



# warp and weft

*Volume XXXVI, No. 4*

*April, 1983*

## warp and wett

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### A Word from the Editor

The summer season has slowly been changing to early fall, and it has been a busy and hectic summer for your editor.

I travelled to the Pacific Northwest Conference, the Intermountain Weavers Conference, and then to a bobbin lace convention in July and August. Needless to say, this left many tasks undone at home, and this is what we have been working on. One morning, I came to work, and to my surprise, Janice and the three girls who work for us were all weaving samples for either Warp and Weft or for Drafts and Designs. This is a sign that business is slow, when they are all weaving like this, but I was delighted, as it meant that the projects for our two bulletins were piling up, and I could now get some of these to the printer. You will be pleased in the next three months to see how much we do get caught up.

Now that I've been back from the last convention in San Diego about three weeks and school has started, business has been picking up, and also our weavers are getting their projects finished.

Our new and current catalogue was finished and printed this early summer, and we have mailed out about 3,000 of these also. It was a monumental task to revise the catalogue and revise it again and again. I took many new pictures for it also, and we are greatly pleased with the results.

We had a shipment of the small spools or tubes of Zwicky silk come in from the country of Switzerland. There were 18 large

cartons and U.S. Customs informed us that we had to mark every tube with a tag—100% silk, made in Switzerland. We counted the number of boxes (10 tubes per box) in one of these large wooden boxes, and had to order and then tag some 52,000 tubes of this silk. What a job! And right after this was completed we had a complete change of staff, and as a result, when customs wanted to see the tubes we had marked, the new staff did not know anything about them as they were in the warehouse, under a shipment of about 60 cartons of other yarns that came in. Customs was going to fine us \$4,000 for not being able to show them that the work had been done. And I was in Montana and Colorado while this transpired, and so I could be of no help. Luckily, they took our word for it that the job had been done and so far, we have not been fined. I surely do hope that this situation does stay this way, as we had lived up to the custom requirements. You have all kinds of problems when you import threads, and I know that customs is very fussy, and so we do try and meet their requirements as quickly as we can on our imported yarns. This new silk was mostly size 30/3 and size 45/3 and it is a beautiful quality. We have probably 200 colors in it, but it is almost impossible to advertise, as in one color we might have three boxes, in another color 12 boxes, in a third color one box, etc. It does not pay us to put it on a sample sheet when we have limited amounts of a color. So most of this we will try to sell from the walk-in traffic in the shop. There are about 1,200 shades of colors on their sample card from Switzerland and we have only around 200 of them. We were told that this stock we have received was the stock the Swiss company had had in their warehouse in Argentina, and when the Falklands were invaded, then this company decided to close down their warehouse, and so this is the lot that we were able to purchase.

I really don't know the truth of all of this, but it certainly makes a nice story.

*Russell E. Groff, Editor*

## This Month's Cover Photograph

The rug on the cover was woven by Dorothy Hughart of the Sacramento Weavers. It was shown at the 29th Annual Conference of Northern California Handweavers in Sacramento in May, 1982.

Although we have no information about the rug, we have seen a similar weave structure and pattern by Margaret Sheppard of Houston, Texas, and published in Else Regensteiner's *Weaver's Study Course*. She in turn adapted hers from a Finnish weave. It is a three-tie unit weave, which means that the structure has a three-harness twill weave as its basis. It is woven on opposites with no tabby.

It is an eight-harness pattern and has five blocks. Because of the odd number of background harnesses which rotate in unbroken sequence, it is somewhat slow and painstaking to weave. The results, however, are worth it for the twill effect.

## This Month's Book Review

Linda Parry's *William Morris Textiles* is a comprehensive history of the most important figure in British textile production.

Morris was successful for several reasons. He explored old textile techniques and revived virtually lost techniques of dyeing, printing, and weaving. In a time when bright aniline dyes had replaced natural dyes in commercial production, he experimented extensively to recover lost techniques of embroidery and tapestry weaving and hand-knotted rugs. Above all, he was a superb designer of repeating patterns.

He is remembered today mostly for his printed and woven textiles with complex intertwining naturalistic vines, flowers, birds, and animals. He changed the direction of British textile design in the nineteenth century and his influence is still felt today.

Morris lived during the late nineteenth century when the Industrial Revolution had changed people's lives dramatically. He saw firsthand the effects of mass production of goods. Influenced by a romantic ideal of medieval craftsmanship nurtured in guilds of masters and apprentices, Morris structured his workshops for the well-being and development of the worker. He restored the status and self-respect of the textile designer, printer, and weaver sunk in the doldrums of the Industrial Revolution.

Intending to become an architect, Morris started designing and manufacturing textiles to furnish his own first home but turned to commercial production, writing later, "On the whole, one must suppose that beauty is a marketable quality and that the better the work is all around both as a work of art and in its technique the most likely it is to find favour with the public."

The book is divided into separate sections paralleling the development of different techniques: embroidery, printed textiles, woven textiles, carpets and tapestries, and the use of his textiles in interior design.

Of special interest to the textile craftsman of today is the discussion of natural dyes used in printing, his ideas on designing repeat patterns, and the description of the embroidery and tapestry works.

*(continued on page 6)*



efficient “walking motion” of one foot followed by the other.

The second thing about using tabby is to remember which tabby treadle to use since they alternate between pattern rows. No matter where the tabby treadles are located, one of them is on the left and the other is on the right. Start weaving the tabby from the same side as the treadle you are using. Thereafter, when the tabby yarn is coming out from the right edge of the fabric, use the right-hand treadle. If it is on the left side, use the left-hand treadle.

The third thing applies to a “treadled as drawn in” pattern such as this one. You can recognize these patterns by the continuous row of blocks along a diagonal line. Treadled as drawn in means that the treadling is derived from the way the warp was “drawn in” or threaded in the heddles.

You can easily weave these patterns without written directions at your loom. Starting in the lower left corner of the weaving, find the treadle that lowers the warps in the first block at the edge. Count the number of lowered warp threads and weave that number of pattern rows minus one.

For the next block, find the treadle which lowers the next block. This block will overlap the first block by one thread. The treadle will be the one to either side of the previous treadle. Count the lowered threads in this block and weave that number minus one row of pattern.

As you weave, finding the next treadle and observing the number of threads in the block becomes automatic. This method also keeps you looking at the weaving and helps avoid mistakes.

Use the selvege threading on each side of the fabric. Strong selvege warps such as the nylon stitching twine we often use would help also.

This fabric with its diagonal feeling would make a nice lightweight summer jacket. It would also be good as a vest fabric. For a slightly warmer vest, a wool pattern yarn could be substituted. Cushions and placemats are other ideas. The overshot treadling could be used as a border on a dark green tabby fabric for dress weight fabric.

#### **MORE ABOUT THE YARNS:**

The 20/2 S.S. cotton has 4,200 yards per half-pound tube. S.S. stands for “Super Sackel.” It means that the cotton is the highest quality, equivalent to cotton from the Sackel Valley in Egypt, where the finest cotton in the world is grown. This exceptional cotton is \$14 per pound.

The embroidery floss has 2,080 yards per pound. It comes on half-pound tubes or half-pound skeins. It is \$8 per pound for solid colors. We have just received a new shipment of colors that are very nice.

#### **COST OF THE FABRIC:**

The 12-yard warp was put on at 40 inches wide. The warp yarn used two pounds of the 20/2 S.S. cotton. At \$14 per pound that is \$28, or \$2.34 per yard.

The tabby weft used 15 ounces of the 20/2 cotton or \$13.13. That comes out to \$1.40 per yard. The embroidery floss pattern weft took three pounds, eight ounces. At \$8 per pound, that is \$28 or \$2.99 per yard.

Warp Cost Per Yard .....	\$2.34
Weft Cost Per Yard .....	\$4.39
Fabric Cost Per Yard .....	\$6.73

### **BOOK REVIEW** *(continued)*

There are original photographs throughout and at the end of the book is a catalog of his printed textiles in full color. Because the book covers the output of Morris and Company, several of the later designs were by Dearle and others. The company stayed in business 44 years after the death of Morris at age 62.

This book is very well written, extensively researched and documented. It provides insight on one of the most important figures influencing contemporary fabric design. We recommend it highly.

**TITLE:** William Morris Textiles  
**AUTHOR:** Linda Parry  
**PUBLISHER:** The Viking Press, N.Y.  
**COST:** \$24.95  
**AVAILABLE:** From the publishers or Robin and Russ, if desired.

### **A Second Book Review**

Bertha Hayes was a prolific designer of small patterns sometimes referred to as miniature overshot patterns. Most of them were designed to be woven "treadled as drawn in." She designed them on her eight-inch wide, four-harness Structo table loom, making a three to four inch sample and attaching it with threading draft to a folded card.

As inventive as she was with pattern design, Bertha Hayes was equally adept at creating charming names for her designs. Most are chosen to highlight the appearance of the pattern, such as Parquetry, Labyrinth, The Olive, Flagstones, and Filigree. Some are pictorial and reminiscent of

the time they were designed, such as Jitterbug, Bomber Flight, Parachute, and Peace. Still others have evocative historic names, such as Serenity of Salem, Springtime Fancy, the Yankee, and Lambeth Walk.

The patterns are small, ranging from 20 to 100 warps in a repeat. Many of them are symmetrical but Bertha Hayes enjoyed inserting asymmetrical elements to give a little surprise movement. She also designed several asymmetrical patterns which form the motif on a diagonal, such as Butterfly and Meigs Mountain.

From 1938 to 1947 she designed and dedicated a pattern to each of the National Conferences. She also enjoyed designing and weaving name drafts in overshot. These drafts, created according to a numerical formula, were brought to one of the National Conferences by Mrs. Genevieve Shields. Over the years since then, weavers have enjoyed creating their own personalized designs from this method.

Osma Gallinger Tod, a great friend of Bertha Hayes, compiled this complete book. Each threading has a photograph of the woven fabric plus a discussion of suggested yarns, end uses, alternate treadlings plus personal notes. Because of these added touches from her friend, the personality of Bertha Hayes comes through.

This folio is currently published in xerox form by The Mannings in Pennsylvania.

**TITLE:** The Complete Book of Bertha Hayes' Patterns  
**AUTHOR:** Osma Gallinger Tod  
**PUBLISHER:** The Mannings, East Berlin, Pennsylvania  
**COST:** \$7.95  
**AVAILABLE:** From the publisher or Robin and Russ, if desired.

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Why not advertise your old loom, duplicate equipment, and other such items in this section. Price per 5-line ad is \$6.00. Payment to accompany your advertising copy.

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**PAYTON, 8 HARNESS, 54" LOOM**

Complete with bench and warping board. \$800 (U-haul) or best offer. Write to K. LaMar, 1401 N.E. 68th, Portland, OR for details. Some yarn and shuttles also available.

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**SHEEPSKIN PIECES FOR FUR INLAY RUGS**

Finest quality, cleaned, random sized pieces. Many uses. One pound \$4, 5 lbs. \$16, 10 lbs. \$28, plus shipping. CUSTOM HANDWEAVING, Box 477, Dept. WW, Redondo Beach, CA 90277.

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**TAN AND GREY HEATHER MOHAIR LOOP**

The colors are combined together in this quite-heavy loop mohair yarn. It has 570 yards per lb., and it came to us on 6 to 8 lb. cones. We can wind off 1/2 lb. tubes. Price is \$9.60 per lb. It is 60% mohair, with 40% poly binder. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, OR 97128.

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**110/2 BLEACHED WHITE SAK COTTON:**

This is available on about one lb. cones, and has 46,000 yards per lb. It is a 2 ply. There is 27 1/2 miles of thread in one pound. Price is \$10 per lb., and it is sold by the cone only. We also sell this for bobbin lace. We also have a 120/2 natural, unmercerized sak cotton, at the same price. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, OR 97128.

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**12/2 NATURAL, MERCERIZED DURENE COTTON**

This has 5,040 yards per lb., is an excellent warp at 20 or 24 ends per inch. It came on 2 1/2 lb. cones, and by the cone, it is \$6 per lb. If you want 1/2 lb. or 1 lb., and we have to wind it off, then it is \$6.80 per lb. Beautiful quality. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, OR 97128.

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**30/4 PLY, BLEACHED LINEN**

We found this in a 30/1 linen, and had it 4 plied, and they did an exceptionally good job of plying it for us. Price is \$9.60 per pound and it came to us on 2 to 2 1/2 lb. cones. We will wind off either 1/2 or 1 lb. cones for smaller order. A good buy. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, OR 97128.

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**NATURAL, LINEN AND COTTON FLAKE YARN**

A beautiful effect yarn that can be used for both warp and weft. We have it in both skeins and cones. The price is \$6 per lb., and it has about 2,400 yards per lb. We also have limited amounts of about 12 colors in this yarn. If interested, ask for samples of colors. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, OR 97128.

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**4/4 NATURAL COTTON CARPET WARP**

It is twice as heavy as regular carpet warp with 800 yards per lb. Good for heavier rugs, tapestry warp, etc. Price \$6 per pound, on about 1 3/4 lb. cones only. Sold by the cone only. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, OR 97128.

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**COTTON, 6 STRAND, FLOSS**

In about 40 colors. About 3/4 of the colors come in about 1/2 lb. skeins, and the rest comes on 1/2 lb. tubes. It has 2,080 yards per lb. and the price is an outstanding one at \$8 per lb. ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, OR 97128.

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**BLACK BRUSHED WOOL FROM PHOENIX OF IRELAND AND HOLLAND**

A most beautiful yarn, with approximately 1,000 yards per pound. It came on about 2- to 4-lb. cones. We can wind off 1/2-lb. tubes for you. Price is extra special at \$16.00 per lb., or \$8.00 per 1/2-lb. tube. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

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**2/60's SPUN TUSSAH SILK, 2-PLY:**

This is a fine-weight silk, but has the natural tan tussah silk color. It is in skeins, and I believe they are about 1/2 lb. each. Price is a most reasonable one for this high quality spun silk, at \$28.00 per lb. Also, we have had some of this 3-ply, but it will be about two to three months before it comes in from England, and it is on about 1-lb. cones, and the plying and winding onto cones cost us 4 English pounds per lb. So, the 3-ply 2/60's when it comes in will be more. Robin & Russ, 533 No. Adams St., McMinnville, Oregon 97128.

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**2/11 1/2's ENGLISH WOOL**

Five colors in a softly plied yarn for knitting and weaving. The colors are Shoe Polish Brown, Chromium Blue, Apricot, Thyme Gold, Stone Beige. They are strong enough for warp. Price is \$8.00 per pound. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, OR 97128.

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**6-STRAND EMBROIDERY FLOSS, 12 OF THE 9-YARD SKEINS PER BOX**

We have 25 different colors available in these boxes. SPECIAL PRICE IS \$1.00 per box of 12 skeins. An extremely good buy at 1/2 price or less. Why not order all 25 colors we have. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

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**SUPERSPUN—SUPERWASH WOOL**

From England, we have 24 colors in this outstanding wool. Machine washable, non-shrinking, anti-pill, anti-tickle finish. It comes on 13- to 14-oz. cones, has 1850 yards per lb., and is priced at \$20.00 per lb. It is 4-ply and is excellent for warp or weft. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

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**THE WEAVERS BOOK, by Helene Bress**

Is in stock, and I consider it one of the most outstanding books for intermediate and advanced weavers there is. Price is \$60.00, plus shipping and handling. In stock for immediate delivery. Robin & Russ Handweavers, 533 No. Adams St., McMinnville, Oregon 97128.

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**8-PLY YELLOW LINEN on 1-lb. cones.**

We have about 100 lbs. left of this yellow-gold linen, and the price is \$8.80 per lb. It has approximately 3200 yards per lb., and is an extremely good buy at this price. Robin & Russ, 533 No. Adams St., McMinnville, Ore. 97128.

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