

# Russell Groff 2021



**Choose any draft published by Russell Groff.  
Make a completed object from the chosen draft.**

**An ANWG study group project - a group focused on exploring the  
weaving history of the Pacific Northwest.**

## Sue Walsh

This year's project was to select a draft from Russell Groff and weaving something for a finished product. I chose to weave a shawl from a 12-shaft pattern first published in his monthly Drafts and Designs from Volume 1, Number 2, October 1958. The draft was later published in his book, 200 Patterns for Multiple Harness Looms, 5 to 12 Harness Patterns for Handweavers (1979).

Warp: 10/2 mercerized cotton, Claudia Hand Painted Yarn Wonder in "Corruption" (source: Lone Star Loom Room)

Weft: 10/2 mercerized cotton in sage green to nearly match the same color used in the warp (source: Silk City)

Sett: 30epi, sleyed 2 per dent in a 15-dent reed

Total ends: 768 (plus 2 for floating selvages)

Width in reed: 25.67"

Finished width: 22.25" or about 13%; woven length: 72" (length with fringe: 84")

The warp was measured in a circle to keep the color order of the space-dyed yarns more or less aligned and going in the same direction. The warp ends were finished with a twisted fringe and double-knotted. The piece was finished by washing in the washing machine on a delicate setting, tumbled warm in the dryer with a damp bath towel until almost dry, and then pressed with a steam iron.



## Ila McCallum

## Russell Groff Card Weaving

During the pandemic when we were locked down, my regular salon haircuts went by the wayside, and I found I needed some hair bands to keep the long hair out of my face. I decided to weave some hair bands using my inkle loom. I made several Inkle bands and then decided that since I had some weaving cards, I would again try card weaving on my Inkle loom. At the same time the Groff challenge came up and I found that Russell Groff had written a book called "Card Weaving or Table Weaving". I also had some information from John Malarky (video and text) about card weaving as well as a couple of other books and notes from a class I took several years ago. Translating the Groff patterns (I decided on the Italian Diamond pattern which is the first one in the book) into a format that works with the John Malarky method, my preferred method, took a bit of doing but I did it. Visually I can read the Malarky patterns easier than the Groff patterns.

I first tried 3/2 mercerized cotton and then 5/2 and I found that I like the hand and sizing of the 5/2 cotton the best. This was great because I had a nice selection of 5/2 on my yarn shelves.



The picture shows some of my attempts to figure out the correct sequence and how to make it all work on the short end of the hair band. The long end of the band shows the actual pattern. Card weaving is fun and challenging. For me it is another tool in my toolbox of many weave structures, yarn sizes, setts, history, and everything else weaving.



**Rebecca Winter**

**Towels Woven for the project**



**Weaving Record**

**Weave Structure:** Shadow Weave

**Warp Yarn:** 5/2 pearl cotton, 2100 yards per pound

**Warp Color:** Lunatic Fringe Yarns - Dark Gray & 10 Yellow

**Weft Yarn & Color:** Same as warp

**Sett:** 15 epi

**Total Ends:** 255

**One Pattern Repeat:** 40 ends and 42 picks

**Weaving Width in Reed:** 17 inches

**Notes:** The towels project includes 6 repeats of the design in the threading, plus the balancing stripe. They were woven about 24 inches long, depending upon where the treadling design fell. Three towels and samples of the three treadlings were woven.

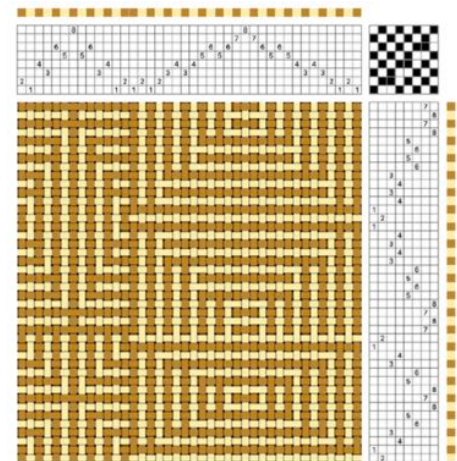
**Finishing Method:** Machine washed and dried; a folded and machine sewn hem was used to finish the towels.

The draft chosen for my study is found in *Drafts and Designs*. See the details in references. I really liked this draft because it is a combination of regular Shadow Weave and “switch draft” Shadow Weave. Marian Powell coined the term “switch draft” in her book on Shadow Weave. The name is descriptive, as you merely switch the color way in either the threading or the treadling. There are several ways to obtain switch draft, but this is the simplest method. The area where there is featherstitching in the cloth becomes less distinct.

This draft also has double dark threads which create more distinct lines in both the warp and the weft. The first towel was woven with this draft.



I also found this draft in the book, *200 Patterns for Multiple Harness Looms*. The cloth pictured appears the same in both publications, however the draft is a little different. In the book Groff neglects to include the double darks in the treadling, and this creates a draft which is entirely switch draft. There are no distinct featherstitching lines. Since I liked the combination draft, and I did not weave this draft.

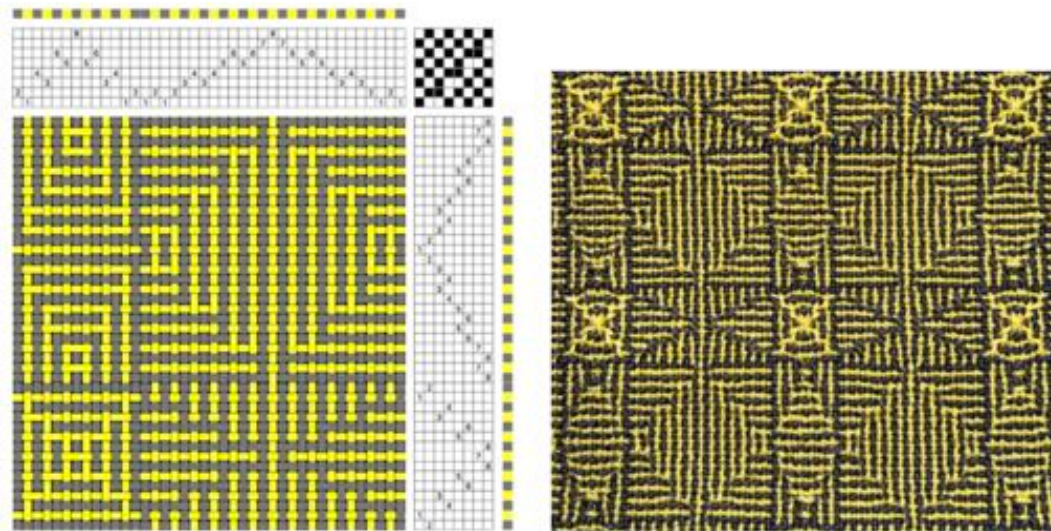


The colors for these first two drafts are the colors Groff uses in his publications - Golden Brown & Honey Dew Maize, or brown & yellow.

At the time of planning this project, the 2021 Pantone colors were announced. They are Ultimate Gray and Illuminating. I got excited about these colors, for reasons that will be revealed at a later date. Suffice it to say these are the colors I chose for this project.

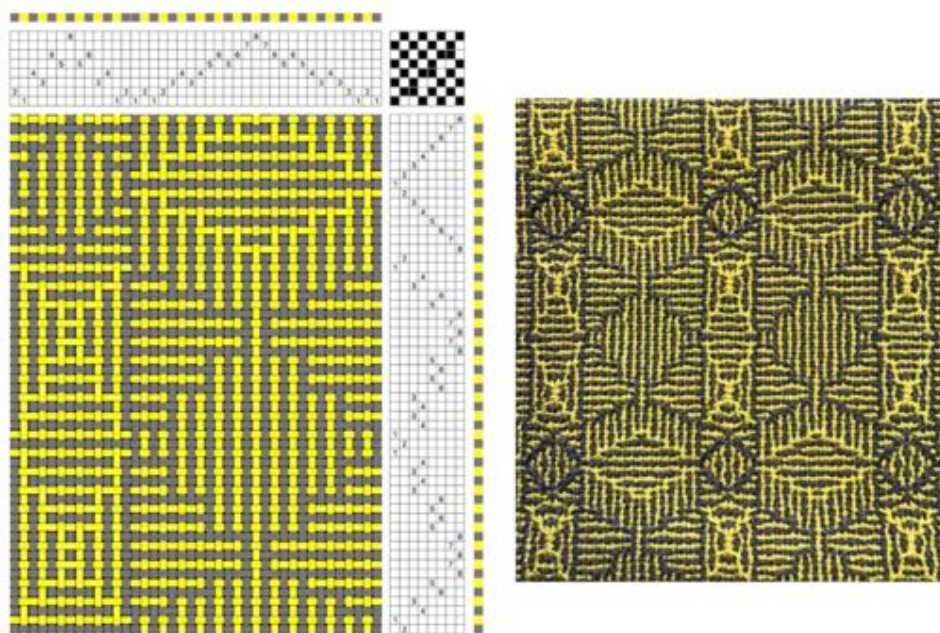


Of course, I decided to play with creating new treadlings. That's where the fun is, right? The second towel was woven with this draft. Here we also have double darks in the treadling, which creates a distinct weft stripe.



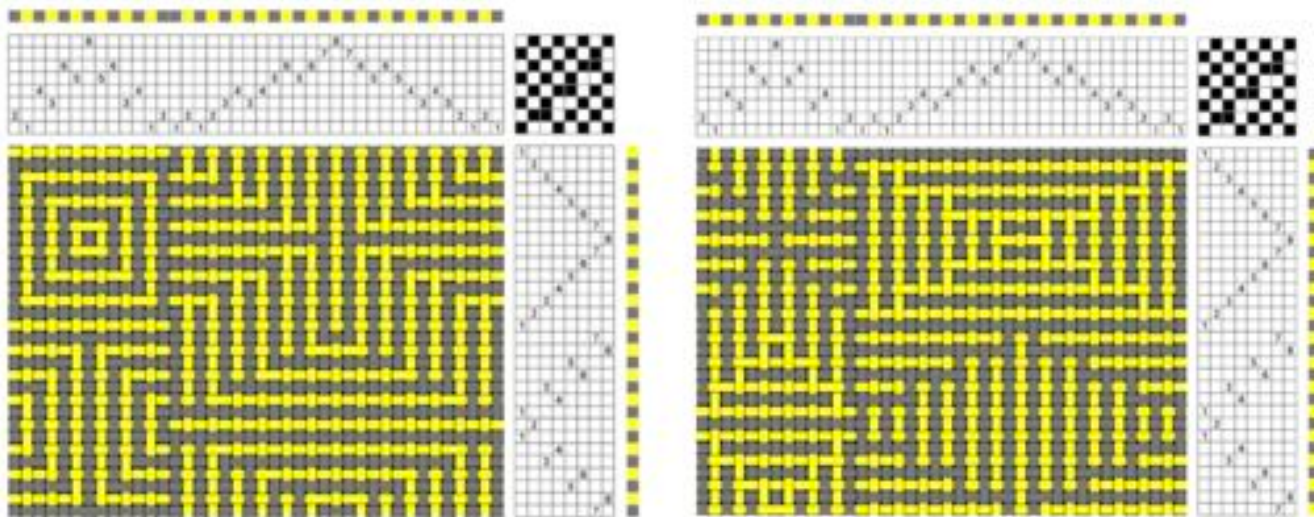
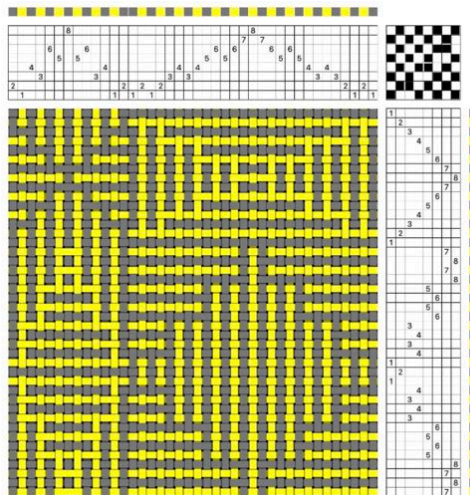
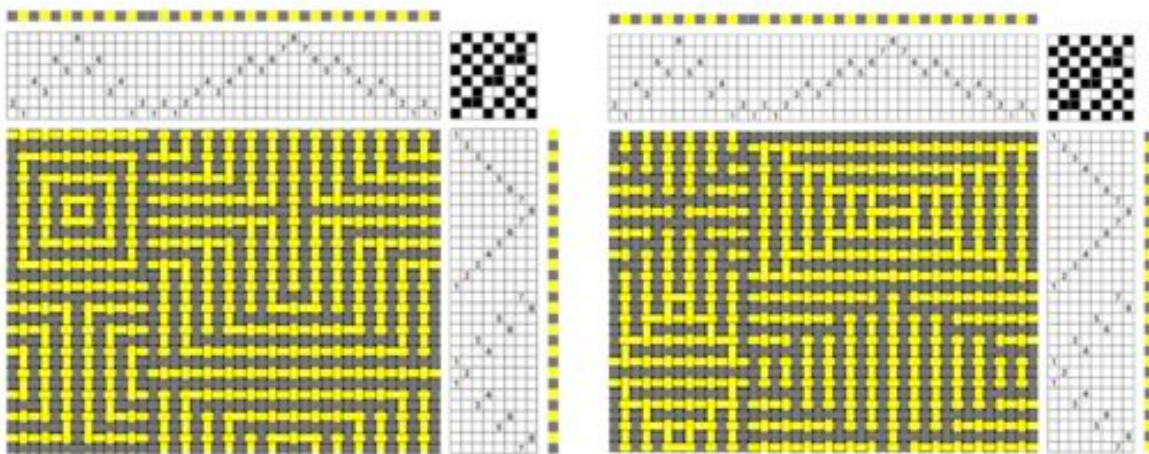
The third towel was woven with the draft on the next page. Here we do not have double dark threads in the treadling. The weft threads alternate dark and light

throughout. This is a little bit easier to weave. I am more of a fan of the distinctive featherstitching lines in Shadow Weave. And I like the skewed triangle shapes created around the diamond. The light "X" featherstitching is also asymmetrical. My favorite.



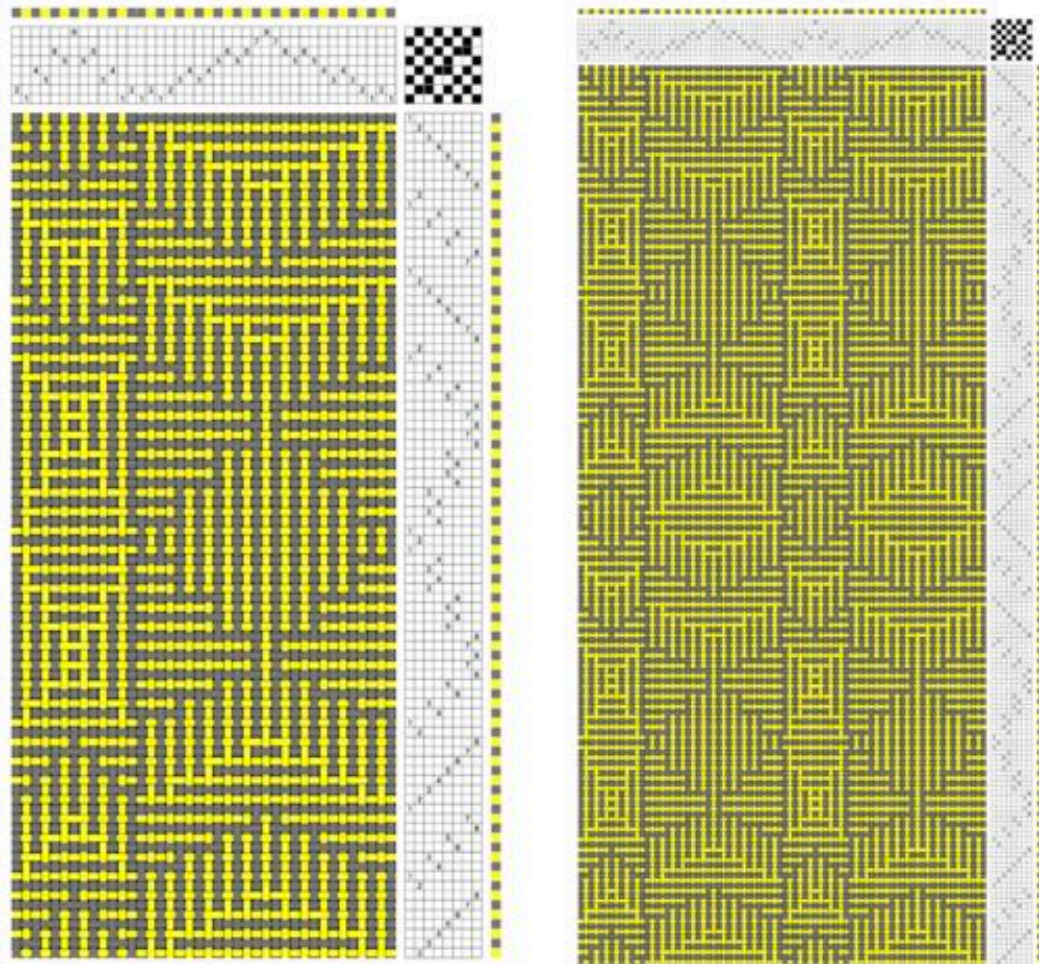


Other drafts were designed, but not woven. I'll include them here. The first two are nearly the same. Only the treading color way was changed.





And I always recommend creating Shadow Weave drafts in the computer with more than one repeat of the design, because you never know what design will be created between the repeats. Below are drafts with one and two repeats of the design. The intermediary designs of this draft are not as spectacular as some I've created. However, it is great to see the design develop.



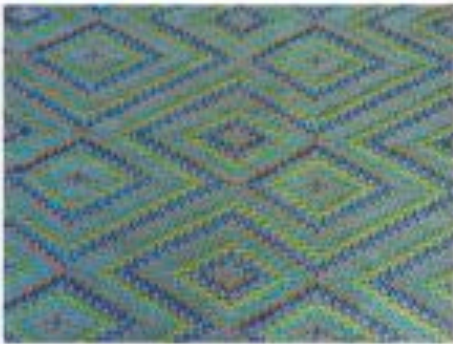
### References:

1. Groff, Russell. *200 Patterns for Multiple Harness Looms*. McMinnville, OR: Robin and Russ Handweavers, 1979. Second edition, 1987. Page 75.
2. Powell, Marian. *1000 (+) Patterns in 4, 6, and 8 Harness Shadow Weaves*. McMinnville, OR: Robin and Russ Handweavers, 1976. Second printing, 1980.
3. Robin & Russ Handweavers. *Drafts and Designs*. "Light and Dark - A Shadow Weave." McMinnville, OR, Volume 8, Number 5, January, 1966.



**Linda Gettmann**

**Russ Groff Swiss Pattern Paralleled**



Russ Groff pattern pg. 121 from book 200 Patterns -- diamonds tromp as writ, paralleled the threading and treadling, use 4 colors.

Set this up to be a table runner using 5/2 merc. cotton warp. Dense sett for the warp, can also use a 10/2 merc. cotton for the wefts, try both 5/2 and 10/2 for wefts - Did one runner in each. The 5-2 came out pretty well. Also tried with a black tabby to weave as Jin, didn't work, mutes out the pattern when you get rid of the floats.

Floats, they are pretty long as is -- 8 threads in both warp and weft -- woven fabric mostly shows as orange and turq, with warp floats on the top, underside is weft floats of lime and magenta. Use turq for the hems instead of lime.

Wove 2 runners, 1 with 10/2 wefts lime and magenta, and 1 with 5/2 weft, same colors. Like the heavier feel of the all 5/2 for a table runner. Hemmed one each way, 2 completely different sides.

#### Use Floating Selvedges

default Sett: 30 ends per inch    default PPI: 24 picks per inch

Warp Shrinkage: 10%    Weft Shrinkage/draw-in 10%    Waste: 24 inches

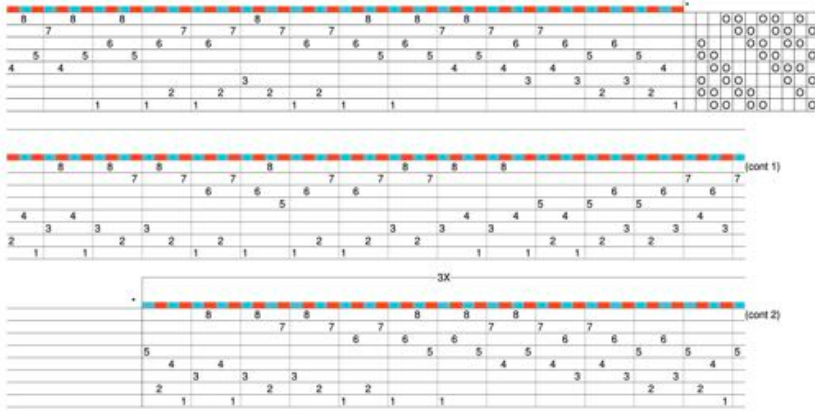
Loom Width: 16.4 inches    Finished Width: 14.76 inches

Loom Length: 3.00 yards    Finished Length: 2.11 yards

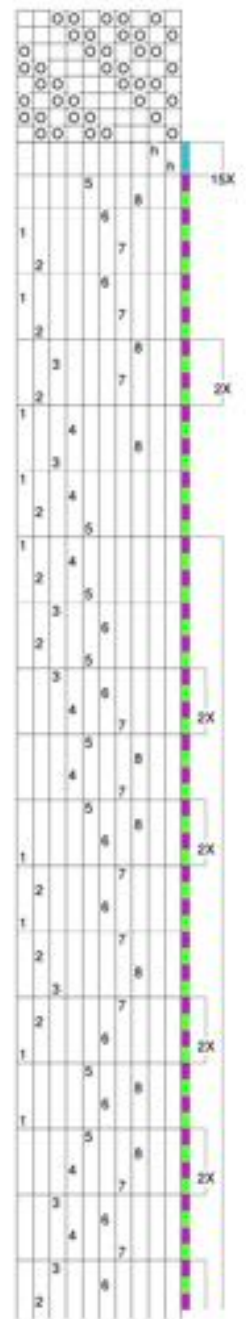
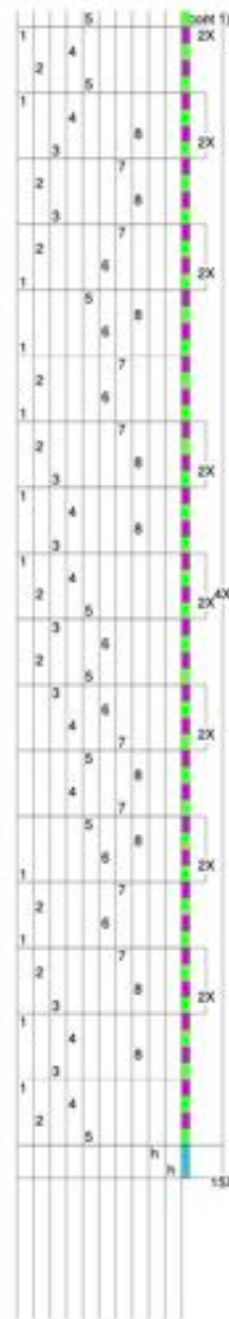
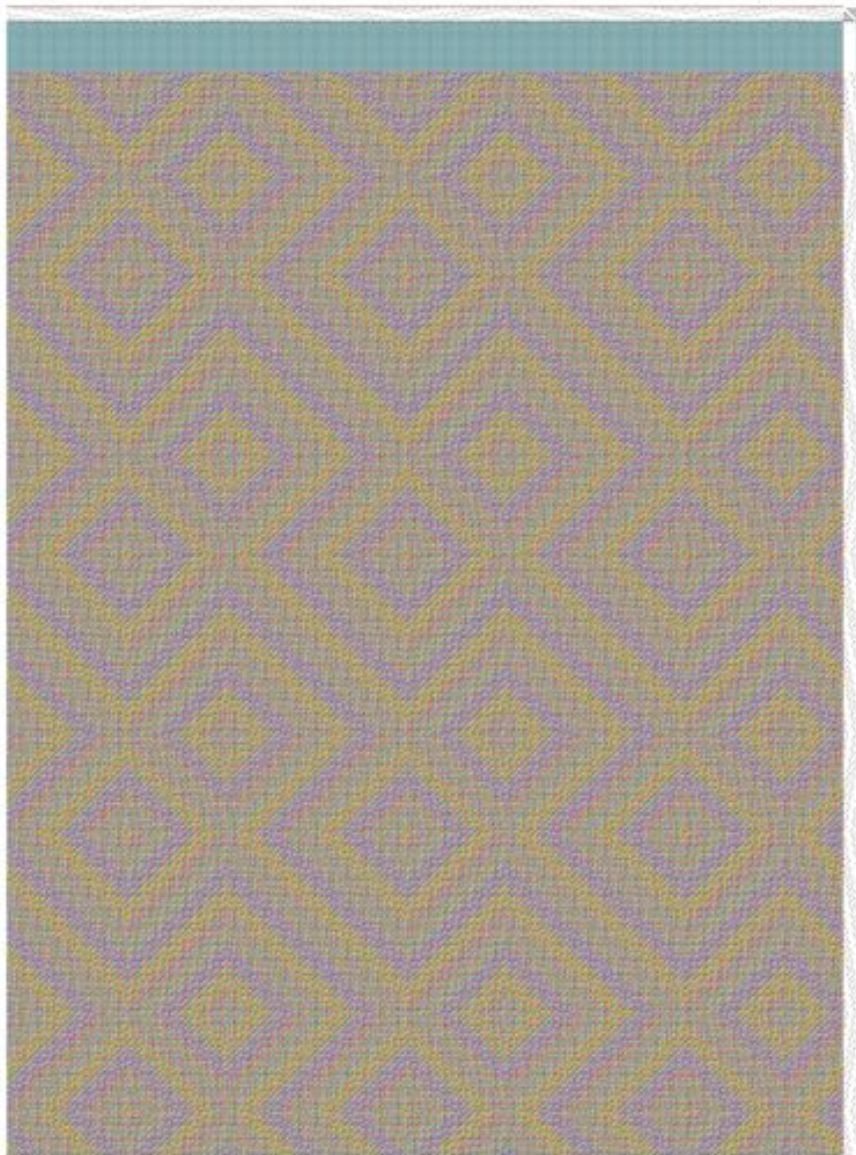
These yardage calculations are exact. Weavers should add extra yarn for weaving inconsistencies.

| Project Yarns:   |             | Yardage Requirements / Cost |       |                     |                 |        |       |        |        |       |     |
|------------------|-------------|-----------------------------|-------|---------------------|-----------------|--------|-------|--------|--------|-------|-----|
|                  |             | (ends                       | Warp  | amt                 | cost)           | (picks | Weft  | amt    | Total  | Total | amt |
|                  |             |                             | yards |                     |                 |        | yards |        | cost)  | yards |     |
| h hems           | 20/2 cotton |                             |       |                     |                 | 150    | 69    | 0.0 lb | \$0.10 | 69    |     |
|                  |             |                             |       | turquoise           |                 |        |       |        |        |       |     |
| Lime             | 10/2 cotton |                             |       |                     |                 | 933    | 426   | 0.1 lb | \$3.25 | 426   |     |
|                  |             |                             |       | Lunatic Fringe      | 10 Green Yellow |        |       |        |        |       |     |
| Magenta          | 10/2 cotton |                             |       |                     |                 | 933    | 426   | 0.1 lb | \$1.49 | 426   |     |
|                  |             |                             |       | Kay-UKI magenta 102 |                 |        |       |        |        |       |     |
| Orange           | 5/2 cotton  | 247                         | 741   | 0.4 lb              | \$3.53          |        |       |        |        | 741   |     |
|                  |             |                             | Webs  | Orange              | 4456            |        |       |        |        |       |     |
| Turq             | 5/2 cotton  | 247                         | 741   | 0.4 lb              | \$7.10          |        |       |        |        | 741   |     |
|                  |             |                             | Webs  | Algiers Blue        | 2194            |        |       |        |        |       |     |
| Total Warp Ends: |             | 494                         |       |                     |                 |        |       |        |        |       |     |
| Total Weft Ends: |             | 2016                        |       |                     |                 |        |       |        |        |       |     |
| Total Cost:      |             | \$15.47                     |       |                     |                 |        |       |        |        |       |     |





| Heddle Count | Shaft | Total | Left Half | Right Half |
|--------------|-------|-------|-----------|------------|
| 1            | 1     | 66    | 34        | 32         |
| 2            | 2     | 66    | 34        | 32         |
| 3            | 3     | 57    | 29        | 28         |
| 4            | 4     | 54    | 26        | 28         |
| 5            | 5     | 57    | 27        | 30         |
| 6            | 6     | 66    | 32        | 34         |
| 7            | 7     | 66    | 33        | 33         |
| 8            | 8     | 60    | 31        | 29         |



## Jackie Worboys

I looked forward to this year's *Wrapped in History* challenge as I had enjoyed weaving one of Russell Groff's pieces last year. This year, however, proved to be a much larger challenge for two reasons: first, I dared myself to finally learn Fiberworks and to play with the pattern. Secondly, I found that the University of Arizona's website of Russell Groff's work included a vast spectrum of *Drafts and Designs* for 5-12 harnesses. Up until this year I'd only known about *Warp and Weft*. I spent far too much time diving into years of those enticing issues as well as re-examining several of my own *Warp and Weft* brochures and the online selections. I settled upon Volume 1 #3, November 1958, called Linen Squares. Groff used two linens for his original: a 40/3 bleached linen for the warp and a 40/2 for the weft in two samples: chocolate for the first five yards and a darker brown for the second.



Delving into my stash, I found some mercerized 5/2 three strong colours of 10/2/2 cotton to make a table runner and four place mats. Using my slowly developing skills on Fiberworks, I found a way to make the design symmetrical, with the help of Carol Hunter, who guided me through some lessons. Once I'd found my way, warping and weaving went smoothly.

Warp: 4 1/2 yards. Number of ends: 255 plus 2 floating selvedge = 257

Width in loom 14.2"

P=Purple W=White G=Green C= Cyclamen FS= Floating Selvedge

| FS | P  | W  | C  | W  | G  | W  | P  | W  | G  | W  | C  | W  | P  | FS | Total |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-------|
| 1  | 23 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 23 | 1  | 257   |



I wove the table runner 55 inches with purple weft. Washed, dried and hemmed, it's 43 inches. The four place mats(2 green, 2 cyclamen) I wove about 22 inches each: finished, each is about 16 inches with a finished width is 11 3/4 inches. If i did this again, I would weave the place mats about one inch longer and stay away from the overpowering cyclamen weave.

All in all, I'm happy with the project and would like to play with it in tea towels in a gradation of colours. It's easy to weave, as Russell Groff indicates in his directions, citing, " Repeat over and over".

Thanks for this opportunity to wrap myself in the exciting history of northwest weavers.  
May 20, 2021



**Isabelle Fusey**

**Aztec Amblings**

**About my project**

Source: Drafts & Designs, Volume 16, No. 2, published in October 1973

[https://www2.cs.arizona.edu/patterns/weaving/periodicals/dad\\_16.pdf](https://www2.cs.arizona.edu/patterns/weaving/periodicals/dad_16.pdf)

I wove about four yards of 20" wide fabric. I used half to make a runner and plan to make a bag with the leftover fabric.



**Figure 1. Aztec Amblings Runner**

This is a supplementary warp&weft structure that forms an overlay over a ground cloth of plain weave. I love the simple, attractive geometric pattern of this draft, the suggestion of a three-dimensional structure, and the two different faces. I never tire of following the overlaid pattern. The stepped diamond motif is found in many cultures and as others have pointed the resulting fabric out looks exactly like Japanese sashiko embroidery, more specifically hitomezashi. It also reminds me of Kantha embroidery from India.



## Yarns

- Ground warp and weft: Cottolin (3600 ypp), natural for warp and either natural or white for weft
- Supplementary warp: Euroflax linen 14/2 (2600 ypp) navy
- Supplementary weft: Euroflax linen 14/2 (2600 ypp) navy or light blue

## Sett

Four ends are cottolin are followed by one end of linen. The cottolin was threaded two per dents in a 9-dent reed and the linen end was threaded in the same dent as the second pair of cottolin ends.

## Finishing

Machine wash and dry. Steam press. Shrinkage 15% in both dimensions.

## Weaving notes

- I ran out of the navy blue linen for the weft and had to switch to a lighter blue. The effect was a lot less unpleasant than I had feared.
- My biggest difficulty with this project was maintaining proper tension of the supplementary warp.
- The fabric puckered slightly (or too much, depending on your taste) as a result of wet finishing.

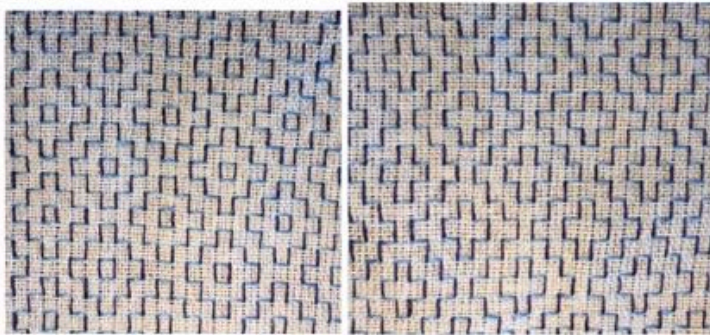


Figure 2. Both sides before finishing



Figure 3. Both sides after finishing (scale photos is inconsistent)

Published drafts of the "Peruvian" overlay sample

| Year | Author           | Publication   | Notes  |
|------|------------------|---|--|
| 1959 | Anne Blinks      | Tie-Up. A newsletter from Southern California Handweavers', volume 9-10                             | A description of a workshop given by Anne Blinks where she uses a draft she adapted from a "prehistoric fabric". Blinks refers in passing to a Scandinavian weaver who published a similar draft but I have not been able to find this.  |
| 1969 | Harriet Tidball  | <i>Peru: Textiles unlimited</i> Part II: – Supplementary Warp and Weft Outlines on page 16          | Presents Anne Blinks's draft woven in wool.  |
| 1973 | Russel E. Groff  | Drafts & Designs Volume 16, No. 2, published in October 1973  | The pattern is called Aztec Amblings.  |
| 1977 | Ena Marston      | Shuttle Spindle Dyeplot Spring 1977 Issue 30 Volume VIII No. 2                                      | Marston finishes a discussion on eight-harness integrated weave by saying that it is reminiscent of a "Peruvian overlay" design and includes a diagram of Anne Blinks' draft."   |
| 1979 | Harry Linden     | The Weavers Journal, October 1979, Volume 4, Number 2, Issue 14, pages 8-11.                        | A pattern for a "Man's shirt in Peruvian Inlay". Presumably inlay is a mistake and the author meant "overlay". Available online at <a href="https://www2.cs.arizona.edu/patterns/weaving/periodicals/wj_14.pdf">https://www2.cs.arizona.edu/patterns/weaving/periodicals/wj_14.pdf</a> |
| 1979 | Russel E. Groff  | 200 patterns for Multiple Harness Looms By Russel E. Groff 1979. Robin & Russ Handweavers. Page 152 | I assume this is exactly the same draft as the one published in Drafts & Design but I have not double-checked.   |
| 1998 | Vicky Tardy      | Bounteous Warp. Weaver's Summer 1998. Pages 54-56.  | Tardy proposes many treadlings.  |
| 2009 | Nancy Charamella | Bamboo Potpourri in Sixty Scarves for Sixty Years, Weavers Guild of Greater Baltimore, page 12      |  |
| 2009 | Tom Knisely      | Peruvian Inlay in Sixty Scarves for Sixty Years, Weavers Guild of Greater Baltimore, page 26        |  |
| 2011 | Eveyn Lloyd      | Personal blog   | <a href="https://evelynoldroyd.wordpress.com/2011/01/24/draft-based-on-peruvian-overlay-fabric/">https://evelynoldroyd.wordpress.com/2011/01/24/draft-based-on-peruvian-overlay-fabric/</a>  |
| 2015 | Margaret Zeps    | Japanese Noren Door Panels in Handwoven magazine. March/April 2015.                                 | The author explains that the weaving is inspired by Japanese embroidery but that the draft comes from a scarf patter in "Sixty Scarves for Sixty Years"  |
| 2017 | Carl Galsdone    | February 2017 Complex Weavers Journal , "Weaving Inspired by Sashiko", page 2 to 22                 | Includes a photograph of a Japanese sashiko motif translated to weaving. The supplementary warp and weft mimic the horizontal and vertical running stitches to form stepped diagonals.   |
| 2017 | Robyn Spady      | Sample in workshop offered at ANWG conference in Victoria.  |  |
| 2019 | Robyn Spady      | Supplementary Warp & Weft, in Heddlecraft Volume 4, Issue 3 May/June 2019, page 22                  | Robyn points out it is a great draft to feature a novelty or special yarn  |



Holly Haynes

## Flecked Diamonds Draft in Overshot



Source Document: Warp and Weft, Volume IX, No. 1, Jan. 1956, pg 4-6 [https://www2.cs.arizona.edu/patterns/weaving/periodicals/ww\\_9\\_1.pdf](https://www2.cs.arizona.edu/patterns/weaving/periodicals/ww_9_1.pdf)

This draft was originally created for weaving a twill drapery and upholstery fabric and used a 20/2 cotton as the warp and a 6/3 rayon along with a Lurex yarn in the weft. As a side note the author wrote “...we might mention that this pattern is similar to a miniature overshot pattern, and you would probably enjoy trying the overshot pattern at least once to see what it is like.” I decided to go with the overshot draft and skip the twill unless I have time later this summer. No photo of the overshot was provided. I wove a table runner. The finished dimensions were: 36 inches by 15 1/2 inches.

I used 8/2 cotton in various shades of dark blues for the warp. The shades of blue were warped randomly. I get the various shades by purchasing the same color from various vendors. This gives me shades of the same color even though the colors are allegedly the same. I also added a denim blue to the mix. The tabby weft was a 10/2 cotton in a Royal blue color and the pattern weft was 5/2 cotton warp from Henry’s Attic in a creamy white.

My sett was 16 ends per inch. The finished ground cloth picks per inch were 16, however, when you look at the finished table runner, you will see that the pattern doesn't appear to be square. When I weave this draft again, I plan to reduce the number of pattern picks in sections where it calls for 5 repeats to 4 repeats. I used a fringe hem and a small border on all four sides.

Description: Flecked Diamonds in Overshot Treadling  
 Warp and Weft, Jan. 1956, page 4, an original design

|                |         |                |         |
|----------------|---------|----------------|---------|
| Item Width:    | 16.3 in | Item Length:   | 36.0 in |
| Items on Weft: | 1       | Items on Warp: | 2       |
| Between items: | 0.0 in  | Between items: | 3.0 in  |

|                |         |               |        |
|----------------|---------|---------------|--------|
| Total width:   | 16.3 in | Total length: | 2.1 yd |
| Draw-in:       | 1.0 in  | Take-up:      | 5 %    |
| Shrinkage:     | 10 %    | Shrinkage:    | 10 %   |
| Width in reed: | 19.0 in | Loom Waste:   | 30 in  |
|                |         | Sample:       | 0 in   |
|                |         | Warp length:  | 3.3 yd |



|                 |                          |           |            |
|-----------------|--------------------------|-----------|------------|
| Warp yarn:      | 8/2 cotton, unmercerized |           |            |
| Sett:           | 16 epi                   | Density:  | 3360 yd/lb |
| Number of ends: | 304                      | Quantity: | 983 yd     |
|                 |                          | Weight:   | 0.3 lb     |

|                  |                        |           |            |
|------------------|------------------------|-----------|------------|
| Weft yarn:       | 5/2 cotton, mercerized |           |            |
| Beat:            | 16 ppi                 | Density:  | 2100 yd/lb |
| Number of picks: | 1381                   | Quantity: | 729 yd     |
|                  |                        | Weight:   | 0.4 lb     |

Notes:

Article provided two treadling: 1) twill, 2) overshot. I selected the overshot draft. I plan to later re-ale the reed from a sett of 16 to a sett of 24 (or maybe 28) and weave the twill draft.

The article can be found at: [https://www2.cs.arizona.edu/patterns/weaving/periodicals/ww\\_9\\_1.pdf](https://www2.cs.arizona.edu/patterns/weaving/periodicals/ww_9_1.pdf)

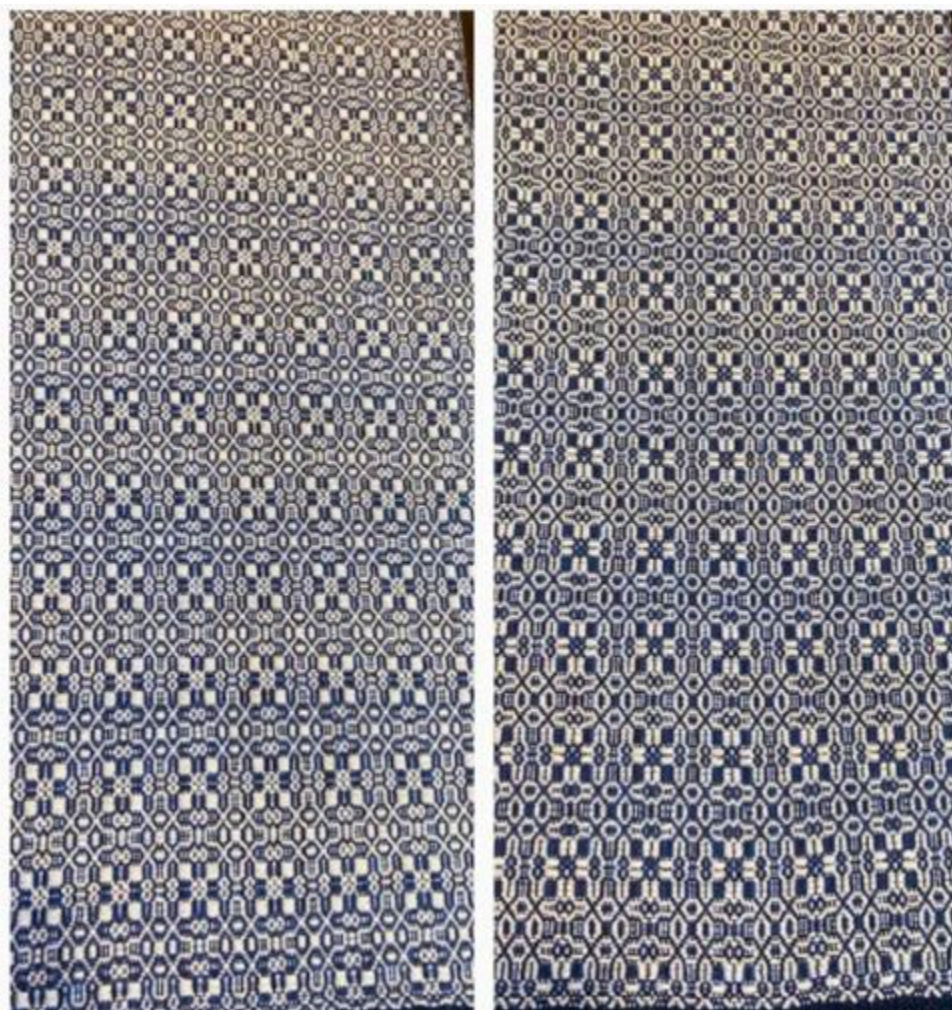
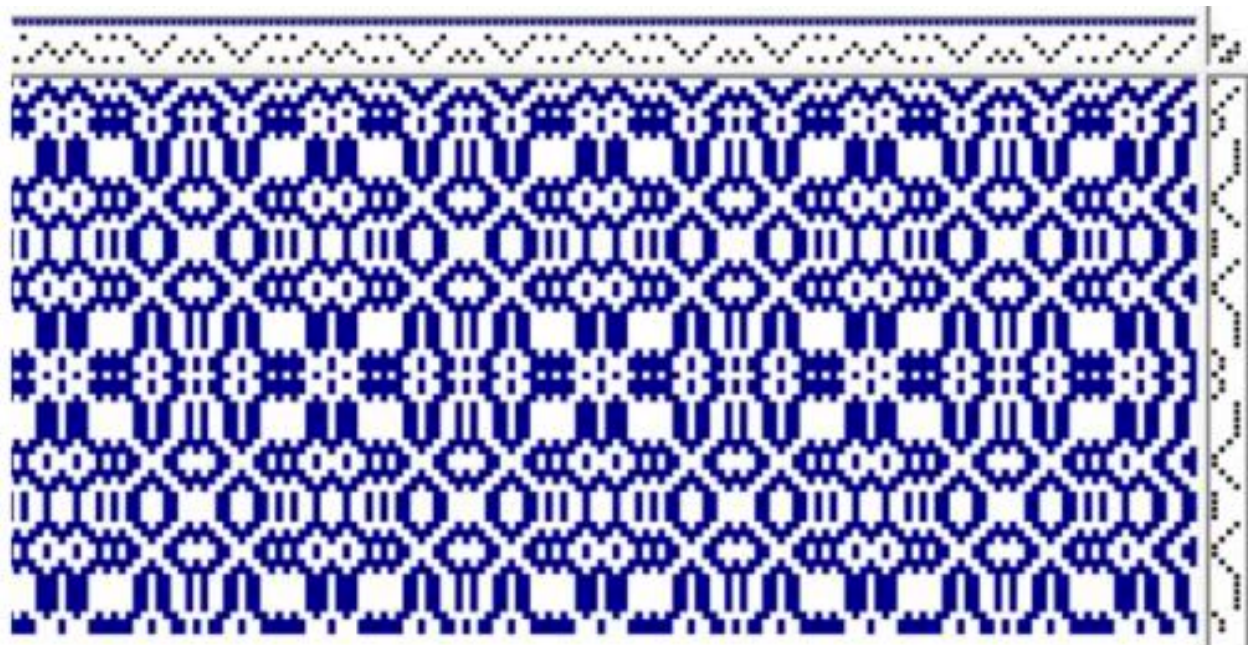
[www2.cs.arizona.edu/patterns/weaving/periodicals/ww\\_9\\_1.pdf](https://www2.cs.arizona.edu/patterns/weaving/periodicals/ww_9_1.pdf)

Warp: 8/2 cotton in three shades of blues to give a denim look  
 Pattern Weft: 5/2 cotton warp in off white from Henry's Attic  
 Tabby Weft: 10/2 cotton in Royal

Wet Finished: hand washed in HOT water, 30 minutes in a medium heat dryer and hard press while still very slightly damp.

Loom: LeClerc Counterbalance







## Diane Pigg

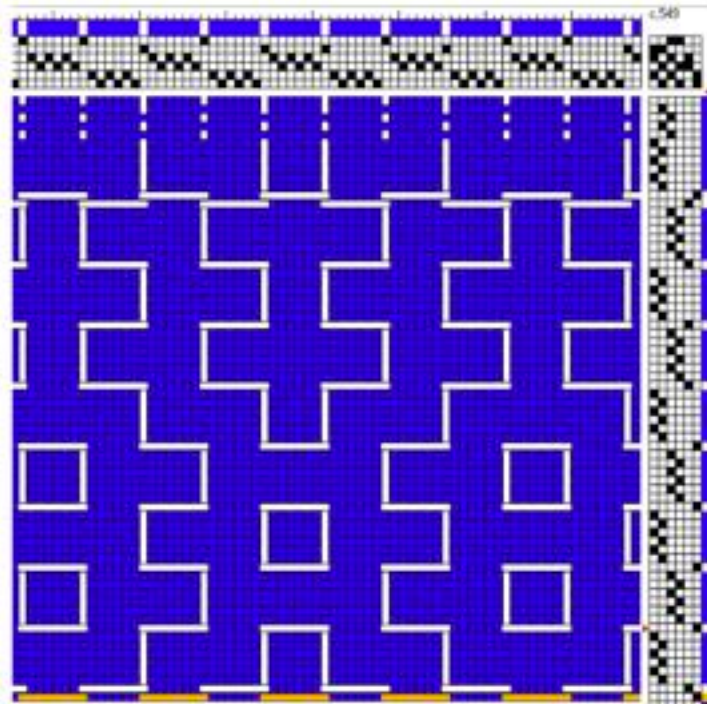
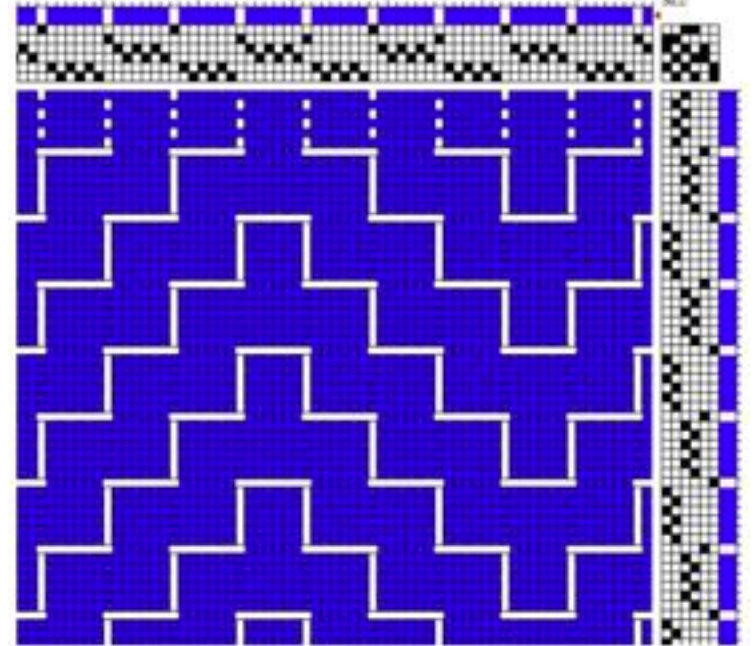
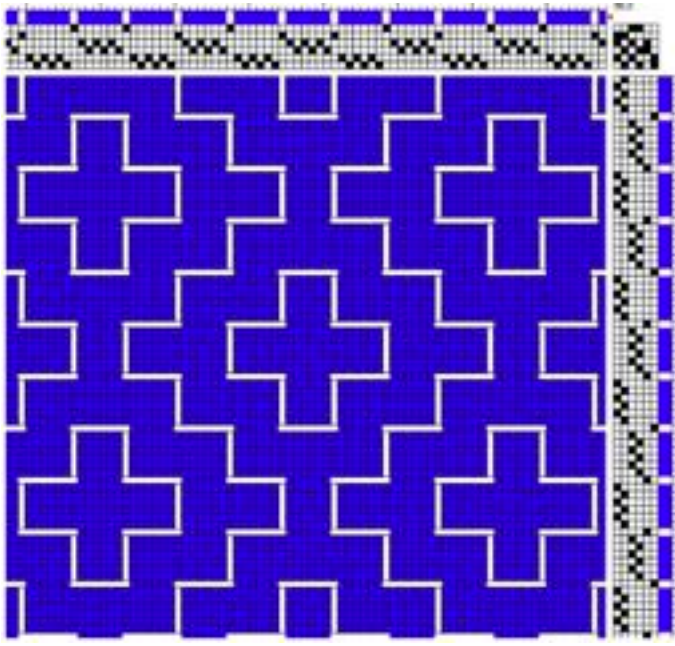


When the Covid pandemic hit, like many people I lost focus a bit, and had a hard time settling down to my weaving. One week I ended up immersing myself in the old Robin & Russ newsletters, *Warp & Weft*, and *Drafts & Designs*. I found several drafts that I wanted to work with, and ended up entering several into *Fiberworks*, where I could play with colors and rearrange things to suit my vision.

This particular draft came from Volume 16, No. 2, published in October 1973. (On a personal note, back then I was a senior in high school, and hadn't been exposed to any weaving that I can recall, aside from a field trip to Connor Prairie in the fourth grade).

The original sample was woven in wool, and called *Aztec Amblings*. I saw *sashiko*, the traditional Japanese embroidery. I love the look, but my hands cramp a bit too much to do much of the painstaking needlework. This seemed like a perfect solution, so I designed a napkin project with the draft. I planned to use 10/2 cotton, sett at 24 epi, and thought 6 end (1/4") floats would be ok. I think they may be a little longer than I would like, so am considering trimming them down to 4 end floats (1/6") to see if I like them better. In the meantime, I'm planning to weave off the warp I have with a few "experiments". I am convinced there are more variations left in this!





## Carol Hunter

For my Russell Groff Project I decided to test out a draft I found in Drafts and Designs Volume 25, number 6, February 1983.

Groff describes this weave as an 8-harness steep twill stripe - a treading variation of one of Bateman's multiple table weaves, the original draft can be found in Shuttle Craft Monograph 35.

Groff wove his sample in mercerized 12/2 cotton for the warp and tabby and 10/3 unmercerized white cotton for the pattern weft. The unmercerized cotton he used and was selling was from an embroidery mill and was used to embroider pillow cases.

After much playing around on the computer and overthinking everything while looking through my stash I finally settled on weaving a runner. In other words, time to stop thinking and procrastinating and just get it done.

Once I got to work, it was an enjoyable weaving project even though it is a 2-shuttle weave. I want try this draft out on some more projects as the floats are minimal, a maximum skip of 4 in the weft and 3 in the warp, and the fabric should have very good drape once the sett is opened a bit.

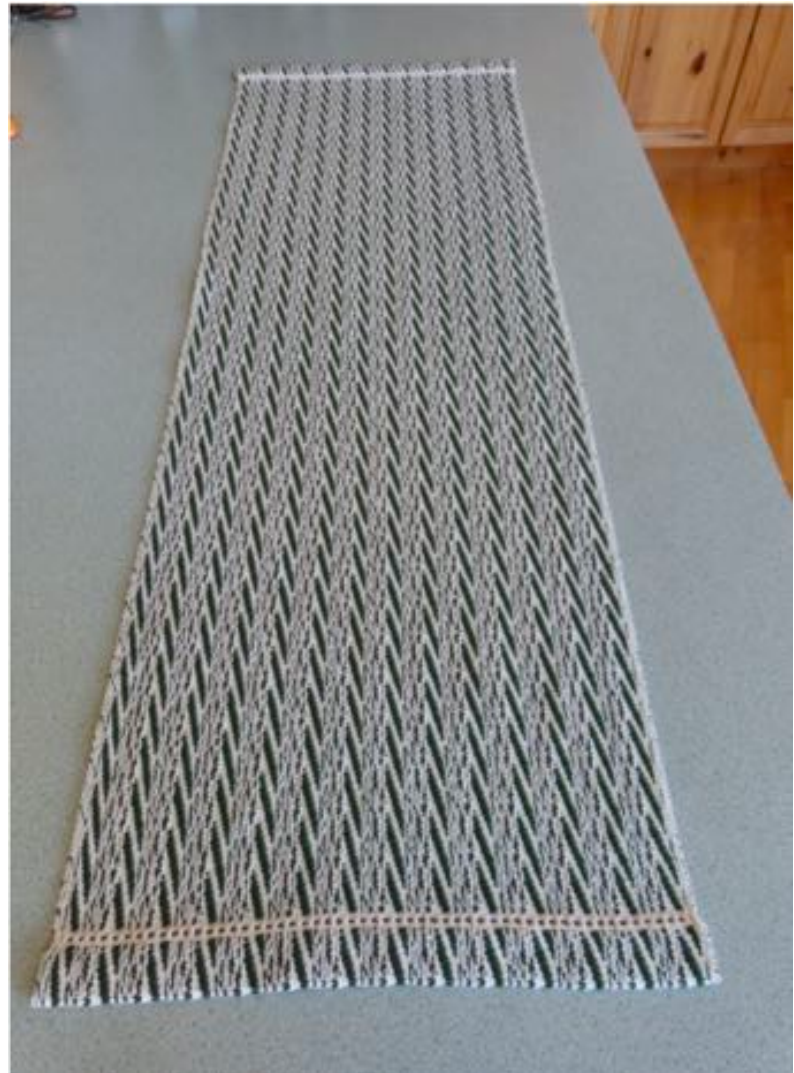
Warp: 2/8 cotton natural

Weft: tabby - same as warp  
pattern - 4/8 cotton olive foncé

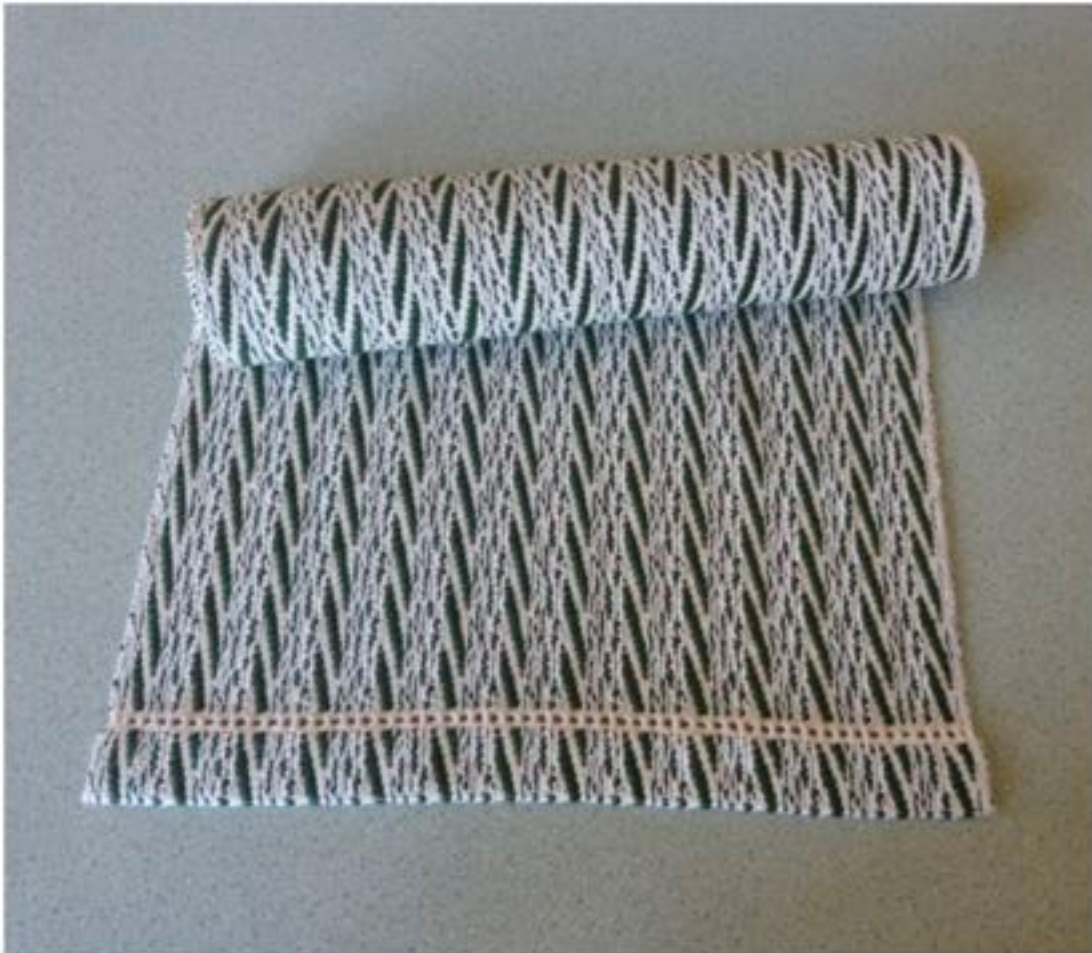
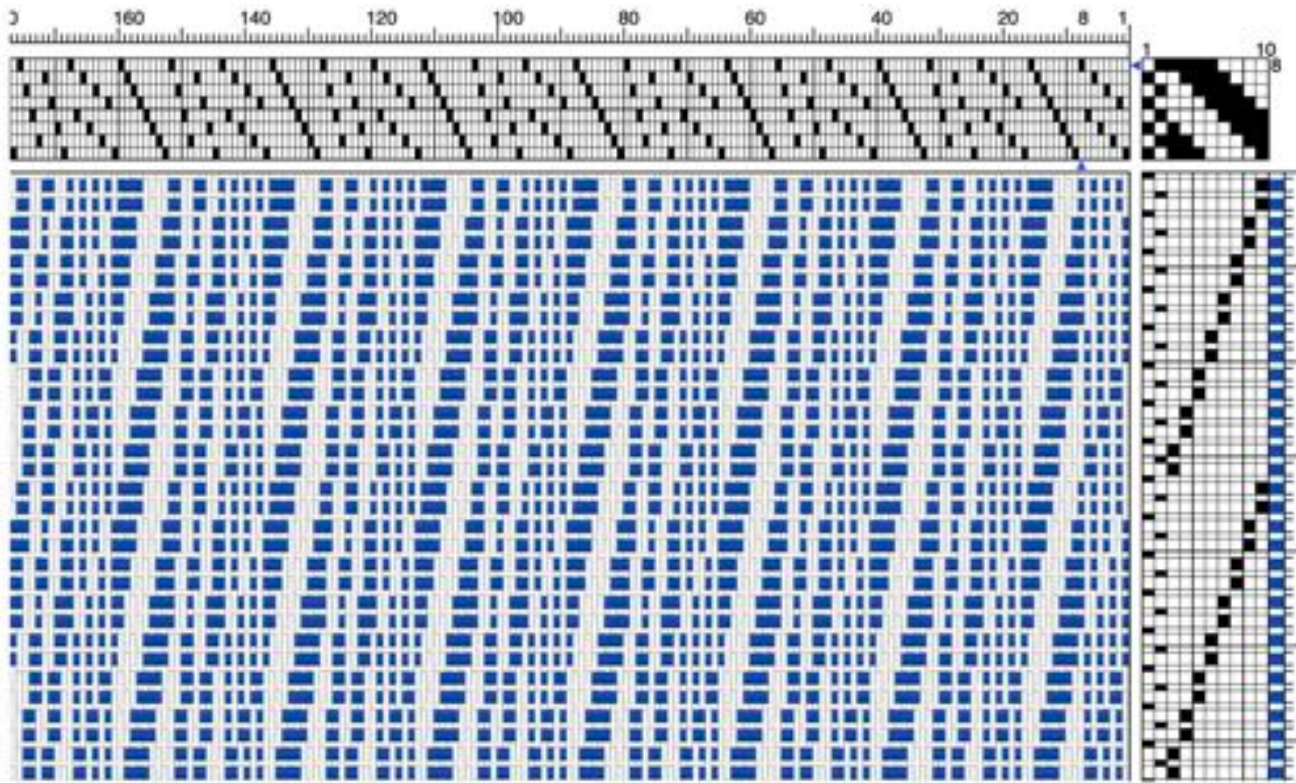
Sett: 20 epi , 2 per dent in a 10 dent reed

|          |                       |              |
|----------|-----------------------|--------------|
| On loom  | Width in reed - 16.5" | Length - 50" |
| Finished | Width - 13.25"        | Length - 40" |

Finishing - Machine wash cold, dried in dryer til damp, hard pressed.











Pattern: Warp and Weft, December 1982, pp. 4-5

[https://www2.cs.arizona.edu/patterns/weaving/periodicals/ww\\_35\\_10.pdf](https://www2.cs.arizona.edu/patterns/weaving/periodicals/ww_35_10.pdf)

Do you ever have one of those projects that makes you want to walk away from the loom and never look back? This was one of those projects. I was excited about the Russell Groff study. I enjoy reading the Warp and Weft publications and learning about the Groffs and their weaving journey. The pattern I chose is Carrickmacross (Warp and Weft, December 1982, pp. 4-5.) I came across this pattern when I was researching Jack Lenor Larsen (b. 1927- d. 2020) for our earlier study. While Larsen's [Carrickmacross](#) is very different from the Groff's 4 shaft pattern, I liked the texture of the Groff fabric and thought it would make good pillow coverings.

They used a wool tweed paired with a quadrupled thin single wool. I chose from my stash a 2/5 small loop mohair for the single yarn and a mystery wool tweed for the quadrupled yarn. The mystery yarn is unwashed. Good and smelly. It is also wimpy. I put four together and gave a tug. They held...sort of. I measured out a 4 1/2 yard warp for two pillow covers.



The warp became a challenge right from the start. The mystery yarn began breaking during the winding on. I told myself it wasn't too bad. I could fix these few threads. I remained optimistic. I wove a 2/2 twill for the back of the pillow using another mystery large single ply wool tweed in a neutral color. With each advance of the warp, SNAP! SNAP! My optimism waned. I decided to weave one pillow cover.

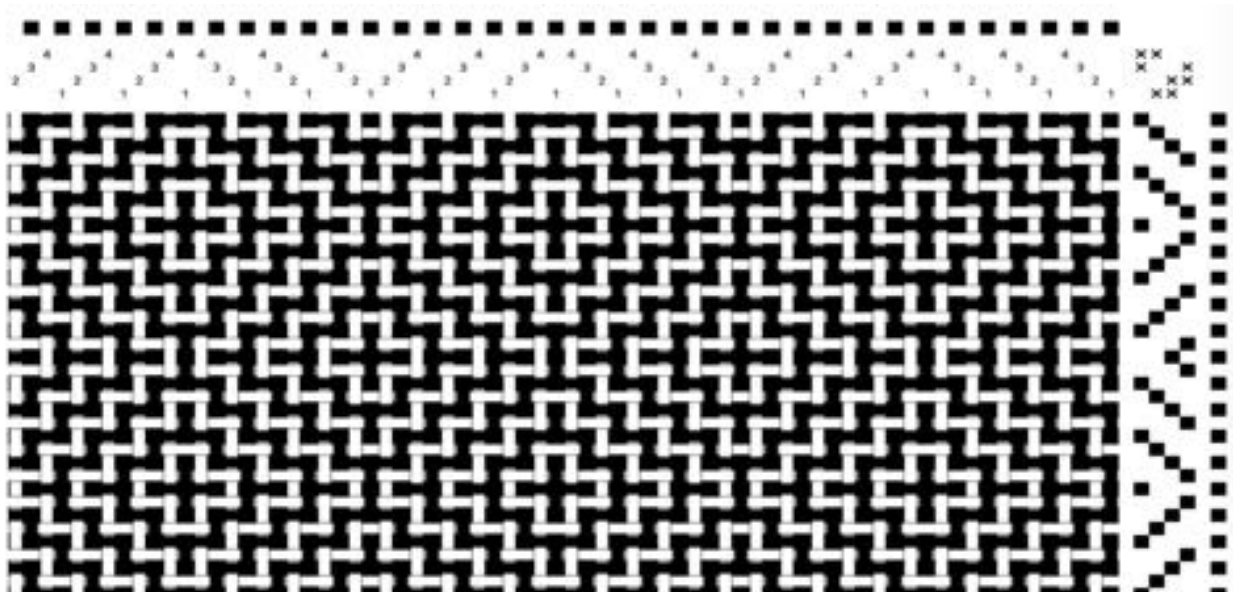
I had about two inches of the Carrickmacross pattern done when my husband comes in and says, "This does not look like the picture. It is a different pattern." NO. "Keep watching the pattern." This is the tip they gave in the instructions. I saw diamonds and thought I was on my way. NO. I was so frustrated with the warp that I did not consider that treadling instructions would give a different pattern. NO.



I was tempted to give up this nightmare of a warp and start something new. I was really tempted. I could not do it. The pattern was not bad, just unexpected. I continued to repair broken warp threads until I had enough fabric for one complete pillow cover. Here is what the back of the loom looked like during the weave. FYI: The weights are my husband's surgical clamps from his veterinary instrument business. They were a bit like wind chimes as things moved about.



Once this fabric was done, I had to figure out how to make the Carrickmacross I really wanted for my pillows. It soon became clear that graph paper and my limited weaving experience would not be sufficient to solve this puzzle. I downloaded a demo of pixeLoom and began to play with the treadling. It did not take too long find a treadling that produced the Carrickmacross pictured in the publication.



*Carrickmacross Treadling Change for Sinking Shed*

Back to the stash. I found two colors of similarly sized 2 ply wool knitting yarn. This time everything went smoothly and the pattern looked as expected. Yes! The finished fabric came out of the wash soft and cuddly. Yes! Now to make the pillows.



First Carrickmacross Fabric  
Front and Back





## Sheila Carey

## Huck Lace Scarves in 20/2 Cotton

Although I had woven a silk scarf using a Groff pattern two years ago, I wanted to do something new for this year. Then a friend gave me 10 cones of 20/2 unmercerized cotton from Lunatic Fringe that she said had been in her stash unused for years. It is all white and pastel shades so I thought that it might be suitable for some light summer scarves.

I searched for Groff drafts in the Arizona Online Digital Archive and found two similar huck lace drafts. Drafts and Designs vol 5 #4 1962.

[https://www2.cs.arizona.edu/patterns/weaving/periodicals/dad\\_5.pdf](https://www2.cs.arizona.edu/patterns/weaving/periodicals/dad_5.pdf)

And Drafts and Designs Vol 8 #8 1966

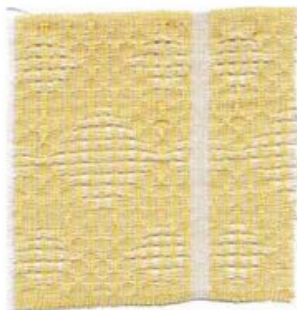
[https://www2.cs.arizona.edu/patterns/weaving/periodicals/dad\\_8.pdf](https://www2.cs.arizona.edu/patterns/weaving/periodicals/dad_8.pdf)

These are both five thread huck drafts. The 1962 draft is for lace diamonds on a spot background and the 1966 draft has lace diamonds on a plain weave background.



PROFILE DRAFT:

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



The threading was a bit of a mystery. The 1962 draft showed this profile draft. But the fabric looked like the diamonds should continue across if it was wider than just one sample.

The 1966 draft showed a different profile threading. This one would not result in the diamonds shown on the sample if this draft was repeated.

PROFILE DRAFT OF THREADING DRAFT

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



I came to the conclusion that the profile draft for both versions was to thread the blocks in point order, so that is what I used.

For scarves using 20/2 cotton I decided to thread at 30 epi, so for scarves 10 inches wide I used five repeats of the point plus plain weave borders for a total of 304 ends. They were woven at 30 ppi.

Because I have a 16 shaft loom, I threaded the pattern ends of the second and fourth points on shafts 9 to 14 instead of 3 to 8. See the final draft for threading and treading.

I wound an eleven yard warp using white 20/2 cotton. That gave me room to do some sampling at the beginning. I tried a light coral, "chamois", and pale green and all looked like they would work.

The first scarf was woven using the treading given in the Groff 1966 draft, which has rows of large and small diamonds on a plain weave background. It was tied so that the blocks threaded on shafts 9-14 wove the same as those on shafts 3-8 so it appears as an 8-shaft weave. I used Mediterranean Coral, a pale coral yarn.

The second scarf was woven using the treading from the Groff 1962 draft, with one small modification. The draft ended the treading sequence of the small diamonds on a block with tabby on the even shafts, then gave instructions to treadle the odd tabby once, then continue with a new diamond using the even tabby. This would be fine if the background was plain weave, but as the background here had huck spots, that would line up adjacent spots, even though the other spots alternated having shaft 1 or shaft 2 raised. So I added a treadle that just raised shaft 2, then inserted a block using the odd tabby with shaft 2 to create a row of spots that alternated in position with the spots associated with the adjacent blocks. This was woven with the Chamois yarn, a pale yellow/beige.

A warning to users of 8 shaft looms. All of the 8 shaft floor looms I have used have had only 10 treadles, but Groff must have been using a loom with 12 treadles, because both of these drafts use 11 treadles and no mention was made of using a skeleton tie-up. As I'm using a doobby adding a 12<sup>th</sup> treadle for the second scarf was not a problem

For my third scarf I used my own treading, that – because I had the pattern shafts in two "blocks" – made rows of diamonds that were vertical instead of horizontal. I used the plain weave background. For this I used "Sea Breeze" a pale green yarn that was hand labeled as also being 20/2 but it required a firmer beat to get the same ppi. I suspect it was 2/18 or 2/16 from another source.

For the fourth scarf I reversed the pattern of the third and wove plain weave diamonds on a lace background. The weft was a light blue 2/18 mercerized cotton that I had in my stash. The label says Craft Cottage, which the Canadians in the group may remember. It was in Richmond, BC and I think it closed 25-30 years ago.

All four scarves have twisted fringes which took almost as long as weaving.



They were wet finished by washing them on a regular cycle in my front loading washer - warm wash, cold rinse. I discovered that I should have set it to low speed spin, because the high speed spin that I normally use twisted them into ropes and caused severe creases which did not want to come out during the hard press. There was a lot of "spritzing" and re-pressing. I think two of them will need to be re-washed in the hopes that will remove the creases.

The Chamois scarf with the huck spot background has the best drape. The next best is the blue one, which has more lace than plain weave. And the green one is definitely stiffer than the rest so that yarn must be a different count.

Here are close-ups after wet finishing.



I liked the appearance of the scarf with the huck spot background while I was pressing it, but found when I hung it up that the diamonds disappeared in the texture. This picture shows the side with weft floats. The side with warp floats gives a little more contrast as they are white.



The other two scarves have vertical rows of diamonds instead of horizontal.

## Megan Rothstein

I wanted to weave a bag which looked like something one of James Garner's lady friends would carry in an episode of *The Rockford Files* and also use mostly materials already in my studio. I would say I met both of those goals. I did buy some silk for the weft and the handles came from FABSCRAP so they are new to me but also recycled. FABSCRAP (<https://fabscrap.org/>) is pretty cool to check out, they reuse material from the NYC fashion industry so they aren't "cheap" but you can get really cool stuff for cheaper. They do sales and free shipping a couple times a year otherwise the shipping can be pretty pricey. I used Venne 20/2 mercerized cotton in Gold, Redwood and Havana for the warp and handspun eri and tussar silk from "spinning yarns weaving tales" for the weft.



I used the Pepin tote pattern as a vague outline for sizing the exterior and interior, but the process for handles and adding the handwoven part were totally different so in the end it was basically just the measurements and the technique for the bottom of the tote. I will for sure weave this pattern again with different materials since this is kind of my jam (plain-ish weave with warp gaps and funky yarns). The one issue for next time, is they have you adding 2 repeats of 1,2,3,4 threading on either side of the pattern and I think its implied or I should have inferred or read all the words they wrote up better that there would be a floating selvedge (cause duh!) but also something about the way it was written made me think they didn't want you to have one so I didn't use one (which didn't matter since I was sewing fabric over the selvedge) but for next time I will use one.