CRIMP AND CREATE

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Spokane Handweavers Guild
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GETTING STARTED

Definitions:

Shibori: To compress or squeeze

Ground cloth: The main fabric, what remains as the final product. All rules apply for weaving cloth with integrity. It is the 'backdrop" to show off your crimp structure.

Pattern threads/ Pull threads: The set of supplementary threads that are woven in, either in the warp or the weft, to create the crimp. No rules. You can raise one shaft or any combination as many times as you want. Longer floats create more distinct and bolder patterning.

1. Fill in the Record Sheet with the threading you have used for the workshop.

2. Fill in a Sample Record with plans for the first two samples. The second sample can be a variation of the first. Example: Weave the ground cloth in plain weave for one sample and twill for the other. Use the same pull pattern in both.

3. Tie up the treadles so one leg treadles the ground cloth and the other treadles the pattern.

4. For Warp shibori, you need one shuttle with ground weft. Weave each sample 16" in length, weaving a ½" hem on each end. Don't weave pattern ends in hem area.

   For Weft shibori, you need 2 shuttles, one with ground weft and one with pattern yarn. Weave each sample 8" in length, weaving a ½" hem on each end. Weave 4 picks (about ¼") of ground cloth, then one pick of pattern, and so on.

5. The tension of the pattern threads is not crucial.

6. Weave in 1 pick of divider/cutting line thread, of a contrasting color, between samples.

7. Record notes/comments on sample record sheet.

8. Prepare to remove samples from the loom by weaving a ½" plain weave hem area. Weave in a divider/cutting line thread. Weave ½" to 1" plain weave.

9. Insert a stick in an open shed. Weave one or two picks. Fray Check on each side of the divider/cutting line thread.

10. When the Fray Check is dry, cut the samples from the loom.

11. Zig-zag edges.

12. Pull pattern threads as tight as possible and knot.

All samples will be wrapped together and placed in the steamer.

RECORD SHEET

Project_____Date_____

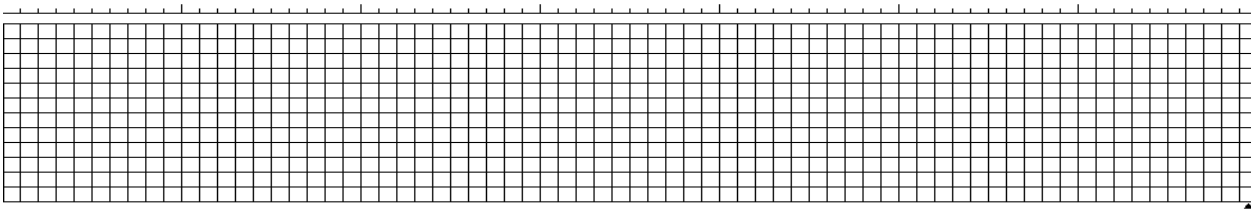
Warp_____
Size fiber color

Sett:_____Sley_____Reed_____

Warp Length_____Width in reed_____

Ground cloth:
# of ends in pattern repeat_____X # of pattern repeats_____= # of ends_____

Pattern ends for warp shibori:
# of ends in pattern repeat_____X # of pattern repeats_____= # of ends_____



Finishing Method:

Comments:

Sample Record

Sample # _____ Warp Shibori_____ Weft Shibori_____

Weft_____
size fiber color

Measurements:

On loom: Width_____ Off loom before crimping: Width_____

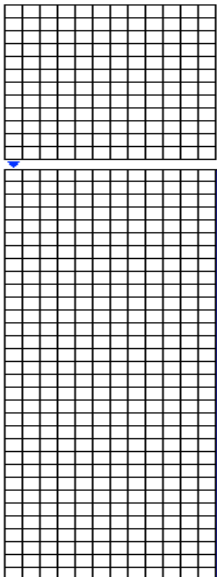
Length_____ Length_____

After crimping, before washing: Width_____ After washing: Width_____

Length_____ Length_____

Pick variations: _____

Comments:



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Weft_____
size fiber color

Measurements:

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Length_____ Length_____

Pick variations: _____

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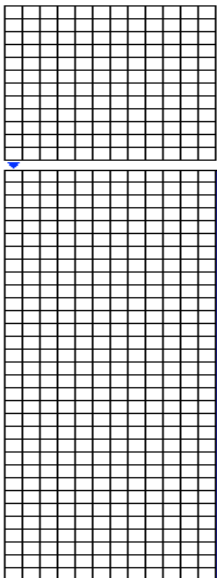

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Weft_____
size fiber color

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Length_____ Length_____

Pick variations:_____

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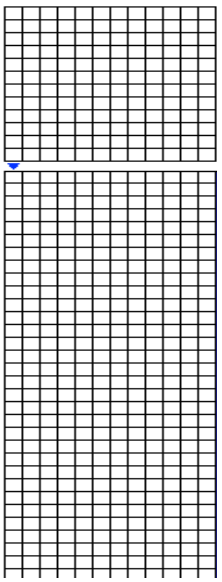

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Weft_____
size fiber color

Measurements:

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Length_____ Length_____

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Length_____ Length_____

Pick variations: _____

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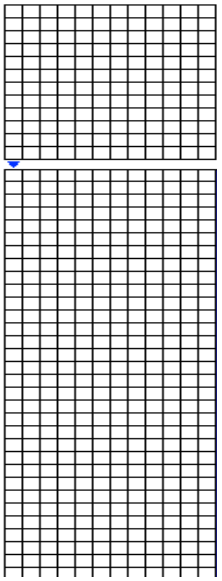

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Length_____ Length_____

Pick variations: _____

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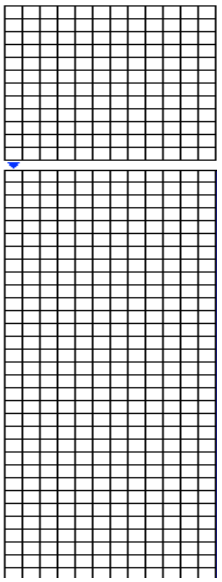

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Weft_____
size fiber color

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Length_____ Length_____

After crimping, before washing: Width_____ After washing: Width_____

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Pick variations:_____

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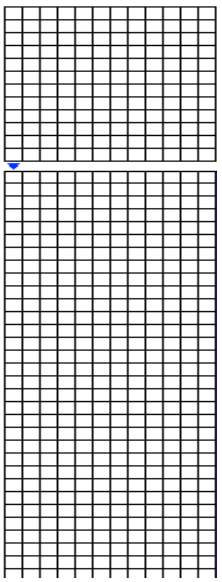

WARP SHIBORI	WEFT SHIBORI
➢ Need longer warp and less width in the reed, ie: less threading, more weaving	➢ Need more width in the reed and a shorter warp, ie: more threading, less weaving
➢ One-shuttle weave	➢ Two shuttles – one for ground cloth, one for pattern.
➢ Two back beams can be used, one for the ground warp, the other for the pattern warp.	➢ No need for a second back beam
➢ Synthetic yarn and pattern yarn make up the warp	➢ Synthetic yarn and pattern yarn make up the weft.
➢ Selvage edges replace the need for hems. The center fronts need to be hand-stitched.	➢ Center front of the garment uses the selvage edges. The garment needs a stitched hem.
➢ The warp runs crosswise on the body eliminating the need for side seams.	➢ The warp runs lengthwise on the body, giving the need for side seams.
➢ Pleats/design lines point from selvage to selvage, putting the stretch in the length of the fabric.	➢ Pleats/design lines point the length of the fabric, putting the stretch between selvages.
➢ Pattern threads need their own shafts	➢ Ground cloth ends are treadled to create pattern sheds.
➢ Use 2 or 4 shafts for ground cloth, the rest for pattern. The more shafts the merrier!	➢ Gives the most options for 4 shaft looms
➢ To get fractured stripes, weave stripes in the weft	➢ To get fractured stripes, wind stripes in the warp

RANDOM TIPS AND TIDBITS

Pattern thread always has to be woven in the same direction as the synthetic yarn. Example: For weft shibori, synthetic yarn is carried on one shuttle for the ground cloth, and the pattern thread is carried on a second shuttle to form the pattern. For warp shibori, the warp is threaded using the synthetic yarn for the ground cloth and the pattern thread to form the pattern.

If the pattern warp is threaded in a point, treadle straight draw to get wavy lines; treadle point to get diamonds.

Convert a structure to a block pattern if the structure alone doesn't give enough pattern.

If you have computer software, design the pattern area for weft shibori separate and incorporate the pattern threads in to the treadling area later. It is easier to see the design being created when it is not separated by 4 ground cloth picks. However, know that the pattern will be elongated when the ground cloth picks are added in.

The proportion of synthetic to natural fiber is important when weaving crimp cloth. For best results, the fabric should be 50% synthetic. When weaving pleats, you can get by with less when using an unbalanced twill.

If a 'squirrelly' pattern thread is used, keep it under tension through the warping process. Use a niddy-noddy or a paint stick to transfer from warping board to loom. To keep it under control on a bobbin, try using a mesh sheath. I would recommend not using a pirn.

To determine yardage for making a vest/jacket using warp shibori, take a relaxed waist measurement X 2. If sleeves are to be added, pull tape measure snug as you measure your upper arm. Take this measurement X 2. Add shrinkage/take-up and loom waste.

To determine yardage for making a vest/jacket using weft shibori, take a relaxed waist measurement and divide this measurement by 4 (2 backs, 2 fronts) X 2 = width in reed. Measure your body for the finished length of each piece and add up the numbers to get the total finished yardage needed. Add shrinkage/take-up and loom waste.

If weaving a separate ribbed collar, leave pattern threads in near the neck edge, if possible, until the collar is sewn in place.

When planning the length of warp for yardage, err on the side of too much. It is always nice to have a little extra warp to audition other weft choices. You never know when that sampling could become a feature accent!

Steam crimped fabric for 40 minutes. Let cool before removing pull threads. Add boiling water to the steam pot if more water is needed during processing. Make sure the pot doesn't boil dry.

FIBER FACTS

POLYESTER:

Filament yarns: single polyester filaments grouped together and twisted. Monofilament yarns are one single polyester fiber usually not twisted.

Spun yarns: Spun much the same way as cotton and wool. Long filaments are cut into short pieces called staple. Staple combined together and spun creates a yarn made up of thousands of short filaments.

Polyester is good for outerwear because of its hydrophobic properties – it's not absorbent. It is nicely washable, and is not damaged by sunlight, weather, moths, or mildew.

BLENDS:

Poly/Cotton: Polyester helps the fabric retain its shape and resist stains and wrinkles. The cotton makes the fabric more absorbent and comfortable. Cotton absorbs around 25X its weight in water.

Poly/Wool: Polyester provides wrinkle-resistance and shape retention. Polyester is stronger than wool and it increases the durability and life of the fabric. Wool contributes good draping characteristics, elasticity, and absorbency.

Poly/Rayon: Polyester makes fabric more resilient and durable and helps it keep its shape. Rayon adds a different texture, has a good hand, is good for draping, and is more absorbent.

Poly/Nylon: Polyester adds wrinkle free properties. Nylon adds strength and abrasion resistance. Poly/nylon produces a yarn that is strong, durable, stable, easy to launder, and resistant to mildew and insects. Down side: Prone to pilling and doesn't have a very nice hand. Neither fiber is very absorbent so will feel wet and clammy in warm or humid weather.

ACRYLIC/ORLON:

Acrylic is a synthetic polymer fabric or yarn. It is lightweight and warm and wicks away moisture. It has good elasticity. It is not as strong as nylon and polyester. Although it is resistant to moths, mildew damage, oils, and chemicals, it is prone to static and pilling, although it pills less than it did 60 years ago. Careful laundering prolongs its life. Some sources said acrylic shrinks, others said it doesn't. It probably depends on how it was spun. Sampling is the best indicator. Acrylic is chemically synthesized and not directly harmful to the environment, but its fumes are dangerous to inhale during the manufacturing process, when the chemicals are heated. The melting point of acrylic is about 500 degrees.

NATURAL FIBER SOURCES

Wool: Wool, which is made from the fleece of a sheep or lamb, is so very popular; lamb's wool is softer and finer. The term is also often applied to other animal-hair fibers, including the hair of the camel, alpaca, or llama. Wool is warm, insulating, resilient, breathable, water-repellent, dirt-resistant, and naturally flame retardant. It takes dye well. Its characteristics vary somewhat within different breeds of sheep.

Wool is weaker wet than dry, but it can absorb up to 30% of its weight in moisture without feeling wet. It felts when subjected to heat, moisture, and friction. Some manufacturers make it machine washable by treating it to a "superwash" process.

Alpaca: Made from the hair of the alpaca, this fiber is incredibly soft and warm. Most alpaca wool comes from Peru, its indigenous home. Alpaca retains its shape well, and often after washing, the fabric will have a very faint silvery bloom. Alpaca yarn is greatly appreciated for its hypoallergenic qualities, allowing it to be comfortably worn by many people who are otherwise allergic to animal fibers. Alpaca is warm without being oppressive, thanks to the yarn's fluid, relaxed drape.

Mohair: Mohair is durable, resilient, strong, and soil-resistant. It accepts dye well and is very warm for its weight. Its threads are long and lustrous, and are a big part of why they are so popular.

Cashmere: Cashmere is characterized by its luxuriously soft fibers. Appropriate for all climates, high moisture content allows insulation properties to change with the relative humidity in the air.

Cotton: Cotton has a stronger effect on the environment than acrylic because of the manufacturing process and the pesticides used to grow the plants. Organic cotton is being used more for clothing by large manufacturers and is tested for pesticide control. Organic Exchange and the Better Cotton Initiative are two companies working to regulate the use of pesticides in growing fibers for production.

Some excerpts taken from: www.swicofil.com/pes.html

SOURCE LIST
for synthetics

Yarn Circle
8/2 Polyester in stock
Brasstown, NC
www.yarncircle.com 1-828-835-4592

Yarn Barn of Kansas
8/2 Orlon in 50+ colors
8/2 polyester in 23 colors, available but not in stock
www.yarnbarn-ks.com 1-800-468-0035

R & M Yarns
Mill Ends – sometimes available, price makes it worth checking
12/2 polyester
www.rmyarns.com 1-800-343-9276

The Thread Exchange
Weaverville, NC 28787
Size 69 bonded nylon or polyester (not for ground cloth), good for the pull threads.
Check out their bargains/closeouts.
www.thethreadexchange.com 1-800-915-2320

Eugene Textile Center
8/2 orlon and polyester in stock
1510 Jacobs Drive
Eugene Oregon 97402
541-688-1565 Shop 541-913-9512 Cell www.eugenetextilecenter.com

www.mbrassard.com Orlon (Orlec) and polyester
www.superiorthreads.com ProLock or Tailor Made
www.ylicorp.com Jeans Stitch
www.wawak.com Click on thread, Coats and Clark Trilobal polyester, 40 wt., plus others
www.giovannaimperia.com interesting selection of fine threads including metallic

CREDITS

Totten, Dianne: ***Handwoven,*** "Parrot Plumage Crimped Scarf" May/June, 2015 p. 28-30
Totten, Dianne: ***Complex Weavers Journal,*** "Crimp Cloth" February, 2014 p. 28-29
Totten, Dianne: ***Handwoven,*** "Twill for Shape and Drape" "Get My Angle" Nov./Dec., 2013, p. 62
Totten, Dianne: ***Complex Weavers Journal,*** "Transitions" February, 2013 p. 15
Totten, Dianne: ***Handwoven,*** "Night at the Opera" September//October, 2011
Totten, Dianne: ***Complex Weavers Journal,*** "Blue Jay" February, 2011 p. 15
Totten, Dianne ***Handwoven,*** "Sandstone Layers" Fabric Forecast, March/April 2007 p. 80
Ellis, Catherine; ***Woven Shibori,*** Interweave Press, 2005
Faulkner, Kay; Magazine articles including, ***Weavers,*** Issue 40, p. 34: Issue 43, p.66

RECORD SHEET

Project_____Date_____

Warp_____
Size fiber color

Sett:_____Sley_____Reed_____

Warp Length_____Width in reed_____

Ground cloth:
# of ends in pattern repeat_____X # of pattern repeats_____= # of ends_____

Pattern ends for warp shibori:
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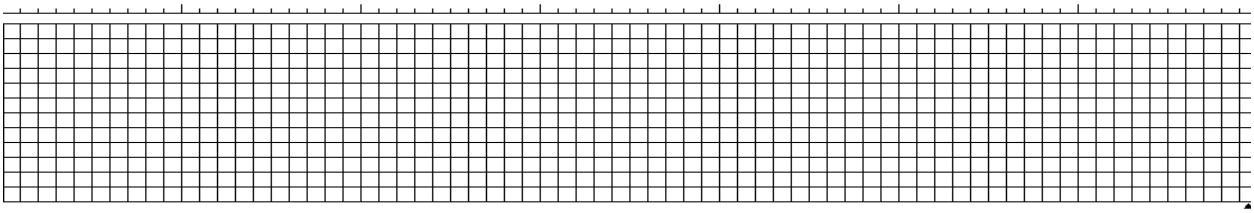

Finishing Method:

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Weft_____
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Length_____ Length_____

Pick variations: _____

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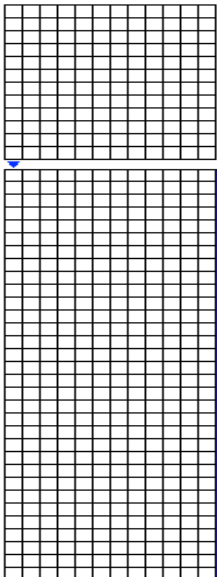

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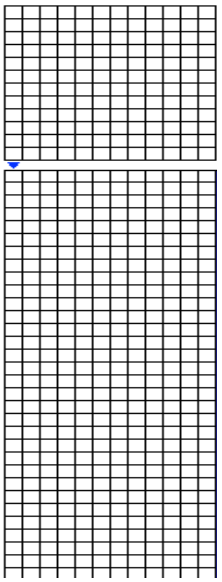

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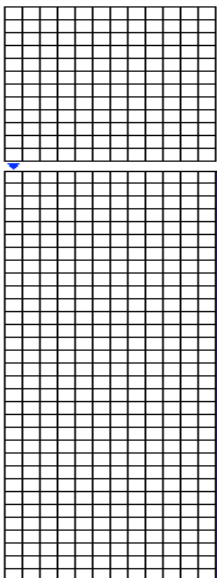

Order for Crimp Handout:

Cover
Getting Started
1 Record Sheet
2 Sample Record Sheets
Warp vs Weft
Random Tips
Fiber Facts
Source List
1 Record Sheet
1 Sample Record Sheet

Note: 2 copies needed of the Record Sheet
3 copies needed of the Sample Record Sheet