

OPENING A DOOR TO TWO HARNESS TECHNIQUES

BY  
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# OPENING A DOOR TO TWO HARNESS TECHNIQUES

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**LILY MILLS COMPANY**  
**Shelby, North Carolina**

Price \$2.00

## INTRODUCTION

Lily's new Two Harness 14" Table Loom can easily become one of your most cherished possessions. If you will let it, it can bring you more pleasure, mental stimulation and pride in your own accomplishments than you dream possible.

Few handweavers are fully aware of the possibilities afforded by a two harness loom, and of the extent to which two-harness techniques provide opportunity to develop one's sense of color, one's sense of design and one's weaving skill.

This new 14" table loom also possesses some advantages over the floor loom, especially for the hobbyist and the home-maker.

First, its light weight and small size make it easy to carry. It need not remain in one place, for it can be carried anywhere in the house, or out on the terrace, wherever a card table can be set up. Weaving on this loom need not be a solitary occupation, for it can be taken along in the family car to weaving get-togethers for the exchange of ideas, help and enthusiasm.

Since it is more quiet than other looms, the two-harness loom can be used in the family room without disturbing other members of the family. Yet, this same loom provides good company when one is alone, for its quiet rhythm has a soothing and calming influence.

It also provides the opportunity to learn how to handle the various kinds of yarns and to experiment with texture without the inconvenience and expense of making long warps.

One very important factor to be considered is its economy.

This book has been compiled especially for those handweavers who have become tired of weaving "just stripes." In writing the directions, it has been assumed that the reader is familiar with the names of the parts of the loom, with weaving terms in general use, and with the fundamentals of plain tabby weaving.

You will find the material in this book arranged in four sections as follows:

## SECTION I

The first section presents a sampler and six place mats, all different, illustrating various lace techniques.

## SECTION II

The second section deals with Simple Inlay Technique. By providing step-by-step directions for simple geometrical figures, it will enable you to easily acquire the skill necessary for the more complicated figures.

## SECTION III

The third section shows some of the possibilities offered by the Monk's Belt technique.

## SECTION IV

The fourth section gives directions for two mats using the Dukagang technique, with the hope that it will encourage more widespread use of this technique.

No attempt has been made to cover all the possibilities of a two harness loom, but the instructions have been written in the hope that they will help you to bring more variety into your weaving, and to increase your confidence in yourself and in your own capabilities.

There is only one way to become a truly good weaver:  
**Weave something useful, and make it perfect.**

You will never become an accomplished weaver by merely weaving "patches" (sample swatches), even though the "patches" may illustrate the most beautiful or difficult of techniques.

Instead, as you learn each technique, weave something practical, employing the technique which you have just learned. If there are mistakes, spots of uneven beating, or poor edges, **take them out.**

When you are satisfied that you know one technique thoroughly, proceed to master and perfect the next technique. Again, make something useful, drawing upon your own imagination to help you design your own "original" to show off your latest accomplishment.

If you will continue this procedure for each technique, you will be surprised at your progress.

# SECTION ONE

## LACE TECHNIQUES

Weaving lace on a small loom has a fascination all its own. It requires patience and concentration, but the result more than compensates for the necessary effort.

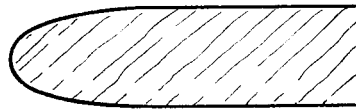
Lace techniques have a special appeal to those who like to do fine work, and are most effective on table linens and on dresser scarves.

The process of weaving all lace techniques can be very much simpler, easier, and more fun, if you will study the instructions given below:

1. Select a high quality yarn for your warp.
2. Use the same yarn for your weft, or a yarn of equal quality and grist.
3. **Do Not** use a single ply yarn in weaving lace.
4. Have an **even** number of ends in your warp. Warps which work out most advantageously for lace techniques are those whose total number of ends is divisible by both 4 and 6.
5. Do not add extra threads for selvage; sley the warp the same from edge to edge.
6. Begin to weave with the outside thread on the right-hand side **UP**.
7. Start your lace from the right-hand edge.
8. Leave a little more yarn than usual in the open shed before beating your weft down, since lace tends to draw in at the edges more than plain tabby.
9. Do not make more than one complete row of lace from edge to edge without weaving a section of plain tabby between the rows of lace. Otherwise, the edges will draw in.
10. Collect cross-stitch designs, fine crochet hooks, pins, and a few tongue depressors. Put these in your weaving basket along with your scissors and tape measure.

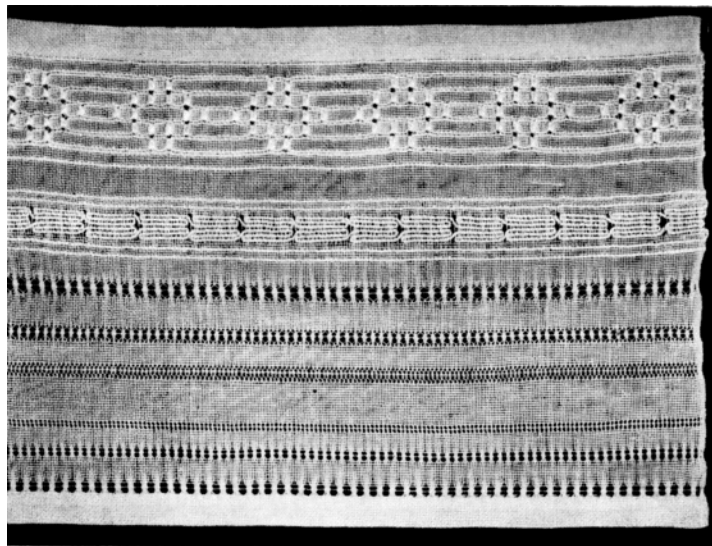
**IMPORTANT:** A pick-up stick is a necessity. Make, or have someone make for you, one or more of these sticks. A

very satisfactory one can be made from a strip of wood  $\frac{1}{8}$ " thick and  $\frac{1}{2}$ " wide. The ends should be tapered and the edges sanded. Pick-up sticks should be about two inches longer than the width of the warp.



Tapered Point  
of a Pick-up Stick.

### Sampler of LACE TECHNIQUES LENO, SPANISH LACE, and DANISH MEDALLION



- No. 8  
Danish Medallion
- No. 7  
Spanish Lace
- No. 6  
Leno (2 over 1,  
continue 3 over 3)
- No. 5  
Leno (3 over 2,  
continue 1 over 2)
- No. 4  
Leno (2 over 1,  
continue 1 over 1)
- No. 3  
Leno (1 over 1)
- No. 2  
Leno (2 over 2)
- No. 1  
Leno (3 over 3)

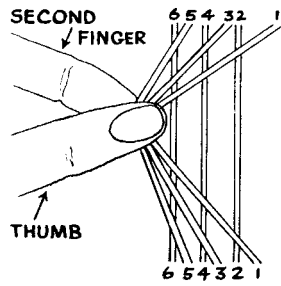
#### Materials

- Warp:** Lily Art. 214, Mercerized Cotton, size 24/3,  
Natural 862
- Weft:** Lily Art. 214, Mercerized Cotton, size 24/3,  
Natural 862  
Lily Art. 114, Mercerized Pearl Cotton, size 5,  
White
- Reed:** 12 dents to 1"
- Sleyed:** 2 ends to 1 dent; 24 ends to 1"
- Width In Reed:** 14"
- No. Of Ends:** 336

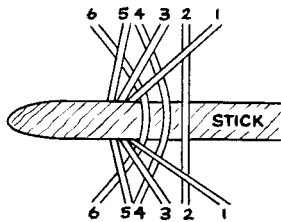
**No. 1 LENO, 3 over 3**

Leno should be woven with slightly less tension on the warp than for plain weaving.

Begin with the shuttle on the right-hand side. Open the shed, and make sure the outside thread on the right-hand side of your warp is **UP**.

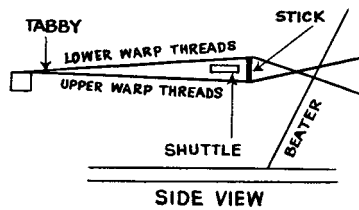


Hold an inch or more of the upper warp threads in your left hand, with the thumb on top and the second finger underneath, pulling slightly to the left, so that the lower threads are visible.



With your pick-up stick, pick up the 3 outer warp threads on the lower layer; then depress the 3 outer threads on the upper layer with your stick, passing the stick over these last 3.

Continue this way across the entire warp, picking up 3 from the lower layer, and passing stick over 3 from upper layer.



When you have completed the row, turn your pick-up stick on edge, and pass your shuttle through the opening.

Take out the stick and draw the weft thread tight enough so that all twists are flat.

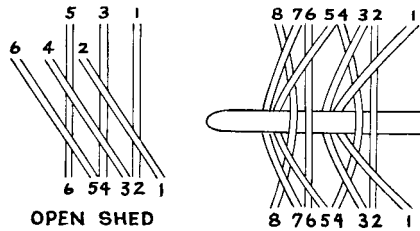
Beat hard before changing the shed. Then, change the shed and beat very hard. Throw the shuttle from left to right, and beat again.

When working on leno, work close to the tabby already woven, in order to keep the last shot of tabby from loosening too much. Also, check often as you proceed across the row to see that all twists are alike.

*SUGGESTION: When you have mastered Leno 3 over 3, plan a place mat of your own design. On paper 14" wide, sketch several lines across the width to represent lines of leno. Space them according to what seems most pleasing to YOU. Then, weave a mat using this plan of your own. It will mean much more to you than by following any plan made by another person.*

*One word of caution: Do not let a line of lace fall midway between the two ends, dividing the mat into two equal sections. Plan for 3, 5, or some other odd number of sections.*

**No. 2 LENO, 2 over 2**



No. 2 Leno, 2 over 2, is like No. 1, except that you pick up 2 threads from the under layer, and depress two from the upper layer, and continue 2 over 2 across the row.

Turn stick on edge and pass shuttle through the opening, from right to left.

Beat. Change shed, and beat hard. Throw shuttle from left to right. Beat hard again.

**No. 3 LENO, 1 over 1**

This is similar to No. 1 Leno, and No. 2 Leno. Open shed with shuttle on right hand side, outside thread up.

With your pick-up stick pick up one warp thread from the lower layer, and depress one from the upper layer. Continue in this way across the row and proceed as for No. 1 and No. 2.

*SUGGESTION: When you are satisfied that you understand Leno, 2 over 2, plan a place mat of your own design. Because Leno, 2 over 2, is a little finer than Leno, 3 over 3, you can use more lines of it in your design.*

*Or, design a mat using both Leno, 3 over 3, and Leno, 2 over 2.*

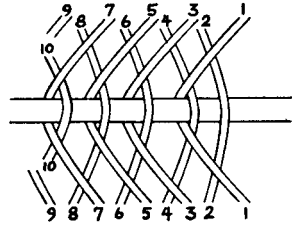
*When you have mastered Leno, 1 over 1, weave a towel using both Leno, 2 over 2, and Leno, 1 over 1, in the border.*



**No. 4 LENO, 2 over 1, continue 1 over 1**

This is the first row of a new group of leno techniques.

Open shed as usual—outside right-hand thread **up**. With pick up stick, pick up **two** threads from the lower layer, and depress **one** from the upper. Continue, picking up one and depressing one. (The very last twist in the row will come out one over 2).



Turn stick on edge and pass shuttle through opening as before. Beat. Change shed and beat very hard. Pass shuttle from left to right.

**No. 5 LENO, 3 over 2, continue 2 over 2**

This is similar to No. 4 Leno. Pick up **3** from the lower layer and depress **two** from the upper for the first twist. Continue picking up **two** and depressing **two**.

**No. 6 LENO, 2 over 1, continue 3 over 3**

This is also similar to No. 4 Leno. For the first twist, pick up **two** and depress **one**, but from there on, pick up **three** and depress **three**.

*SUGGESTION: Instead of planning out each place mat or towel full size, experiment with drawing them to scale. Use squared graph paper if you find it easier.*

*Experiment with designs using each type of leno alone and also in combination with each other.*

**No. 7 SPANISH LACE**

On this sampler, Perle 5, white, was used for the pattern in order to show the technique more clearly.

This technique is important because it is used to “fill in” the woven spots on other lace techniques. (See the Leno Mats #3 and #4).

Beginning from the right hand side, pass the shut-

tle to the left under twelve threads, and come out.

Change shed and use the pick-up stick to beat the yarn down. A tongue depressor can also be used for this, but **do not use your beater.**

Pass shuttle to the right under **twelve** threads. **Count them.** Change shed and beat with pick-up stick.

Pass shuttle back, from right to left, under 12 threads. This completes one unit.

The next unit is done in exactly the same way, and so on across the warp. **But**, be sure that you always go from right to left in the same shed, and from left to right in the other. The handle on top of the roller of your loom furnishes a good check to go by.

When you finish the last unit on the left-hand edge, reverse the process. Go from left to right under 12 threads, back to the left under 12 threads, and again left to right. Continue in this way back across the row.



Units of Spanish lace can be made **any width** from six threads up.

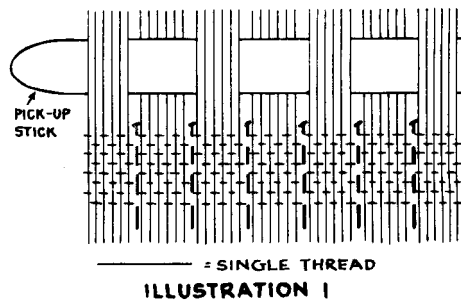
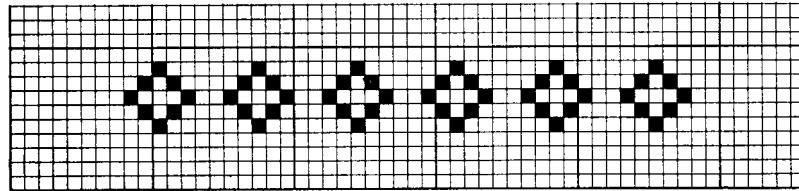
*SUGGESTION: Plan and weave a set of towels using Lily Art. 114 Perle 5 in pastel colors for Spanish Lace borders. Experiment in varying both the number of rows and the size of the units of Spanish Lace.*

## No. 8 DANISH MEDALLION

For the beginner just learning Danish Medallion, it is wise to use a coarse yarn and a fine yarn in order to show the technique exactly. For this reason, we selected Lily Art. 114, Perle 5 White to be used with the finer Lily Art. 214, 24/3 Mercerized Natural.

**Directions**

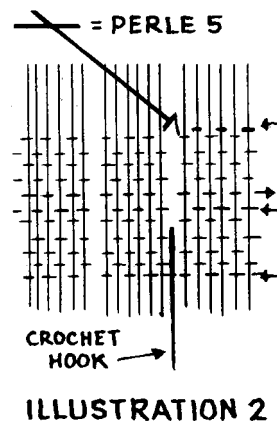
- Weave: 1" Plain Tabby Natural  
 1 pick Perle 5 White, from left to right  
 4 picks Natural  
 1 pick Perle 5 White, from right to left  
 4 picks Natural  
 1 pick Perle 5 White, from left to right  
 4 picks Natural



On a neutral warp (flat), use your pick-up stick to count off six threads at a time, by passing the stick under six and over six. (There should be 56 groups of 6 threads each.)

Mark these divisions with pins, placing the pins between the warp

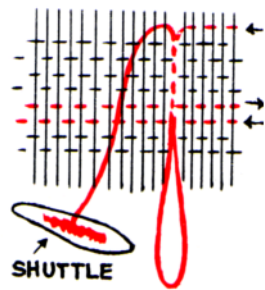
threads down in the portion already woven. See Illustration 1.



The pins in your warp indicate the width of one square on the Design diagram. It is important to keep the pins straight as they are your guides.

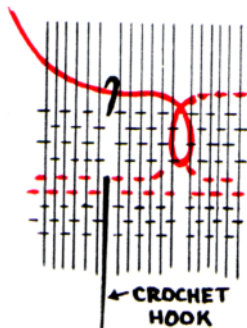
To bring out the Design, each dark square on the Diagram must have a vertical line of Perle 5 on each side.

To make the vertical lines, pass the shuttle carrying the Perle 5 through the open shed to the 10th pin from the right-hand edge, and bring out. Insert



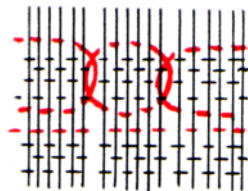
← a fine crochet hook under the fifth row below between the warp threads marked by the pin. See Illustration 2.

← Grasp the Perle 5 in the hook, and pull up a loop just big enough for the shuttle to pass through easily. See Illustration 3.



Pass your Perle 5 shuttle through the loop from left to right, and pull up tight. Pull the loop tighter than you think necessary, for it will loosen as the weaving progresses.

Pass the shuttle back into the open shed, and bring it out between the warp threads marked by the next pin (6 threads beyond the first loop). Insert the hook five rows below and grasp the Perle 5 yarn. See Illustration 4.



Bring up a loop, pass the shuttle through, and pull it tight. You now have completed one square. See Illustration 5.

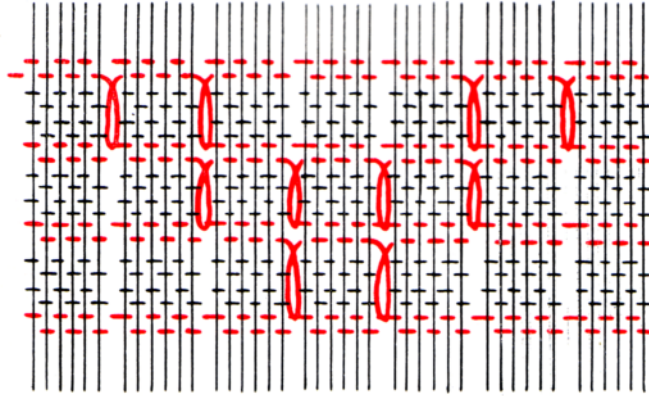
Pass the shuttle back into the open shed and go on to the first square of the next diamond. To do this, bring out the shuttle at the place marked by the **sixth** pin to the left. (Check with the 6 squares

on the diagram.) Insert your crochet hook under the fifth row below, between the warp threads marked by the pin. Pull up a loop, pass your shuttle through, and pull tight, as for the first square of the first diamond. Complete the square and repeat for each of the remaining 4 diamonds.

When you have completed the first square of the diamond on the extreme left, pass your Perle 5 shuttle back into the

open shed and come out on the left-hand edge of your warp. Beat. Change shed and return this Perle 5 shuttle from left to right.

Weave 4 picks of Natural.



**ILLUSTRATION 6**

For the next row, use the Perle 5 shuttle, and bring it out at the 9th pin as indicated on the diagram.

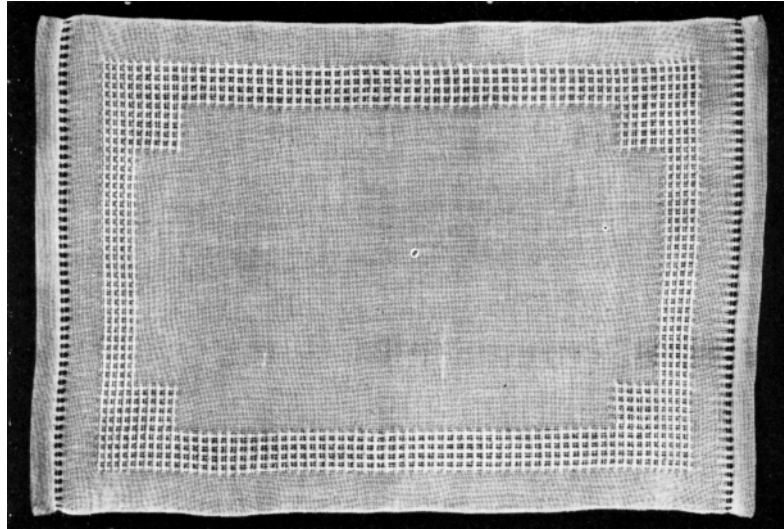
Make your square, and move one pin to the left for the second square in this row. Upon completion, pass your shuttle four pins to the left, and repeat for the second diamond. Continue across row.

Follow the diagram, and complete the Design.

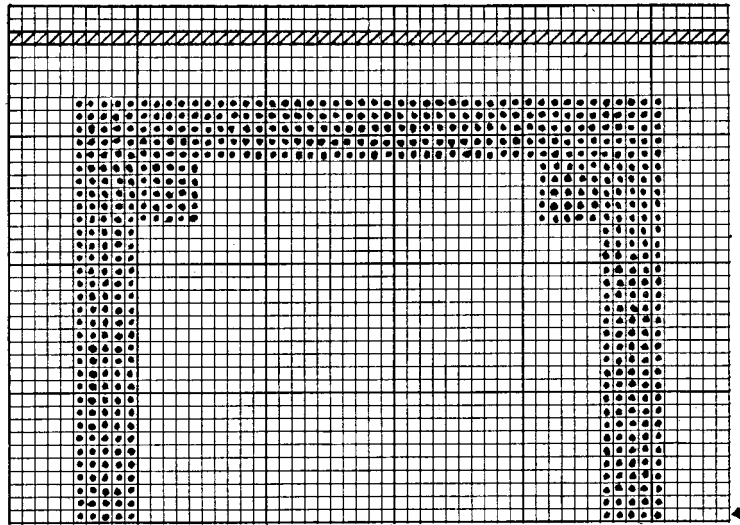
When the Design has been completed, finish with:

- 4 picks Natural
- 1 pick Perle 5 White
- 4 picks Natural
- 1 pick Perle 5 White
- 4 picks Natural
- 1 pick Perle 5 White and 1 inch Plain Tabby Natural

MAT No. 1 PICK-UP BRONSON LACE (Coarse)



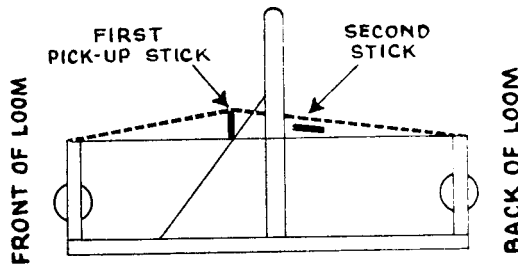
Weft: Lily Art. 214, Mercerized Cotton, size 24/3  
Natural



PLAN FOR 1/2 BRONSON LACE MAT

MIDPOINT →

○ = 1 UNIT OF 6 THREADS    ◻ = LENO (3 OVER 3)    ◻ = 1 UNIT OF BRONSON LACE



----- RAISED THREADS

### WEAVING PLAN

1½" Plain Tabby  
 1 row Leno, 3  
 over 3.  
 1" Plain Tabby

**Bronson Lace:** Open shed with shuttle on right, outside

thread **UP**. Pass your pick-up stick under first thread on upper layer of warp, and under every **third** thread thereafter, across entire width of the upper layer.

Close shed. Turn pick-up stick on edge. The threads so raised are your Guide Threads (every 6th thread in your entire warp.)

Turning to the back of your loom, you will find the same threads are raised close to the heddles. Transfer these raised threads to another pick-up stick, or to one of your lease sticks, in **back** of the heddles. When you have checked for the accuracy of the Guide Threads, remove the pick-up stick in the front of the loom.

When needed, turn the stick in the back on edge and move it close to the heddles. When not in use, turn it flat and move it as far back as possible.

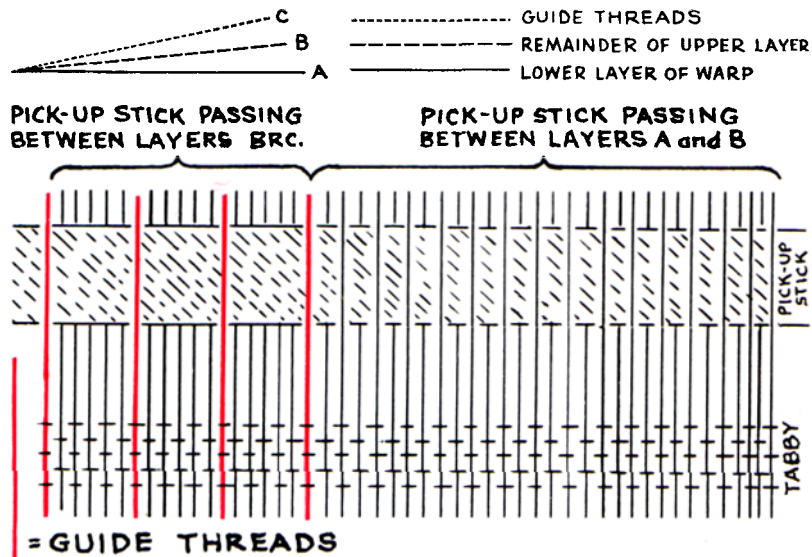
By raising your Guide Threads you will find that you have 56 units across the width of the warp.

Each Bronson Lace unit, when woven, is 6 threads wide and 6 threads high, and is woven thus:

1. Right to left - pick-up (passing the shuttle under the guide threads only.)
2. Left to right - tabby
3. Right to left - pick-up
4. Left to right - tabby
5. Right to left - tabby
6. Left to right - tabby

### Mat No. 1

To begin the Design: Open shed and raise Guide Threads. If these are not clearly visible, close the shed **slightly** until you can distinguish them. Now you have 3 layers of warp threads.



For the tabby border on the right-hand side, pass the pick-up stick between layers A and B for 5 units; then bring the stick up and slide it under the Guide Threads (between layers B and C) for 46 units; and go back between layers A and B for the final 5 units of the left-hand border.

Compare with Diagram on page 11, and check for accuracy. Turn stick on edge, and pass shuttle through the opening made by the stick, right to left.

Then: Left to right - tabby  
 Right to left - repeat first shot  
 Left to right - tabby  
 Right to left - tabby  
 Left to right - tabby

This completes one row of Bronson lace units. Make four more of them (five in all).

For the sixth row of Bronson units: Pass stick between layers A and B for 5 units; between layers B and C for 10 units; between A and B for 26 units; between B and C for 10 units; and between A and B for 5 units. Weave 1 unit (6 shots). Repeat 4 times (5 rows of units in all).

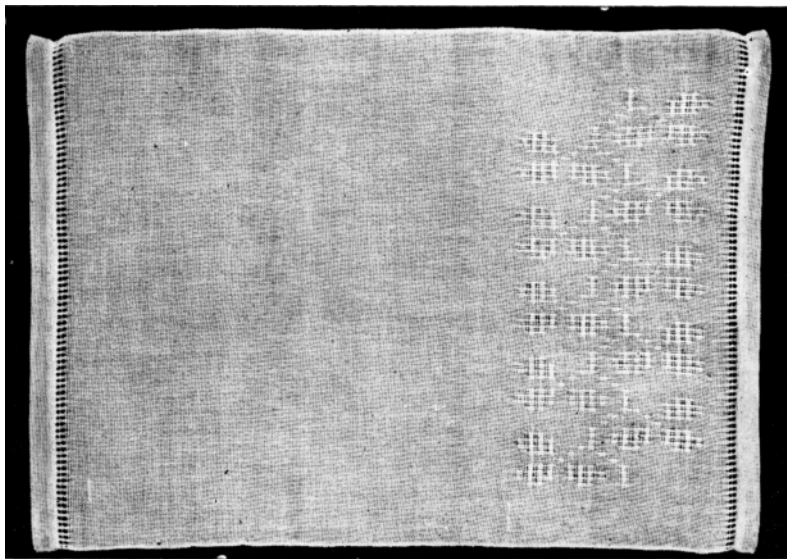
Row 11: Pass stick between layers A and B for 5 units; between B and C for 5 units; between A and B for 36 units; between B and C for 5 units; and between A and B for 5 units. Weave one complete unit, and repeat until the mat measures within  $3\frac{1}{2}$ " of desired length.



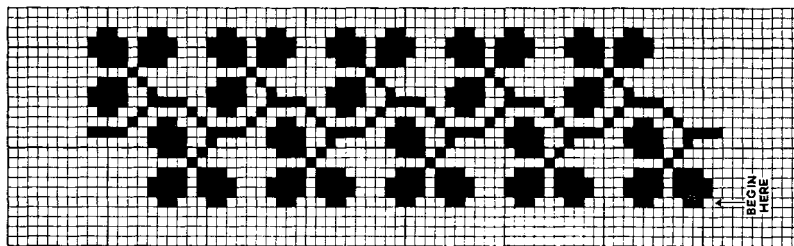
Repeat Rows 6 thru 10  
Repeat Rows 1 thru 5  
Weave 1" Plain Tabby  
1 row Leno #1 (Leno, 3 over 3)  
1½" Plain Tabby

This Bronson Lace (coarse) works up perfectly square, but is too large for initials and many cross-stitch designs. It is most effective in simple geometrical designs.

**MAT No. 2 PICK-UP BRONSON LACE (Fine)**



Weft: Lily Art. 214, Mercerized Cotton, size 24/3  
Natural



### Weaving Plan

1½" Plain Tabby for hem  
1 Row Leno #2 (Leno, 2 over 2)  
⅝" Plain Tabby

DESIGN IN BRONSON LACE (Approximately  
4¼" in width)

12" Plain Tabby  
1 Row Leno #2 (2 over 2)  
1½" Plain Tabby for hem

### Directions

The basic lace unit used in this mat is only 4 threads wide, but is woven in the same way as the units in Mat No. 1, which is as follows:

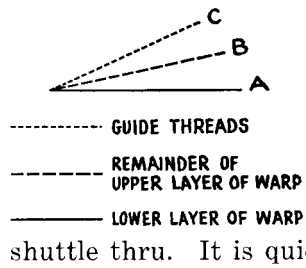
Right to left - pick-up  
Left to right - tabby  
Right to left - pick-up  
Left to right - tabby  
Right to left - tabby  
Left to right - tabby

To get your Guide Threads:

1. Open shed with shuttle on right and outside thread up.
2. Insert pick-up stick **under** first thread on right-hand side of upper layer, and **under** every other thread thereafter, across entire width.
3. Close shed and turn stick on edge.
4. Transfer raised threads to a stick in the back of the loom, directly behind heddles.
5. Check for accuracy. Every fourth thread should be a Guide Thread.
6. Remove the pick-up stick in the front of loom.

To follow the Design, use the Guide Threads, which correspond to the squares on the Design diagram above. The light squares on the diagram represent tabby, and the dark squares represent complete units of Bronson Lace of 6 shots each, as described above.

To make the Pick-up shots: Open shed, shuttle on right. Raise Guide Stick in the back of loom. Close shed **slightly** until you can distinguish 3 layers in your warp. Pass

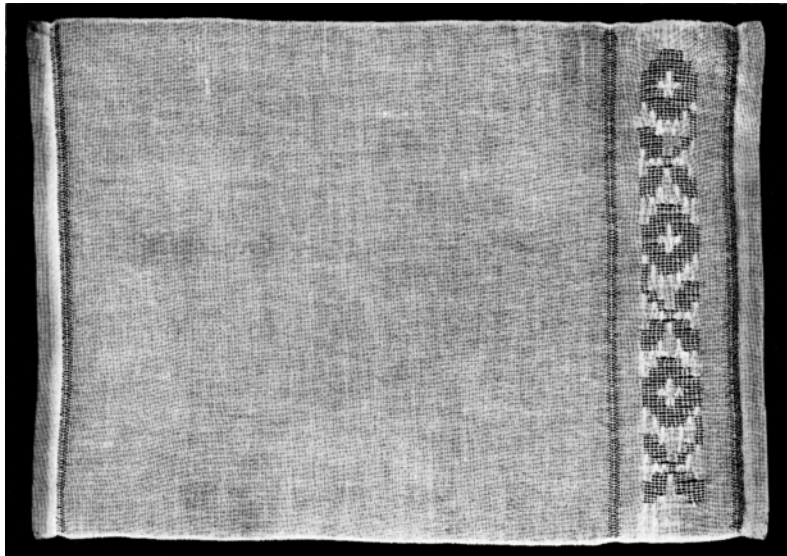


shuttle between layers A and B for tabby squares, and between layers B and C for the lace units. Use your pick-up stick, turning it on edge to make room for the shuttle to pass thru. Check each pick-up shot for accuracy before passing the shuttle thru. It is quicker than taking out a mistake.

This type of Bronson Lace (fine) does not work up quite square, but it is very effective for initials. Try to work out your own initials in this technique.

Designs with large blocks show up the "windows", which are characteristic of this technique, better than designs which have small or narrow blocks.

**MAT No. 3 LENO**



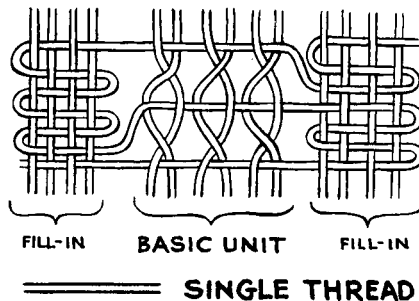
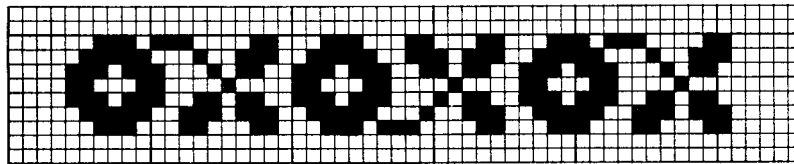
**Weft: Lily Art. 214, Mercerized Cotton, size 24/3  
Natural**

**Weaving Plan**

- 1½" Plain Tabby for hem.
- 1 Row LENO #4 (2 over 1, continue 1 over 1)
- ⅝" Plain Tabby

**Design**—Diagram and Directions given below.

- 1 Row LENO #4
- 15" Plain Tabby
- 1 Row LENO #4
- 1½" Plain Tabby for hem.



**Directions For Design**

Each dark square on the diagram represents one basic unit of leno. This basic unit is made of 3 single twists (Leno #3). Since these 3 twists require 6 threads, there are 56 units in the width of the warp. The Design

takes 47 units, leaving 9 for the edges, 5 on the right, and 4 on the left.

Since each unit is square, six shots of plain tabby are required to fill in the spaces between the lace units. Three shots are made Spanish fashion **below** the level of the twist, and **three**, above. (See illustration of Basic Unit on this page and instructions for Spanish Lace on page 8.)

The **lower** three shots are made while weaving is progressing from **right to left**, and the **upper** three shots while weaving progresses from **left to right**.

Weave 3 shots of tabby all across the first filled-in area (as indicated by consecutive white squares). Then make the necessary twists **all the way** to the next filled-in area.

in area. Every time you make twists, **be sure** you are in the **same shed** as when you started **right to left**. **VERY IMPORTANT**.

When making twists, the first thread on the right must be **up**. Pick up one thread from the lower layer on your pick-up stick, and depress one from the upper layer **three** times for each unit indicated by the dark squares on the diagram. Where there are two consecutive dark squares in a row, make 6 twists before passing the shuttle through; where there are three dark squares together in a row, make 9 twists, etc. Draw your shuttle through and pull the weft yarn **snug** before beginning the next filled-in area. Weave 3 shots Spanish fashion each time you come to an indicated filled-in area. Count the threads each time you make a shot.

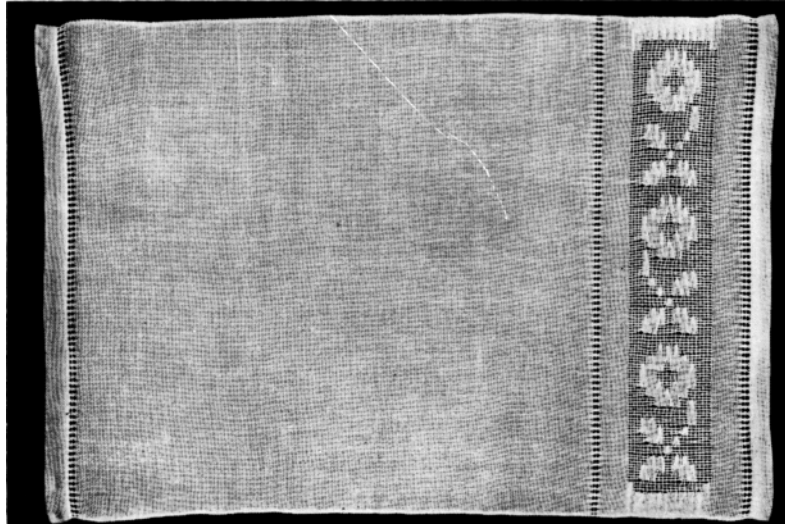
When you reach the left-hand edge, finishing with 3 shots Spanish fashion, you have completed just one-half the row of Leno units. When starting back, left to right, be sure you are in the opposite shed from the one you were in when you started right to left.

**From left to right**, fill in the left-hand edge with 3 shots, Spanish fashion. With the third shot (left to right) bring the shuttle directly across the twisted area to the next filled-in area. Do not try to make any twists while coming from left to right. **REMEMBER: Three** shots, Spanish fashion, for all filled-in areas, and then straight across the twists.

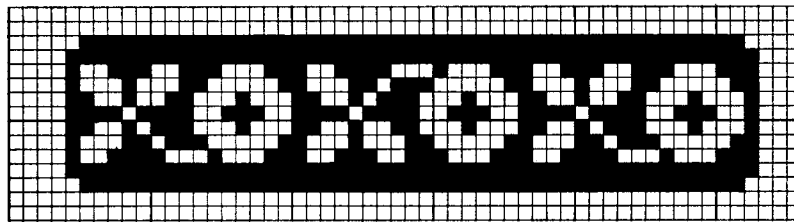
Beat down all your filled-in areas with the end of your pick-up stick or a tongue depressor.

As each complete row of leno units is finished, beat **VERY HARD** with your beater.

**MAT NO. 4 LENO**



**Weft: Lily Art. 214, Mercerized Cotton, size 24/3  
Natural**



Mat No. 4 is similar to Mat No. 3. It uses the same technique and the same basic unit of leno. However, the design which was woven in leno in Mat No. 3 is a filled-in area in Mat No. 4, and the background (or frame) is in leno.

Again, each dark square indicates one basic unit of 3 single twists, and each light square indicates a filled-in area.

**Weaving Plan**

1½" Plain Tabby  
1 Row Leno = 2 (2 over 2)  
¾" Plain Tabby

**Design**—Directions given below.

¾" Plain Tabby  
1 Row Leno #2  
13" Plain Tabby  
1 Row Leno #2  
1½" Plain Tabby

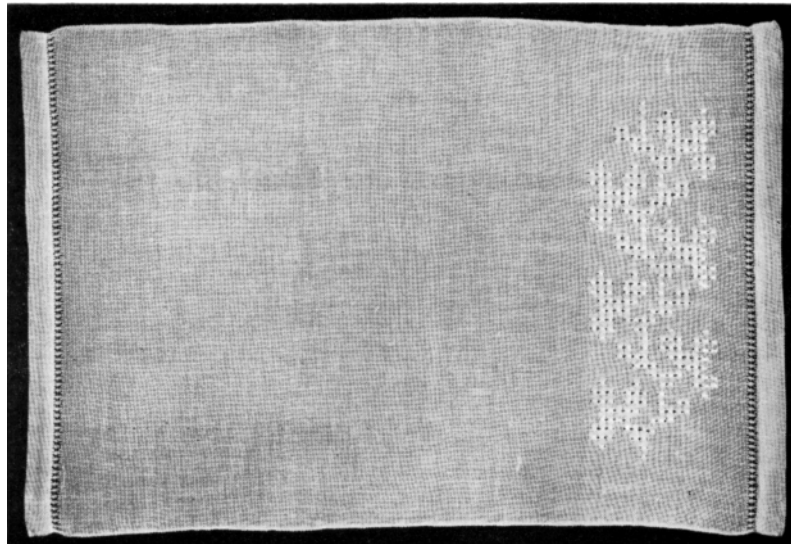
**Directions For The Design**

The complete frame used in this Design is 49 units wide. Since each unit requires 6 threads, 294 (49 x 6) threads are needed for the Design. The number of threads in your warp, 336, minus those needed for the Design, 294, leaves 42 warp threads for the two edges. Use 22 for the left edge, and 20 for the right.

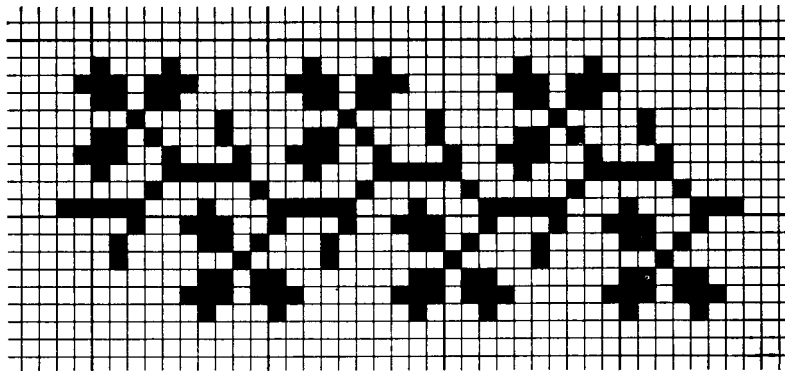
Review the directions given for Mat No. 3 LENO

- - - - -  
*This method of using leno as a background is VERY effective for monograms. Try it.*

**MAT NO. 5 DANISH MEDALLION**



**Weft:** Lily Art. 214, Mercerized Cotton, size 24/3  
Natural



### Weaving Plan

- 1½" Plain Tabby for Hem
- 1 Row Leno #5 (3 over 2, continue 2 over 2)
- ¾" Plain Tabby

### Design In Danish Medallion

- Plain Tabby until Mat measures 20" in length
- 1 Row Leno #5 (3 over 2, continue 2 over 2)
- 1½" Plain Tabby for Hem

### Directions

The Design is woven according to directions given for Danish Medallion on the Sampler, except that it is woven with one kind of yarn only. Every sixth shot of yarn is used to make the tie loops. Only one shuttle is needed.

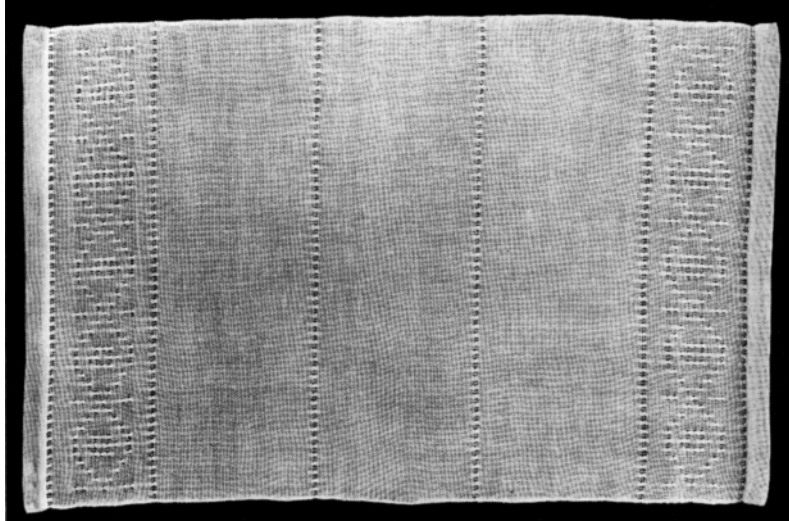
Again, use pins to separate the warp into units of 6 threads each, and a fine crochet hook to bring up the loops.

**Each** dark square on the diagram must have a tie loop on **each** side.

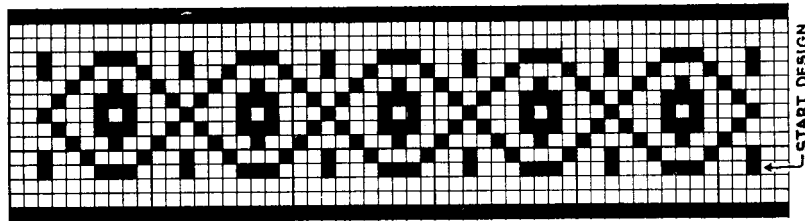
The Design requires 39 units of 6 threads each. As there are 56 units across the entire width, 56 minus 39 leaves 17 units for the edges. Leave 8 units on the right before beginning the design. This leaves 9 units on the left.



**MAT No. 6      BROOKS BOUQUET**



**Weft: Lily Art. 214, Mercerized Cotton, size 24/3  
Natural**

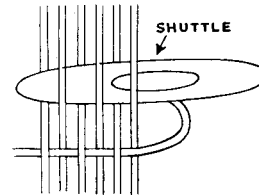


Each dark square in diagram indicates 1 unit of  
Brooks Bouquet.

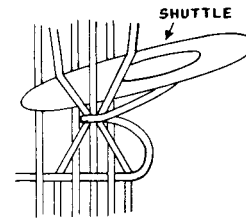
**Weaving Plan**

1½" Plain Tabby for Hem.

1 row BROOKS BOUQUET as follows:  
 Open shed.  
 From right-hand side, pass shuttle under 3 threads of the upper layer. (Step 1)  
 Bring shuttle out, go back over the same 3 threads, inserting the shuttle under the same 3 threads and the next 3.  
 Go back over and under the second group of 3 threads and under the next 3.  
 Continue this way across entire width of warp.

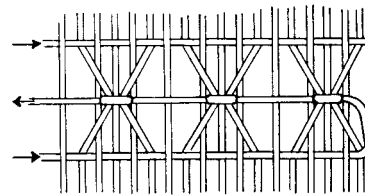


STEP 1



STEP 2

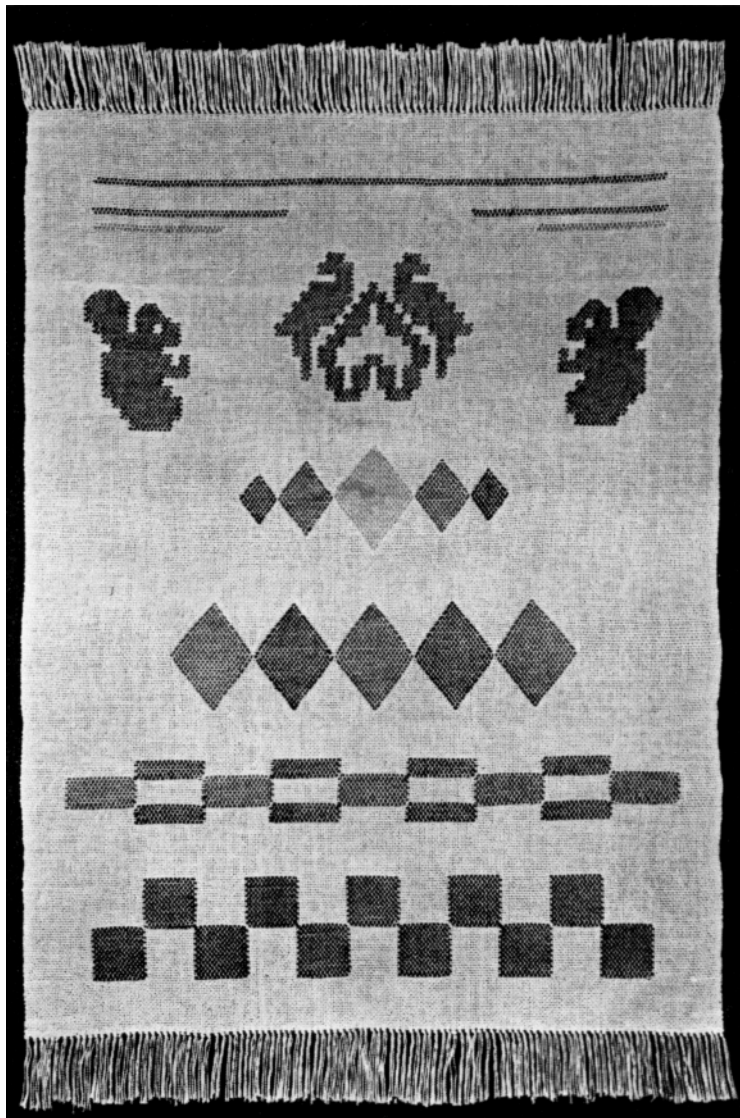
(==== A SINGLE THREAD)



THREE UNITS OF BROOKS BOUQUET

DESIGN { ½" Plain Tabby  
 Follow diagram of Design closely, as follows:  
 Open shed. Start from right-hand side. Pass shuttle through open shed to the first "tie" as indicated by a dark square. Pass shuttle under 3 threads, bring out, and go over same 3 threads. Go back into open shed to next dark square on diagram. Pass shuttle under 3 warp threads, bring out, and go back over under the same 3, and through the open shed to the next square. Follow the same procedure across the warp.  
 After each row of "ties," weave 3 shots of plain tabby; left to right, right to left, left to right.

½" Plain Tabby  
 1 row Brooks Bouquet  
 4½" Plain Tabby  
 1 row Brooks Bouquet  
 4½" Plain Tabby  
 1 row Brooks Bouquet  
 4½" Plain Tabby  
 Repeat Design  
 1½" Plain Tabby for Hem.



Sample 5

Sample 4

Sample 3

Sample 2

Sample 1

**SAMPLER SIMPLE INLAY TECHNIQUE**

# SECTION TWO

## SIMPLE INLAY TECHNIQUE

This sampler shows various ways to use Simple Inlay technique. Even though this technique may not be as easy to master as its name would seem to indicate, once it has been mastered, there is no other technique which affords as much opportunity to express one's imagination and originality. When one has acquired skill with simple inlays, the other inlay techniques, such as those classified as Swedish Art Techniques, will seem very easy.

The sampler is arranged with the easiest figures at the bottom, and progresses, step by step, to the more difficult ones at the top.

For inlays, select soft yarns somewhat heavier than the yarns used for the tabby background. Choose colors that are slightly brighter than the desired effect, since the warp threads will cut down their intensity, and produce a softer tone.

It is more effective to have the background rather open than to have it beaten too firm.

### Materials

**Warp:** Lily Art. 214, Mercerized Cotton, size 20/3  
Natural 862

**Weft:** Lily Art. 314, Unmercerized Cotton, size 20/3  
Natural 862

**Inlays:** Lily Art. 114, Mercerized Floss Cotton  
Rust 1260, Dark Orange 1261, and Crab  
Apple 1458

Lily Art. 110 Weaving Wool doubled, also  
makes excellent inlays

**Reed:** 12 dents to 1"

**Sleyed:** 2 ends to 1 dent; 24 ends to 1"

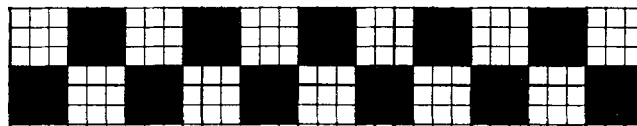
**Width in Reed:** 14"

**No. of Ends:** 336

## SAMPLE NO. 1 — SQUARES

As with all inlay techniques, this Simple Inlay technique is laid-in on the wrong side of the fabric. Therefore, the right side will be on the underside of your warp, and the upper side, which you see, is the wrong side of the finished weaving.

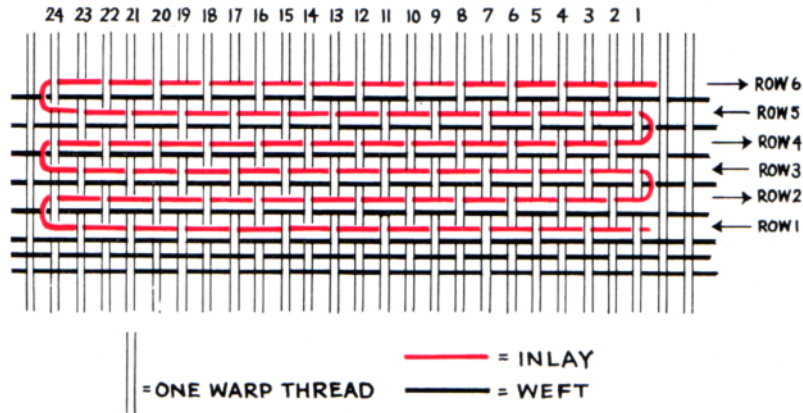
For the purpose of affording plenty of practice in weaving inlays with straight, vertical edges, eleven 1" squares have been arranged alternately in two rows.



### Preparation

1. Start to weave with the right-hand outside warp thread down and weave 1" plain tabby. Finish with shuttle on right.
2. Wind six butterfly bobbins of Floss (Rust color). (Instructions for making butterfly bobbins are given on Page 48.)
3. Leave the shed holding the last row of tabby **open**, for the inlay is put into the **same shed** as the **preceding row** of tabby.
4. Wedge the shed open to facilitate counting warp threads. On this upper layer of warp threads, beginning on the right, count off 18 threads for the border. Then, start to count off for the inlays as follows:  
**Row 1** Count 12 threads, and lay-in your bobbin yarn under these 12. Pass the bobbin from right to left, and leave a 2" end hanging free. Skip 12 threads.

Lay-in your bobbin yarn under the next 12 threads.  
 Skip the next 12 threads.  
 Repeat until you have six inlays started.  
 18 threads should be left for the border.  
 When all 6 inlays have been started, beat lightly.  
 Change shed, put in your tabby yarn, and beat.  
 Leave shed open.



**Row 2** The inlay for each square is 24 warp threads wide; 12 on each harness. When the shed is open, 12 are up and 12 down.

For Row 2, pass each bobbin from left to right, under 12 warp threads, as shown in the detail illustration. By studying the illustrations, you will see that in Row 1 the bobbin yarn passes under the odd numbered warp threads. In Row 2, the bobbin yarn passes under the even numbered warp threads. Therefore, for Row 2, the bobbin yarn passes around and under #24, and to the right under 12 threads in all. (#24 is the first warp thread to the left of the last thread of Row 1, #23). The same procedure is followed for all six squares.

Beat lightly. Change shed. Put in tabby and beat.

**Row 3** The bobbin yarn passes under the odd numbered warp threads as in Row 1, but NOTICE that the #1

warp thread lies to the **right** of the last warp thread in Row 2. The bobbin yarn passes around and under #1.

Count your warp threads every time you lay-in the bobbin yarn. Be sure there are 12.

**Continue** to build up each inlay until each is a perfect square. Measure with a tape measure. Leave a 2" end of the bobbin yarn hanging when each inlay is finished.

When the first row of squares is finished, put in a single shot of tabby, and start the second row of squares. Begin with shuttle on right. Lay-in your bobbin yarn under each group of 12 threads which were skipped when the first row of squares was built up. Build up each inlay, following the directions for the first line of squares.

**NOTE:** No mention has been made above about what to do with the ends left hanging from the inlays. To finish the wrong side of the inlay, these ends may be finished off as follows:

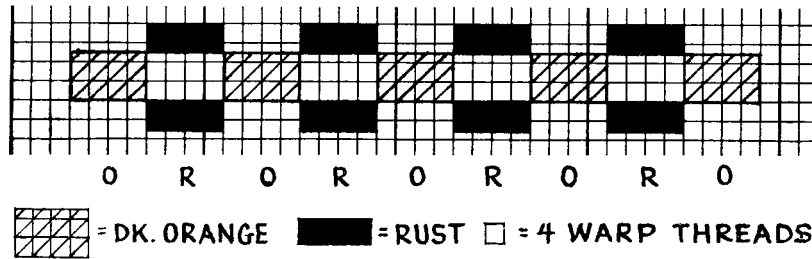
1. Those ends hanging from the first rows could be inserted along with Row 2 but from the opposite direction, or
2. Thread them into a tapestry needle when the inlay is finished, and run through the loops along the edge of the inlay.

Use the second method for fastening the final end of the bobbin yarn.

*SUGGESTION: When you have completed your squares, try using squares in a design of your own. Cut 1" squares out of colored paper, and arrange them on a sheet of white paper 14" wide. Try building a corner design, or a border for the ends, or an all-around border, until you succeed in making a design that really pleases you. Then paste the squares on the paper, and weave the design in Simple Inlay technique. Also, try weaving the same design in one of the lace techniques.*

## SAMPLE NO. 2 — RECTANGLES

Rectangles are made in the same way as squares, but can be of any dimensions.



Nine bobbins are required for this group; four of Rust Floss, and five of Dark Orange Floss.

With shuttle on right, open the shed and count off the warp threads as follows:

12 Border	16	16	16	16	16	16	16	16	16	16	12 Border
	O	R	O	R	O	R	O	R	O	R	O
								<b>Begin</b>			

Begin with the second group of 16, as indicated. Lay in one shot of Rust yarn. Repeat in all groups labelled "R." Follow instructions given for squares, but build up the inlay for only 6 rows.

Then, start the Dark Orange rectangles (shuttle on right), using the groups of warp threads indicated on the diagram by "O." Build up 10 rows of inlay.

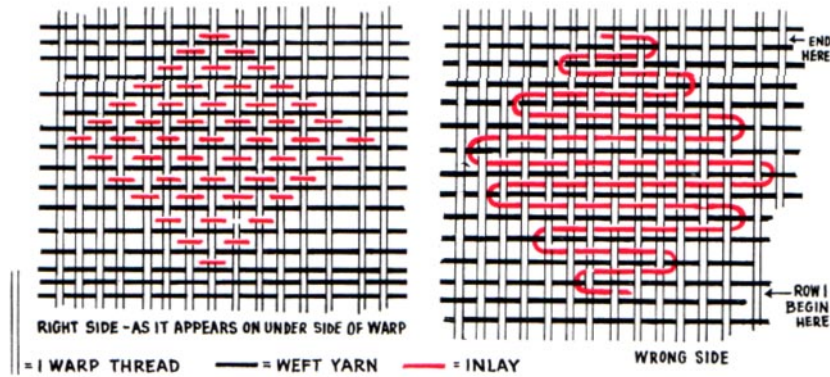
The third line of rectangles is a repetition of the first line.

For variation, try to design a border of your own, using rectangles of different dimensions.



### SAMPLE NO. 3 — DIAMONDS

Diamonds furnish the opportunity to learn the Simple Inlay technique as applied to diagonal lines.



The detail illustrations show a diamond only 7 warp threads wide, but the technique is the same for any diamond.

#### To Make A Single Diamond

1. Open shed—shuttle on right.
2. Lay-in the bobbin yarn under 1 warp thread; beat lightly.
3. Change shed; put in the tabby yarn; beat.
4. Without changing shed, lay-in the bobbin yarn under 2 warp threads, one on either side of the original one. Beat lightly.
5. Change shed, put in tabby, and beat.
6. Without changing shed, lay-in bobbin yarn under 3 warp threads.

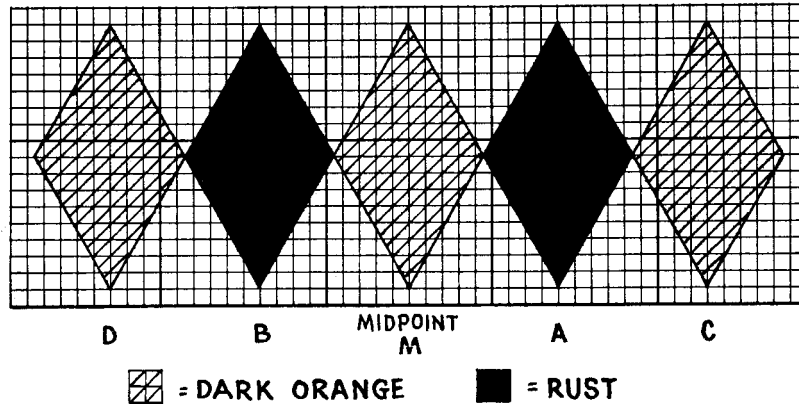
**At this point**, stop to study the detail illustration and to compare it with your own inlay. You will find that the bobbin yarn goes as follows:

- In Row 1 - under 1 warp thread
- Row 2 - under 2 warp threads
- Row 3 - under 3 warp threads
- Row 4 - under 4 warp threads
- Row 5 - under 5 warp threads

**Notice** that when the yarn goes from right to left, it passes under an **odd** number of warp threads. When it goes from

left to right, it passes under an **even** number of warp threads. Also, the **number of threads** under which it passes is the same as the **number of the row**. This observation will help you to avoid, or to correct errors.

7. Continue in the same manner until you reach the desired width. This widest row should be an **odd numbered** row, passing from right to left.
8. Reverse by decreasing the number of warp threads **one** on each row.



To make a row of diamonds similar to the ones on the sampler, begin with the mid-thread of your warp.

Lay-in your bobbin yarn under that one thread "M." Leave shed open.

Measure to the right (A) and to the left (B) the width of the diamonds you wish to make. Make sure that there are an **even** number of warp threads between "M" and "A," and the same number between "M" and "B." On the sampler, 18 threads were left between these points.

Using a single bobbin for each diamond, lay-in the bobbin yarn under one warp thread at each point, A and B.

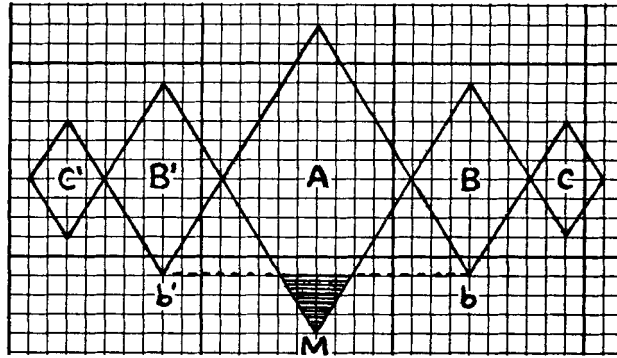
Count off the same number of warp threads to the right of "A," and lay-in your bobbin yarn at "C."

Count off the same number to the left of "B," and lay-in your bobbin yarn at "D."

Begin all five diamonds in the same shed, and build them up simultaneously. Follow directions given for a single diamond.

## SAMPLE NO. 4—GRADUATED DIAMONDS

**Make a diagram** of a row of graduated diamonds, and measure **each one**.



Begin the center diamond on the mid-thread of your warp (M). (Crabapple).

Build up this diamond until it reaches a measurement equal to the difference between  $\frac{1}{2}$  the height of the largest diamond (A)  $\frac{1}{2}$  the height of the diamond next in size. (B)

Then, measure to the right, and to the left of the last row of inlay, a distance equal to the **width** of Diamond B. (Dk. Orange). These are points b and b'. Make sure that there are an **even** number of warp threads between m and b, and the same between m' and b'. Then lay-in your yarn under b and b'. Check to see that all 3 bobbins are going from right to left.

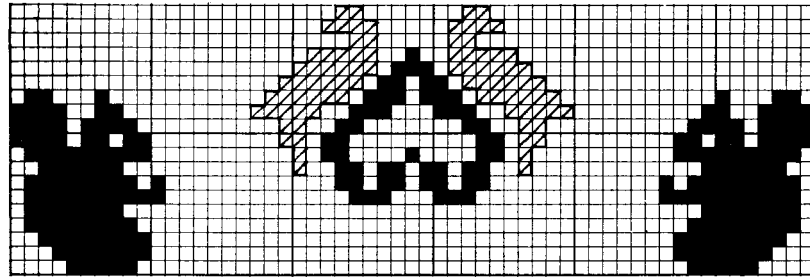
Weave all three diamonds simultaneously for a distance equal to the difference between  $\frac{1}{2}$  the height of Diamonds B and C.

Count the number of warp threads between Diamonds A and B, at this point. Count off the same number to the right of Diamond B and start Diamond C (Rust). Count off the same number to the left of Diamond B', and start Diamond C'. Check to see that all bobbins are going in the same direction.

Follow directions for the single diamond, weaving all five simultaneously.

The widest row of inlay should be an **odd** numbered row, and at this point, the diamonds should be separated from one another by a single warp thread only.

## SAMPLE NO. 5 — DESIGNS



□ = 8 WARP THREADS (4 ON EACH HARNESS)

▨ = DARK ORANGE    ■ = RUST

When you have acquired skill in both straight and diagonal inlays, you are ready for more complicated designs.

For coarse settings, 15 to 20 ends per inch, keep strictly to geometrical designs. However, the closer settings of 24 to 30 ends per inch offer you a wide opportunity for variety. It is better to choose designs that have large solid areas, rather than fine, lacy designs. Lines less than 8 warp threads in width are to be avoided.

Designs woven in this technique have a unique charm, inasmuch as their outlines are less rigid than those of other inlay techniques. You can lay-in many designs in a way resembling free-hand drawing.

When you follow a printed design, it is necessary to check the proportions as you weave, for the designs will elongate in some cases, and shorten in others, depending upon the materials used and the method of beating. Seldom can a design be followed thread by thread down to the last detail.

Since these designs are worked from the wrong side, reverse designs which are not symmetrical, so that they will face in the desired direction on the right side. This is particularly important when weaving initials and monograms.

*SUGGESTION: Draw a little sketch of your own, and weave it in this technique. Then, try another. Also, experiment with different types of yarns to get varied effects.*

# SECTION THREE

## MONK'S BELT

This section could be called "Let's Dress Up our Night Tables," for the mats in this group have been woven in colors and materials suitable for use on bedside tables, and are of appropriate size.

However, Monk's Belt can be used as decoration on many other articles, such as bags, place mats, pillows, and dresser scarves.

### General Instructions

Monk's Belt designs are easy to follow. In the designs used with this series, each square is two warp threads wide, and each dark square represents two pattern shots, each of which is followed by one shot of tabby. The pattern yarn passes under the warp threads of the light squares, and over the warp threads of the dark squares.

In any Monk's Belt pattern there are but two pattern shots, and these are always "opposites" laid-in on a tabby background. The pattern shots will be designated as "Pattern Shot A" and "Pattern Shot B" in the detailed instructions.

A pick-up stick is a necessity, and more than one will prove helpful. A few tongue depressors can also be used to good advantage.

### Materials

**Warp:** Lily Art. 214, Mercerized Cotton, size 20/3  
Natural (8 oz. sufficient for 10 mats)

**Weft:** Lily Art. 314, Unmercerized Cotton,  
size 20/3 Natural

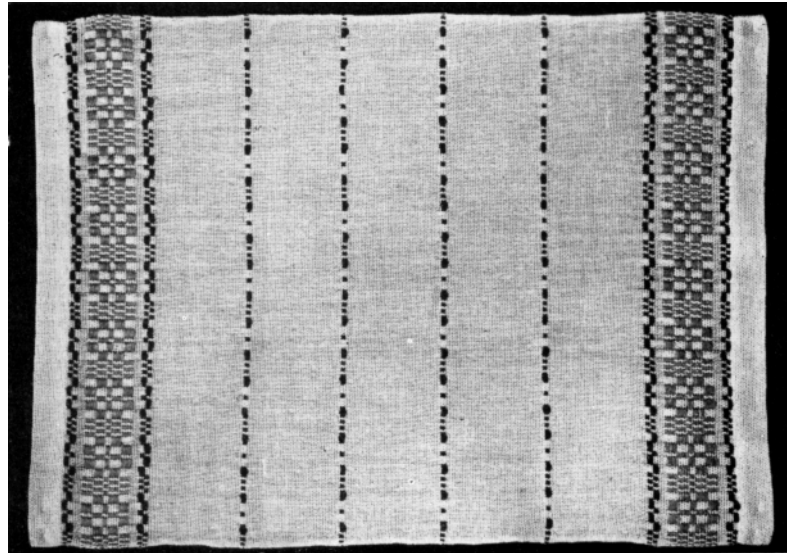
**Reed:** 12 dents to 1"

**Sleyed:** 2 ends to 1 dent; 24 ends to 1"

**Width In Reed:** 14"

**No. Of Ends:** 338 (14 x 24, plus 2)

**MAT No. 1**



**Weft:** Lily Art. 314, Unmercerized Cotton, size 20/3  
Natural 862. (8 oz. sufficient for 10 mats)

Lily Art. 114, Mercerized Floss,  
Raspberry 1447 and Old Rose 574

**Weaving Plan**

2 1/8" Plain Tabby (20/3)

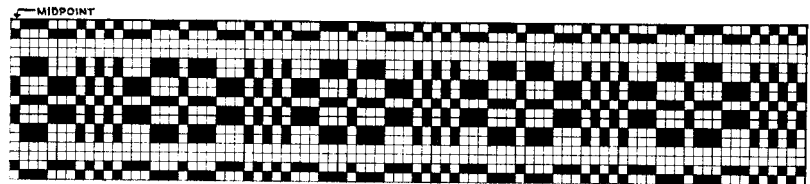
Wide Band of Monk's Belt-design and directions below.

2 1/2" Plain Tabby (20/3)

Weave 3 times } Pattern Shot A - 2 times - Raspberry  
                  } 2 1/2" Plain Tabby (20/3)

Wide Band of Monk's Belt-A repeat of the one above

2 1/8" Plain Tabby (20/3)



### Directions For Monk's Belt

Study the Design on preceding page until you see that it has only two horizontal pattern lines, and that the design has been formed by the arrangement of these two lines. They have been alternated, spaced, and repeated in such a way that a pleasing design has resulted.

One of these lines we call Pattern Shot A, and the other, which is dark where Pattern Shot A is light, and vice versa, we call Pattern Shot B.

Since each dark square represents two shots of pattern yarn, in height, the Design will be woven as follows:

Pattern Shot A	- 2 times - Raspberry
"    " B	- 2 times - Raspberry
Tabby	- 4 times - 20/3
Pattern Shot A	- 4 times - Old Rose
"    " B	- 4 times - Old Rose
"    " A	- 2 times - Old Rose
"    " B	- 4 times - Old Rose
"    " A	- 4 times - Old Rose
Tabby	- 4 times - 20/3
Pattern Shot B	- 2 times - Raspberry
"    " A	- 2 times - Raspberry

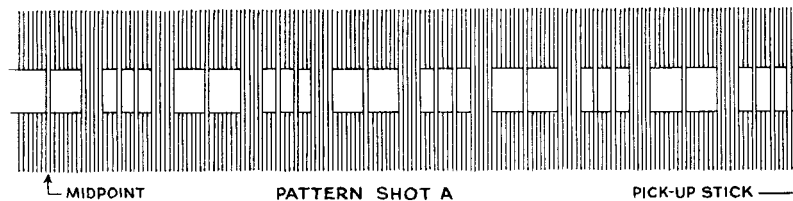
**Each** pattern shot is followed by a shot of tabby (20/3) which is called a binder. When a pattern shot is indicated in the directions, the tabby binder is automatically included. To get your **Guide Threads** for this design, pick-up Pattern Shot A as follows:

Be sure your warp is flat (neutral shed). Starting from the right hand edge, slip your pick-up stick under 2 warp threads, over 2, under 2, over 2, under 2, over 2. Continue (under 6, over 6, under 2, over 6, under 6, over 2, under 2, over 2, under 2, over 2) **8 times**

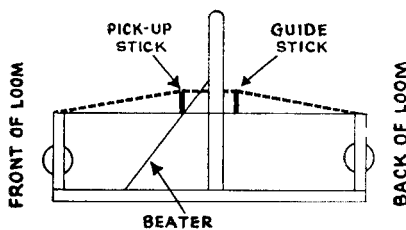
Finish with (under 6, over 6, under 2, over 6, under 6, over 2, under 2, over 2, under 2, over 2, under 2) **once**.

Compare with the Design as you proceed across your warp.

Illustrated below is the way your pick-up stick should look at the Midpoint. You will notice that a rose figure of the design is centered at this midpoint.



When you have completed picking up your Guide Threads, raise your pick-up stick on edge. Turn to the back of your loom. There you can distinguish the same raised threads directly behind the heddles. (If you have any difficulty, raise the pick-up stick slightly.) Slip a second pick-up stick (or one of your lease sticks) under these raised threads. Check for accuracy to make sure you have them all.



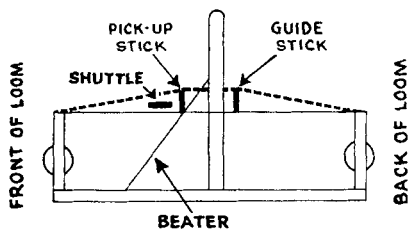
Slip a second pick-up stick (or one of your lease sticks) under these raised threads. Check for accuracy to make sure you have them all.

The stick in the back of your loom is your Guide Stick, and must remain there as long as you desire this particular pattern. The raised threads are your Guide Threads, and when they are needed, turn the Guide Stick on edge, and move it as close to the heddles as possible. When no longer needed, or whenever you change the shed, turn the Guide Stick flat, and move it to the rear of the loom.

When, according to the Weaving Plan, you have  $2\frac{1}{8}$ " of Plain Tabby finished, you are ready for the **Wide Band of Monk's Belt**. Keep the illustrated design, and the list of pattern shots given for it, in front of you as you weave.

As shown on the design, begin with Pattern Shot A. Be sure your warp is flat. Raise the Guide Stick. Then, open the shed slightly until you can see three separate layers of





warp threads by looking at the warp from the side. Slip your pick-up stick into the opening just above the lowest layer. Turn the stick on edge, and pass your shuttle carrying the pattern yarn (R a s p b e r r y) through this opening, as illustrated at left. Take out the pick-up stick.

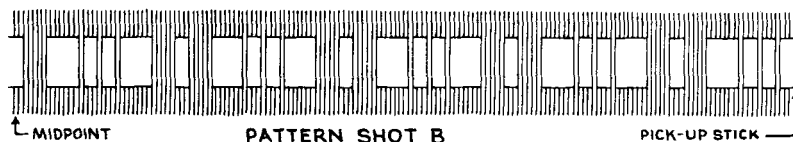
Lower the Guide Stick and beat. Follow with one tabby shot (binder.) To complete the first line of design, repeat once, bringing the pattern yarn back from left to right.

For Pattern Shot B, again turn to a neutral shed. Raise your Guide Stick. You will see small divisions in the warp made by your Pattern Shot A, and also that the raised threads are the **opposite** of the ones you want. So, with your pick-up stick, **pick-up** the **depressed** groups of threads, and pass your stick **over** the **raised** threads. Continue across the warp. Lower the Guide Stick in the back, and turn the pick-up stick on edge. Pass the pattern yarn shuttle through the opening made by the pick-up stick.

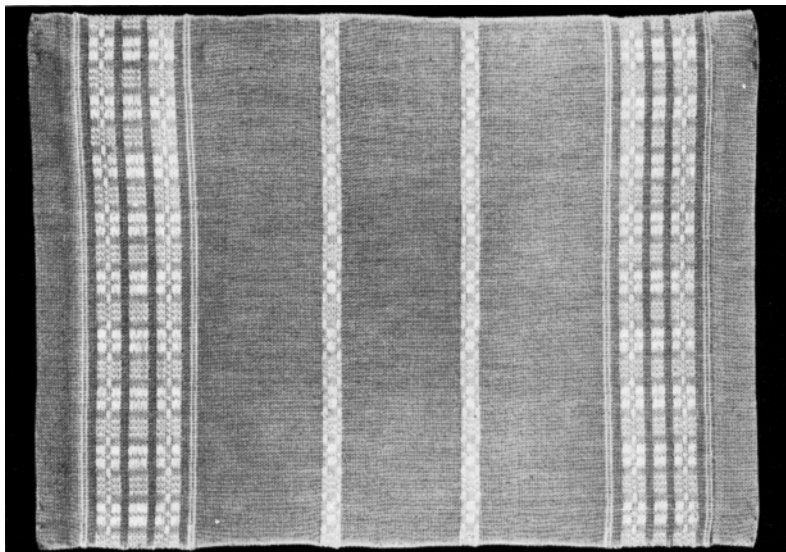
In picking up Pattern Shot B, it is easier, either to keep the point of the stick close to the reed, or close to the part already woven. Avoid trying to pick-up halfway between.

From the very first, acquire the habit of having the tabby binder follow the pattern shot in the same direction. That is, when you pass your pattern yarn shuttle from right to left, be sure your tabby binder follows it from right to left, and vice versa. Also, make sure that the two yarns are crossed at each edge in such a way that the pattern yarn cannot slip back in the row, but is held to the very edge on each side.

Continue by following the Pattern Design on Page 37.

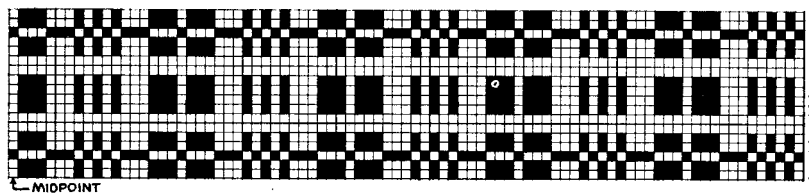


**MAT No. 2**



**Weft:** Lily Art. 314, Unmercerized Cotton, size 10/2  
Old Rose 574  
(4 oz. required for 8 mats)

**Lily Art. 114, Mercerized Pearl Cotton,**  
size 5, White



**Weaving Plan:**

2¾" Plain Tabby, Old Rose

Border	{	1 pick Perle White
		1 pick Old Rose
		1 pick Perle White
		5 picks Old Rose
		Pattern Shot A - 4 times - White Perle
		" " B - 2 times - " "
		" " A - 4 times - " "
		4 picks Old Rose
		Pattern Shot A - 8 times
		4 picks Old Rose
Pattern Shot A - 4 times		
" " B - 2 times		
" " A - 4 times		
5 picks Old Rose		
1 pick Perle White		
1 pick Old Rose		
1 pick Perle White		

3¾" Plain Tabby - Old Rose

Pattern Shot B - Perle White - 2 times

" " A - Perle White - 4 times

" " B - Perle White - 2 times

3¾" Plain Tabby - Old Rose

Pattern Shot B - Perle White - 2 times

" " A - Perle White - 4 times

" " B - Perle White - 2 times

3¾" Plain Tabby - Old Rose

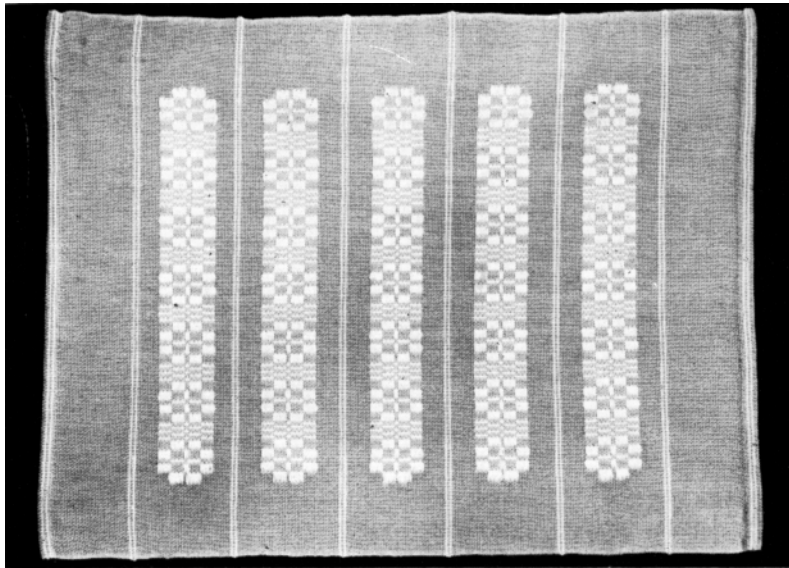
Repeat Border

2¾" Plain Tabby - Old Rose for hem

**Instructions**

Leave the Guide Stick used for Mat No. 1 in your loom, and refer to the directions for Monk's Belt given for Mat No. 1. If you did not make Mat No. 1, Section III, study the directions carefully, and follow the instructions regarding the Guide Stick.

### MAT No. 3



**Weft:** Lily Art. 314, Unmercerized Cotton,  
size 10/2, Old Rose 574

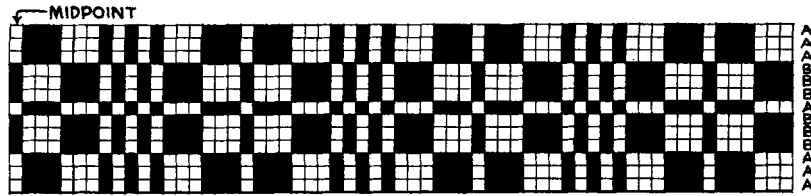
Lily Art. 114, Mercerized Floss, White

Leave the Guide Stick used for Mat No. 1, Section III, in your loom. Or, familiarize yourself with the instructions for Monk's Belt given for Mat No. 1, and put the Guide Stick in your loom according to the instructions given there.

It is not necessary to carry a Monk's Belt design from edge to edge, for it can be picked up wherever desired. However, when we eliminate any portion, our design must be worked from the wrong side of the fabric. Because we are weaving a continuous line of pattern, the pattern yarn can be wound on a flat shuttle. If you wish to pick-up only separate units, the pattern yarn should be made into butterfly bobbins, one for each unit picked up.

#### Weaving Plan

$\frac{3}{4}$ " Plain Tabby - 10/2 Old Rose  
1 pick White Floss  
1 pick Old Rose 10/2  
1 pick White Floss  
2" Plain Tabby - 10/2 Old Rose



**Design**

Repeat 5 Times {
 

- 1 pick White Floss
- 1 pick Old Rose
- 1 pick White Floss
- 1/2" Plain Tabby - Old Rose
- Monk's Belt Design-Weave according to instructions below.
- White Floss
- 1/3" Plain Tabby - Old Rose

1 pick White Floss  
 1 pick Old Rose  
 1 pick White Floss  
 3/4" Plain Tabby - Old Rose

**Directions For Weaving Design**

Since this design must be worked from the wrong side of the fabric, the under side of your warp will be the right side of your mat, and the upper side of your warp will be the wrong side of your mat.

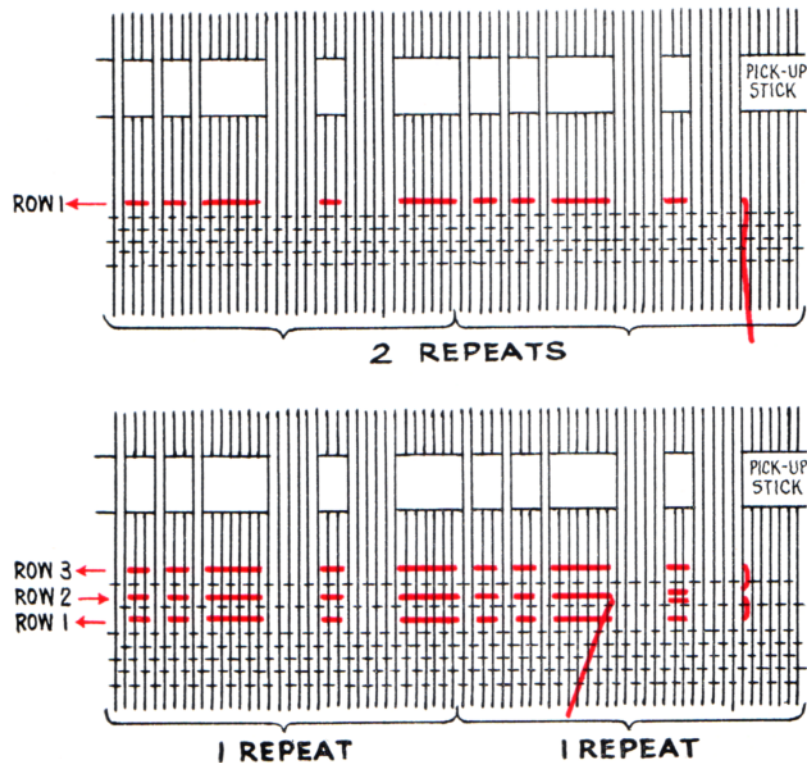
When working from the wrong side, the pick-ups must be reversed; that is, when Pattern Shot A is to appear on the right side, Pattern Shot B, its opposite, will have to appear on the wrong (upper) side.

**On the right side,** the Pattern Shots in this design are as follows:

- A - 6 times
- B - 6 times
- A - 2 times
- B - 6 times
- A - 6 times

Therefore, **Pick-up** the Pattern Shots as follows:

- B - 6 times
- A - 6 times
- B - 2 times
- A - 6 times
- B - 6 times

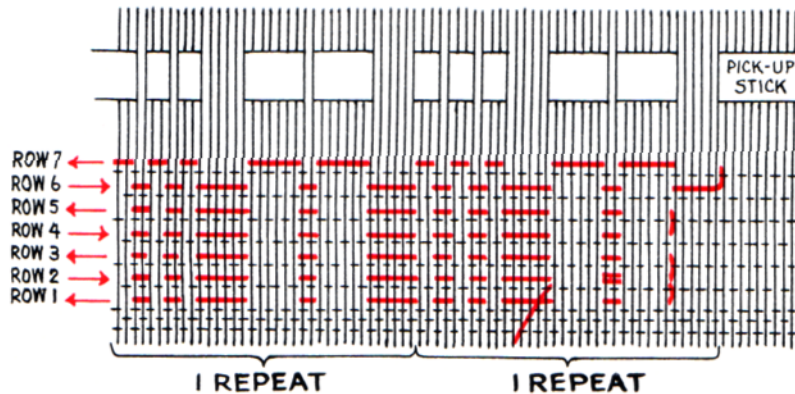


Use White Floss, wound on a flat shuttle, for your pattern yarn.

When ready to weave the Monk's Belt Design, pick-up Pattern Shot B. Lay-in your pattern yarn, beginning with the **second** rose figure from the righthand edge, and extending through the rose figure **second** from the left edge. This will eliminate two sets of bars, and one rose on each side. Leave the end of your yarn free on the righthand side. Put in your tabby. Pick-up Pattern Shot B again; then, tuck the free end on the right-hand side into the opening for an inch or so. Bring back the pattern yarn from left to right. Repeat Pattern Shot B until you have six rows.

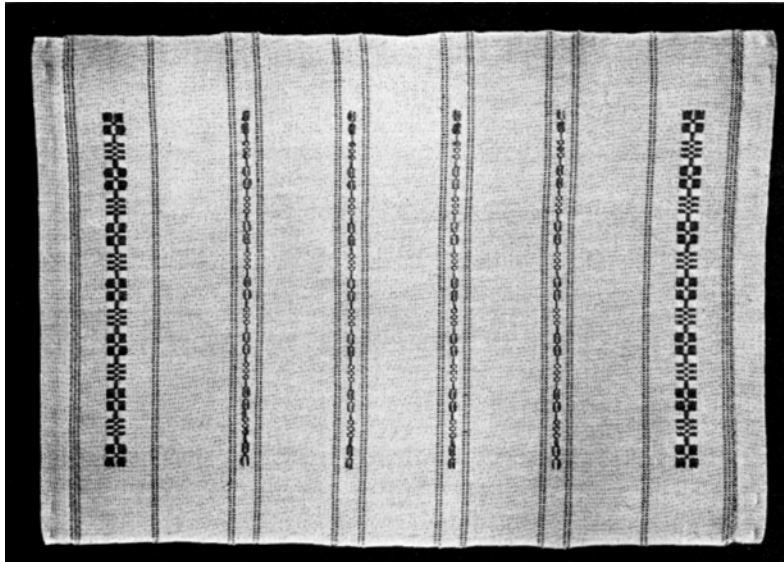
Beginning with the 7th row, pick-up Pattern Shot A. Since the second block of the rose figure now extends 6 warp threads to the right beyond the first block, carry your pattern yarn 6 threads to the right before laying it in the opening made by your pick-up stick.

See the diagram showing Row 7 on next page.



When you complete the **Design**, there are two ways you may fasten your pattern yarn. Leave a two inch end. This can be passed around the final single warp thread of the **Design**, and laid back into the pattern shed. However, a safer and stronger method is to leave a 2½" end hanging until you have woven another inch or so, and then thread this end into a tapestry needle and run it through the loops along the edge of the inlay.

**MAT No. 4**



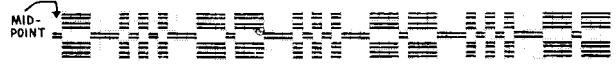
**Weft:** Lily Art. 314, Unmercerized Cotton,  
size 10/2, Old Rose 574  
Lily Art. 114, Mercerized Floss,  
Raspberry 1447

Be sure you are familiar with the instructions and the methods used in weaving Mat No. 3 before starting Mat No. 4.

**Weaving Plan**

2 1/2" Plain Tabby - Old Rose  
1 pick Raspberry  
1 pick Old Rose  
1 pick Raspberry  
1 pick Old Rose  
1 pick Raspberry  
3/4" Plain Tabby - Old Rose  
**Monk's Belt Inlay No. 1**-Illustrations and instructions below.

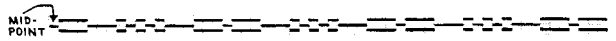
**Unit I Of The Design**



Use the method described for Mat No. 3  
Since the Pattern Shots are laid-in from the wrong side, pick-up Pattern Shot B four times, Pattern Shot A twice, and Pattern Shot B four times-Raspberry.  
3/4" Plain Tabby - Old Rose  
1 pick Raspberry  
1 pick Old Rose  
1 pick Raspberry

2" Plain Tabby - Old Rose  
1 pick Raspberry  
1 pick Old Rose  
1 pick Raspberry  
1/4" Plain Tabby - Old Rose  
**Monk's Belt Inlay No. 2**-Illustrations and instructions below.

**Unit II Of The Design**



Use only one shot of pattern yarn for each line in the illustration. Pattern Shot B once; Pattern Shot A once; Pattern Shot B once-Raspberry.  
1/4" Plain Tabby - Old Rose  
1 pick Raspberry  
1 pick Old Rose  
1 pick Raspberry

Repeat Unit II of the **Design** 3 times  
2" Plain Tabby - Old Rose  
Unit I of the **Design** in reverse order once.



# SECTION FOUR

## DUKAGANG

Dukagang is classified as one of the Swedish Art Techniques. In this technique, the pattern yarn floats across 3 warp threads and is held down by the 4th warp thread. It is characterized by vertical lines.

Be sure to weave a strip of tabby before attempting to pick up your Guide Threads for Dukagang, for when the warp is sleyed two ends to one dent, it is almost impossible to pick up the correct ones otherwise.

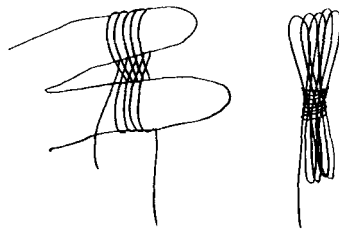
Since Dukagang is worked from the wrong side of the fabric, we start from the right-hand edge, and with our pick-up stick we pick up 3 warp threads and pass over 1, continuing under 3 and over 1, across the entire width of the warp. When complete, transfer these Guide Threads to the Guide Stick in back of your loom directly behind the heddles. To transfer these guide threads to the Guide Stick is more difficult than for Monk's Belt, but once they have been accurately transferred, Dukagang is much easier and much more fun than Monk's Belt.

As in the other laid-in techniques, each pattern shot is followed by one shot of tabby. When the **Weaving Plan** indicates a specified number of rows of Dukagang, each shot of pattern yarn must be followed by one shot of tabby. Complete rows of Dukagang are worked by raising the Guide Threads, laying-in one shot of pattern yarn from edge to edge, and following it by one shot of tabby.

However, this technique is used more often for individual units or figures than for complete rows. For these, many cross-stitch designs can be used, but, if possible, select designs which, as they build up, move only one square at a time either to the right or to the left. Designs which are not symmetrical must be reversed so that they will face in the desired direction on the right side.

A single butterfly bobbin should be used for each separate unit in the design. If the design does move more than one square at a time in either direction, use an additional bobbin to eliminate long skips on the back.

Butterfly bobbins are made by winding yarn in a figure

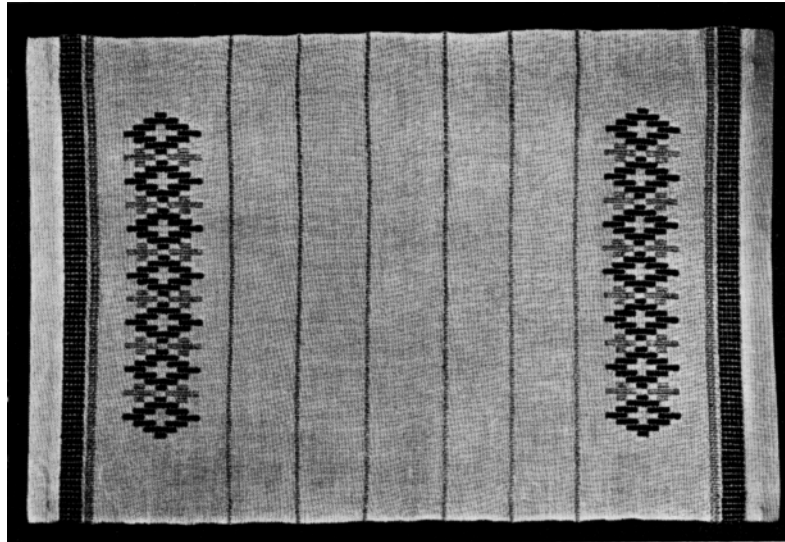


8 around two extended and separated fingers. Leave a 5" end to wrap around the figure 8. Wind it tight enough to hold the bobbin together, but loose enough to let the yarn slide out from the center. Slip the very end back under the

last coil to hold it firm.

In the diagrams, each dark or shaded square represents 4 warp threads in width, two pattern threads high. Weave two shots of plain tabby wherever a continuous row of light squares appear in the diagrams.

#### MAT No. 1



#### Materials

**Warp:** Lily Art. 214, Mercerized Cotton, size 20/3, Natural 862

**Weft:** Lily Art. 314, Unmercerized Cotton, size 20/3, Natural 862  
Lily Art. 114, Mercerized Pearl Cotton, size 5, Topaz 1460 and Chili Brown 656

**Reed:** 12 dents to 1"

**Sleyed:** 2 ends to 1 dent; 24 ends to 1"

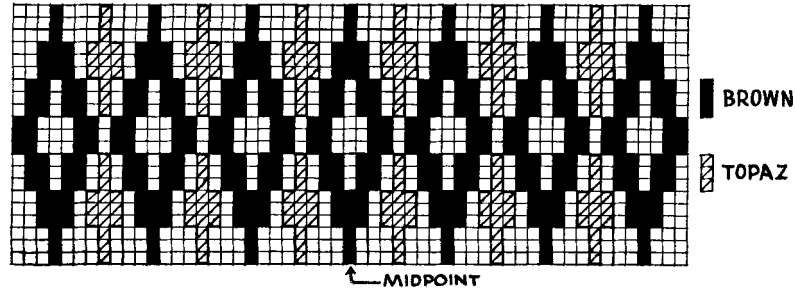
**Width In Reed:** 14"

**No. Of Ends:** 338 (14 x 24, plus 2)

#### Weaving Plan

**Unit A** { 2 1/8" Plain Tabby - Natural  
10 rows Dukagang - Chili Brown  
2 picks Plain Tabby - Natural  
4 rows Dukagang - Topaz  
3/4" Plain Tabby - Natural

**Dukagang Design** — Follow detailed instructions given below.



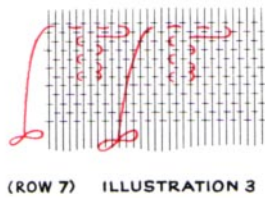
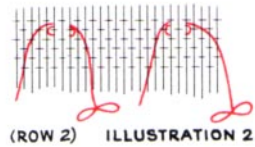
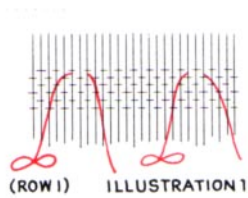
$\frac{3}{4}$ " Plain Tabby - Natural  
 2 rows Dukagang - Topaz  
**Unit B** }  $\frac{1}{4}$ " Plain Tabby - Natural  
           } 2 rows Dukagang - Topaz  
 Repeat **Unit B** four times  
 Repeat **Dukagang Design**  
 Repeat **Unit A** in reverse order.

To begin your **Dukagang Design**, raise the Guide Stick in the back of the loom, and insert the pick-up stick under the Guide Threads in front of the beater.

Center your design by counting the number of groups of 3 warp threads each across the entire warp. Use the center group as the midpoint of your design. Start with this center group. Lay-in your brown pattern yarn under this group of threads. Skip 3 groups on each side, and lay-in the topaz pattern yarn under the adjoining group. Again, skip 3 groups on each side; lay-in your brown yarn under the adjoining group. Repeat on each side until you have 13 units started; 7 brown, and 6 topaz. Be sure to pass each bobbin from right to left, leaving a short end hanging on the right. Weave one row of tabby and beat.

Hereafter, start to lay-in your pattern yarn using the bobbin on the extreme right, and then using each bobbin in rotation from right to left, regardless of the direction in which the tabby goes.

For the second row, raise the Guide Stick, and insert the the pick-up stick. Before bringing the bobbin for each unit



back from left to right, tuck the free end hanging on the right into the opening to hold it firm. When all 13 bobbins have been passed from left to right, beat, weave 1 shot of tabby, and beat again. This completes one square. Continue this way until the single columns are three squares high.

Follow the **Design** diagram, widening the units as indicated, and decreasing where indicated. Illustration 3 on this page shows the method of increasing.

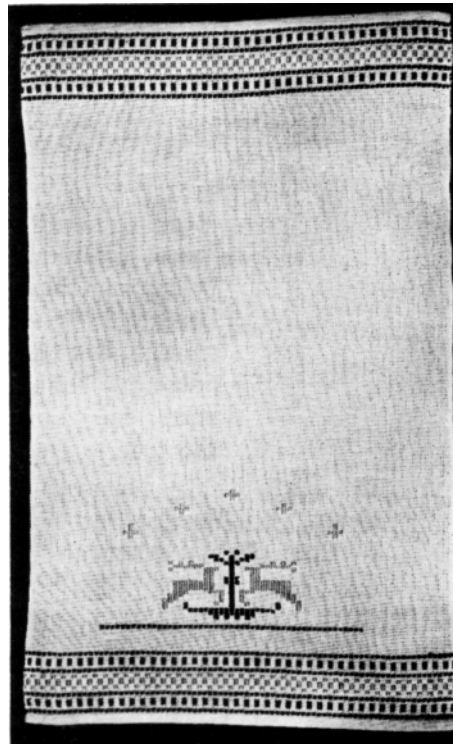
It is easier to pass two fingers under the guide threads of each unit and to grasp the bobbin between these two fingers, pulling the bobbin through, than to push the bobbin under the guide threads.

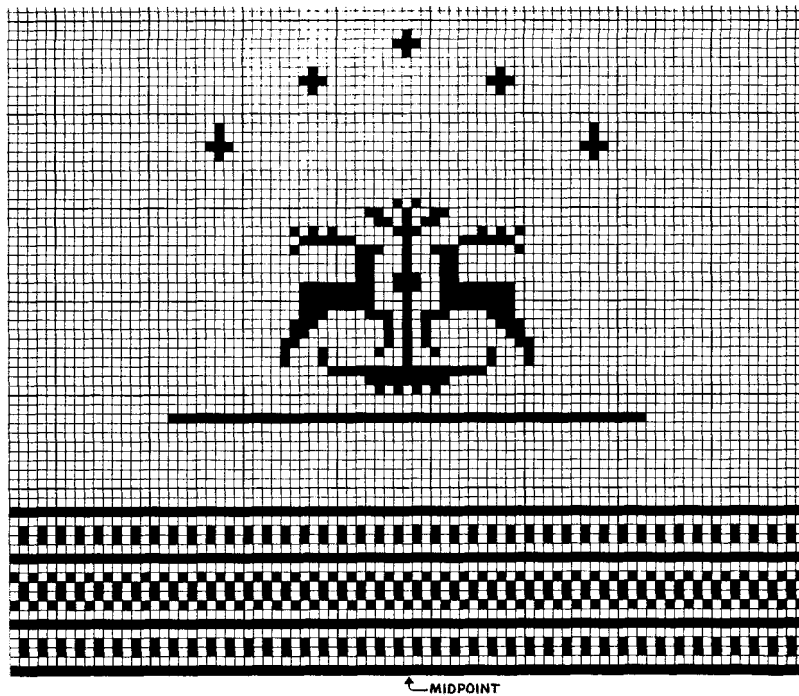
### MAT No. 2

**WEFT:** Lily Art. 314,  
Unmercerized  
Cotton, size  
20/3  
Natural 862

Lily Art. 114,  
Mercerized  
Perle, size 5  
Topaz 1460

Lily Art. 114,  
Mercerized  
Perle, size 5  
Chili Brown  
656





**Weaving Plan**

1" Plain Tabby Natural

**Dukagang Design**

Read General Instructions for Dukagang.  
 Insert a Guide Stick in back of loom as for  
 Dukagang Mat No. 1. Follow Dukagang  
 Design as given in diagram, using a flat  
 shuttle wound with brown for the border,  
 butterfly bobbins of topaz for the deer and  
 stars, and butterfly bobbins of brown for  
 the tree.

11" Plain Tabby Natural

Repeat the Border Portion of the Dukagang Design.

1" Plain Tabby Natural

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 This design would be very effective on a tea cosy or on  
 a summer handbag.