

**WEAVING  
SUGGESTIONS**

**1977**

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




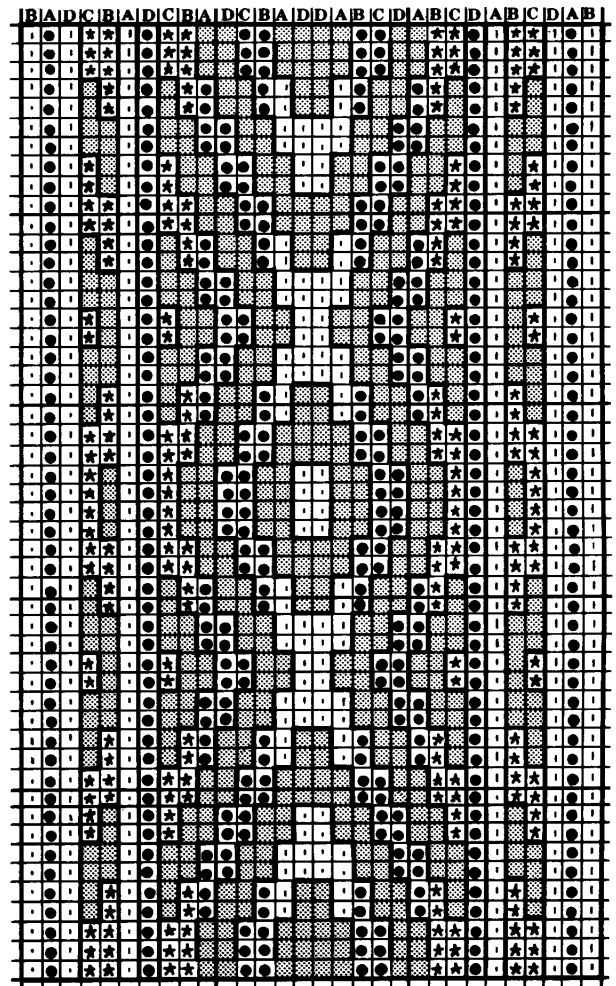
# RIPSMATTA

by Martha Matthews

Ripsmatta is a Swedish traditional weave meaning "rep" or warp-faced "mat" and is discussed in Mary Black's *New Key to Weaving*. The orange and brown wall hanging pictured here was made of Lily's Article 114 Pearl Cotton (size 3) and Article 612 Rug Filler. It was woven on a four-harness rising shed loom with alternating shots of Rug Filler (used double) and Pearl Cotton. The warp in this technique is closely sleyed, covering the weft completely, making it difficult to get a good shed unless a strong loom and smooth warp yarns are used. Thus the Pearl Cotton is much more pleasant to work with than a sticky fiber such as rug wool.

HANGING DESIGN  
figure 1

-  Buff
-  Burnt Orange
-  Chili Brown
-  Light Rust



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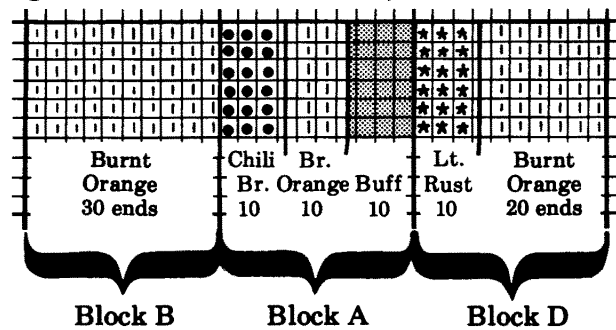
Designed by  
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The pattern (figure 1) was designed by arranging blocks of color on graph paper. It is a four block pattern: Block A can be next to B or D but never C; Blocks A and C cannot be next to each other and Blocks B and D cannot be next to each other. This hanging was designed with a neutral background, 1432 Buff; three colors in the pattern: 1457 Burnt Orange, 607 Light Rust, and 656 Chili Brown; and 129 Rust Rug Filler. Alternate colors for this design could be 1432 Buff for the background and 920 Skipper Blue, 993 Medium Blue, and 992 Blue for the pattern or 408 Lavender background with 407 Violet, 1447 Raspberry and 655 Maroon for the pattern.

The warp length was determined as follows:

- 50 inches the body of the hanging
- 5 inches top heading
- 2 inches bottom heading
- 6 inches take up
- 30 inches loom waste (used as fringe)
- 93 inches (or 2 yards, 21 inches long)

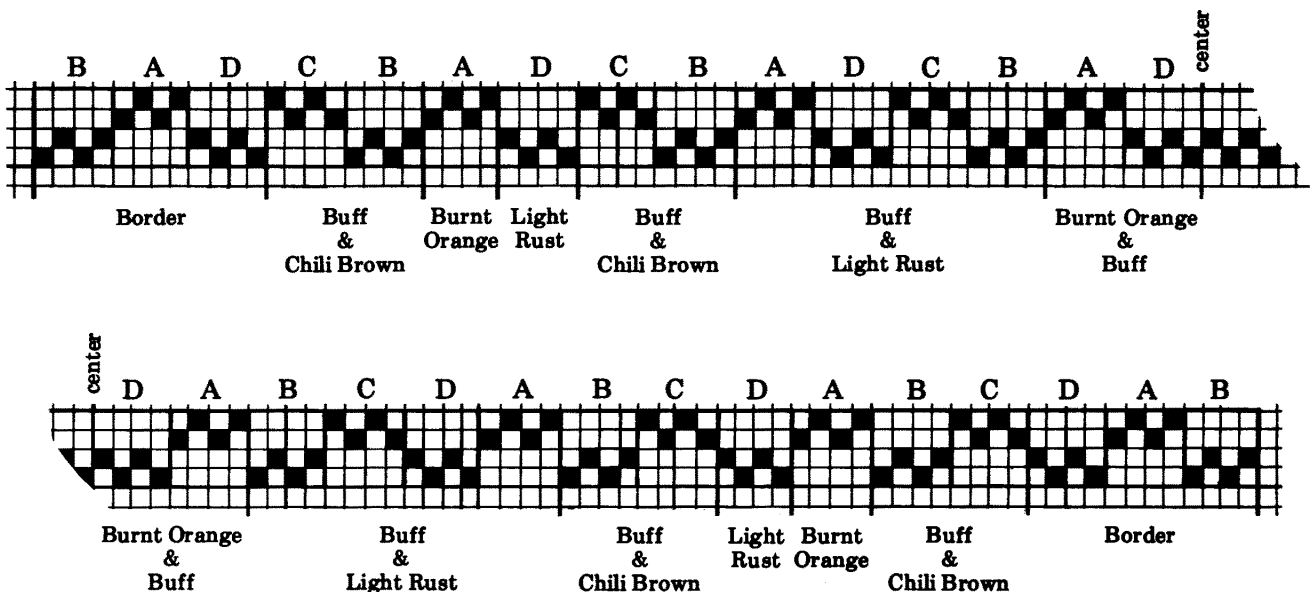
BORDER DESIGN  
figure 2



The warp of 900 ends was 30 inches wide, 30 ends per inch (10 dent reed sleyed triple). Each block in the design is one inch and the border (figure 2) is 3 inches on each side. The following is the warping and threading order:

- 3 inch border
- 30 Burnt Orange
- 10 Chili Brown
- 10 Burnt Orange
- 10 Buff
- 10 Light Rust
- 20 Burnt Orange
- Center
- 60 Buff and Chili Brown (alternating)
- 30 Burnt Orange
- 30 Light Rust
- 60 Buff and Chili Brown (alternating)
- 120 Buff and Light Rust (alternating)
- 120 Buff and Burnt Orange (alternating)
- 120 Buff and Light Rust (alternating)
- 60 Buff and Chili Brown (alternating)
- 30 Light Rust
- 30 Burnt Orange
- 60 Buff and Chili Brown (alternating)
- 3 inch border
- 20 Burnt Orange
- 10 Light Rust
- 10 Buff
- 10 Burnt Orange
- 10 Chili Brown
- 30 Burnt Orange

PATTERN DRAFT  
figure 3

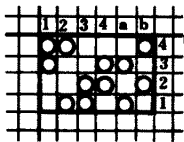


In the threading draft (figure 3) each block is threaded with 30 ends. For example, the border is threaded Block B with Burnt Orange ends in harnesses 1 and 2, 1 and 2, etc. for 30 ends. Then 10 ends of Chili Brown, 10 ends of Burnt Orange and 10 ends of Buff are threaded in Block A, harnesses 3 and 4, for a total of 30 ends. Then 10 ends of Light Rust and 20 ends of Burnt Orange are threaded in Block D, harnesses 2 and 1, for a total of 30 ends. The threading of 30 ends per Block, alternating the two colors except in the solid color stripe, continues on across the threading draft reversing at the center. Figure 4 is the tie-up for a rising shed loom.

Begin by weaving a 5-inch heading treading a, b with Pearl Burnt Orange to be used as a pocket for a rod in the completed piece. The hanging is woven from the top to the bottom of the design so that the loom waste at the end of the weaving could become fringe on the finished hanging.

To weave the first Block of the pattern, treadle 2 and weave with the Cotton Rug Filler doubled on the shuttle. Then treadle 4 and weave with the Burnt Orange Pearl used single. Repeat 4 times beating hard. This should weave two inches. The following is the treading for the entire pattern:

TIE-UP  
figure 4



2 } 4X  
4 } 4X

a } 4X  
b } 4X

4 } 4X  
2 } 4X

b } 4X  
a } 4X

2 } 4X  
4 } 4X

a } 4X  
b } 4X

4 } 4X  
2 } 4X

b } 4X  
a } 4X

→ 4 } 4X  
2 } 4X

a } 4X  
b } 4X

2 } 4X  
4 } 4X

b } 4X  
a } 4X

Center

b } 4X  
a } 4X

2 } 4X  
4 } 4X

a } 4X  
b } 4X

4 } 4X  
2 } 4X

→

→ b } 4X  
a } 4X

4 } 4X  
2 } 4X

a } 4X  
b } 4X

2 } 4X  
4 } 4X

b } 4X  
a } 4X

4 } 4X  
2 } 4X

a } 4X  
b } 4X

2 } 4X  
4 } 4X

When the pattern is completed weave a two inch heading in a, b of Burnt Orange Pearl.

After the piece has been removed from the loom and rested over night, tie overhand knots of six ends each across the top and bottom. Cut the fringe off the top just below the knots. Turn 2½ inches to the back and sew by hand to create a pocket for a rod.

This piece took approximately:

- 4 skeins of 129 Rust Rug Filler
- 5 2 oz. tubes of 1457 Burnt Orange
- 3 2 oz. tubes of 607 Light Rust
- 4 2 oz. tubes of 656 Chili Brown
- 6 2 oz. tubes of 1432 Buff

Try designing your own Ripsmatta hanging using one of the many color combinations available in Lily's Pearl Cotton. When working out your design on graph paper, remember that one background color used throughout and a pattern in several contrasting or harmonious colors is very effective. Also try to use a filler in a color matching the warp color on the edge or border of the design so the filler on the outside edge will blend with the border.

This technique also makes a nice long, narrow table runner which can be lightened in thickness by using a single shot of filler. Block size can be varied in width by decreasing or increasing the number of ends in each block. The length is varied by the number of shots treadled in the same harnesses. Pearl

Cotton used in this manner does not do well in the washing machine so everyday table use is not recommended. The sheen of the Pearl Cotton is displayed to its fullest in the Ripsmatta technique, making it especially adaptable to wall hangings.



**WEFT FACE RUG  
ON FOUR HARNESSSES  
("SUMMER AND WINTER" DRAFT)**  
by Faithe Nunneley

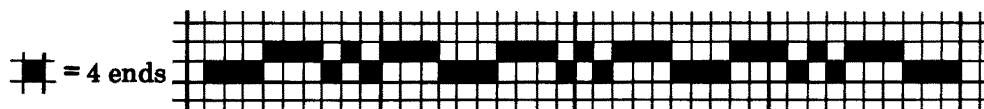
**MATERIALS**

Warp: Lily Rug Linen, Article 107A,  
Size 8/5, 2 tubes (240 yards per tube)  
Weft: Lily 100% Rug Wool, 4-ply, Article 71,  
4-oz. skeins (70 yards per skein)  
Colors: Dark Brown No. 21    9 skeins  
          Gray No. 4                9 skeins  
          Heliotrope No. 33    1 skein

References: Peter Collingwood, *The Techniques of Rug Weaving*  
Harriet Tidball, *Summer and Winter and Other Two-Tie Unit Weaves*,  
Shuttle Craft Guild Monograph No. 19

**PROFILE**

Block 1 threaded 13, 23  
Block 2 threaded 14, 24



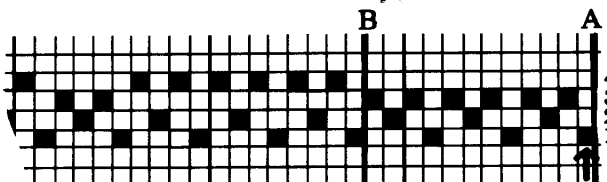
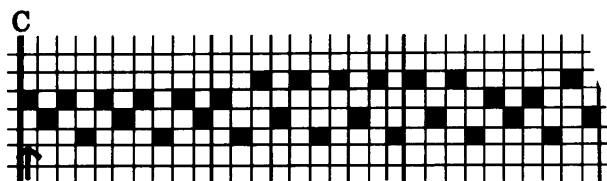
## THREADING DRAFT

Width in Reed 26"  
 Ends per inch  $\times 6$   
 156

2 extra ends for  
 selvages  $\underline{\quad 2 \quad}$   
 Total no. ends 158

Length of Warp 66"  
 Finished woven length 36½"

This rug is 24" wide finished. To widen to 32", thread B to C four times instead of three. If B to C is threaded five times the rug would be 40" wide finished but would require a 42" loom.



Thread A to B once 13 ends  
 (outside ends doubled)  
 Thread B to C 3 times 145 ends  
 (outside ends doubled)

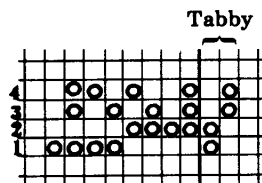
**Floating Selvage:** Doubled first and last ends in the draft (indicated by arrows) are sleyed together but not threaded through heddles. They form a floating selvage (see below under WEAVING NOTES).

## SLEIYING

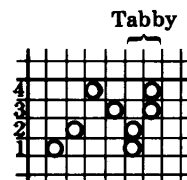
Every other dent in No. 12 reed, or single in No. 6 reed  
 Two outer ends doubled in dent, not threaded through heddles.

## TIE-UPS FOR RISING SHED LOOMS

Full tie-up (10 treadles)



Skeleton tie-up



Use both feet when treadling

## TREADLING; COLOR SEQUENCES

Colors—A indicates Dark Brown  
 B indicates Gray  
 C indicates Heliotrope

Wefts are used single in shuttle.  
 No tabby.

Sequence	Lift Harnesses No.	Throw Color
1	1	A
	134	B
	2	A
	234	B

Weaves Brown on face, Gray on reverse, all across

Sequence	Lift Harnesses No.	Throw Color
2	14	A
	13	C
	24	A
	23	C
	14	A
	13	A
	24	A
	23	A

Weaves Brown on face in Block 1, Brown and Heliotrope stripes horizontally in Block 2

Sequence	Lift Harnesses No.	Throw Color
3	14	A
	13	B
	24	A
	23	B

Weaves Brown on face in Block 1, Gray in Block 2

## WEAVING DIRECTIONS

Leave 6" of warp for end finish.

Throw 2 shots of rug linen on tabby shed (12, 34) to hold wool weft in place.

Top border:	Sequence 1 for 2" Sequence 2 twice (16 shots)
Long block:	Sequence 3 for 8"
First crossbar:	Sequence 1 for 1" Sequence 2 five times (40 shots) Sequence 1 for 1"
Long block:	Sequence 3 for 8"
Second Crossbar:	Sequence 1 for 1" Sequence 2 five times (40 shots) Sequence 1 for 1"
Long block:	Sequence 3 for 8"
Bottom border:	Sequence 2 twice (16 shots) Sequence 1 for 2"

Throw 2 shots of rug linen on tabby end.  
Leave 6" of warp for end finish.

## WEAVING NOTES; PRACTICAL DETAILS

Crisper edges are possible when all color changes are started on the right.

This weft is very heavy. To start a color, throw the weft, leaving a short end outside the edge ends; bubble and beat. Reopen the same shed, and split the yarn plies into two pairs. Turn half around the first single warp end, and place in shed under four or five warp ends. Wrap the other two plies around the outside pair of warp ends, and return to shed. Each pair of plies should lie on top of the woven surface. When a little more of the rug has been woven, darn these ends into the rug parallel with the warp.

When the end of a shuttle's yarn is reached, split the plies and bring to the surface a few ends apart. Start the new weft end by splitting the plies and overlapping in the shed, bringing the split plies to the surface. All four ends must be darned back parallel with the warp.

**Floating Selvage:** The doubled outside ends will not rise and sink with the rest of the warp ends, but will remain in a neutral position. Establish the system of placing the shuttle over these ends at the beginning of a shot, and bringing it out under them at the opposite side. The rug is woven throughout with two alternating colors. A clear-cut edge results from the use of the following system:

Throw Shuttle A over the floating selvage and bring it out under the opposite floating selvage. Bubble and beat. Place shuttle on woven area near the fell.

Throw Shuttle B in the same manner, bubble and beat. Place it on the woven area between Shuttle B and the breast beam. This prevents the two wefts from wrapping around each other and both colors will not show on one surface.

The warp must be fully covered. This depends on very high tension in the warp, and proper bubbling of the weft. The beat must be firm, but the other two factors are crucial. If the warp shows five or six shots below the fell, either the tension is not high enough, or not enough weft is being crowded into the shot by means of bubbling.

It is nearly impossible to keep the warp from drawing in without the use of a temple or stretcher.

## FINISHING

The best finish for a rug on a heavy linen warp is the woven edge (Peter Collingwood, *The Techniques of Rug Weaving*, Page 497.) It is easier to start this finish if the rug is taken off the loom and two ends of the warp are knotted together as straight across as possible, using a simple overhand knot. These ends are then used as one in the subsequent woven edge.

Another good edge consists of short braids all across, whipped at the end. (Collingwood, Page 494).

Simply knotting the ends and leaving them as fringe is not satisfactory with linen warp, as the fringe will very quickly wear off.

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