

# DRAFTS AND DESIGNS

A guide for 5 to 12

Harness Weaves

VOLUME 4, No. 1

September 1961

## LACE X's AND O's

An 8 harness Swedish Lace Pattern that is excellent for patio placemats, and other table linens.

### THREADING DRAFT:

I am going to give the threading draft in the profile manner, to save space in this month's issue. I will explain this again, for this particular set-up as we wove it. In the profile draft, an X represents one block of 6 threads. There are 7 different blocks in this profile draft as follows, for this 8 harness pattern:

- X--on No. 1 represents 6 thds, 2,1,2,1,2,1
- X--on No. 2 represents 6 thds, 2,3,2,3,2,1
- X--on No. 3 represents 6 thds, 2,4,2,4,2,1
- X--on No. 4 represents 6 thds, 2,5,2,5,2,1
- X--on No. 5 represents 6 thds, 2,6,2,6,2,1
- X--on No. 6 represents 6 thds, 2,7,2,7,2,1
- X--on No. 7 represents 6 thds, 2,8,2,8,2,1

WARP USED: 14/8 cord linen for warp.

This has 525 yards per lb., is a beautiful quality linen and is only \$3.20 per lb.

WEFT USED: For weft, we used in our sample a 16/5 linen which has 960 yards per lb., and is also \$3.20 per lb. In

### PROFILE DRAFT:

7		X		X		X		X
6		X	X		X		X	X
5		X		X		X		X
4		X		X	X		X	X
3		X		X	X		X	X
2		X		X	X		X	X
1	X	X		X	X		X	X

## SAMPLE

*Sample on next page*

the extra place-mats that we wove using the 16/2 ramie for weft, the 16/2 ramie is \$5.00 per lb., or \$1.25 per 4 oz. spool.

REED USED: A 15 dent reed was used and the 14/8 linen was threaded one per dent for a total width of 16 and 2/5".



**DRAFTS AND DESIGNS**

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VOLUME 4, No. 1 September 1961

**PLAN FOR PLACE-MAT:**

We had 246 warp ends in the place-mat set-up in all, and there were no ends left over, and it was threaded exactly as given in the profile draft.

**TIE-UP DRAFT FOR JACK-TYPE LOOMS:**

8.	0							0
7.	0						0	
6.	0				0			
5.	0			0				
4.	0		0					
3.	0							
2.		0						
1.	0		0	0	0	0	0	0
	1	2	3	4	5	6	7	8

**TREADLING:**

1. 2,1,2,1,2,1--4 times
  2. 2,3,2,1-----1 time
  3. 2,4,2,1-----1 time
  4. 2,5,2,1-----1 time
  5. 2,6,2,1-----1 time
  6. 2,7,2,1-----1 time
  7. 2,8,2,1-----1 time
  8. 2,7,2,1-----1 time
  9. 2,6,2,1-----1 time
  10. 2,5,2,1-----1 time
  11. 2,4,2,1-----1 time
  12. 2,3,2,1-----1 time
  13. 2,1,2,1,2,1--2 times
  14. 2,8,2,1-----1 time
  15. 2,7,2,1-----1 time
  16. 2,6,2,1-----1 time
  17. 2,5,2,1-----1 time
  18. 2,4,2,1-----1 time
  19. 2,3,2,1-----1 time
  20. 2,4,2,1-----1 time
  21. 2,5,2,1-----1 time
  22. 2,6,2,1-----1 time
  23. 2,7,2,1-----1 time
  24. 2,8,2,1-----1 time
  25. 2,1,2,1,2,1--2 times
- treadle 2 through 24 again. End with 2,1,2,1,2,1 - 4 times.
- FINISH OF ONE PLACE-MAT.

**MORE ABOUT THIS PATTERN AND FABRIC:**

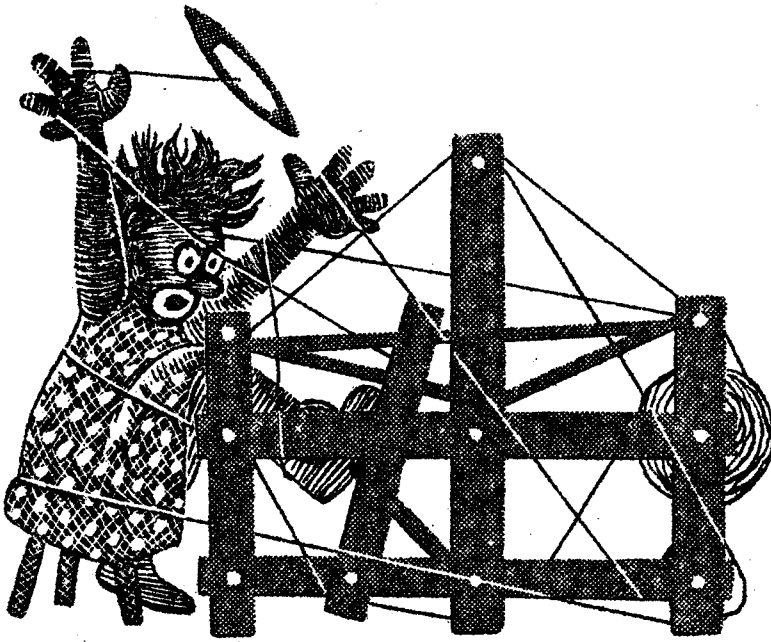
First of all, because of the size of the pattern, your sample will show either an X or a Diamond, but will not show both. In the place-mats though, you have an X, a diamond, and an X on the narrow width about 14½" wide. If you treadle exactly as I gave the treadling, you will have in all 12 X's and Diamonds, 6 of each in each mat. I wove the sample you have this way, because on a 40" width, I could not beat as tightly as I wanted, and the pattern was about 5 to 5½" long for each repeat. However, when I set the loom up again 16+ inches wide, and used the same treadling, I was able to beat this into an approximate 4" square. Then, I thought I might like it better if we used the traditional treadling for Swedish Lace instead of the variation that we have given you herewith. So, I used a 16/2 Ramie for weft instead of the 16/5 natural linen. the ramie was a lemon yellow, and over this natural warp, it made a beautiful pattern, and the pattern stood out so much better with the finer thread and with the different treadling. Here is the treadling change. In each of the pattern blocks in the treadling given, you will note there are only 4 threads. Using the 16/2 lemon yellow ramie, I extended each block to 6 threads making a block 2,3,2,3,2,1 or 2,4,2,4,2,1 etc. This is really much more satisfactory, and I wish now that your sample was of this treadling and lemon weft. However, I know too, that many of you would prefer the natural color to the lemon color I used, so perhaps it is just as well that the sample is as is.

One thing that I thought would also have made these mats easier to weave and more striking would have been to change to the 16/5 linen for warp, and the 14/8 linen for weft--or finer for warp and heavier for weft, instead of just the opposite as in the sample.

Perhaps you might like to do it this way, and if I were to do it over, I know that I would use the finer warp and heavier weft.

There is so much that I wish to tell you about this pattern, but so little space, that you will have to experiment on your own to see what effect you can achieve.

Russell E. Groff, Editor



# DRAFTS AND DESIGNS

A guide for 5 to 12  
harness weaves

VOLUME 4. No. 2

October 1961

## THAT IMPORTED LOOK:

An all-wool 8 harness fabric that we feel is outstanding for sportcoats, tailored women's skirts and suits and various other uses.

## WARP USED:

The Warp used is Bernat's Weaving Afghan in 2 colors.

- X--Black Weaving Afghan
- O--Sea Moss Weaving Afghan

## WEFT USED:

Two threads were used in the weft and they are:

- A--WOODPECKER, Color #157
- B--BLACK FABRI, 2/18's tripled  
3 ends wound together on 1 bobbin.



## THREADING DRAFT:

8		0 0 0 0 0 0 0 0 0 0
7		X X X X X X X X X X
6		0 0 0 0 0 0 0 0 0 0
5		X X X X X X X X X X
4		0 0 0 0 0 0 0 0 0 0
3		X X X X X X X X X X
2	0 0 0 0 0 0 0 0 0 0	
1	X X X X X X X X X X	

Above is just one pattern repeat of the threading draft--72 threads.

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VOLUME 4, No. 2

October 1961

### REED USED:

An 18 dent reed was used, and it was double sleyed, 2 ends per dent, or 36 threads per inch.

### TIE-UP DRAFT:

8	0	0			0		
7			0	0		0	
6		0	0		0		
5	0			0		0	
4			0	0	0		
3	0	0				0	
2	0			0	0		
1		0	0			0	
	1	2	3	4	5	6	

### TREADLING:

Treadle 6, then 5, then 6 with #157  
Treadle #4 with tripled black fabri  
Treadle 6, then 5, then 6 with #157  
Treadle #3 with tripled black fabri  
Treadle 6, then 5, then 6, with #157  
Treadle #2 with tripled black fabri  
Treadle 6, then 5, then 6, with #157  
Treadle #1 with tripled black fabri

END OF ONE PATTERN REPEAT.

### COST OF FABRIC AND MATERIALS:

The Weaving Afghan is \$8.40 per lb., and we used two pounds in the warp for a 40" wide warp, 10 yards long. We had about 1 to 2 ozs. of each color left after setting up for the 10 yards. Thus the warp cost was \$16.80 for 10 yards, or \$1.68 per yard of 40" width material.

The black fabri used in the weft is \$6.80 per lb. If less than 1 lb. of a color is purchased, then it is \$1.00 per 2 oz. skein. The woodpecker yarn,

color #157 is \$6.25 per lb., and it comes on 2 oz. spools. We used 2 lbs. 2 oz. in the 10 yards of material so the cost of the woodpecker is \$13.38. The black fabri, tripled in the weft used 1 lb. 4 oz in all, so this came to \$8.50. In all, the weft came to \$21.88, so thus it is \$2.19 per yard for the weft.

WARP COST PER YARD, 40" wide	\$1.68
WEFT COST PER YARD, 40" wide	2.19
FABRIC COST PER YARD, 40"	\$3.87

### MORE ABOUT THE FABRIC:

As best as I can figure, this particular set-up or threading draft and treadling as we have used it is a variation of the Swedish "Mattor System" which the Swedish so commonly use in rugs. However it is not true Mattor as we have a different tie-up than Mattor would require, and because of this tie-up, we have some weft threads grouped together in our fabric to make it more interesting.

One thing that I should mention is that on this fabric, you will find it easier to weave if you beat with your shed open, change to the next treadle or shed and beat again before throwing your shuttle through. This helps clear the shed, and as all of you know, wool has a tendency to cling together.

There were no other problems with this material that I can think of, except for selvage problems. In this case, we added 8 extra threads of black 20/2 cotton on each edge and threaded these 8 threads 1 to 8 and 8 to 1 respectively. This gave us a much nicer edge than if we had not used this method. We tried it without these cotton threads at first, and we ended up winding 8 threads on a wooden spool and hanging on both sides or both selvage edges one wooden spool with 8 threads on it.

I might also mention that we worked out two alternate treadlings, but I'm going to let you try and work out something different for yourself this time.

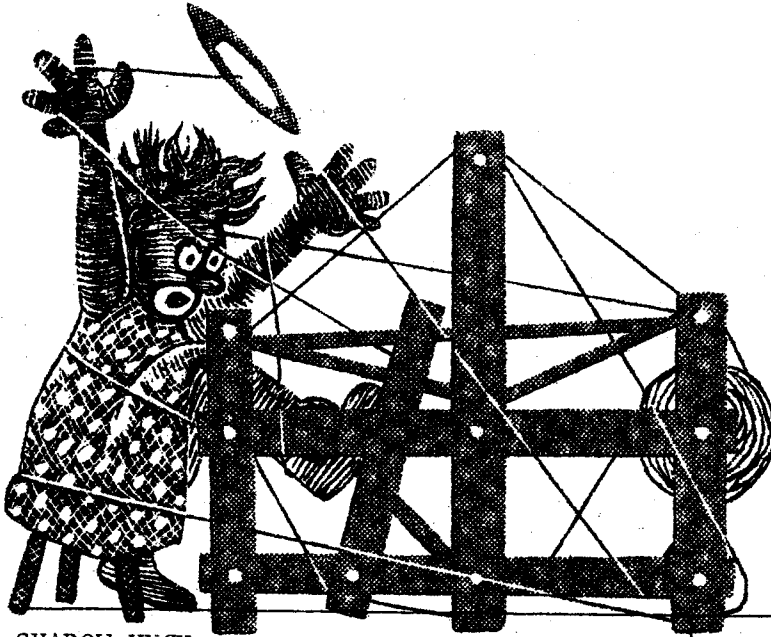
Also, this fabric has not been washed or steam-pressed, and it would be much softer if it were. I would wash it in luke-warm water with soap, rinse, let drip dry and then steam press if it were for a suit or coat. This is what we will do with this material for our own sport coats.

Russell E. Groff,  
Editor

# DRAFTS AND DESIGNS

A guide for 5 to 12  
harness weaves

VOLUME 4, Number 3, November, 1961



## SHADOW HUCK

An interesting 8 harness shadow weave with a lace diamond. This lace diamond is the huck float portion of the pattern.

### WARP:

X--2/18's Worsted, Fabri, color  
# 2732, Coral  
O--2/18's Worsted, Fabri, color  
# 2793, Slate

### WEFT:

The same two colors of Fabri that were used in the warp are also used in the weft.

### REED USED:

A 15 dent reed was used, and it was double sleyed, 2 ends per dent, or 30 threads per inch.

### THREADING DRAFT:

8				O	O	O	X	X	X
7			X	X	X	O	O	O	
6		O	O	O			X	X	X
5		X	X	X		O	O	O	
4		O	O	O			X	X	X
3		X	X	X		O	O	O	
2	O	O	O				X	X	X
1	X	X	X			O	O	O	

Sample

Sample on next page

### TIE-UP DRAFT:

8																			
7				0			0			0			0						
6				0			0			0			0						
5				0			0			0			0						
4				0			0			0			0						
3				0			0			0			0						
2				0			0			0			0						
1				0			0			0			0						

### TREADLING:

On this set-up, we used the following listed treadling:

Treadle 1--then 4---3 times (6 thds.)  
Treadle 3--then 6---3 times (6 thds.)  
Treadle 5--then 8---3 times (6 thds.)  
Treadle 7--then 1---3 times (6 thds.)

Treadle 8--then 2---3 times (6 thds.)  
Treadle 6--then 7---3 times (6 thds.)  
Treadle 4--then 5---3 times (6 thds.)  
Treadle 2--then 3---3 times (6 thds.)

End of one pattern repeat. Repeat



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VOLUME 4, Number 3, November, 1961

over and over. In the above treadling, you alternate the two colors for every other thread in the weft. The 1st thread is slate, the 2nd coral, the 3rd slate, the 4th coral, the 5th slate, the 6th is coral, etc.

There are many other treadlings that you can do on this particular set-up. I can't emphasize this too much, as we alone tried about 15 different treadlings, and found them all pleasing.

### MORE ABOUT THE PATTERN AND FABRIC:

First of all complete credit for the pattern and design must go to Mrs. Marion Powell, of Perry, Iowa.

Mrs. Powell has been studying and experimenting with shadow weaves for a good while and has become an authority on them. This is one of many, many different shadow weaves she has experimented with, and we were particularly taken with this one. We have also another one in a 6 harness weave on the loom, and will share it with you eventually.

Now about the actual fabric itself. On this same set-up that we have given you here, there are many different pattern possibilities. Be sure to save some of your warp for the many different treadlings that are so easy to do on this set-up. Mrs. Powell wove her sample in afghan, and we thought it would be more practical for suiting or coat or skirt material if we used the heavier fabri and had the same number of threads per inch. Perhaps some of you might worry about the huck floats catching and skipping if you decided on a skirt or coat of this. If so, then you can shorten each unit of the treadling to 4 threads instead of 6 and thus the float is 1/3rd shorter.

Also, we should mention that most of the treadlings that we tried did not have the long huck float that our sample has. We also tried using two different colors in the weft, and found that if they are closely related to the colors already used, they are quite pleasing, but if they are much different, then they tend to dominate, and the pattern does not then show out as much. Here are some treadlings that we tried, and remember, you alternate a dark and then a light thread throughout, unless you want to weave the same unit over and make it look different. If you want to do this, weave one unit using dark and light, and then weave the same unit over again using light and then dark colored thread. Once again, here are the treadlings:

1. 1,2,3,4,5,6,7,8--2 times and then reverse back to one two times.
2. 2,3,4,5,4,3,2,7,6,5,4,5,6,7 and repeat.
3. 1,2,3,4,3,2,1,8,7,6,5,6,7,8 and repeat.

This is enough on the treadling. Actually, on this set-up, I believe you could work out easily a new treadling every 10 or 15 minutes all day, and like most of them.

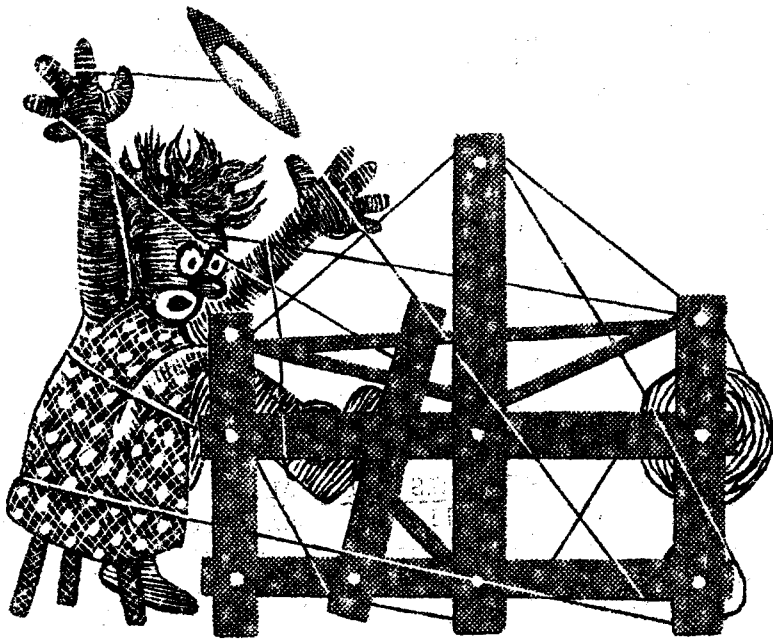
### COST OF THIS FABRIC:

We set-up the loom with 10 yards of 40" wide material, 30 per inch, and it took 11 skeins of each color for warp. Thus, it took 44 oz. or 2 lbs. 10 oz. for warp, and so the warp cost comes to \$1.79 per yard. In the weft, we used about 8½ skeins of each color in the weft, so we will say 9 skeins of each. This is 2 lbs. 4 oz. and so the weft cost is \$1.53 per yard.

WARP COST PER YARD:	\$1.79
WEFT COST PER YARD:	<u>\$1.53</u>
FABRIC COST PER YARD:	<u>\$3.32</u>

The fabri comes in 44 different colors and a sample card of these is 30¢ if any of you would like to have a set of them. This also shows the 16 different colors that the afghan comes in. Fabri is \$6.80 per lb., or \$1.00 per 2 oz. skein, if less than 1 lb. of a color is ordered.





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harness weaves

VOLUME 4, No. 4

December 1961

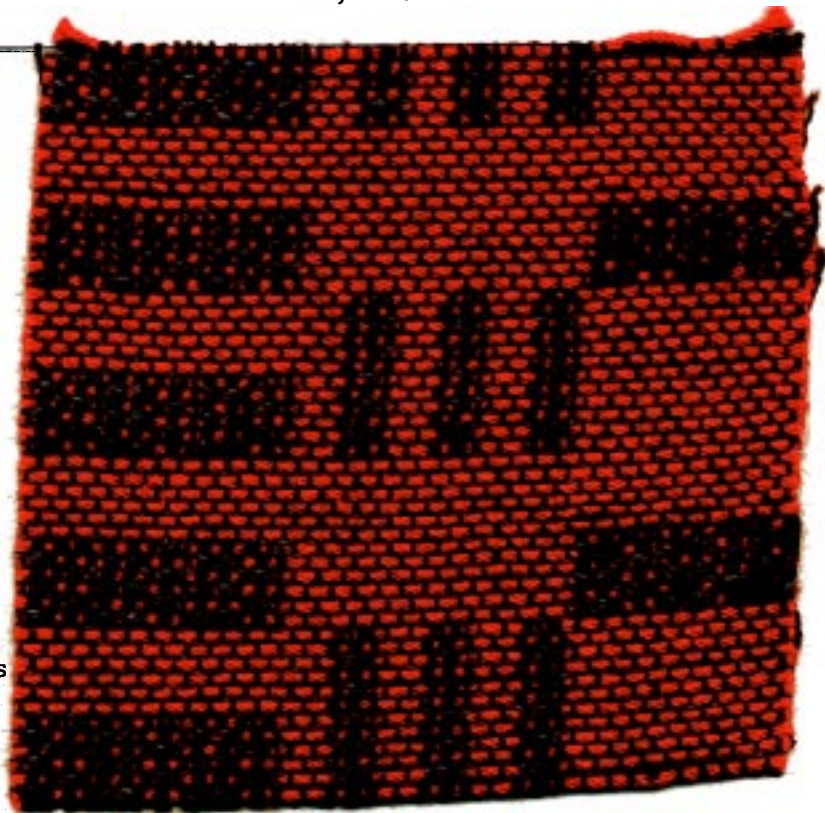
## A VARIATION OF A BLOCK SUMMER & WINTER

An interesting variation of Summer & Winter weave in 8 harnesses, using a non-conventional block arrangement, and using a different tabby than the true tabby.

**WARP USED:** A 20/2 spun rayon in a dark brown was used. This has about 7,000 yards per lb., and is priced at \$3.50 per lb.

**WEFT USED:** Two threads were used in the weft. One was for tabby and the other was the pattern thread. The materials used in the weft were:

- A. Double-quick cotton for pattern in the Flamingo color. This is the heavy cable twist cotton from Lily Mills Company. It comes in 125 yard skeins, and is 35¢ per skein.
- B. 2/20 Charcoal Heather Worsted was used for a tabby in this fabric. 5600 yards per lb. - \$5.60 per lb.



## PROFILE THREADING DRAFT

8	X X	X X	X X		
7		X X	X X	X X	
6			X X	X X	X X
5			X X	X X	X X
4				X X	X X X X
3				X X	X X X X
2					
1					

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VOLUME 4, No. 4 December 1961

REED USED:

A 15 dent reed was used, and it was double sleyed, 2 ends per dent, or 30 threads per inch.

TREADLING IN OUR SAMPLE:

The tabby, as we used it is found on

TIE-UP DRAFT

8	X	X			X	X				X		
7	X	X			X	X			X			
6										X		
5	X	X	X	X					X		X	X
4					X	X				X		
3					X	X			X		X	X
2		X		X		X		X		X		X
1	X		X		X		X		X		X	
	1	2	3	4	5	6	7	8	9	10	11	12
									A	B		

TREADLING IN OUR SAMPLE:

Please remember that you must alternate tabbies A & B or 9 and 10 after each pattern shot, and that this is not given in the actual treadling, but is taken for granted.

- Treadle 1 and then 2---3 X's or 6 thds.
- Treadle 3 and then 4---3 X's or 6 thds.
- Treadle 5 and then 6---3 X's or 6 thds.
- Treadle 7 and then 8---3 X's or 6 thds.

CONVENTIONAL TABBY:

If you desire the conventional tabby, rather than the one we have used, then treadle #9 would be tied up to harnesses 1 and 2. Treadle 10 would be tied up to harnesses 3,4,5,6,7,8. You can weave the same pattern as given above with the conventional tabby if desired.

ALTERANTE TREADLING:

Using the conventional tabby, here is the treadling as planned for this sample:  
Treadle 1 & then 2----3 times

- Treadle 3 & then 4----3 times
- Treadle 1 & then 2----3 times
- Treadle 3 & then 4----3 times
- Treadle 1 & then 2----3 times
- Treadle 3 & then 4----3 times
- Treadle 5 & then 6----3 times
- Treadle 7 & then 8----3 times
- Treadle 5 & then 6----3 times
- Treadle 7 & then 8----3 times
- Treadle 5 & then 6----3 times
- Treadle 7 & then 8----3 times
- Treadle 11 & then 12--18 times

Repeat from beginning.

MORE ABOUT THIS MATERIAL

First of all, the spun rayon used in the warp comes in about 25 colors, and makes a good strong warp thread. It is supposed to have 8400 yards per lb., the same as 20/2 cotton, but we have checked again and again, and find it has considerably less, so we have figured it out to be about 7,000 yards per lb.

Secondly, we deliberately changed from the conventional tabby that you would normally use on an 8 harness summer and winter to the one listed in the tie-up draft. We did this because we felt it gave more texture and a little more life to the fabric than if you use the regular tabby. However, when you do this (change the tabby as we did), I think that you sacrifice some of the body that you normally have in the conventional summer and winter, and if you decide to use this as upholstery as we planned, you might like to try both the conventional tabby, and the non-conventional one we used.

MORE ABOUT PROFILE AND THREADING DRAFT

There are 144 threads in one repeat of the pattern, so to conserve space, we wrote it out in the profile method. Each X in the draft represents 4 threads. If the X is on harness 3, it means 4 threads threaded 1,3,2,3. If it is on harness 4 it means 4 threads threaded 1,4,2,4, and if the X is on harness 5, it is threaded 1,5,2,5, on up through 8 harnesses accordingly. You repeat this complete unit of 144 threads over and over.

NOTE: Our thanks go to Lily Mills Co. of Shelby, North Carolina for furnishing us with the Double Quick cotton for this sample. It works well in place-mats, drapes, and upholstery, and is available in 18 colors. There are 125 yards per skein and it is 35¢ per skein.





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VOLUME 4, No. 5                      January 1962

### TREADLING IN OUR SAMPLE:

We arranged the tie-up on this sample so that it would be easy to treadle. All it is, is treadling 1 to 8 and back to 1; 5 tabby starting with B and ending with B; 8 to 1 and back to 8; 5 tabby starting with B and ending with B. Perhaps if I write it out fully, it might sound a little easier.

Treadle: 1,2,3,4,5,6,7,8,7,6,5,4,  
3,2,1

Treadle: B, A, B, A, B,

Treadle: 8,7,6,5,4,3,2,1,2,3,4,5,  
6,7,8

Treadle: B, A, B, A, B

END OF ONE PATTERN REPEAT. Repeat over and over.

### COST OF FABRIC:

It took 1 lb, 14 oz. of the 12/2 spun silk for a 13 yard warp. At \$6.00 per lb., this would make the warp, 40" wide, come to 87¢ per yard.

For weft, we found that it took 2 lbs., 3 oz. for 13 yards. Thus, the weft cost came to \$1.18 per yard.

WARP COST PER YARD----- \$ .87

WEFT COST PER YARD----- \$ 1.18

FABRIC COST PER YARD----- \$ 2.05

### MORE ABOUT THE SAMPLE:

First of all, we had in mind making an all white dress fabric. However, we felt that you could not see the pattern unless you saw the sample in a color, so we deliberately changed to a color in the weft, so that the pattern would stand out. If I were doing this for my own personal use,

I would use the 5½/1 spun silk for weft in white, and thus the fabric would be more striking, and also, it would probably cost less than \$2.00 per yard, as the 5½/1 spun silk in the natural white is \$6.00 per lb. We actually made our first sample using the 5½/1 spun silk and liked it, but changed to the colored silk to make the pattern more visible.

Secondly, we tried several different treadlings, in our sample. Perhaps you might like to treadle 1 to 8 and 5 tabby, 1 to 8 and 5 tabby, and repeat over and over. This will make a diagonal huck float which is also very striking. Or, if you wish, you can treadle 1 to 8 and back to 1 and back to 8, etc., and repeat this over and over. Thus, the lacey float thread will be uninterrupted as it is in our sample. It will make a herringbone effect throughout the whole length of the material, with a plain weave area between each herringbone stripe.

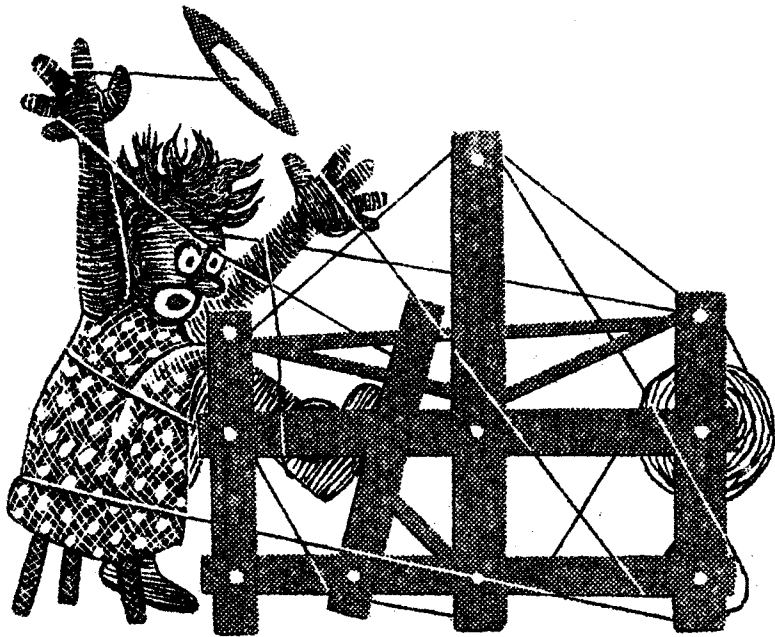
Also, you will notice in our tie-up, that we had treadles 1,3,5 and 7 tied up to alternate tabbies, and that treadles 2,4,6 and 8 are actually the pattern treadles that give you the skip or float over some of the warp threads to make the pattern. We did arrange it this way, to make the weaving faster and easier.

You will also see that with the threading draft we have given you, there are actually 6 blocks of huck floats possible, rather than just the 4 that we used in our sample. You will have to revise both your tie-up and your treadling to use all of these 6 blocks of huck, and then you will have no plain weave areas in between the pattern, as we have in our sample.

Russell E. Groff, Editor

### Advertising:

LONG WEARING RAMIE DISH TOWELS. Available in blue & white or in red & white. These will outlast almost every kind of dish-towel available, are very absorbent after several washings, are soft after washings, and very quick-drying. Imported from Switzerland. \$1.25 each, postage prepaid. Robin & Russ, 632 Santa Barbara St., Santa Barbara, California.



# DRAFTS AND DESIGNS

A GUIDE FOR 5 TO 12

HARNES WEAVES

Volume 4, No. 6 February, 1962

## SPRING GREY:

An 8 harness wool and mohair material for use in making a winter or spring coat. An attractive all wool fabric.

## THREADING DRAFT:

8							J	
7						GG		
6					GG			
5				J				
4			J					
3			GG					
2		GG						
1	J							

## TIE-UP DRAFT:

8		X		X			X	X
7		X		X	X	X		
6	X		X				X	X
5	X		X		X	X		
4			X	X		X		X
3	X	X				X		X
2			X	X	X		X	
1	X	X			X		X	
	1.	2.	3.	4.	5.	6.	7.	8.

## KEY TO COLORS IN THE WARP:

J--2/17's worsted in Jade Green

G--2/18's Fabri in Light Grey

## REED USED:

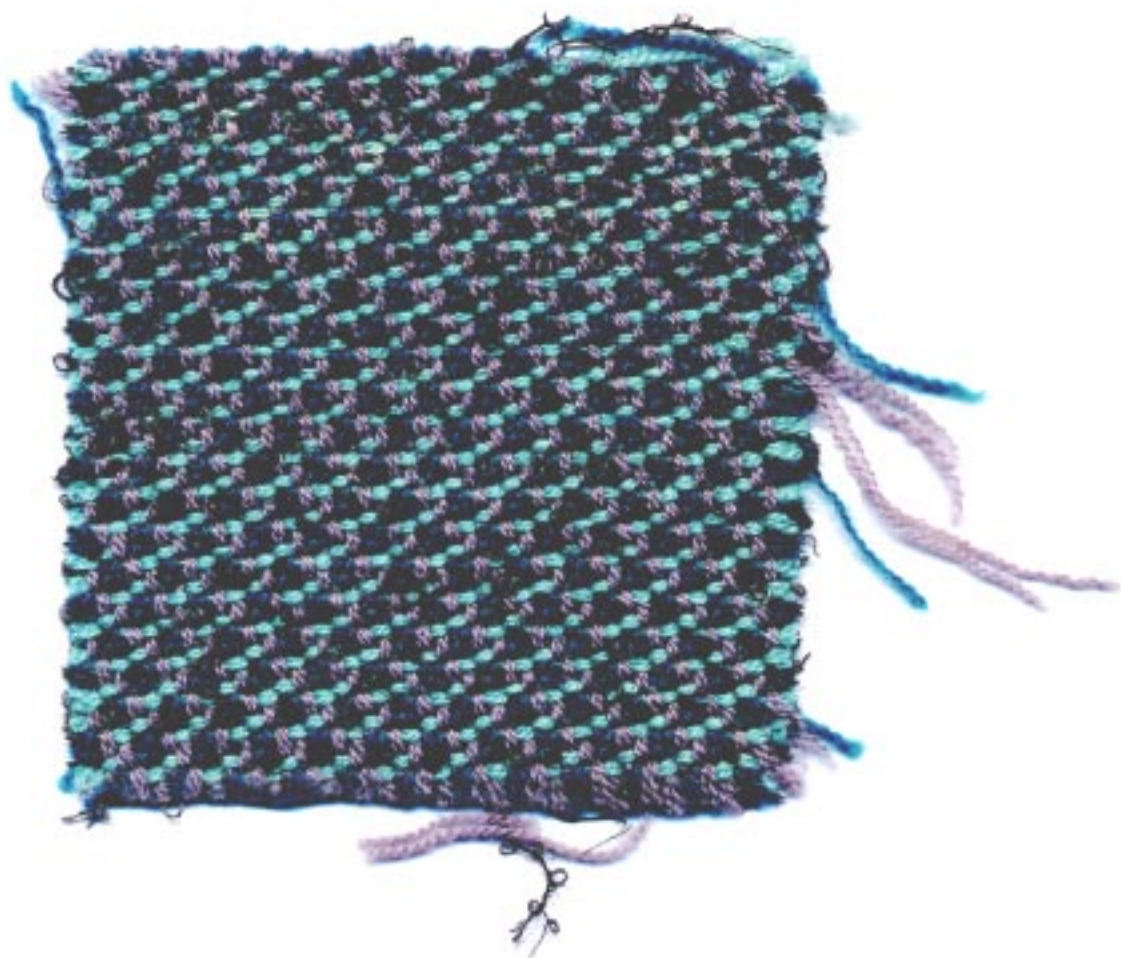
A 12 dent reed was used, and there were 3 threads per dent, making a total of 36 threads per inch.

## TREADLING SEQUENCE:

#8, 1 time, Jade & Charcoal loop together  
 #1, 1 time, Jade & Charcoal loop together  
 #2, 1 time, Turquoise Fabri, doubled  
 #3, 1 time, Turquoise Fabri, doubled  
 #4, 1 time, Jade & Charcoal loop together  
 #5, 1 time, Jade & Charcoal loop together  
 #6, 1 time, Turquoise Fabri, doubled  
 #7, 1 time, Turquoise Fabri, doubled  
 end of one repeat. Repeat over & over.

## SAMPLE

*Sample on next page*



## DRAFTS AND DESIGNS

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VOLUME 4, No. 6                      February, 1962

**WARP USED:** Two different threads were used in the warp, but both very close in size.

- J--is a 2/17's worsted yarn in a Jade Green color. It is \$6.80 per lb., or \$1.00 per 2 oz.
- G--2/18's Fabri in a light grey color. Same price as above yarn in 2/17's.

### WEFT USED:

1. Fine Loop mohair in Charcoal with about 2800 yards per lb. \$3.20 per lb.
2. 2/17's Jade Green. This jade and the charcoal were wound together on one bobbin, to act as one thread.
3. 2/18's Fabri, color Turquoise was the other weft thread. This thread was also used double on one bobbin.

### MORE ABOUT THE FABRIC:

First of all, I would like to say that we wove a sample for Drafts and Designs in 1959 using the same threading draft. At the time, I was so intrigued with some other samples that we made, that I promised myself to use the same set-up again, with different threads, and make another interesting fabric. This was the basis for the experimenting and finally sample for this month. We tried several other treadlings on this particular set-up, and I just wish that we could bring to you all the results of our experimenting. This is one that was fun to work with.

### COST OF THE FABRIC:

We set-up the loom 40" wide, with 36 threads per inch. It took 2 lbs. of the Light Grey Fabri, and 1 lb. 2 oz. of the Jade 2/17's. Both yarns are \$6.80 per lb., and for the warp for 10 yards of 40" width material, it took 3 lbs. 2 oz. This comes to \$21.25 for the warp, or a total cost per yard for the warp of \$2.13.

In the weft, we used 1 lb. 6 oz. of the Fabri, turquoise, doubled. We also used 1 lb. 4 oz. of the fine charcoal loop mohair at \$3.20 per lb., plus 14 oz. of the 2/17's jade worsted in the weft. All of the weft threads used, came to \$19.30 or a total of \$1.93 per yard.

WARP COST PER YARD	\$2.13
WEFT COST PER YARD	1.93
FABRIC COST PER YARD	\$4.06

### MOVING DATES FOR ROBIN & RUSS

Robin & Russ Handweavers are going to close their hand-weaving shop in Santa Barbara, and move to Oregon August 1, 1962. Our new address there will be:

ROBIN & RUSS HANDWEAVERS  
Post Office Box #273  
McMinnville, Oregon

We will continue to publish Warp and Weft and Drafts and Designs from our new location. Also, we will stock all of the regular weaving supplies, accessories, looms, etc. We hope that we will be able to serve you from our new location after August 1, 1962.

### A D V E R T I S I N G

FINE SPUN SILK WARP, size 36/2/2, with 15,000 yards per lb., on cones of 3/4 to 1 lb. each. Natural white in color. Price is \$7.00 per lb.

LINEN NUB WITH VISCOSE. A nice combination yarn, 2400 yards per lb., cones of about 1½ lbs. each, in Natural viscose with white linen nub. Regularly \$3.50 per lb., - close-out this lot of 75 lbs. only at \$2.40 per lb.

COLOR WHEELS. A nicely made color wheel for help in proper color selection. \$1.00 each, plus 10¢ postage.

50% LINEN, 50% SILK COMBINATION, size 10/1 with 8400 yards per lb., in natural. Excellent for weft in dress materials, or in drapes, particularly casement sheers. On cones of about 1 lb. ea, \$3.50 per lb.





DRAFTS AND DESIGNS

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TREADLING, Continued

- #7--one time            #2--one time
- #8--one time            #1--one time
- #9--one time            #2--one time
- #5--one time            #3--one time
- #4--one time            #4--one time
- #3--one time            #5--one time

Repeat over and over.

COST OF THE THREADS AND MATERIAL

We used a 7 yard warp for this sample, sett 40" wide, and it took in all 1 lb. 7 oz. of the 20/2 green Egyptian cotton for warp. This warp thread costs \$5.00 per lb., and comes on 1/2 lb. cones. Thus, the warp cost per yard was \$1.03.

In the weft, it took 2 lbs. 4½ oz. of the 6 strand floss, and from the 7 yard warp, we received 5 yards and 32 inches of material. The 6 strand floss in white costs \$3.20 per lb. so the weft for, we will say 6 yards of material, came to \$7.30. This breaks down to a cost for the weft per finished yard of material to \$1.22 per yard.

WARP COST PER YARD:    \$1.03  
 WEFT COST PER YARD:    \$1.22  
FABRIC COST PER YARD:    \$2.25

TIE-UP-DRAFT

12		X		X			X			
11	X		X		X	X				
10		X		X						
9	X		X		X					
8		X		X						X
7		X		X						X
6	X		X		X			X		
5							X		X	
4		X					X		X	
3	X				X	X		X		
2				X			X		X	
1			X		X	X		X		
	1	2	3	4	5	6	7	8	9	

MORE ABOUT THE FABRIC:

There was nothing hard about weaving this material, and there were no problems connected with the weaving of it. We wove this with 20/2 Egyptian cotton at 40 per inch, and you can imagine that it would also be striking if we used the Super-sheen, 50/3 cotton, sett at 50 to 60 per inch. If sett at 60 per inch, the pattern would be cut down in 1/2, and make an even more firm fabric, and this would be excellent for upholstery, etc.

IN MEMORIAM:

We are sorry to have to tell you of the passing of Mr. Frederick Brown, who worked with us for the past 13 years. Mr. Brown was a retired power weaver, and had worked with us in figuring out Drafts and Designs, and getting it organized and started. We usually planned or wove a small sample about 8" wide in advance, and then Mr. Brown was the production weaver who finished the material for our samples.

We will miss him terribly. It is our hope that we will be able to continue Drafts and Designs without any miss, and we will now have helping us, a good friend, Mr. Phil Wilson, who will do much of the weaving for our samples in Drafts and Designs.

DRAFTS AND DESIGNS IS MOVING:

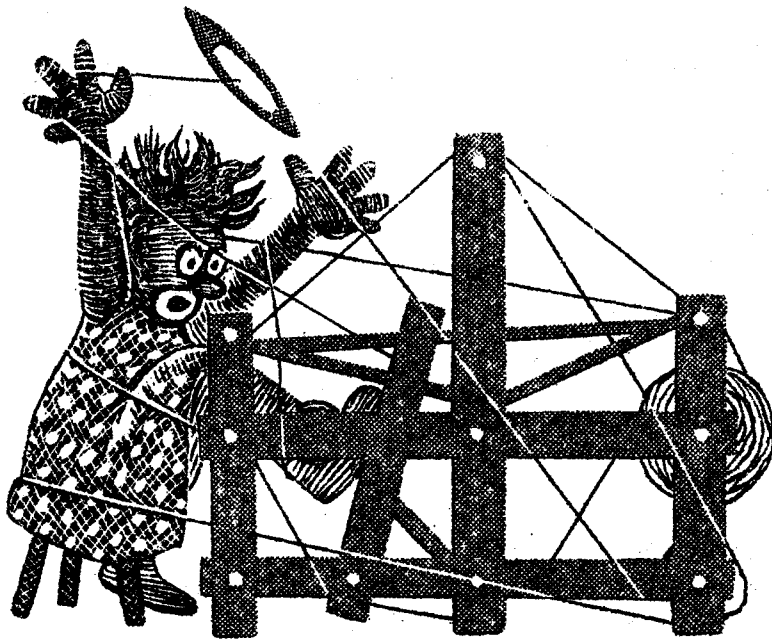
Drafts and Designs, along with Robin & Russ Handweavers, will move to Oregon as of June 30th, 1962. Our new address in Oregon will be as follows:

Drafts and Designs  
 P. O. Box 273  
 McMinnville, Oregon

Remember, after June 30th, any correspondence to us should be addressed to our McMinnville, Oregon address.

SALE: SALE: SALE:

Due to our move, we are trying to reduce our stock as much as possible. So, many of the items in our shop will be on sale at greatly reduced prices. There will be savings of from 10 to 50% on many items. Due to the fact that we have so many small lots of different items, we will have to limit most of these sale items to the walk-in traffic. So, if you have the chance to do so, we invite you to visit our studio anytime after March 1st to June 30th, to take advantage of the many items that will be on sale.



# DRAFTS AND DESIGNS

A guide for 5 to 12  
harness weaves

VOLUME 4, No. 8, April, 1962

## EVENING SHADOWS:

An interesting 6 harness shadow weave in an all wool fabric. It would make good suiting material.

WARP: The warp is 2/18's Fabri in two colors, as listed.

- A. 2/18's Fabri, color Gray
- B. 2/18's Fabri, color Slate

## WEFT:

In the first portion of the fabric, we used 2 colors of fabri. We used the Robin's Egg Blue color doubled and the Slate color Fabri single.

In another portion of the weaving, we used the Hollywood Green color doubled and the Slate color Fabri single.

Your sample will be either of these two combinations.

## REED USED:

A 12 dent reed was used and it was double sleyed, 2 ends per dent, or 24 threads per inch.

## THREADING DRAFT:

6	A A A	A A A	B B B
5	B B B	B B B	A A A
4		A A A	B B B
3		B B B	A A A
2	A A A	B B B	B B B
1	B B B	A A A	A A A

A's above are Grey and B's above are Slate Fabri

Sample

*Sample on next page*

## TIE-UP DRAFT

6		X		X		X
5	X		X		X	
4				X	X	
3	X	X	X			X
2		X	X		X	
1	X			X		X
	1	2	3	4	5	6



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VOLUME 4, No. 8, April, 1962.

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### TREADLING FOR THIS SAMPLE:

Please note that the treadling, the same as the threading, is very tricky, in that sometime you will have 2 threads of the same color next to one another, but you use different treadles in the weaving, and in the warp, you used different harnesses. Here is the treadling in our sample, divided into two major portions.

- A.
1. Treadle #2, in slate
  2. Treadle #3, in H. Green
  3. Treadle #2, in slate
  4. Treadle #3, in H. Green
  5. Treadle #2, in slate
  6. Treadle #4, in H. Green
  7. Treadle #5, in slate
  8. Treadle #4, in H. Green
  9. Treadle #5, in slate
  10. Treadle #4, in H. Green
  11. Treadle #2, in Slate
  12. Treadle #3, in H. Green
  13. Treadle #2, in slate
  14. Treadle #3, in H. Green
  15. Treadle #2, in slate
  16. Treadle #4, in H. Green
  17. Treadle #5, in slate
  18. Treadle #4, in H. Green
  19. Treadle #5, in slate
  20. Treadle #4, in H. Green
  21. Treadle #2, in slate
  22. Treadle #3, in H. Green
  23. Treadle #2, in slate
  24. Treadle #3, in H. Green
  25. Treadle #2, in slate

B. Portion of Treadling.

1. Treadle #5, in slate
2. Treadle #6, in H. Green
3. Treadle #5, in slate
4. Treadle #6, in H. Green
5. Treadle #5, in slate
6. Treadle #3, in slate
7. Treadle #4, in H. Green

8. Treadle #3, in slate
9. Treadle #4, in H. Green
10. Treadle #3, in slate
11. Treadle #6, in slate
12. Treadle #3, in slate
13. Treadle #4, in H. Green
14. Treadle #3, in slate
15. Treadle #4, in H. Green
16. Treadle #3, in slate
17. Treadle #5, in slate
18. Treadle #6, in H. Green
19. Treadle #5, in slate
20. Treadle #6, in H. Green
21. Treadle #5, in slate

End of one complete pattern. Go back to A and start over.

### MORE ABOUT THIS FABRIC:

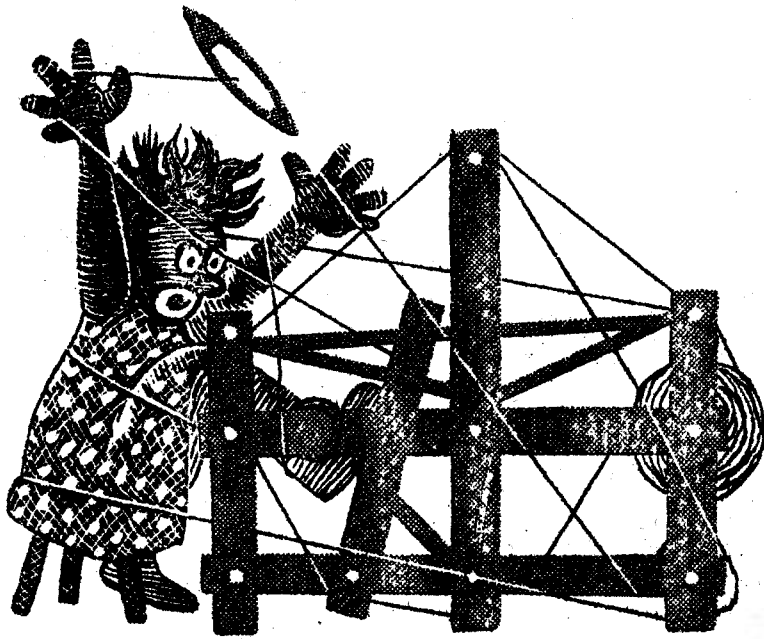
This is one of the interesting shadow weaves from the instructions of Mrs. Marian Powell, of Perry, Iowa. However, we have used a slightly different tie-up than she calls for, and this gives more interest in the surface of the fabric.

I might say that this change in the tie-up was unintentional. We set it up and made a mistake in the tie-up, and started a sample. We quickly discovered the mistake in the tie-up and corrected it. We then wove a sample on the correct tie-up and did not like it as well as when we had our incorrect version, so we went back to the version we liked best, or the tie-up that we have given you.

Shadow weaves primarily depend upon their effects created by the use of 2 or more colors in the warp, and two or more colors in the weft. The sequence in which these colors are threaded or treadled is what normally creates your pattern effect in the weaving. However, with our change in tie-up, we have more of a warp skip or float than normal in this particular sample. Also, this warp skip, combined with the regular shadow weave effect makes the material much more interesting.

### NOTE ABOUT LAST MONTH'S SAMPLE:

In our sample of March, 1962, we had a mistake in the tie-up, that we wanted to call your attention to. In the tie-up draft, treadle #5 is tied to harnesses 1,3,6,9 and 11 instead of just 3 harnesses as we gave it. Also on treadle #7, it is tied up to harnesses 2,4,5 and 12. We had missed the #12 harness on this treadle.



# DRAFTS AND DESIGNS

A guide for 5 to 12  
harness weaves

VOLUME 4, No. 9, May, 1962

## TWILL IN A DIAMOND

This is an interesting 10 harness weave which you can convert to a 12 harness weave. The 10 harnesses make the pattern and the extra 2 harnesses make a plain weave border all around the 10 harness pattern.

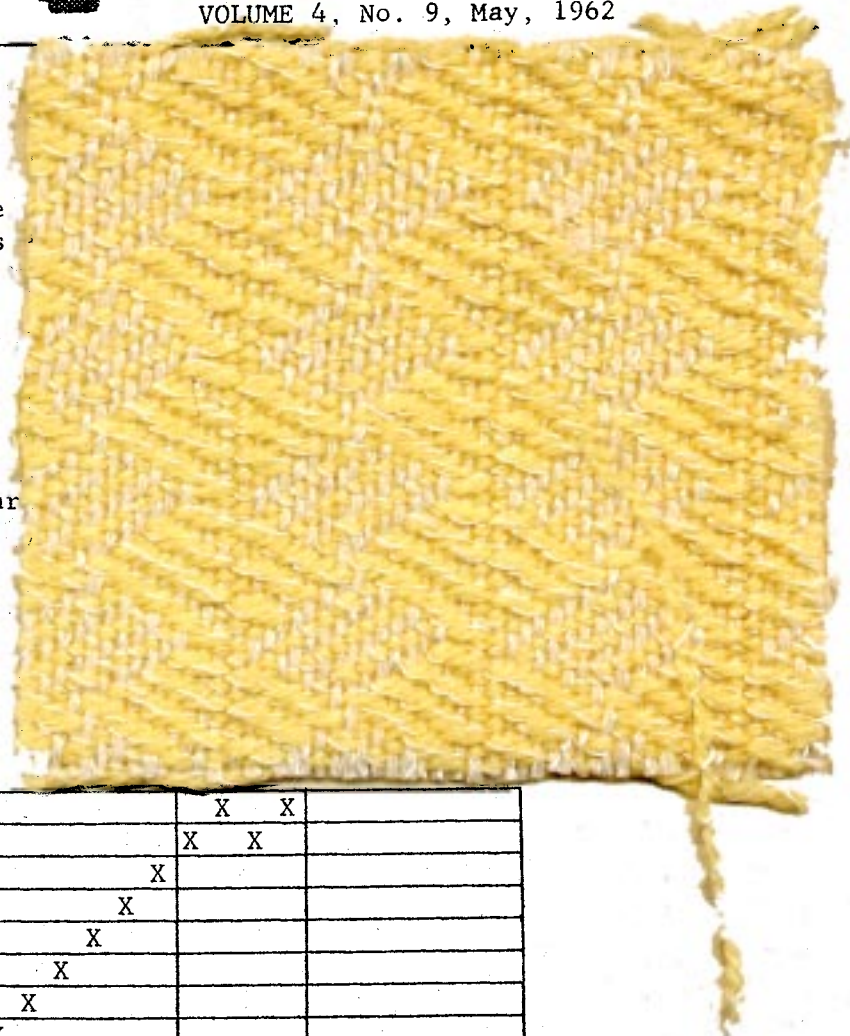
**WARP:** White pompadour yarn which is a combination of about 80% wool and 20% rayon.

**WEFT:** We used a baby yellow pompadour yarn in the weft. It is the same weight as the warp.

**REED USED:** A 12 dent reed was used and it was sleyed one end per dent.

## THREADING DRAFT:

12		X	X			X	X	
11	X	X				X	X	
10							X	
9							X	
8			X			X		
7		X				X		
6			X			X		
5		X				X		
4			X		X			
3			X		X			
2				X				
1				X				
	D	C	B to C--one pattern repeat				B	A



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### NOTE ABOUT THREADING DRAFT:

Please note that A to B in the draft above is just the selvage. B to C is the pattern, and there are 16 threads in one pattern repeat. Then C to D is the selvage on the other side. **YOU CAN WEAVE THIS PATTERN JUST USING THE B TO C UNIT OF 16 THREADS ON TEN HARNESSES.** Or if you wish a plain weave border all around, then repeat A to B on one edge as much as desired, and then repeat C to D on the other edge as much as is desired.

### TIE-UP DRAFT FOR BOTH 10 & 12 HARNESS PATTERN:

12		X		X		X		X		X		X
11	X		X		X		X		X		X	
10		X			X				X			X
9	X				X				X			X
8				X				X	X	X		X
7			X				X		X	X	X	
6		X				X	X	X		X		X
5	X				X		X	X	X			X
4				X	X	X		X	X	X		X
3			X		X	X	X		X	X	X	
2		X	X	X		X	X	X		X		X
1	X		X	X			X	X	X			X
	1	2	3	4	5	6	7	8	9	10	11	12
											A	B

Note: The above tie-up is for the 12 harness pattern, but for just 10 harnesses, just eliminate all of the tie-ups on harnesses and treadles 11 and 12 and then you will have the 10 harness tie-up.

### TREADLING FOR BOTH PATTERNS:

- Treadle #11 and #12 or A and B for a plain weave border at the start of the blanket.
- Treadle: 10,9,8,7,6,5,4,3,2,1,4,3,6,5,8,7 and repeat over

and over. This is the treadling for the 10 harness set-up.

- Treadle #11 and #12 or A and B for a plain weave at the end of the blanket.

### COST OF THE FABRIC:

First of all the baby pompadour used for both warp and weft is \$5.40 per lb. It has 2240 yards per lb., and is available in 2 oz. skeins. If less than 1 lb. of a color is ordered, it is 69¢ per skein.

We had a 8 yard warp for this project, and it took a total of 1 lb. 15 oz. of the white pompadour. Thus the warp came to \$10.45 for the 8 yard warp, 40" wide, or a cost of \$1.31 per yard for 40" wide material.

In the weft, we used the yellow pompadour, and it took 2 lbs. 14 oz. of pompadour to weave the 8 yard warp. So the weft cost came to \$2.02 per yard.

WARP COST PER YARD, 40" wide	\$1.31
WEFT COST PER YARD -----	2.00
FABRIC COST PER YARD, 40" wide	\$3.31

### MORE ABOUT THE FABRIC:

Actually, the idea for this fabric was from a sample in the Portland Handweavers Guild Travelling Exhibition. I do not remember who wove it, but I was first intrigued with it, when I saw it woven for sport shirt material with a smooth silk warp, and a slightly textured silk weft. It would be even prettier I feel using the smooth 10/3 silk for both warp and weft at about 36 threads per inch. We debated as to which of these two to feature, but decided upon the baby blanket pattern, as we thought it would be a more practical project for most weavers if it was in baby blankets

Of course, the addition of the 11 and 12 harnesses and treadles in this set-up is very nice as you can have a plain weave border around the entire outside of the baby blanket. On the 10 harness weave, you can weave a plain weave on both ends of the blanket, but you cannot have a plain weave border on the two selvage edges on the 10 harness pattern. Perhaps you might like to experiment with this yourself, and see what effects you can achieve.







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Actually, while a 12 dent reed was used, because of the way the reed was sleyed, it comes out to just a little over 30 threads per inch on a 40" wide fabric. In other words, the navy blue afghan was threaded 24 per inch, and the crimson fabri was added where it appeared in the draft. This reed sleying is important to help maintain an even tabby.

### TIE-UP DRAFT:

8		X		X		X		X	
7	X		X				X		
6		X		X				X	
5	X		X		X		X		
4		X	X	X		X			
3	X		X	X	X				
2		X		X	X	X		X	
1	X		X		X	X	X		
	1	2	3	4	5	6	7	8	

TREADING: Treadles used and sequence is as follows:

- Treadle 5 & then 6 with crimson
- Treadle 3,4,1,2,3,4,1,2,3,4 with navy weaving afghan
- Treadle 5 & then 6 with crimson
- Treadle 7,8,7,8 with navy weaving afghan.

End of one pattern repeat.

### COST OF THIS FABRIC:

First of all the Weaving Afghan is \$8.40 per lb. or \$1.25 per skein if less than 1 lb. of a color is ordered.

Secondly, the 2/18's Fabri is \$6.80 per lb. or \$1.00 per skein in less than 1 lb. of a color.

For a 9 yard warp, 40" wide, it took 1 lb. 4 oz. of afghan and 9 oz. of Fabri.

Thus the total 9 yard warp cost was \$14.33 or the yard cost was \$1.60 per yard.

In the weft on the 9 yard warp, it took 1 lb. 2 oz. of Afghan, and 8 oz. of Fabri. We had 8 and 1/3 yards from the 9 yard warp. The total weft cost was \$12.55, and figuring on a basis of 8-1/3 yards of finished material, the weft cost was \$1.55 per yard.

WARP COST PER YARD: \$1.60  
WEFT COST PER YARD: \$1.55  
40" Wide Fabric cost  
per yard was - - - - - \$3.15

### MORE ABOUT THIS FABRIC:

First of all, be sure to look at the back of this fabric. It is entirely different from the front, and I feel that you could use either side without any problems.

Secondly, we found that because of its great elasticity, that the fabric tends to weave quite a bit narrower than it is sleyed in the reed. There are two ways that you can take care of this. One is to use a temple or stretcher as was done in this case, and the other would be to put a slightly heavier cotton selvage of perhaps 6 or 8 threads on each edge, and this also keeps it from pulling in to a narrower width.

Then, because of the uneven sleying of the reed, there is a tendency for the warp threads to cling together a little. You can counteract this by using a warp dressing or by another much easier method, which is to beat with your shed open, change to the next treadle and shed, and beat again before you throw the shuttle.

### OUR LAST ISSUE FROM SANTA BARBARA:

This is our last issue of Drafts and Designs from Santa Barbara. We will move to Oregon about the 15th to 30th of July, and our new shop in McMinnville is to be ready for occupancy as of the 1st of August. We hope to have a grand opening in McMinnville, September 1, 1962, and take this opportunity to invite any of you who can to visit our shop for this grand opening. This will last for one month, and during this month, we hope to have many yarns on sale at special prices. After the end of September, these yarns will revert back to their regular prices. We will be located on Highway 99 going North through McMinnville at the corner of 6th & Adams St. Our new address will be: ROBIN & RUSS HANDWEAVERS  
P.O. Box 273 or 533 No. Adams St.  
McMinnville, Oregon