

warp and weft

Volume IX, No. 9

November, 1956

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Assistant Editors: Robin Groff and Frederick Brown.

Volume IX, No. 9 November, 1956

A Word from the Editor

We have to bring you some unhappy news with this issue, but perhaps we had better tell you about it, so that we can forget about it temporarily. *Warp and Weft* will be increased in price from \$2.50 to \$2.75 per year, as of January 1, 1956. Single issues will be 30c each, plus 2c postage.

We didn't want to do this, but the increases in printing of *Warp and Weft*, increases in cost of materials, and in trying to bring you as nice a publication as we can, just force us to make this raise. All renewals that are received before January 1, 1957, will be honored at the \$2.50 subscription rate. However, after January 1, we will have to insist on the increased price.

Ever since taking over *Warp and Weft*, we have prided ourselves in trying and we hope, improving it over what it was before we purchased it. We will still do our utmost to continue this, and to try and bring you the latest and nicest samples and ideas that we can. Hope that everyone has enjoyed it to date, as we have enjoyed doing it.

Back to our home again, we're pleased to say, that we at last have a driveway up to our house. Of concrete, re-inforced

with steel, we have a steep slope to drive up, a sharp turn, and then we reach our garage apron, where eventually we hope to have an outdoor patio area. Every Sunday finds me taking it easy digging for about 4 or 5 hours, to work on this patio, and then separating the rocks from the earth, that we might use the rocks for a wall, and the earth for our front yard.

Yes, as I told one of our friends the other day, I believe that I have a life-long job ahead of me making a nice yard and patio area out of what was just 5 or 6 months ago, overgrown with about 6 to 7 feet high sage and underbrush, typical of the California semi-arid areas. We also need about 15 to 20 truck-loads of dirt, and of course we want nice clean dirt, to fill in our front yard. Oh well, it will all come with time, I'm sure.

RUSSELL E. GROFF, *Editor*

A Mary Meigs Atwater Memorial

Most of you have probably heard of, and were saddened by the passing of Mary Meigs Atwater, one person many consider responsible for the great rebirth and interest in hand-weaving that we have today.

The Southern California Handweavers Guild has the opportunity of having Mrs. Atwater's entire weaving collection on the west coast at the Los Angeles County Museum. It is hoped that this project will be approved by the guild, and if so, of course the collection, consisting of many old, rare, portfolios, out of print books, mounted samples of early American weaving, experimental weaving by Mrs. Atwater, and many other priceless fabrics and pieces.

This will be an expensive project, and will cost probably about \$2,000 in all. If approved by the guild, we will let you know in our next issue where you can make a donation to help this cause if you would like to.

Weavers from Here and There

It is our intention, each month, to give a short article about various well-known weavers from all over the country. If you know of someone exceptional living in your area, please let us know about them, that we might possibly present them in this column.



MRS. GARNETT JANUARY
of the Loomcraft Studio, Wilmington, Ohio

In 1940, Mr. and Mrs. Garnett January started a handweaving studio in an old Quaker family homestead near Sabina, Ohio.

Many people sought them out and told of their interest in weaving, but also told of their inability to get the proper loom they wanted.

As a result, Mr. and Mrs. January planned a loom, and the result is the Sabina Folding Loom, now produced by Mr. Garnett January. To their knowledge, it was the 2nd folding loom that was made available on the market. Mr. January has also designed many original accessories as well as has Mrs. January.

By 1944 they moved into Wilmington, Ohio, where help could be had in manufacturing these looms. Mrs. January (Marjorie) continued to learn more about the weaving she had taken up in Pensacola, Florida. Soon, she began teaching the buyers of their looms, and has continued her studying, along with her weaving. Jean Mitchell, teacher in the Art Department

of the University of Florida, Berta Frey, Mary Atwater,¹ and Anne Mueller were some of her teachers.

Marjorie was a student in the Art Institute in Chicago and later a dress designer. It is thus that she finds an outlet for her talents in weaving.

Most weavers delight in some special phase of handweaving. Marjorie January's is miniature patterns, which she likes to make on squared paper and draw down. We hope that we will be able to present one of her originals in our next issue. She weaves many finished articles that are sold as gifts, as well as yardages, dress materials, etc. She has won many prizes at the Ohio State Fair exhibits, and this year Mrs. January gave an educational demonstration of handweaving for 8 days at the state fair. You would probably enjoy a visit to the January's weaving studio. It is called:

Loom Craft Studio
687 Romback Avenue
Wilmington, Ohio

Book Review

One of our *Warp and Weft* subscribers, Heather G. Thorpe, has just had published recently a very interesting and well planned book, titled, "A Handweaver's Workbook."

The first half of the book is devoted to loom set-ups, as are many of the books on weaving today. However, we want to comment on how well written this portion is, how easy to understand, clear and concise the directions are.

While this book is written primarily for beginners, I think that many of those who do not consider themselves beginners would benefit by reading and remembering the latter third of the book. Here Miss Thorpe gives us a wonderfully clear explanation of several different types or classifications of weaves. She explains in

(Continued on Page 6, Col. 1)

POPCORN

A delightful lightweight material for baby blankets. It is light and unique, and inexpensive in cost, and makes a wonderful gift.

THREADING DRAFT:

| | | | | | | | | | | | | | | |
|----|-----------------------|---|---|---|-----|----|-----|---------|---|---|---|---|---|---|
| 4. | X | X | X | X | | | X | X | X | X | X | X | X | X |
| 3. | | X | X | X | XXX | | XXX | | X | | X | X | X | X |
| 2. | | | | | XX | XX | XX | | | | | | | |
| 1. | | | | | XX | XX | | | | | | | | |
| | One Repeat of Pattern | | | | | | | Selvage | | | | | | |

Reed Used:

A 15 dent reed was used, with special sleying of reed.

Threads Per Inch:

We set up the loom 42" wide, had 966 warp ends. Because of the unusual sleying of the reed, we had exactly 23 threads per inch.

Special Sleying of the Reed:

Selvage:

- 2 per dent for 7 dents.
- 1 thread in 8th dent.
- Skip 9th and 10th dents.

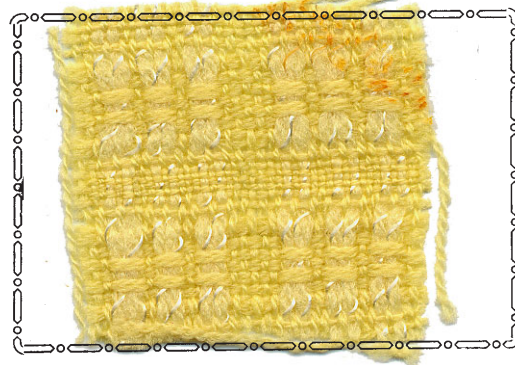
Pattern:

- 3 threads on harness No. 3—in 1 dent
- 2 threads on harness No. 2—in 1 dent
- 2 threads on harness No. 1—in 1 dent
- 2 threads on harness No. 2—in 1 dent
- 2 threads on harness No. 1—in 1 dent
- 2 threads on harness No. 2—in 1 dent
- 3 threads on harness No. 3—in 1 dent
- Skip or leave vacant next 2 dents
- 2 threads next dent, 1 thread from 4 and 3 harnesses
- 2 threads next dent, 1 thread from 4 and 3 harnesses
- 2 threads next dent, 1 thread from 4 and 3 harnesses
- 1 thread next dent, 1 thread from 4th harness
- Skip or leave vacant next 2 dents

Repeat this sleying of pattern over and over until you come to the selvage on the other side of the loom.

Tie-up Draft:

| | | | | | | | |
|---|---|---|---|---|---|---|----|
| | | x | x | | x | | 4. |
| | x | x | | x | | | 3. |
| x | x | | | | x | | 2. |
| x | | | x | x | | | 1. |
| | 1 | 2 | 3 | 4 | A | B | |



Treadling for This Pattern:

- Treadle No. 4, in pompadour
- Treadle No. A, in 2/18's
- Treadle No. 4, in pompadour
- Treadle No. A, in 2/18's
- Treadle No. B, in 2/18's
- Treadle No. A, in 2/18's
- Treadle No. 4, in pompadour
- Treadle No. A, in 2/18's
- Treadle No. 4, in pompadour
- Treadle No. A, in 2/18's
- Treadle No. B, in 2/18's
- Treadle No. A, in 2/18's
- Treadle No. 4, in pompadour
- Treadle No. A, in 2/18's
- Treadle No. 4, in pompadour
- Treadle No. A, in 2/18's
- Treadle No. B, in 2/18's
- Treadle No. A, in 2/18's
- Treadle No. B, in 2/18's
- Treadle No. A, in 2/18's
- Treadle No. B, in 2/18's
- Treadle No. A, in 2/18's

End of one repeat.

TREADLING—Cont'd.

A simpler way of giving you the treadling is this:

Treadle No. 4, pompadour
Treadle No. 5, 2/18's
Treadle No. 4, pompadour
Treadle 5,6,5 in 2/18's

Repeat this 3 times, and on the third repeat, you repeat Nos. 5 and 6 for 7 threads, No. 5,6,5,6,5,6,5, instead of just 3 threads.

Warp Used:

For warp, we used a 2/18's french spun worsted yarn, 5000 yards per lb., and the color was pale yellow.

Weft Used:

We used in the weft a baby pompadour yarn. This is a wool with a fine rayon twist. It is normally a knitting yarn. Also in the weft, we used the same 2/18's as in the warp.

Cost of Warp:

We put a 15 yard warp on the loom and it took slightly less than 3 lbs. of 2/18's for warp. This is \$7.50 per pound, parcel post prepaid, and so actually cost \$1.50 per yard.

Cost of Weft:

In 8½ yards of weaving, we used 1 lb. of pompadour yarn, and also 1 lb. of 2/18's weft. The pompadour is 80c per 2 oz. skein, or \$6.40 per lb. Thus, the weft for 8½ yards came to \$13.90, or the weft was \$1.63 per yard.

WARP COST: \$1.50 per yard

WEFT COST: \$1.63 per yard

COST OF 40"x60" Baby Blanket comes to approximately \$4.60 to \$4.75 each.

Materials Available:

All materials used in this sample are available from Robin & Russ, 632 Santa Barbara St., Santa Barbara, Calif.

More about the Fabric

First of all, let us give credit where credit is due. This fabric was inspired by a sample that I wove while at the Banff School of Fine Arts this summer. Mrs. Sandin and Mrs. Henderson had one loom set up with this pattern, and I remember helping set this one up. I believe that they received their idea from the Swedish Book, "Vi Vaver Till Hemmet," by Maja Lundback. In the Swedish text book, the sample or pattern was used for a piece of drapery, and Mrs. Henderson and Mrs. Sandin set up their loom for fine light weight neck scarves, using a different reed, different weight materials, and a slightly different treadling. We made a sample with the baby blankets in mind, changed our reed and treadling, and were quite pleased with the result.

We also wanted to tell you that we made a few extra blankets for samples for the shop, and were quite inspired by the other two blankets we made. One of these was made with the pale yellow 2/18's and also a WHITE POMPADOUR, instead of the yellow as in this month's sample. Then, going even further, we used a heavy 4 PLY WHITE YARN in another blanket, and probably this was the most spectacular of all the pieces woven on this set-up.

We are quite intrigued by this pattern, and while it is set up on the loom, think that we will try another piece in this same weave for a piece of drapery.

We used a counter-balanced loom in weaving this particular fabric, and the side that we liked best was the underside of the fabric. However, if you will turn over your sample and look at it more closely, you can see how either side would be quite satisfactory for baby blankets.

We also experimented with a white warp, and for weft, used a baby yellow, and a baby blue in the heavy Pompadour thread.

BOOK REVIEW—Cont'd.

detail the twills, the overshot weave, the summer and winter weave, the M's and O's weave and the Bronson or Spot Weave. All of these are clearly and concisely explained, and if you master this, much of the confusion about these weaves will be eliminated.

And very pleasing to myself, as well as to many others, is the last chapter of the book, which is devoted to an explanation of designing a pattern from your name. The method is clearly given, and easy to follow, and all of us would be intrigued to see a pattern woven from our name.

TITLE: *A Handweaver's Workbook*

AUTHOR: Heather G. Thorpe

PUBLISHER: The Macmillan Company

PRICE: \$4.50 plus 17c pp and ins.

AVAILABLE: From the Publishers, or from Robin & Russ

This Month's Cover

We thought that you might enjoy this sample of Finn-Weave, that we saw at the California Conference of Handweavers this summer.

This is just a portion of the fabric, as there were approximately 10 or 12 such portions in this fabric. However, we liked the expression on the face of the ????? and thought that you might enjoy seeing it.

Another Book Review

We mentioned in last month's issue that two of the well known Swedish Books had just been printed in English. We reviewed one of these last month, and now want to tell you about the other book, by Ulla Cyrus, titled, "Manual of Swedish Handweaving."

During the past 4 to 5 years, we have heard this book described as the best Swedish Technical Text that was available. Now, that it is printed in English,

it should be twice as valuable to most of us.

In the text is something valuable to all working with Swedish Texts. It is a Swedish-English glossary — word list. Almost 1000 different terms are defined.

A short, but complete, and concise explanation of loom set-ups, and the problems involved is well given.

Then comes the interesting and well presented section on Weave Construction and Art Weaves. Included in this are explanations of Warp and Weft faced Rep, twills, enlarged twills, transposed twills, satin weaves, and then variations of different rep weaves.

Another classification of weaves that is discussed are weaves that form uneven surface textures. Included in these are cord weaves, honeycomb, waffle weaves, huckback, open lace weaves, etc.

A section of Double Weaves is particularly interesting, and then the explanation of the characteristic Swedish techniques of Rolaken, Tapestry, Krabbasnar, Halvkrabba, and Dukagang. A section on special weaving equipment is presented, a section on analysis of weaves, on calculations, and much other interesting information is included.

I, myself, do feel that this book will fill a need that faces many weavers who have passed the beginning stages, and who do not have available sufficient instruction or teachers for advancing and learning and developing new techniques.

Perhaps you, too, would enjoy reading:

TITLE: *Manual of Swedish Hand Weaving*

AUTHOR: Ulla Cyrus, well known Swedish weaving instructor

ENGLISH EDITION IS PRINTED BY: The Charles T. Branford Co.

PRICE: \$5.95 plus 17c pp and ins.

AVAILABLE: Robin & Russ Handweavers, 632 Santa Barbara St., Santa Barbara, California

CLASSIFIED ADVERTISING

A new classified advertising section will be tried out in Warp and Weft for a few months, to see if there is any interest or response. Why not advertise your old loom, duplicate equipment, and other such items in this section. Price per 5-line ad is \$3.50. Payment to accompany your advertising copy.

AN ALMOST NEW HANDSKILL LOOM, 4 harness, 38" width, in perfect condition is available at reduced price. The loom and accessories originally cost \$250, and is being sacrificed for \$100. Write to: Rae Zorn, 1236 Laguna Street, Santa Barbara, California.

A new 16", 4 harness table loom, with sectional warp beam is for sale. Made of Maple. Original price was \$52.50, and it is being sacrificed for \$30, plus shipping. Contact Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

Two hundred pounds of 1½/2 natural wool in oil (2 ply) is being sold at less than cost. It is in skeins, and will dye beautifully. 1100 yards per lb., and just \$1.60 per lb., plus postage. For sample, write to: Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

A MINIATURE SWEDISH SHUTTLE, 8" in length. Of hardwood, well made. \$1.60 each, parcel post prepaid. Use them on sample looms, as 8" structo, etc. Available from Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

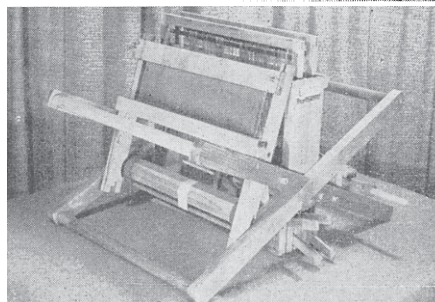
FRAME N ALL — a unique, well planned bag top with pattern, masking tape, and step by step instructions for making the bag. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

BOBBINS, BOBBINS, BOBBINS, A good strong 4" long, plastic bobbin. Strong, and will not break when dropped. Price is 20c each. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

HEDDLE BAR LOCK HOOKS. A spring type lock hook to hold your heddle bars suspended in harnesses. Spring action, so bar may be removed to slide heddles by. Price is 25c each. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

PLASTI-LAC: A plastic spray used to protect reeds, heddles and other metal parts from rusting. Spray it on. It dries clear and transparent, non-explosive. Price \$1.95 plus postage. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.

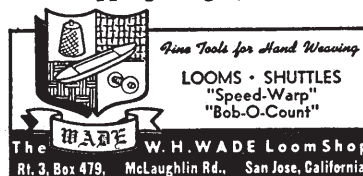
The "Crusader" 14" and 20" Table Model Looms Four Harness — 1" Sectional-Jack Type The Sample loom that has no peer



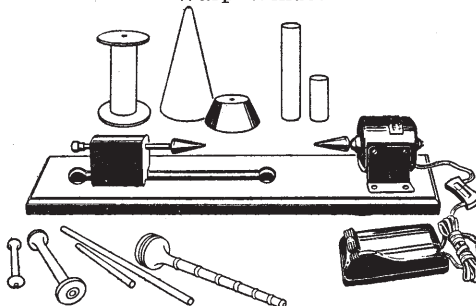
Constructed of Maple, compact, designed for strength, light weight and portability. Jack type, 6 in. weaving space, harnesses lock and release automatically. Wire staple sections on 1 in. warp beam. Firm, heavy, removable beater or change reeds. Choice of 10 or 15 dent, 400 steel heddles on 14 in., 600 on the 20 in. Shed will take a standard throw shuttle.

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Why not make an afghan of our 3/15's, ply sport yarn for warp, and either 3 ply sport yarn or 4 ply knitting worsted for weft. Send 10c for a sample folder to:

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Department X
Concord, New Hampshire**

You are cordially invited to telephone or to visit the:

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box 691 r.r. 1
west chicago illinois

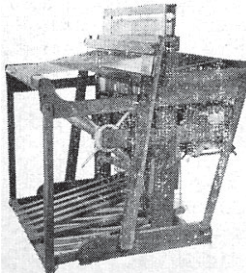
Phone: w.c. 495-w

where the yarns necessary to weave the materials featured in Warp and Weft will be conveniently available.

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