Worsted Co.

WEFT: Pattern; 4 strands white wool and nylon boucle.  
Tabby; thin black cotton and metallic yarn.

SETT: 12 e.p.i. (50/10 cm).

The Summer and Winter design has five pattern blocks and can thus be woven on 7 harnesses.

## A Vest

Plate 5 shows a vest made from "end-of-the-warp" fabric. The pattern N was used for this garment. The weave is twill on a striped warp. The garment is woven in one piece and sewn under the arms with a flat-felled seam. The cut neckline and front opening were turned under and hemmed. The fringes, which are made from the warp ends, are alternating square knots. A 3-strand braid made of warp yarns is used for neck trim and tie ends.

WARP: Variety of wools of 4 ply size, loops and mohairs in white, greys, golds.

WEFT: White wool loop yarn.

SETT: 8 e.p.i. (32/10 cm).

THREADING, TIE-UP AND TREADLING: Point twill.

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Plate 6  
Carmen San Juan models a  
ruana woven by Jeanne  
Richards



Plate 7  
Blanket Poncho modeled  
by Charlene Hartenstein

## A Ruana

The ruana illustrated in Plate 6 uses the pattern J. It is woven on a two harness loom.

WARP: Dark brown Naturgarn (Lopi type) and brown/beige 2 ply worsted wool (a Pendleton mill end) used two fold.

WEFT: Brown Naturgarn, bright blue Lopi and a light brown/beige looped wool fancy from Hyslop Bathgate, Galashiels.

THREADING AND TREADLING: Plain weave.

SETT: In a 8 dent (30/10 cm) reed the Naturgarn was single sleyed and the two fold worsted was triple sleyed.

WIDTH IN THE REED: 32" (85.5 cm).

After washing, the two squares for the pattern were 28" (71 cm) wide. On one side the warp fringes were tied with overhand knots. On the adjacent side a fringe was tied in with ends of yarn and larksheads and tied with overhand knots to match the warp fringe. See Fig. 2.

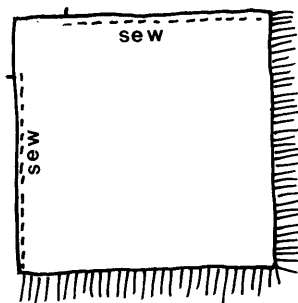


Fig. 2

The unsewn corners were turned inside and tacked down to make the neck opening. A 9" (23 cm) long remnant was used to make the hat. Measure a piece long enough to fit around your head, plus desired seam allowance. The top of the cap was decorated with a braid and tassels.

## Blanket Poncho

This simple poncho using pattern A is woven on a four harness loom in undulating twill. The size of the rectangle on the loom was 36" x 72" (92 x 184 cm) but there was a considerable amount of shrinkage. Finished size is 31" x 62" (79 x 157 cm) plus fringe.

WARP: 2 ply wool from Clasgens Co.

WEFT: Wool roving from Clasgens Co.

SETT: 12 e.p.i. (50/10 cm).

THREADING, TIE-UP AND TREADLING: see Fig. 3.

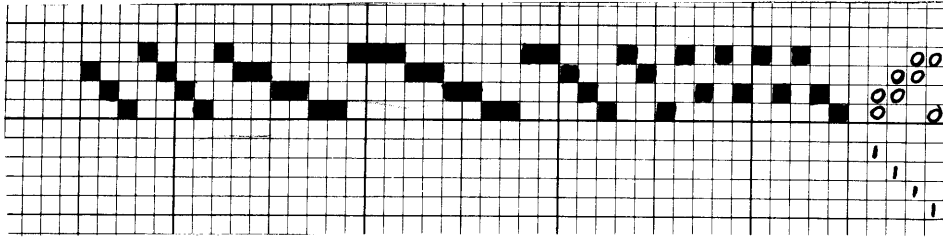


Fig. 3

In the middle of the poncho the threading was reversed. When the half-way mark was reached in the weaving, the treading was reversed. Plate 8 shows the undulating-twill pattern in detail.

The slit for the head was made on the loom by weaving with two shuttles. The slit is 13" (33 cm) long and is somewhat deeper in front than in back. The slit is decorated with a braid.

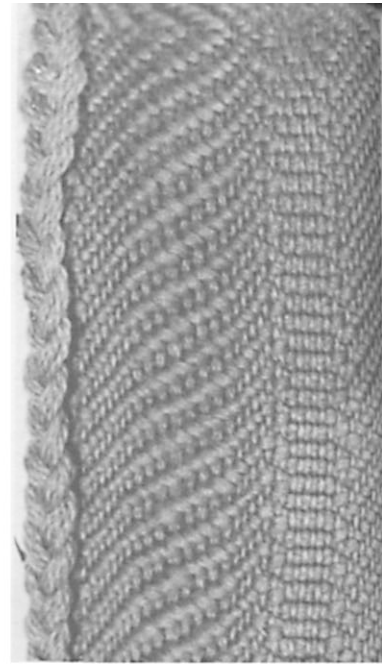


Plate 8

## Loom Shaped Poncho

This short, belted poncho uses pattern J. It is woven on a four harness loom and is embellished with supplementary warp patterning. 1

GROUND WARP: X Dark brown "Umatilla" from Oregon Worsted Co.

SUPPLEMENTARY WARP: Red tapestry worsted from Hyslop Bathgate, Galashiels.

WEFT: Same as X.

THREADING AND TIE-UP: See Fig. 4.



Plate 9

Loom shaped poncho woven by Carmen San Juan modeled by Charlene Hartenstein

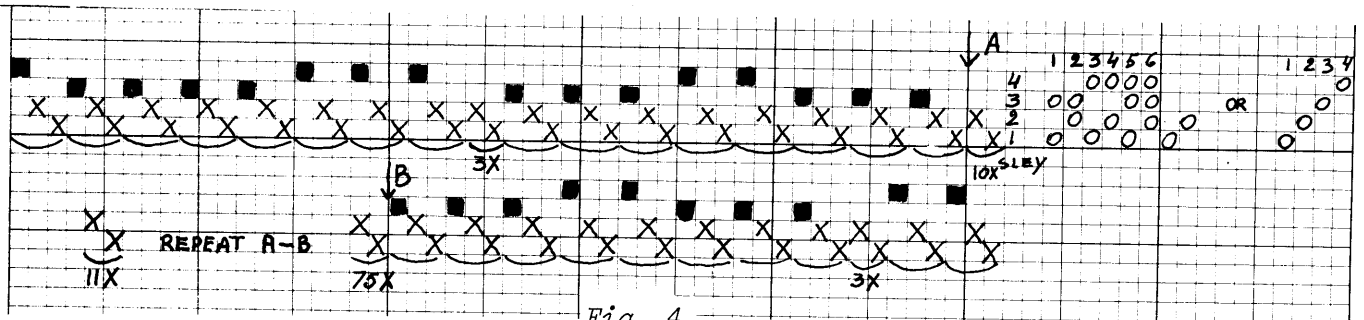
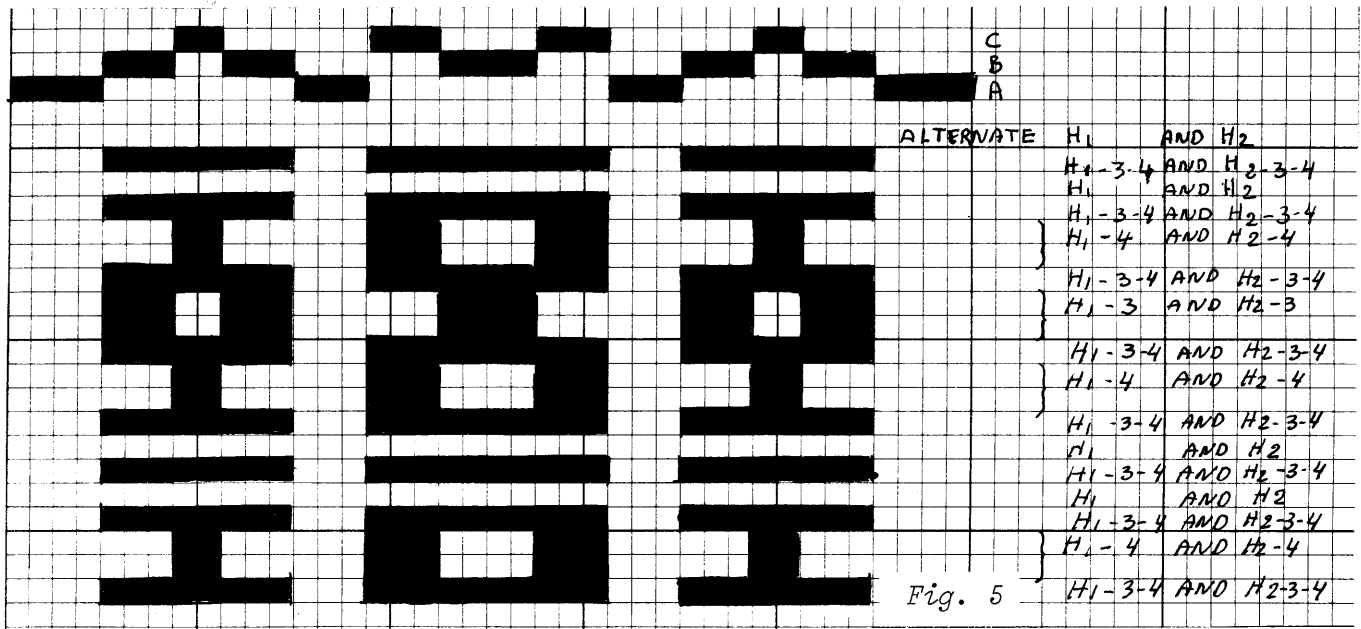


Fig. 4





Note that the pattern can easily be woven with four treadles and a direct tie-up. One foot opens the shed lifting the required pattern warp ends while the other foot treadles plain weave alternating treadle 1 and treadle 2.

Fig. 5 shows the supplementary warp pattern and the treadling.

SETT FOR THE GROUNDWEAVE: 20 e.p.i. (80/10 cm). The pattern warp is sleyed in the same dent as the adjacent ground warp.

WIDTH IN THE REED: 16" (40 cm).

Fig. 6 shows the pattern drawn to scale. The dimensions given are on the loom.

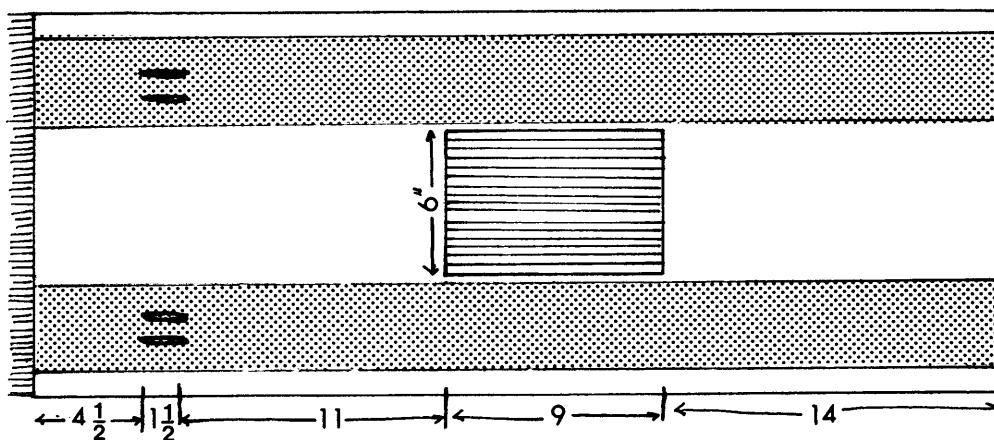


Fig. 6

The weaving of the slits for the belt requires 5 small shuttles. The weaving of the shoulders requires 2 shuttles but an additional temporary filler is woven in the neck opening to keep the tension of the warp even. The belt is woven on an inkle loom and is threaded through a casing made at the bottom of the back panel.

1 Reference: Supplementary Warp Patterns, page 26 in this issue of *The Weaver's Journal*.



# Wool Dyeing and Mothproofing for the Handweaver

by Francis Mayer

Wool dyeing for the hand weaver differs from conventional industrial dyeing in that the dye lots involved are relatively small in comparison to standard size production machinery. The dyes, chemicals, and techniques used, however, are similar if not identical to those used in large scale production. Of course the easiest method of dyeing is to give the job to a commission dyer, specify the shade and fastness required, and let him worry about the rest. Unfortunately, unless good sized lots are involved, few dyers are interested in this type of business, and those that are willing will ask prohibitively high prices.

The other alternative open to the hand weaver is to do the dyeing personally, a task that can yield professional results, after a little practice, without a great deal of time or effort. Equipment required will depend upon the form in which the wool is to be processed, but with regard to small quantities, a big vessel or pot on a stove top can dye wool in stock, yarn, or piece form. Dyeing in many ways is like cooking; indeed, a dye formulation is often called a recipe. To ease the minds of those who have some reservations about attempting dyeing on their own, let me say that anyone who can cook spaghetti and prevent it from sticking to the bottom of the pot has a good start in his future work as a dyer.

Before we can begin dyeing, we must first prepare the wool to absorb the dye properly. As we would not try to paint a wall covered with dirt, we should not attempt to dye wool that is contaminated with dirt, grease or lubricants used in spinning.

To remove these impurities from the wool we must first scour it with some detergent and weak alkali. This pre-scour can usually be done in the same vessel that will be used later for dyeing. Both dyeing and scouring can be done at the same liquor ratio. This is the ratio of the amount of water or dye solution used to the amount of wool to be dyed; it should lie between 30 and 50 to one. For example a liquor ratio of 40/1 means that 40 lbs of water is used to dye 1 lb. of wool.

A typical scouring procedure would be as follows:

Set the scouring bath at 120 degrees F with:

½% detergent (e.g. Triton X-100', Intravon AN, or any other suitable non-ionic or anionic agent)

1% Ammonia or 2% TSPP (Tetra Sodium Pyro Phosphate)

0.1% Calgon

Note: percent is calculated on weight of wool

Enter the goods

Run 20 minutes while gently agitating

Drop bath

Rinse warm, rinse cold

Proceed with dyeing

---

*Francis Mayer is Manager, Dyeing and Finishing Services, The Wool Bureau, Inc., New York, New York 11797.*

---

If the wool is especially greasy or dirty, the above procedure can be used but the chemical concentrations should be doubled.

All of the above scours should be followed by dyeing, but if they are not, and the wool is to be dried before dyeing, rinsing must then be very thorough.

When we consider the dyeing itself, we must keep in mind the end use of the product. The selection of dyes will be governed by the performance expected of the fabric on which they are used.

For example, wool that would be used in home furnishings, tapestries, carpets, etc., would require excellent fastness to light, but would not require superior wash fastness. Wool intended for apparel may require superior fastness to light and water, especially if it will carry the Woolmark or the Woolblend Mark\* label. Thus, before we select the dyes, we must know what will be expected from them once applied, and this determination will help us choose the proper type of dye.

Dye selection in ancient days was always a great problem, because there were only a limited number of natural products such as woad, madder, and indigo with which to work. Most of the natural dyes are fairly dull, rather expensive, possess poor fastness and as such provide only a small range of flat looking shades. (Vat dyes such as indigo when applied to cotton being the exception).

Chemical dyes (those manufactured from petroleum derivatives available today) by contrast produce bright, fast shades of a wide range, are reproducible from lot to lot, and easy to apply.

There are several different classes of chemical dyes used to color wool including chromes, acids, and reactives. The chromes and reactives employ fairly complicated, often multi-step, application procedures and are difficult for the amateur dyer. For most purposes the acid dyes can be used in a single step procedure which will yield a uniform dyeing of fairly good brightness. There are many suppliers of acid dyes for wool including American Cyanamid, Ciba-Geigy, Crompton and Knowles, Sandoz, Verona, etc., each of those using specific brand names to designate particular types of acid dyes. One particular dye is often sold by more than one dyestuff supplier, slight differences in shade being attributed to differences in the manner and place of manufacture. For example, the dye known as Acid Blue 25, so designated by the Color Index, is sold by at least 15 different trade names.

However, rather than get involved with dyestuff names, we shall look at how these are applied and what results we can expect. The sulfuric acid dyes (often called level dyeing acid dyes) are easy to apply and generally produce bright dyeings, with good light fastness but poor fastness to water.

The pre-metallized acid dyes (so called because a fastness imparting metal is incorporated in the dye-stuff molecule) are somewhat harder to apply and yield duller shades, but have good water and light fastness. Selected neutral dyeing or acetic acid dyes yield bright shades with good fastness, but are often difficult to apply uniformly. The dyes of a particular type are compatible

\* The Woolmark Label is your assurance of quality tested product made of 100% pure wool. The Woolblend Mark is your assurance of quality tested products made predominately of wool.

with each other, but an attempt to mix acid dyes of different types should not be made by a beginner for this is a risky business that can be successfully done only by an experienced dyer.

A dyeing procedure for the sulfuric acid dyes would be as follows:

Set the Bath @ 100 degrees F with:  
1 to 3% sulfuric or formic acid to pH 2-3  
10% Glaubers Salt (Sodium Sulfate, calcined)  
Enter wet goods (scoured goods)  
Run 5 minutes  
Add X% Dye (predissolved separately in boiling water)  
Run 10 minutes  
Raise temperature to boil during 30 minutes  
Boil gently 30-45 minutes, sample, and if the shade is O.K.  
Drop bath  
Rinse cold, dry

During the above dyeing the wool should be gently agitated by stirring if in stock or piece form, or by turning on the sticks if in skein form. Movement of the wool is most important during the early part of the dyeing cycle, becoming less critical once a hot temperature is reached. However, great care should be used in handling the wool, especially with fine counts, otherwise felting will result. These sulfuric acid dyes have the ability to migrate at the boil, so that an initial uneven application of the dye will become more even or "level" as the dyeing progresses. The amount of acid to be used should be determined before dyeing starts (less for light shades and more for heavy shades) and if possible, no addition of acid should be made while the bath is boiling.

If the sulfuric acid dyes do not have the fastness required for the end product, the premetalized dyes should be considered. Although these dyes are duller, they have excellent fastness, and are highly suitable for wool used for home furnishings and apparel.

Dyeing procedure for the premetalized dyes would be as follows:

Set the bath @ 100 degrees F with:  
3-5% Ammonium Acetate or Ammonium Sulphate  $\frac{1}{2}$ % leveling agent  
1% Acetic Acid (heavy shades only)  
Enter wet goods, run 5 minutes  
Add X% Dye (predissolved separately in boiling water)  
Run 10 minutes  
Raise to boil during 30 minutes  
Run 30-45 minutes, take sample and if O.K.  
Drop bath  
Rinse cold, dry

The premetalized dyes have a different reaction mechanism from the sulfuric acid dyes and will not migrate. Thus the correction of a faulty dyeing is difficult. The best way to insure a level dyeing with these colors is to proceed carefully and slowly, lengthening the time used to reach a simmer when pastel shades are involved.

In those cases where shades to be dyed must have good fastness, as well as good brightness, we must turn to the acetic acid and neutral dyeing dyes.

These dyes can be more troublesome in that most do not migrate at the same rate, and unless the proper ones are used together, unlevel dyeings can result. The procedure must be varied according to the particular dye or dyes to be used, but generally speaking light shades require more salt and little or no acid, while heavy shades require more acid and less salt.

A dyeing procedure for the Acetic Acid and Neutral Dyeing Dyes would be as follows:

Procedure:

Set the bath at 85-90 degrees F with:  
10% Glauber's Salt (calcined)  
1-3% Acetic Acid (50% concentration)  
4% Ammonium Acetate or Sulphate (pH 4.5-5)  
½% Leveling Agent  
Enter wet goods  
Run 10 minutes  
Add X% Dye (predissolved separately at boil)  
Run 10 minutes  
Raise to simmer during 45 minutes  
Run 30-45 minutes, if O.K.  
Drop bath  
Rinse cold, dry

To this point we have assumed that every dyeing has come out on shade and level. This indeed would be very nice, but unfortunately, is not very realistic. From time to time accidents or mistakes will cause you to be off shade, unlevel, or possible both. Corrective measures can be taken, but methods are specific for each class of dye, and will be outlined accordingly.

For Sulfuric Acid Dyes:

If the sample is weak or off shade, dye additions can be made as follows:

- 1) Turn off heat
- 2) Remove goods from vessel
- 3) Add dissolved dye
- 4) Re-enter goods
- 5) Run 10 minutes
- 6) Turn on heat
- 7) Raise to simmer and run 20 minutes
- 8) Sample

Unlevel dyeings can be corrected by simmering 20 minutes in a bath of Glauber's Salt (20% O.W.W.) which will migrate and remove dye from spotty areas. Re-dyeing is then done in a fresh dyebath with the addition of at least 10% of the original dye used.

For Premetalized and Acetic Acid and Neutral Dyeing Dyes:

Additions must be made with care, as they may strike too fast and produce uneven results.

- 1) Turn off heat
- 2) Remove goods
- 3) Cool back to 160 degrees F
- 4) Add dissolved dye
- 5) Re-enter goods

- 6) Run 10 minutes
- 7) Raise to simmer slowly
- 8) Run 20 minutes
- 9) Sample

As these dyes have higher wet fastness, removing them is more difficult. A fairly safe procedure for a partial strip is as follows:

- 1) Set bath at 100 degrees F with 20% Glauber's Salt calcined, add Ammonia to pH 8.5-9.0
- 2) Enter dyed goods and raise to 160 degrees F slowly
- 3) Run at 160 degrees F for 15 minutes
- 4) Raise to simmer and run 20 minutes
- 5) Rinse
- 6) Redye in fresh bath

Of course extreme caution should be exercised when prolonged treatments are used, for the wool may felt and shrink. Fine wools in loose constructions will be more susceptible than coarse wools in tight constructions, but all untreated wool will be affected by extended boiling to some extent.

In previous application procedures different acids in varying amounts are used for pH control. For those of you who have not been inside a chemistry classroom for a while, pH is a measure of the relative acidity or alkalinity of a solution expressed as a number from 1 to 14. A pH of one is very acid, a pH of 14 is very alkaline, and a pH of 7 is neutral (that of pure water). Most wool dyeing is done at an acid pH, and depending on the type of dye, will usually vary from 2 to 6.5. As a general rule, the lower the pH (more acid) the faster and more completely the dye will exhaust onto the fiber. Too low a pH will cause a too rapid exhaustion of dye and can result in unlevel dyeings, while too high a pH will cause a slow and incomplete exhaustion. Thus careful pH control must be exercised to give good, reproducible results.

Knowing now how to dye the wool, let us consider how we produce a shade that looks like a color we want, or as we say in the industry, matching to the standard. For this purpose we must carefully combine selected dyes to arrive at the desired hue and brightness.

Yellow, Red, and Blue, the primary colors, are so called because they cannot be made with a combination of other colors. The secondary colors can be made with a combination of other colors. The secondary colors can be made with a combination of the primary colors; for example, green can be made with yellow and blue, violet with red and blue, orange with red and yellow.

Blacks, browns, and greys are tertiary colors in that they can be made with the three primary or a primary and a secondary color.

When matching a shade it is also important to examine the hue under both daylight and artificial light, so that the shade will blend or match under any light source. (MacBeth lamp)

When matching shades, it is best to keep the dye recipe as simple as possible, using a minimum number of dyes. With a little practice you will be able to take a red, yellow, and blue dye and make a pretty good match for most shades.

If it is desired, the wool can be mothproofed while it is being dyed. There are mothproofing agents available commercially. They are added in concentrations of 1 to 1½% to the dyebath before the dye is added, and will automatically exhaust onto the fiber just like a dye as the bath is exhausted. The only prerequisite for these products is that the dyebath contains some acid, for if it does not, none of the mothproofing agent will exhaust. If the dye bath contains no acid, then at the completion of the dye cycle, before the bath is dropped, turn off the heat, add 2% Acetic Acid, and add the mothproofing agent which will exhaust in about 20 minutes as the dyebath cools.

I will mention one more step involved in coloration, namely the producing of whites. If the wool is too yellow for a particular end-use, then bleaching must be used. In bleaching we destroy the colored impurities in the fiber that scouring cannot remove. But this is a fairly harsh procedure and, if not properly handled, can damage the wool. To bleach properly, the following criteria must be met:

1. The wool must be as clean as possible, all loose dirt, oil, etc., having been removed by a thorough scour.
2. All working equipment must be perfectly clean so that no contamination occurs. (Best stainless steel).
3. The water must be fairly soft, or treated with a water softener.

Although the wool can be treated with either a reduction or oxidation bleach, (or both) the oxidation bleach is the simplest and best method. A typical bleaching procedure using peroxide as the oxidizing agent is described below.

Scour the wool well, rinse

Set the bath at 85-90 degrees F with:

2% Ammonia (Ammonium Hydroxide) pH 9-9.5

25-35% Hydrogen Peroxide (35% solution)

Enter the goods

Raise to 125 degrees F

Run 60-90 minutes

Drop and rinse well, add 1% Acetic Acid to the second rinse - water extract, dry.



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## HOLDERS of HOTPOTS... contest & show



As a special event during the HGA CONVERGENCE IN COLORADO, "The Weaver's Journal" is sponsoring a contest and show of HOLDERS OF HOTPOTS. The potholders can be in any technique except needlepoint and may range from flat pieces to oven mits. Use your creativity and imagination to design a textile whose function is to hold hot pots!

The contest is open to everyone, but only subscribers to The Weaver's Journal are eligible for first prize. The first prize will be a wall-hanging. The second prize is a print by Harrison Begay and the third prize will be a two year subscription to The Weavers Journal.

The judging will be done on June 15, 1978 by the staff of the journal using a point system. No entries will be accepted after that date. Mail your entry(s) or inquiries to "The Weaver's Journal", 1900 55th Street, Boulder, CO 80301. All entries will be exhibited at the office and studio of the Journal.

Our April issue will carry additional information regarding the contest and a picture of our first prize wallhanging will be shown. No work will be for sale and all entries will be returned prepaid on July 15th.

Please include the following information attached to each entry: name, address, value and whether or not you are a subscriber.

name \_\_\_\_\_

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value \_\_\_\_\_

