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WARP & WEFT

Volume VIII

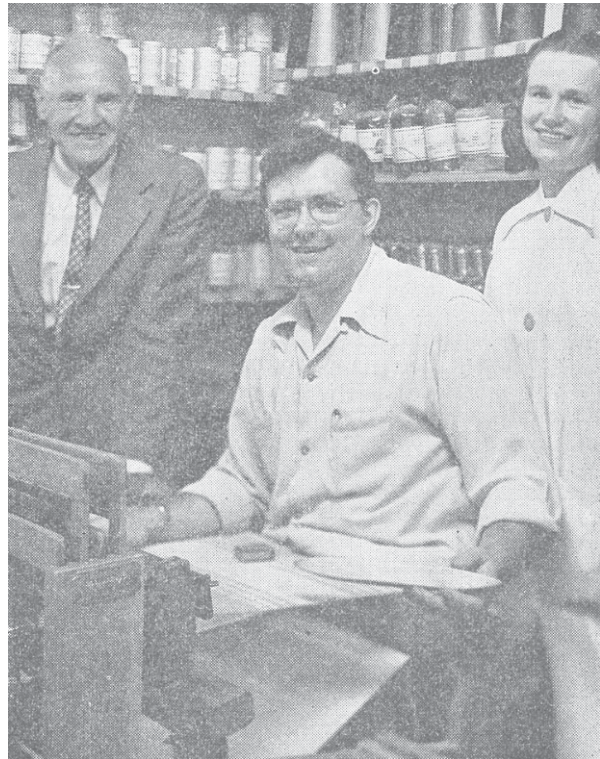
Number 1

January 1955

We have big news for you—news which we bring with a mixture of sorrow and joy. The joyous part first: It is with great pleasure that we introduce to our readers the new owners and editors of WARP & WEFT MAGAZINE. ROBIN & RUSS HANDWEAVERS of Santa Barbara, California have purchased WARP & WEFT and take over their editorial duties with the next issue. Many of our regular readers are already acquainted with these well known artists through the samples they have from time to time designed and executed for our readers.

Robin (isn't that a nice name?) is a graduate of the Pratt Art School of Brooklyn, New York. She specialized there in industrial design and ceramics, and there had her first exposure to weaving. After graduation she went to an army operated occupational therapy school in New York, where she received still more training in weaving. She taught weaving and other crafts in several army general hospitals and it was there that she met Russ where he was just getting acquainted with weaving in the occupational therapy department.

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Left to right, Mr. Frederick Brown, Russell Groff at the Norwood Loom and Robin Groff standing beside her husband. These three make up the well known unit of ROBIN & RUSS of Santa Barbara, California. More about these fine people below

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MORE ABOUT OUR SAMPLE

This is the first project we have executed of orlon, and we cannot recommend it highly enough. This particular material is manufactured of Dupont's ORLON Acrylic fiber, and we think weavers will find it fascinating to use.

In appearance it is a bit similar to wool, but it does not handle the same way and should not necessarily be expected to take its place. However, this similarity of appearance makes it a natural for this "modern-traditional" bedspread which in old times was always made of cotton or linen warp and lightweight wool weft. Although the warp we used was comparatively fine, it was extremely strong and we had no broken threads — in fact, we could not break threads with the hands. Resistance to abrasion is excellent, and it showed no signs of wearing in the beater. It is moth and mildew resistant and because it does not absorb moisture readily it does not muss or pucker. We liked the "feel" of the large piece, and would be happy to use this fiber in wearing apparel. It is easy to cut and sew and there is no difficulty in washing or ironing it. It is not slippery like some rayons or nylons — all in all, we cannot say enough nice things about this material. Some of our visitors to WARP & WEFT SHOP next summer need not be surprised to find articles made from it in our stock.

Enough about the material; let's give some attention now to the design. We have adapted our design from the one of the same name in Marguerite Davison's SOURCE BOOK. The one in the book is much larger, and we would have preferred it that way, but we could not show enough in a sample of so large a pattern to have it of value to our

readers.

We are suggesting for the log cabin bedspread for your own home that you interpret the design in this way: Warp your loom with the pattern in full size, which, sett 20 threads per inch, will give you a repeat about 16 inches across. Heroic proportions, but suited to the large expanse of the top of a bed.

A frequent complaint of weavers with regard to bedspreads is the problem of seaming. We are going to suggest a different method of assembling your spread so that you will not have the center seam which is often so unsightly. You will probably find, as we did, that the four thread blocks squares the design almost perfectly. The old time log cabin patchwork quilts have the "logs" or colored bands going diagonally across the blanket, so we are suggesting that you sew your stripes of weaving diagonally. If this is done, the line of your colored "logs" will go around the edge of the bedspread. To make a spread 90" x 108", which is long enough to hang well down on all sides of the average double bed, you will need 12 yards of material 30" wide. It would be well to allow some extra for matching, but with care 12 yards will do it.

We like this in two shades of one color, but if you want to make it still more traditional, you might weave your logs in different colors more like the varicolored patchwork quilts. Edge it with tied fringe in the same colors, and we can guarantee that your bedroom will be more charming than ever before. There is no reason, of course, why the same material, or something else woven of the same yarn and in the same colors, could not be used for window curtains in the same room. Personally, we'd prefer less pattern in the same colors.

LOG CABIN BEDSPREAD

No matter how well equipped your house is, you can always use a bedspread in just the right colors. This is, contrary to our usual custom, a traditional design woven in overshot and tabby. Our material is extremely modern, however, being the man-made "orlon" (more about that below), and the suggestions we give you on page two for using this material is also not traditional!

THREADING DRAFT:

	x x x x x x x x		x x x
	x x x x x x	x x x x x x	
x x x x x x		x x x x x x	
x x x	x x x		x x x x x x

TIE-UP:

O	O	X	X	X	O	4	x-- counter- balanced loom
O	X	X	O	O	X	3	
X	X	O	O	X	O	2	
X	O	O	X	O	X	1	
1	2	3	4	a	b		o-- rising shed loom

TREADLING:

4—2x	}	dark pattern thread with tabby
1—4x		
2—4x		
3—4x		
4—2x		
4—2x	}	light pattern thread with tabby
3—4x		
2—4x		
1—4x		
4—2x		

SLEY:

20 threads per inch
2 per dent in 10 dent reed, or
1 per dent in 20 dent reed.

MATERIALS USED:

Warp:

Size 8/2 ROYARN (orlon) and nylon combination in baby pink, 3200 yards per lb.

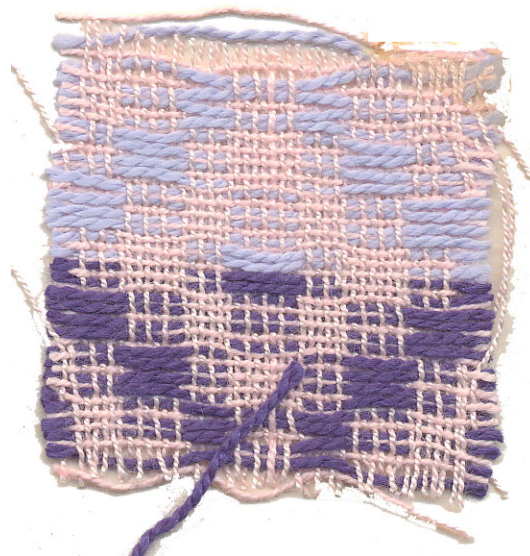
All of these materials are furnished by and available at ROBINSON YARNS, INC., Box 787, Worcester, Mass. This fascinating material also comes in sizes 4/1, 4/2, 4/3, 8/1, 8/2, 8/3 and 16/2. It comes in a total of 58 delightful colors, and we found it one of the most pleasant of yarns with which to work. Send 25c for samples and prices.

SISTER GOODWEAVER SAYS:

The way to be sure
There is nothing wrong
Is to check each step
As you go along.

Weft:

Size 8/2 ROYARN, all orlon purple and lilac, 1550 yards per lb.



AN EDITORIAL

Farewells are always difficult, and saying farewell to 1200 people simultaneously is impossible. We just want you to know that we have enjoyed every minute of work effort and planning which went into each issue of WARP & WEFT, and that we sincerely feel that we have learned more than we can possibly have passed on to our readers. On one hand we hate to give it up, but on the other hand it has long been our conviction that too long spent in any one kind of job brings staleness and a level of diminishing return for effort. We are turning WARP & WEFT over to our successor in the firm belief that it will be to the benefits of our readers to have new viewpoints and fresh approaches. — but don't think it hasn't been fun!

One of the greatest returns for the work put in on WARP & WEFT is that of the fascinating correspondence continually reaching our desk. Now we will have more time to take care of correspondence and we sincerely hope that all of our "mail order friends" will continue to write to us. We promise to answer more promptly than we have heretofore been able to.

GOOD WEAVING, not only for 1955 but for all the years to come!

Gladys Rogers Brophil
Retiring Editor

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The Exhibitions Committee of Ohio State University in Columbus announced that in late February and March they will have on view in their Ohio Union, a "one man show" of the work of Gladys Rogers Brophil.
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CAPETOWN WEAVERS

We have just received a report of the national exhibition of hand-spun and woven articles held in September at the Technical College in Cape Town, South Africa. And from the pictures attached to the report, the exhibit would put some of our own efforts to shame.

One of the most original exhibits described is a wall hanging done by a 14 year old girl who had been staying at a cattle ranch in the Northern Transvaal. She designed a stylized tapestry reminiscent of the Bushman rock paintings of the Farm animals.

There were demonstrations of both spinning and weaving for the instruction of the visitors, and a style show of garments, lovely even in a newspaper photograph. The duster coats with kimona sleeves, banded across chest and down the sleeve, are exquisite, as is the new lightweight, sheer cream colored tweed which is being used now by the big dress designer houses in France, Italy, and Ireland.

The spinning wheels and looms in the photographs are apparently well made, and it is interesting to note that apparently the loom is a rising shed type, four harness, with a plain warp beam.

The show was well attended and many prizes were distributed.

* * * * *

Keep your eyes and ears open to news of activities of the MIDWEST DESIGNERS CRAFTSMEN. This is a rapidly growing active group of which you will undoubtedly be hearing more in the future.

ROBIN & RUSS (Cont.)

One of their first investments after their marriage in North Carolina was a loom for hobby use only. They both registered then at the University of California where Robin took 2 additional years and Russ four years of handicrafts. Russ has his degree and is a qualified teacher.

Russ is pretty modest and it has been difficult to get information out of him, but we did learn, almost indirectly, that he served time in the army, was injured and spent some time in government hospitals. During the four years at college both Robin and Russ did weaving as a hobby and found that people were expressing great interest — enough to encourage them to begin selling weaving supplies and fabrics of their own design and manufacture. Just before graduation, they spent a summer touring all the weaving centers they could find in Scandinavia, and the real highlight of the trip was 2 month's study of weaving under Elizabeth Fisher of Copenhagen, Denmark.

After graduation, they planned to work for awhile from their apartment. However, instead, they opened a small studio in downtown Santa Barbara. They outgrew it before very long and moved into the now familiar address, 10 W. Anapamu st., However, along with the new activity of WARP & WEFT, they are moving early in January of 1955 into their own specially designed studio. Along with private study they have been good friends with, and traveled on two lecture tours with Marguerite Davison, who was very helpful to them. They are charter members of the Santa Barbara Weavers Guild, of which Russ was president for two

years, and they are members of the Southern California Guild of Handweavers. Russ organized an adult education class in weaving in the Santa Barbara city schools where he has taught for six years. He is also teaching at the Ventura Junior College, evening classes, and at the Ojai Art Center, Ojai, California. Here's a husband and wife team that's really going places. Oh, yes, we mustn't forget the real supervisor of the whole project, young Janice Susan who is not quite two.

One of the reasons this husband and wife team have gone so far so fast is that they have had very valuable assistance from Mr. Frederick Brown. He is a graduate of the Philadelphia Textile School, and was in charge of a factory most of the fifty years he has spent in the textile industry, working in Massachusetts, Seattle, and Chicago. He has taught Robin & Russ many valuable short cuts in loom set-up, use of various types of machines, etc. After he retired from the weaving-by-power business, he took up hand weaving as a hobby.

It is always difficult to give up anything one has seen grow from nothing into a thing of force and value, but it is not nearly so hard when those who are taking over are so capable.

* * * * *

GOOD WEAVING IN 1955

SILAS SAYS

In appraising the truly modern in both furniture and textiles, it is imperative to take account of technological developments. Better or more economical methods of production have had a profound influence. However, the modern movement is showing signs of maturity in that the necessary degree of refinements in design and materials are to be seen. In their simplest expressions, modern furniture has natural wood finishes, and textiles have hand woven appearances and coarse textures. At the other extreme, the more pretentious pieces have fine finishes in lacquers, either colored or clear. And although the textiles are predominantly textured, they may be shot through with metallic threads.

* * * * *

Camels hair yarn is expensive and luxurious — isn't it a pity that weavers can't get together with the camels in Australia. A newspaper correspondent of Brisbane says that today there are thousands of camels there which are roaming wild and destroying grazing lands. In the pioneer days previous to 1860 they helped write the history of the land by hauling supplies across the deserts to sunbaked towns. Living on anything from a "cactus bush to a mirage" and breeding rapidly, they are now described as a "splay footed, moth eaten, destructive menace." Yet their wool is so fine and warm that a 22 ounce camel hair fabric has the same heat retaining qualities of a 32 ounce wool fabric.

* * * * *

Continued on page 7

HOUSEWIFERY

Make me, O Lord, Thy spinning
wheel complete;
Thy holy word my distaff make
for me;
Make mine affections Thy swift
flyers neat;
Also make my soul Thy holy spool
to be;
My conversation make to by Thy reel
And reel the yarn thereon spun
of Thy wheel.

Make me Thy loom then; knit there-
in this twine;
And make Thy Holy spirit, Lord,
wind quills;
Then weave the web Thyself. The
yarn is fine.
Thine ordnances make my fulling
mills.
They dye the same in heavenly colors
choice,
All pinked with varnished flowers
of Paradise.

Then clothe therewith mine under-
standing, will,
Affections, judgment, conscience,
memory,
My words and actions that their
shine may fill
My ways with glory and Thee
glorify
That mine apparel shall display be-
fore Ye
That I am clothed in holy robes of
glory.

Edward Taylor

BOOK REVIEW:

We recently saw a copy of MARY MEIGS ATWATERS "Byways in Handweaving," and found it interesting. All of you know Mrs. Atwater, either by acquaintance or by reputation. She has brought together in this book instructions in an amazing variety of different methods of weaving. Card or tablet weaving, used in prehistoric times, in countries as far apart as Egypt, Iceland, Sweden, and China, inkle weaving, twined weaving, and two way weaving formerly confined to machines. There are eight pages in lovely color, and numerous photographs and diagrams showing the great range of lesser known methods of weaving. This is one you will particularly enjoy if you like to experiment with new methods.

TITLE: Byways in Handweaving

AUTHOR: Mary Meigs Atwater,

PUBLISHER: Macmillan & Co.,

PRICE: \$7.50

Available at Craft & Hobby Book Service, Coast Route Monterey, California.

Concluded from page 6

In a country crowded with weavers, as was England till about 1845, the knowledge of weaving suddenly disappeared. When the revival was begun about 1888 there was great difficulty in finding a hand loom, and even longer finding someone to run it.

QUESTIONS & ANSWERS:

When sewing a handwoven fabric made of nylon or orlon, what kind of sewing thread should I use? I never feel quite easy about using cotton or silk, and I notice that some stores are carrying a sewing thread marked "dacron." Would that be suitable?

This sewing thread comes in many colors, and most notion counters are now handling it. Nothing could be better to use when sewing fabrics of synthetic fibers, since it repeats the properties of the fabrics—washability, quick drying, and long wearing. Of course, it is particularly good for fabrics of all dacron, and blends which may include dacron, orlon, nylon, rayon, acetate, wool, or silk. The thread is also ideal for sewing tricot, jersey, and sheer fabrics. It will not stretch during sewing and eliminates seam puckering.

* * * * *

Natural linen blouses from Yugoslavia, where the peasants grow, spin and weave their own flax, are now on sale in London. They are hand made and then exquisitely hand embroidered.

* * * * *

Did you hear about the man who built himself a loom of an old bed, a settee, some pipe from an old shed, a bicycle brake handle, a mangle wheel, and an old broomstick. One would almost expect him to use it for atmosphere at a Halloween party, but he claims that it really works, and shows dress lengths and curtains made by his wife for proof.

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