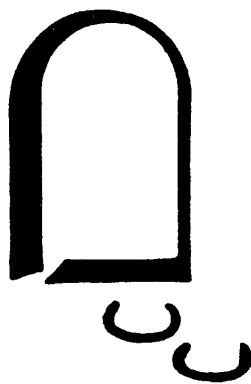


TERRACE TEXTURES

Copyright 1949

Thread Horizons Unlimited
for
Handweavers



TERRACE YARN SHOP
4038 S. W. Garden Home Road
PORTLAND 19, OREGON

RHYTHM

Complementary Colors
Neutrals

The weaver has two alternatives in handling colors, either placing them side by side or crossing one with another in the web. The former is given consideration in this lesson. Color should be thought of in terms of quality as well as mere distinction of hue. For instance, to place red and green together just because they are complements is not sufficient to insure a pleasing combination. They are more easily harmonized if one contrasts them in value (dark or light) or varies their intensity (dull or bright) in proportion to fit. The use of "greyed" colors, those to which grey has been added, also makes it possible to combine colors that otherwise prove difficult to bring together. It is generally advisable to use parallel qualities of color rather than great differences. Extreme contrasts in these sometimes tend to be garish.

Complementary Colors

Referring back to the color wheel, note that the colors listed on opposite sides of the wheel are harmonious and complementary. These may be considered in three ways:

1. Strictly Opposing Colors: Red-green; blue-orange; yellow-violet.
2. Triads: (Colors equal distance apart around the wheel): Red violet, blue green, yellow orange; or violet, orange, and green; or red, blue and yellow.
3. Near-Complements: Those found on either side of a color's complement. Example: red-violet and red-orange are near complements of green.

Observations on Use

1. Complementary colors tend to intensify one another when placed side by side.
2. The colors are influenced by the darkness or lightness of their neighbors. Dark colors appear darker besides light ones, and light ones lighter by dark ones.
3. A color tends to project its complement in its neighbor. For example, a red will take on a different caste in different company.
4. A drab or dull color is enhanced by addition of its complement or near-complement.
5. Near-complement combinations offer opportunity to bring colors together more easily than straight complements because two of the hues are more closely related.

Warp Set 15 Ends Per Inch



Washed Sample

Sample No. 3

Warp: Linen Sizes 1½— 450 Yd. Lb.
7/2—1050 Yd. Lb.
14/2—2100 Yd. Lb.
7/1—2100 Yd. Lb.

Weft: Size 1½ Threading: Twill

Treadle: Tabby Standard Tie-Up

The close set warp brings out the colors and marks the rhythmic effect in the modified "warp face" material.

The Colors:

A near-complement arrangement of red, blue-violet, and yellow green is used. Since the red is a strong color and the blue-violet a heavy one they are proportioned in smaller amounts to the yellow-green tone. The pink serves as a "color echo" to the red as does the yellow and green to the chartreuse. The latter give a vibrancy to the background.

The Design:

Rhythm is achieved by change in the order of colors and sizes of threads, used in irregular repetition and alternations

Planning the Warp:

Select three widely contrasting sizes of thread. To estimate the ends per inch, warp equal quantities of each close together around a card to a one inch area in width. Count the threads, and add ½ again to the number. The sample counts 10 ends, plus 5 more, total 15 ends. To emphasize contrast in size, 7 large threads, 4 medium size, and 4 small threads are used.

Since any or all of the colors are harmonious when adjacent, any combination is possible in this arrangement. Note the following:

1. The pinks placed close together or next to the red tend to brighten more than when separated.
2. The use of yellow between the yellow greens highlights the background.
3. The blue-violet intensifies the yellow in the yellow greens shown and the red.

If we sometimes overlook colors
Until they are pointed out
Their importance calls our attention
And fairly begins to shout!

NEUTRALS

The absence of color, the chief characteristic that constitutes neutrals, calls special attention to the matter of the high, medium and low values that one must depend on to give interest and contrast to a piece of weaving. These light and dark effects are obtained in several ways:

1. **Change in Thread Size**—The dark and light effects result from small shadows created in any web. These are increased in ratio to the size of the yarn used. This is one reason large yarns are always attractive in plain weaves.
2. **Change in Weave**—Contrasts are shown by the proximity of threads. Dense weaving throws off more light, hence lacks the depth of value. Change in treading can create “embossed” effects or bring threads to the surface in such weaves as satin stitch or overshot.
3. **Change in Beat**—By varying the way a beater of the loom is used, a material can have contrasting open and close web.

Observations on Use of Neutrals

1. Black and white show the sharpest contrasts when used together.
2. Equal amounts of values tend to be monotonous. If the areas of the values and amounts in Sample No. 4 were equal the piece would have less interest.
3. If one repeats areas of the same value in a woven piece they contribute to the unity of the design and the movement in it.
4. If one changes the values constantly it appears “busy” and monotonous.
5. As with color, one value should dominate.

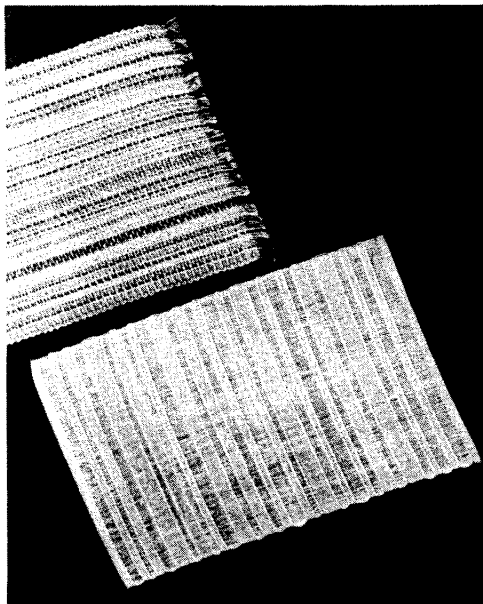
Sample No. 4

Warp: Linen 7/1 and 20/2 Threading: Twill
 Weft: 7/1 and 1½ Standard Tie-Up
 Treadle: Tabby. Large accent thread shot on harness 1,2 or 3,4 treadles.
 Beat: Firmly on sections of dense web, and gently on areas of loose weave.
 Rhythm: Slightly irregular repetition of areas of contrasting density. Movement by alteration. Thread size and beat of web show high and medium value.

**Warp Set
18 Ends Per Inch**



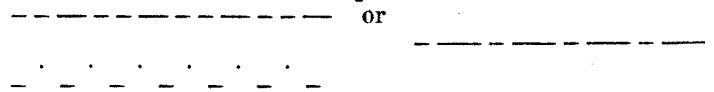
Washed Sample



Rhythm Experiment

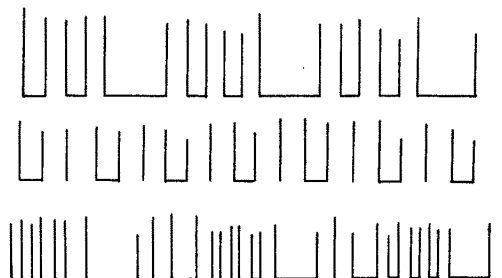
1. Tap out a beat or rhythmic sound on a table with the fingers.
2. With pencil and paper, try to express this same rhythmic sound in a series of lines, dots, and dashes, listening to the sound of the pencil as it touches the paper:

Example



A relationship of sound and length of line is soon noted. The simplest rhythm is equal in time and space and might be thought of as corresponding to tabby in weaving.

3. By “extending” these rhythmic representations, a design is evolved which approximates the relationships carried into weaving in threads, colors, or technique. These could represent areas, threads, stripes, colors, values, etc.



4. Try filling the areas in color, observing the principles of color harmony expressed in the lessons. This can be done with water-colors.

PROPORTION

Monochromatic
Analogous Colors

Warp Set
15 Ends Per Inch

Specifically, proportion, as a factor in design, is a relationship in size, amount or kind; a ratio of portions usually alike. The weaver immediately thinks of:

- | | | |
|-----|------------------------|-----------------------------|
| (a) | Materials | Areas |
| | Thread sizes or kinds. | Areas of color. |
| | Thread colors. | Areas of the whole project. |



There must be contrast in these in some way if proportion is to be perceptible, and yet this contrast should be controlled with the idea of obtaining balance. This is a matter of feeling rather than exactness of amount. It is a sensed relationship of weight in the same way that rhythm is a feeling of timing. The greater the space or area a thread or color occupies the more attention it draws.

Observations on Proportion of Thread Sizes

- | | |
|-----|--|
| (b) | 1. Purpose of the project governs selection of threads. |
| | 2. Equal ratios or proportions of yarn sizes or thread colors create a mathematical effect as seen in shepherd's check and many miniature star or check weaves. Unless this uniformity serves a definite purpose, as in costuming, the regularity of it may be destructive of interesting weaving. Variety can be obtained by change in yarn size or color ratio. |
| (c) | 3. The ratio of 1:1 of warp and weft is, of course, plain weaving. The ratio of 2 in the weft to the plain warp creates a tiny check in tabby and diagonal dot in twill. The ratio of 3 variations in the weft develops horizontal lines. |
| | 4. Only the simplest ratios are needed in weaving, both in materials and in areas. The simultaneous contrast of few sizes or colors is more effective than displaying too many in one piece. If there is color or material change in the warp it is well to keep the weft contrast at a minimum. For instance, in Sample No. 5(a), due to the changes in warp color and material, the weft is held to a sameness |

Sample No. 5

in size of yarn and close in color. That of (b) the size proportion is wider but the color difference closes to balance. These are intended for upholstery use without the feeling of stripes. Sample (c) shows the uniformity produced by equal elements of yarns and colors.

Sample No. 5

Warp: 3 color values of Dull Rayon Crepe—Approx. 1350 Yd. Lb. Threading: Twill
and Cotton Crepe or Terry 3200 Yd. Lb. Standard Tie-Up

Weft: Cotton Boucle—2800 Yd. Lb. Suggested Alternatives: Crepe Knitting Wool
“ “ — 450 Yd. Lb. Wool Boucle

Colors: Monochromatic values of henna rose. Dyed colors.

Treadle: (a) Sinking Shed:

1,2 - 1 x

1,2,3 - 1 x (Use two treadles simultaneously
if necessary.)

1,3 - 1 x

2,4 - 1 x

Repeat

Rising Shed:

3,4 - 1 x

4 only - 1 x

2,4 - 1 x

1,3 - 1 x

Repeat

(b) Tabby (Large yarn in twill shot on 1, 2 or 3, 4 harness)

(c) Tabby

Uses: The materials shown are a practical weight for upholstery, but the same weave as in (a) in smaller size wool yarns would be attractive in women's suiting, and in the larger yarns for drapery.

<p>“It's not the fancy things you do That gain the world's acclaim, But it's the simple things in a different way That pave the road to fame.”</p>
--

ANALAGOUS COLORS

Proportion in Thread Colors

Immediately, in dealing with several individual thread colors in a piece of weaving one is confronted with color tone. What color feeling is to be dominant? One also should be more prominent than others. If not, there is a checkerboard effect, unless two are somewhat related, or the area is increased to balance. In analagous and complementary combinations two must be closer together on the color wheel than others to establish this color tone.

Observations on Proportion of Thread Colors

1. Equal amounts of the same colored threads can be monotonous.
2. Generally the strongest colors should be in smaller proportion to the less prominent ones. The purer and more brilliant a color the more consuming of attention. The contrasts should therefore avoid too great a difference in value or lines and stripe effects develop.
3. A dark color tends to increase the size of a thread, appearing large among lighter ones, and becoming emphatic lines unless counteracted.
4. Exaggerated differences in texture are difficult to bring together. Let the differences be among like kinds or colors in a graduated showing or proportioned accordingly. That it is possible, however, is illustrated in Sample 6(a).

Sample No. 6

Warp: Same as Sample No. 5.

Weft: (a) Carpet Warp in 3 related colors—1600 Yd. Lb.

Large Cotton Boucle

— 450 Yd. Lb.

Suggested Alternative:

Astrakan Wool Yarn

Treadle: Tabby alternating carpet warp colors with boucle. Beat firmly.

Colors: The sand color is a neutral value related to the warm reds, bringing them together in the balanced weave and simple proportions of 1:1. The analagous colors are found between the red purples and coral, all warm tones.

Use: Upholstery.

Warp Set
15 Ends Per Inch

Weft: (b) Rayon Twist — 720 Yd. Lb. Perle 5 — 2100 Yd. Lb.

This sample is given to show distinctly different but related colors blended in the web. By keeping the values of the burnt orange and red fairly close the feeling of lines in the weft is decreased. Notice how the same warp takes on a neutral effect, being overpowered by the stronger reds.

Proportion: The weft proportion is 1:2 due to size and brilliancy of the rayon. More disproportionate numbers bring out the feeling of lines or stripes.

Use: Upholstery.

Examples of Simple Ratios

Size: 1 small; 1 medium; 1 large

3 small; 2 medium; 1 large

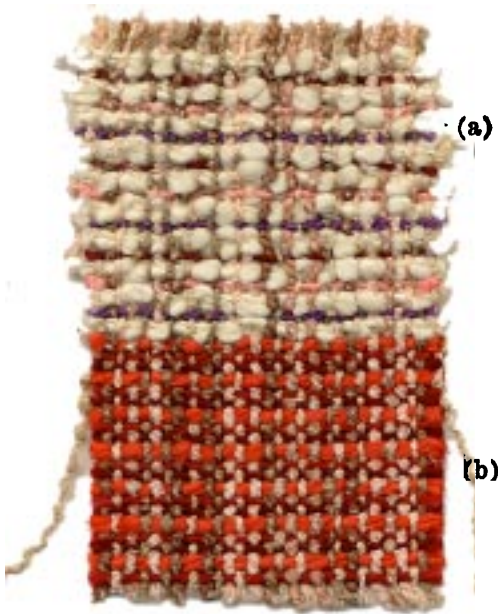
1 large; 2 small

Color Values:

1 dark; 1 medium; 2 light

1 dark; 3 medium; 2 light

1 dark; 2 medium



Sample No. 6

PROPORTION

Area

Two factors are involved in proportion of area: (a) The amount of coverage devoted to a color, kind of yarn, or weave; and (b) the dimensions of overall layout. The weaver soon discovers that all the factors of design are inter-related, and no sharp demarcation can be set as to where one leaves off and another begins.

Observations on Use of Area

1. The area given over to a kind of yarn should be sufficient to control or dominate the effect so that the contrasts shown are not in competition.
2. The contrasts should give a "satisfied" feeling in a smooth flow in their placement. This is easier if they are between like factors: i.e., colors, texture, area, or weave, but not all at the same time! Two are sufficient, generally.
3. In using 3 unrelated colors together, as a triad (equal distance apart on color wheel) the following is suggested: (a) The largest color area to be definitely greyed. (b) The next largest area to be partly neutralized color (pale). (c) The other color in small proportion to be extremely bright or near full intensity.
4. The wider an area or line is, the more emphatic. It remains an accent in effect only if kept in small proportion to the main body of the design.
5. Equal areas of contrasts are monotonous.
6. Size, number, and degree, in both color or weave, contribute to proportion of area.

Sample No. 7

Warp:	10/2 Cotton. (Alternative, 20/2 Linen.)	4200 Yd. Lb.
Weft:	5/1 Linen Tow (Rough Texture).	1500 Yd. Lb.
	Linen Boucle—(4 strands in one shed).	1500 Yd. Lb.
	14/2 Linen	1800 Yd. Lb.

Threading: Twill. Accent: 1½ and 14/2 Linen. Standard Tie-Up.

The sample owes its effect to both rhythm and proportion. The 3-1-2 repeat is observable in the arrangement of ridged strips. Gradation in proportion of plain area also contributes to eye movement.

Let attention be called to the device of "inverse arrangement" often employed, but yet sometimes overlooked. Shown in the sample the smallest color contrast (plain area) is placed next to the largest ridged area, the medium sized area by the next ridged section, and the largest plain area following the completed sequence of ridged rhythm. This inverse arrangement can be applied to peasant skirt borders, draperies, decorative pattern, and others by arrangement in: colors, areas, texture, or weave.

Warp Set 18 Ends Per Inch.



Washed Sample.

The 1½ and 14/2 linen lines are for accent, carrying out the "contrast in size and area" theme. Effective: colored warp with complementary colored accent.

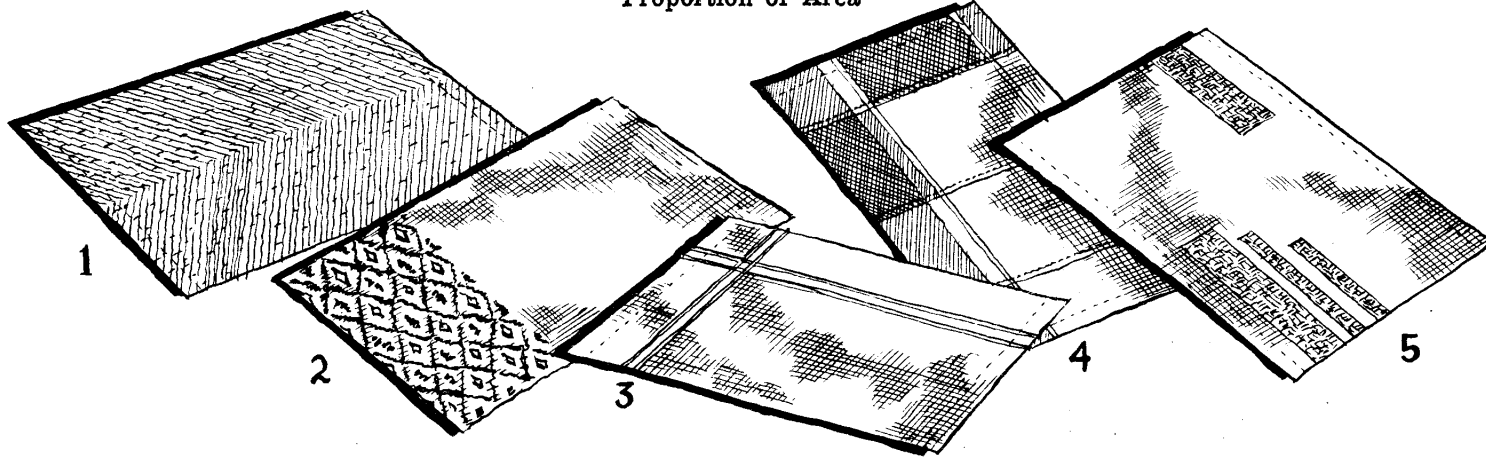
Treadle: 4 twill shots; then 1,2,3-1x. Use 2 treadles simultaneously if necessary. This shot can be made on any adjacent combination of 3 harnesses. It is called "satin stitch", useful to emphasize or create ridged effects. Use 4 strands of linen boucle on the shuttle or place 4 single shots in the same shed. Repeat for all ridges. Use 6 shots of twill adjacent to 2 larger plain areas. Tabby for plain area. The 14/2 linen accent is a twill shot; the 1½ is a "satin stitch".

Uses: Upholstery. Beaten more lightly to give suppleness to the material, the same idea is suitable for drapery.

Requirement Per Yard: (36 Inch Material. Wastage Not Included.)
648 yds. warp. Weft: 528 yd. tow; 288 yds. boucle; 168 yds. 14/2 linen; 12 yds. 14/2 for accent; 12 yds. 1½ for accent.

"Give more thought to your planning
Of both the parts and the whole,
Some dismal results you'll be spanning
And not fall short of your goal."

Proportion of Area



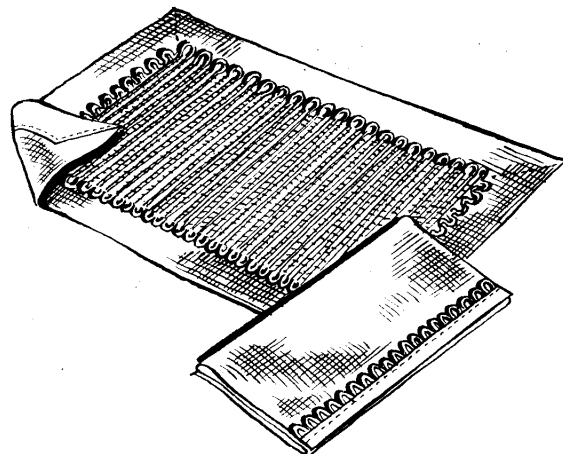
Examples in Place Mats

Observations:

1. The elementary ratios show a simple strength over more complex proportions.
2. The ultimate use of the project does not hide the inherent lines that determine the proportional relationships.
3. Proportions drawn above are approximate. Advise making a cartoon actual size, of paper and sketching in areas.

Comments on Examples:

- No. 1. Thread half of mat width twill 1-2-3-4, etc. Reverse the twill on 2nd half; i.e., 3-2-1-4, etc. Effective in fine colored linen. Suggested: red, grey, silver.
- No. 2. Effective in natural or monochromatic colors. Suggested: 40/3 linen warp. Honeysuckle Pattern, of 40/6 (Barbour fish line), or 3 strands of 20/1, as weft pattern with 20/1 as tabby thread. Plain area in tabby with 40/3 weft.
- No. 3. Extra colored threads introduced in warp alongside regular warp. Allow thread to unroll from spools hung over rear breast beam. Mats can be both plain and trimmed on same run by using this device for some of them.
- No. 4. Plaid in color contrast only.
- No. 5. Layin work shot in the same shed with regular weft. Suggest novelty yarn for layin thread.



Sample No. 8

Warp: 20/2 Linen. 300 Yd. Lb.
 Weft: 20/2 Linen and 1½ Linen. 450 Yd. Lb.
 Threading: Twill. Standard Tie-up.

Warp Set
 23 Ends Per Inch.

For 8 Mats

Amount: 264 Yds. 1½ Linen. 1 Lb. 20/2 Linen.
 Warp: *5¾ Yds. of 345 ends. Set 15 inches wide in reed.
 Weave: Mat Size: Woven—15" x 23" ; Finished—14½"x18½".
 Napkin: Woven—12½"x18½"; Finished—12" x 16½".
 Treadle: Tabby 4 inches. On the following tabby shot insert 1½ linen 2 inches from right side of mat into shed and out top of warp 2 inches from opposite edge. Allow weft to unroll from shuttle as loops are formed by: (1) Keep tabby treadle down. (2) With ½" smooth waxed dowel rod from right side, pick up weft thread between every 4th warp thread, allowing loops to slide along rod. Continue across to point where weft comes out top. Beat very firmly and change tabby treadles. Throw 1 tabby shot, beat together firmly, carefully remove dowel, holding right edge, beat, and throw 2nd tabby. Insert 1½ again through twill shed, and form loop at side to correspond in size to others. Continue, with 2 tabby shots between, keeping the size of side loops uniform by pinning end of loop to web along same warp thread.
 Continue weaving 14½ inches of center trim, using the same treadles. Before rolling on front beam, stitch end loops flat with needle and thread. Tabby 4 inches. To finish, mitre and hem as shown.

Napkin hemmed on outside, turning under beyond loops.



washed sample.

*Wastage of 27 Inches Included.

WOOL

Warp: 2/18 Wool
Threading: Twill

5000 Yd. Lb.
Standard Tie-Up

The size of the warp shown is well liked for suits and coats. It is strong, warps easily without twist or stretch, yet weaves to lightweight firmness. It can be highly recommended to those weaving their first suit material. The shrinkage is low, and the resulting material lovely.

MAN'S SPORT JACKET

(Requires 4¼ Yards Finished Material 28 Inches Wide)

Amount: 1 lb. 2/18 wool warp. 2 lbs. weft (2720 Yd. Lb.)

Warp: *5 1/3 yards of 768 ends. Set 32 inches wide in reed.

Weave: Twill. Beat firmly twice. Second stroke should be after change of treadle. About 30 shots per inch.

Loom Take Up: 2 inches in width. 4 inches in length.

Shrinkage: ½ inch in width. About 12 inches in length of yardage.

Net: Finished material 28 inches wide.

TO FINISH WOOL MATERIAL

Immerse woven material in lukewarm water. Squeeze excess water out of material and allow to hang dry. Press well on each side with steam iron or have commercially steam pressed.

Samples C and D are made on 2-color warp of beige and brown. The colors are alternated singly. This is faster and easier than the same effect produced by using alternate colors in the weft on a plain color warp. Interesting effects are produced by introducing color in the warp. These can be clusters of tiny stripes, or the use of single threads in bright color at wider intervals in the warp.

Twill produces a slightly heavier weight material than tabby.

MAN'S SUIT

(Requires 7 Yards of Finished Material 28 Inches Wide)

Amount: Warp: 1 lb. beige, 1 lb. brown.

Weft: 2 lbs. beige wool

Warp: 8½ yards of 960 ends. Set 32 inches wide in reed.

Weave: Beat firmly twice on each shot.

Take Up: 2 inches in width. About 12 inches in length.

Shrink: 1 inch in width. 18 inches in length.

Net: Finished material 28 inches wide.

"I want to weave a suit," you say,
"It must be firm and light,"
Our answer, shown upon this page,
A yarn to weave it right.

Warp Set
24 Ends Per Inch



A.
Tweed
Weft
Tabby

B.
Tweed
Weft
Twill

Finished Sample
Warp Set
30 Ends Per Inch



C.
Weft
2/18
Beige
Tabby

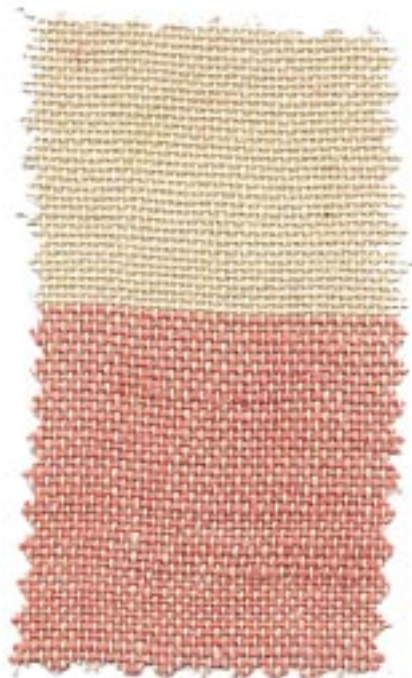
D.
Weft
2/18
Beige
Twill

Finished Sample

*Loom Waste Allowance
of ¾ Yd. Included

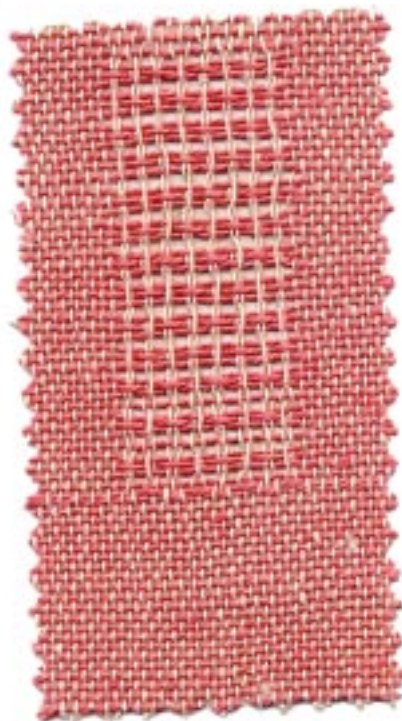
LINEN

Warp Set
24 Ends Per Inch



Washed Sample

Warp Set
24 Ends Per Inch



Washed Sample

*Loom Waste Allowance
of $\frac{3}{4}$ Yd. Included.

Warp: 35/2 Linen
Threading: Lace Pattern as Shown

5250 Yd. Lb.
Standard Tie-Up

Weft:
35/2

35/2 is a popular in-between size thread and ideal warp for table linens and towels. It gives body and weight to fine weaving, yet retains the daintiness this demands. Appropriate weft sizes: 20/1; 14/1; 12/1.

14/1 weft is a perfect complement for this warp. It is one of the new dry spun linens that is soft and absorbent and especially recommended as filler for towels.

FOR 8 TOWELS

(13 x 20 Inches Finished)

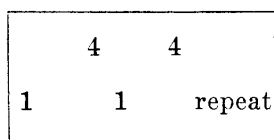
Amount: $\frac{1}{2}$ lb. 35/2. $\frac{1}{2}$ lb. 14/1.

Warp: *6 $\frac{1}{2}$ yds. of 336 ends. Set 14 inches in reed.

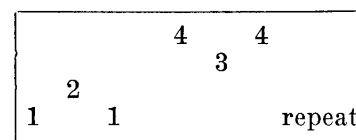
Suggested: End borders of small overshot pattern in white.

Stranded weft thread may be used as pattern thread.

Weft:
14/1

LACE PATTERN THREADING

Tabby Section



Lace Section

Treadle: Tabby—Use tabby pedals.

Lace —B; 1; B; A; 3; A. Repeat.

Note: Pedal 1—Harnesses 1 & 2.

Pedal 3—Harnesses 3 & 4.

The weaver can place the lace or tabby in various arrangements and proportions in blocks or sections. This is useful in baby blankets, table linens, vanity sets, and many other projects.

A plyed thread equal or slightly larger in size is preferable as weft for the lace. Interesting results are obtained with both coarse or fine threads.

Weft:
20/2

FOR 4 VANITY SCARVES

(14 x 26 Inches Finished)

Amount: 1440 yds. 35/2 warp. Weft: 1000 yds. 20/2.

Warp: *4 yds of 360 ends. Set 15 inches in reed.

Threading: 60 threads tabby. 240 threads lace. 60 threads tabby.

Weave: 4 inches tabby. 20 inches lace. 4 inches tabby.

Finish: 1 $\frac{1}{2}$ inch hems.

Shrinkage: 1 inch in length. 1 inch in width.

Simple, elegant, and easy to thread,
It's dainty and versatile too,
A pattern delightful for many a gift,
It's one any weaver can do.

LINEN

Warp: 1 1/2 **TERRATEX**
 Threading: Twill

450 Yd. Lb.
 Standard Tie-Up

This weight linen yarn insures a "non-skid" type of placemat, and one that offers more protection for the table. The simplest weave emphasizes the feature of size, which alone commands attention. The slack twist makes for softness even with closely set warp, but overshoot pattern is not recommended.

Variation in texture is apparent when the yarn is combined with one of extreme contrast in size. Sample D also suggests drapery material, whether using novelty cottons or linen. Gift items such as fire-place mats and hot pads call for a weave as shown in Sample A.

FOR 8 LARGE PLACEMATS OF SAMPLE D

Approximately 15x18 1/2 Inches Finished.

Amount: 2 1/4 lbs. 1 1/2 and 8 oz. 7/1.

Warp: *6 1/2 yds. of 184 ends. Set 17 inches in reed, alternating 1 1/2 and 7/1 yarns.

Weave: 1 1/2 inches 7/1 alone as weft for hem; 20 inches 1 1/2 and 7/1 used alternately; then another 1 1/2 inches 7/1 alone. Repeat for each mat.

Finish: Machine stitch outer end of each mat before cutting. Turn 1 1/2 inches on each end for hems. The 7/1 weft provides lighter weight hems.

*Loom Waste Allowance 3/4 Yd. Included. Shrinkage and Take-up in Width 2 inches.

Warp Set
9 Ends Per Inch

Warp Set 9 Ends Per Inch
Alternating 1 1/2 and 7/1

A.
Weft
1 1/2

B.
Tabby

C.
Weft
1 1/2
and
7/1

D.
Tabby



Ever delightful, and easy to make,
 Are mats of this large linen lea,
 For informal dining, all prizes they'll take,
 Try it real soon — and you'll see.

WOOL

(Coating)

HOMESPUN

Warp Set
30 Ends Per Inch

Warp: Various
Threading: Herringbone

Approx. 1750 Yd. Lb.
Tie-Up: See below.

Homespun, a tweed type yarn, is characterized by a rough irregular twist of comparatively short, unevenly spun fibers. Colors are blended to achieve the heather mixtures.

SAMPLE A

Warp: 2/32 Wool. Weft: Homespun wool.
Tie-Up: Standard.
Treadle: 1) Tabby. 2) Twill. 1-2-3-4.
*Loom Take Up: One inch in width.
*Shrinkage: None in width.
Beat: Very firmly.

Yarn Requirement Per Yard
(Finished Material 36 Inches Wide.)
Warped 37 Inches Wide.

Warp: 1300 yds.
Weft: 1) Tabby, 630 yds. 2) Herringbone, 750 yds.

PATTERN FOR HERRINGBONE

	4		4		4		4
	3		3		3		3
	2		2		2		2
	1		1		1		1

SAMPLE B

Warp: Homespun. (9 dent reed used. Sley 2-2-1.)
Weft: Homespun.
Tie-Up: Single to pedals 1, 2, 3, 4. This allows for using the single harness independently. The combining of pedals 1 & 3 alternately with pedals 2 & 4 always results in tabby.
Treadle: 1 & 4; 4 alone; 3 & 4; 3 alone; 2 & 3; 2 alone; 1 & 2; 1 alone. Repeat.

Note: For lighter weight material, use standard tie-up and treadle twill (1-2-3-4). This naturally will require less weft material.

*Loom Take Up: 3 inches in width.
*Shrinkage: 1 inch in width.
Beat: Firmly.

Yarn Requirement Per Yard
(Finished Material 36 Inches Wide.)
Warped 40 Inches Wide.

Warp: 650 yds.
Weft: 1) Tabby, 535 yds. 2) Herringbone: 965 yds.

A wool of distinction, yet homely of name,
Has the beauty and character weavers acclaim.
Homespun's a coating in which you'll delight
For all around wear, whether daytime or night.

1)

A.

2)



Finished Sample

Warp Set
15 Ends Per Inch

1)

B.

2)



Finished Sample

*No loom waste allowance.
Shrinkage and take-up
1/12 included.

Warp Set
18 Ends Per Inch

COTTON

10/2 Mercerized Cotton
Threading: Twill

4200 Yd. Lb.
Standard Tie-Up

This slack twist cotton makes a soft but durable fabric. Three sizes of pattern threads are shown, any one of which may be used for the entire project.

FOR 12 APRONS

Amount: 2½ lbs. 10/2 cotton.

Warp: *10 yards of 540 ends. Set 30 inches wide in reed.

Weave: Tabby. Pattern twill. Apron length woven 26 inches.

Belt and Ties

Weave 23 inches; open shed and lay in group of 10 colored threads 60 inches long; 5 shots tabby; lay 2nd group colored threads; 5 shots tabby; lay 3rd group colored threads; tabby 2½ inches. Turn down 1½ inches for hem and machine stitch through folded top of hem to form heading. Shirr up to desired waist size. Braid the 3 groups of colored threads to form ties.

Pattern
Threads:

Floss

Perle 5

Perle 3

View of Completed Apron



Unwashed Sample

*Loom Waste Allowance
of ¾ Yd. Included.

When making an apron consider its use,
How it must take a tubbing or even abuse.
You will want it attractive, simple and gay
For festive occasions or just every day.

WOOL

Warp: 2/32 Terracraft Wool
Threading: Twill

8960 Yd. Lb.
Standard Tie-Up

To make fine lightweight material a small sized yarn must be used. The lovely wool shown meets this requirement admirably because it is small, not too elastic, and handles easily. By varying the reed setting one may weave materials of several uses.

For: Soft skirts, dresses, scarfs, etc.
Women's lightweight suits
Men's suiting

Reed Setting
23 or 24
30
36

FOR 6 YARDS FINISHED MATERIAL

Amount: 2 lbs. 2/32 wool.

Warp: *7½ yards of 1080 ends. Set 36 inches in reed.

Weave: Beat firmly twice. (The second stroke should be after change of treadle.)

Loom Take Up: 2 inches in width.

Shrinkage: 1½ inches in width. 2/3 yards in length.

Net: Finished material 32½ inches wide.

TO FINISH WOOL MATERIAL

It is important that all woven wool material be finished before being made up. Immerse woven material in lukewarm water. Squeeze excess water out of material and allow to hang dry. Press well on each side with steam iron or have commercially steam pressed.

If wools containing spinning oil are used with the clean yarn the woven material must be thoroughly washed in water hot to the hands, using a good oil base soap. Squeeze suds through material, rinse, and repeat until clean. Rinse in hot water. Dry and press as mentioned above.

FOR WOMEN'S SOFT SUITING

A popular hard wearing material that combines these advantages: no bulginess in the seams, soft lines, lightweight, and one that is becoming to most figure types.

FOR 5½ YARDS FINISHED MATERIAL

Amount: 1 lb. Harris Tweed. 1 lb. 2/32 Terracraft.

Warp: *7 yards of 1080 ends. Set 36 inches in reed.

Weave: Beat lightly.

Shrink: No shrinkage in width. 2/3 yards length.

Take Up: 2 inches in width.

Net: Material 34 inches in width finished.

†Harris Tweed contains spinning oil.

Terracraft for beauty,
Old Scotland for tweeds,
Here's the material
For your suiting needs.

Warp Set
30 Ends Per Inch

2/32
Weft



Finished Sample

Warp Set
30 Ends Per Inch

†Harris
Tweed
Weft



†Harris
Tweed
Weft

Finished Sample

*Loom Waste Allowance
of ¾ Yd. Included.

LINEN

Warp Set
15 Ends Per Inch



Weft
7/1

7/1 TERRATEX Linen
Threading: Twill

2100 yd. lb.
Standard Tie-Up

Versatility is the keynote of 7/1. It is characterized by the irregular slub, and effectively used in contemporary weaving. Sufficiently strong for warp, 7/1 can also serve as a pattern thread. Is a complimentary weft for 20/2, 14/2 and 7/2.

Lace Weave

The lacy weave, obtained by variation of beat, is simple and appealing. Note that this is the same treadling as is shown in Sample A on the page of Cotton 20/2. The lace varies with each size and kind of thread, because the weft can be beaten closer together on the more open warp settings as 12 or 15 per inch for this size thread.

Weft
12/1

Treadle: 2 and 4 alternately 6 shots. Beat hard. Tabby 4 shots. Beat very lightly. These tabby shots are about $\frac{1}{4}$ inch apart when on the loom. Repeat.

warp set
12 Double Ends Per Inch



Weft
20/1

DOUBLE SLEYED WARP

Using a 12 dent reed, sley 20/1 and 7/1 together, as a unit, in each dent. Be careful to thread this same pair through one heddle.

The inherent irregularities in each thread show to advantage in this distinguished combination. The excellent yardage of the 20/1 makes this inexpensive.

For 8 Placements

Amount: 1 lb. 20/1 and 10 oz. 7/1.

Warp: *6 $\frac{1}{2}$ yds. of 7/1 and 20/1 together, 168 double ends each. Set 14 inches in reed.

Weave: 20/1 in tabby as weft, 23 inches long. Finish with 1 inch hems.

Effective: Use two shades of one color as warp and the lighter shade as weft.

If using complimentary colors use the dominant color as weft.

Weft
Variations
with
20/1

wasneu sample

*Loom Waste Allowance of
 $\frac{3}{4}$ Yd. Included.

Mary had a cone of thread,
She pondered what to do,
But when she used 7/1 with it
The effect she had was new.

COTTON

Warp Set

20/2 MERCERIZED COTTON

Threading: Twill

8400 yd. lb.

Standard Tie-Up

FOUNDATION RECIPE IN COTTON

Amount: 2 lbs. 20/2.

Warp: †8 yards of 1080 ends. Set 36 inches wide in reed.

Effective: Add a dash of ingenuity, blending with color to taste, and beat well for smooth texture.

*Approx.

Yield: 6 yds. of finest dress material.

This fine cotton warp is an ideal base for half-linen towels. A 25/1 or 20/1 linen weft is a very acceptable complement to this size cotton.

VARIATIONS OF BASIC RECIPE

- A. Spice with self color stripe effect by alternating a variation in beat. Before serving wash and press. Beat very lightly between stripes. Garnish with appropriate accessories!
- B. Take 1080 ends of 20/2, bind together with double weft of same material, and flavor whole by treading 2 and 4. Appropriate for uses where a coarser effect is desired.
- C. Those with a taste for pattern will relish the textured material. The simple treading of 1-2-3-4-3-2, repeat, will produce a material excellent in wearing quality and subtle interest in self-color.

20/2
Weft

A.

B.

C.

In choosing thread for dresses,
For aprons, blouses too,
And other projects also .
Wherein fine warp will do,
We find our need is cotton,
And that, size 20/2.

Washed Sample

†Loom Waste Allowance of $\frac{3}{4}$ Yd Included.

*Shrinkage Allowance for Cotton Approximately 10%.

Warp Set
24 Ends Per Inch



20/2
Weft

LINEN

Warp: 20/2 **TERRATEX**
Threading: Twill

3000 yd. lb.
Standard Tie-Up

This basic, all purpose warp thread in traditional reed setting.

FOR 3 CARD TABLE CLOTHS

Amount: 2 lbs. one color sufficient for warp and weft.
Warp: *4 yds. of 864 ends. Set 36 inches wide.
Weave: 38 inches to allow small hems.
Effective: Tabby with huge "laid-in" monogram in brilliant color.

12/1 weft makes a soft fabric suitable for hand towels, dresser scarves, etc. Good pattern thread for small over-shot patterns, twill, etc.

12/1
Weft

FOR 12 PLACE MATS

Amount: 1 lb. warp and 1 lb. weft.
Warp: *9 yds. of 312 ends. Set 13 inches wide.
Weave: 24 inch mats. Finish with 2 inch hems.

Washed Samples

Warp Set
18 Ends Per Inch



20/2
Weft

Breaking the mold of tradition 20/2 linen is shown set at 18 ends per inch. It has a fresh and modern look and has the added appeal of using less linen.

FOR 8 PLACE MATS

(Warp and Weft)

Amount: 1 lb. of one color
Warp: *6½ yds. of 232 ends. Set 12 inches wide.
Weave: 22 inch mats. Finish with ½ inch hems.

WATCH THE BEAT!

Use only 18 weft threads per inch!

12/1
&
20/2
as
Wefts

Here is a simple but effective device to add character to your weaving. If you lack the exact shade of thread for your project you can blend your own colors.

Wind 2 colored threads together on the bobbin and use as one weft. The sizes of the threads will determine the dominant color. Many subtle variations are possible. Woven tabby this has an intricate look.

Washed Samples

*Loom Waste Allowance
of ¾ Yd. Included

"Get acquainted with 20/2,
See how well it will work for you,
Feel it, and note its distinctive look
On this page in your reference book!"

LINEN

Warp: 40/2 TERRATEX
Threading: Twill

6000 yd. lb.
Standard Tie-Up

40/2 is a smooth, strong, long fiber yarn especially recommended for fine weaving. Woven on itself, it produces a hard finish long wearing material. Its true beauty is revealed only after repeated washings.

A fabric made of 40/2 as shown is suitable for women's light weight suits or dresses. Because of its strength it is also good as a warp for upholstery.

An ideal warp and weft for Bronson lace.

Complement of every place mat is an appropriate napkin. The use of 20/1 weft, highlighted by copper, provides an exciting contrast to a plain tabby place mat. Make your handwoven linens a "conversation piece" instead of the weather.

FOR 8 NAPKINS

(Finished Size 15"x15")

Amount: 1/2 lb. 40/2 warp. 1/2 lb. 20/1 weft.

Warp: *5 yards of 480 ends. Set 16 inches wide in reed.

Weave: Tabby.

Effective: Copper in twill 1-2-3-4-3-2. Repeat as desired.

Compare by eye and finger tip the web of these two samples of 40/2 as warp and weft. This less compact setting of 24 ends makes a more supple fabric: suggesting napkins, hand towels, or dress material. The austerity of plain tabby may be enriched by bands or borders of texture variation. The basket-weave effect is achieved by treading 1 and 3 alternately.

The softness of a singles weft is necessary for dainty absorbent towels. The addition of color stripes, small design, or all white pattern thread completes a towel of elegant simplicity.

FOR 8 GUEST TOWELS

(Finished Size 13"x20")

Amount: 1/2 lb. warp. 1/2 lb. weft.

Warp: *6 1/2 yds. of 336 ends. Set 14 inches in reed.

Weave: Tabby.

Effective: Rainbow trim.

Finger tip towel and hand towel yardage and sizes are shown on Yardage Chart.

"I'm long and strong and full of grace,
I'm warp and weft in Bronson lace,
Heirloom gifts both great and small,
I'm the thread to make them all."

Warp Set
30 Ends Per Inch

40/2
Weft

20/1
Weft

Washed Samples

Warp Set
24 Ends Per Inch

40/2
Weft

20/1
Weft

Washed Samples

*Loom Waste Allowance
of 3/4 Yd. Included

COTTON

(Upholstery)

**Warp Set
30 Ends Per Inch****Washed and Steam Pressed****Weft:****Warp: 10/2 Mercerized Cotton**
Threading: Twill4200 yd. lb.
Standard Tie-Up**Floss
in
Alternate
Color
Shots
—
Twill**

The first requisite for upholstery fabric is a firm close weave to insure endurance against hard wear. The material must be strong enough to be pulled over chair frames and tacked in place. A twill threading offers unlimited variety in texture, avoiding the long overshot thread which is not recommended in upholstery.

Color is the second consideration. Choice of color is somewhat determined by the furniture. Brilliant decorator colors are generally associated with modern interiors. Softer tones in subtle combination or contrast are more at home with traditional furniture.

FOR SIX CHAIR SEATS (a)

20 inches wide — 17 inches deep.

Amount: Warp: 1 lb. 10/2.

Weft: 4 oz. 10/2; 8 oz. floss; 8 oz. Perle 5.

(a)

Warp: *5 yds. of 750 ends. Set 25 inches wide.

Treadle: 1-A-B-1-3-B-A-3. Repeat. Tabby is double weft of 10/2 and Perle 5. Pattern shots are floss. Keep warp tension a little looser than usual. Beat well.

**Warp Set
45 Ends Per Inch****Washed and Steam Pressed****Weft:
10/2
Perle 3****10/2
Perle 3****WARP FACE REP**

A rep fabric is particularly suitable for upholstery. To produce a warp face rep the warp is set very close. Use of an unusually large weft will make a prominent ribbed effect. Variations in size of weft used will allow change in size of rib. Smooth twisted threads are best for warp reps. Generally the weft should be the same color as the warp.

FOR SIX CHAIR SEATS

20 inches wide — 17 inches deep.

Amount: Warp: 1 lb. 10 oz. 10/2.

Weft: 2 lb. 10 oz. Perle 3.

Warp: *6 yds. of 1125 ends. Set 25 inches wide.

Treadle: Tabby.

The amount of 1¼ yds. of warp for unusual take-up is included in above warp requirement. Keep tension fairly loose and beat very hard.

To wash material use a mild non-caustic soap, or oil base shampoo. Steam press.

Little Miss Weaver was all in a fever,
Her dining room chairs were a fright,
Now along came a sample with suggestions ample
For weaving her upholstery right.

*Loom Waste Allowance
of ¾ Yd. Included.

LINEN

Warp: 14/2 TERRATEX

2100 yd. lb.

Threading: Twill

Standard Tie-Up

Warp Set
15 Ends Per InchSpaced Warping
15 Ends Per Inch14/2
Weft

Tabby

7/1
Weft

Tabby

7/1
Weft

Twill



Washed Sample

Sleying Diagram for 1 Inch

‡ Loom Waste Allowance
of $\frac{3}{4}$ Yd. Included
(See Below)

1**1*123321*1**

* indicates empty dents

This sample eloquently speaks for itself. Here is new romance for the 15 dent reed. A heart's desire in simplicity, the twill threading gains new interest through spaced warping. It is easy to sley singly in the 15 dent reed, and when used as weft 14/2 makes a material that "lays well" in placemats.

The 7/1 weft thread is the ideal companion for this warp. The slub characteristic is one of its chief delights. New horizons await this congenial pair.

For 8 Placemats in Spaced Warping

Amount: $11\frac{1}{2}$ lbs. 14/2 one color for warp and weft.

Warp: $6\frac{1}{2}$ yds. of 196 ends. Set 13 inches in reed.

Weave: Twill. Do not overbeat. 15 picks per inch.

Effective: Sley: 2 inches of 1 end per dent; 9 inches of spaced warping as per diagram; 2 inches of 1 end per dent.

The 14/2 in its color new
Has just the appeal to be pleasing,
As placemats and such
All like it so much —
For gifts your friends will be teasing!

BLENDING MATERIALS

DRAPERY
UPHOLSTERY

Again Terrace Textures points out a path of procedure towards self expression on the part of the weaver. One need not use the exact materials shown in this lesson but can, by retaining the general types and placement relationships of the yarns, have a basis for assembling them in a unit. Slight deviation in size or texture will yield some differences that will likely be very acceptable and individual.

These samples illustrate the blending of 5 kinds or textures of yarns, fairly similar in size, to make "all-over" drapery or upholstery on the same warp. The colored sample material was woven in white and then dyed. This graphically illustrates the dye absorbency of the various yarns. Because so many beautiful yarns are available in whites, cream, or natural, the idea of weaving the different textures together and piece dyeing them is both practical and economical.

THE MATERIALS

Warp A or B: A coarse Rayon boucle—1300 yd. lb.
A dull cotton crepe (Terry)—3800 yd. lb.

Cotton String—1600 yd. lb.
Rayon Ric-rac—4200 yd. lb.
Wool sock yarn—160 yd. oz.

Weft A: Same yarns as warp in same sequence.

Weft B: Rayon Floss—4800 yd. lb.
4-Ply Knitting Worsted—67 yd. oz.
String
3-Cut Chenille—300 yd. lb.

Arrangement:

Shiny materials are alternated with dull and plain ones with rough whenever possible. This facilitates warping and even distribution in weaving.

Other Yarns Suggested:

Warp: Perle 3 or Perle 5 Cotton
10-cut Chenille—1200 yd. lb.
Cotton Floss, dull or mercerized
Dress Wool Cotton Boucle
Rayon Floss Rayon Flake
Silk Noil

Weft

Only: Acetate and Viscose
Orlon
Homespun Wool (single ply)

Warp Set
12 Ends Per Inch



Other Observations About Materials

- Do have at least one wool thread in the group for piece dyeing. Its rich soft quality is desirable in both the dyed or undyed fabric.
- Linen is not used in piece dyed fabric treatment because of its resistance to dye and less compatibility with the softer yarns.
- The use of 3,5, or 7 sequence yields a material with less tendency to lines or squares. These are more obvious in 2,4, or 6 thread sequences.
- Synthetics can be employed to advantage in blending; i.e. viscose, acetate, rayons, nylons, orlon, but some cotton and wool is necessary to bind these together for softness and pleasing appearance. Most of them dye well.

Warp Set
12 Ends Per Inch



The Weaving

Threading: Twill, single ends.
3-cut Chenille: 1,2,3—1x

Weave: Sample A—Tabby

(A) Beat: Open, to allow shrinkage

Sample B—Tabby, alternating wool, rayon and string

Trim: 3 shots tabby—string
2 shots twill—rayon floss
3 shots tabby—string
1,2,3—1x, 4-ply worsted doubled
Repeat, and space with tabby as above.

Alternative: 1,2 —1x—4-ply worsted, single.

3,4,1—1x—worsted

2,4 —1x—string

1,3 —1x—rayon floss

2,4 —1x—string

Repeat, spacing with tabby as above.

Beat all firmly.

*"Unity with diversity—
A pretty phrase to hear,
In yarns and how you use them
Its lesson should be clear!"*

Dyed Sample



Pressed Sample

ting the structural line of the project. Movement in areas of texture is gradual, corresponding with that of the color.

The Color:

Bright warp dominated by two values of related color that is greyed. Metal compliments the richness of texture, but is kept subordinate.

The Material:

		Amt. Req. Per Yd.	(42" Fin. Material Set 44" Wide)
Warp:	Cotton Perle 5	2100 Yd. Lb.	*572
Weft:	(a) Cotton Boucle	1850 Yd. Lb.	616
	(c) 8-Cut Cotton Chenille	900 Yd. Lb.	262
	Cotton Boucle		528
	Metallic	Supported Lurex	264
Threading:	Twill	Standard Tie-Up	*Loom Waste Allowance Not Included.

The Project: Drapery Length—2 $\frac{2}{3}$ Yds. Finished.

Warp: Each Length—3 $\frac{1}{3}$ yds., including take-up and shrinkage, and 3-inch hems.

Weave: (a) Tabby with boucle.

(b) Tabby 2 shots, followed by 1 shot of metallic. Repeat.

NOTE: To decrease the show of metallic: depress alternate **single** harnesses for each shot of metallic. The effect is to shoot the metal under 3 threads and over 1. By alternating harnesses, the glitter is spotted through the material instead of in lines.

(c) Tabby: 2 shots boucle; metal 1 shot; chenille shot with satin stitch (use 2 treadles simultaneously if necessary.)

Areas: Weave (a) 1 $\frac{1}{3}$ yds.; (b) $\frac{1}{3}$ yd.; (c) 1 yd.

"Something needs to be important
In all we see or do,
And weaving's no exception,
You'll find this ever true."

Whether the weaver wants to make a dress material, drapery, place mats, handbag, or skirt—these are the things to be considered:

- (a) The overall form and lines of the object.
- (b) The contrast or neutral effect it will contain.
(Whether it blends with its environment or reacts against it.)
- (c) The dominant texture and dominant color of the project.
- (d) The supporting colors and materials.
- (e) Suitability to the purpose.

One starts with an idea or feeling to express and develops it in these factors. It is better to risk being bored by a little analysis beforehand than to be a victim of too little of it after the project is done. Let the beginner be overt in applying them. Design to satisfy a purpose. Don't let the project be just a consequence of the weaver's urge to throw the shuttle.

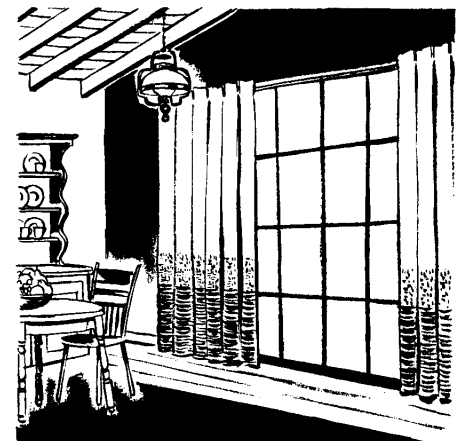
Use a cartoon, a model or proportioned sketch on paper to lay out line and form. Make a woven sample to test texture and color blend. Consider the project from wear, stability, style, and suitability.

(c)

Sample No. 11

The Design:

1. Shows dominance of texture and line, with subdued movement in color value.
2. The eye is commanded by the darker tone and the edges of the jumbo stripes, creating illusion of weight at the bottom, and setting



DOMINANCE

Remember:

1. In the design as a whole have a center of interest.
2. One color and one texture should dominate.
3. A feeling of movement is achieved by contrast.
4. One can have areas of movement in the warp instead of in the weft. A plaid results from use of both. Thick and thin effects can be employed in this.

Sample No. 12

The Color:

Color dominance is again presented to show the effect of covering a bright colored warp with another color to produce an in-between hue. The brown over the jade produces an olive background for the more prominent and lighter value neutral linen in the stripes. Other colors can be similarly treated. It is important that the resulting neutralized color be harmonious with the color values of the stripe. A lighter contrast on a dark background is somewhat softer and less emphatic than the reverse. Let any movement in color value be toward "becoming brighter". In this sample it is shown from olive through neutral brown to yellow.

The Design:

Upholstery in equal sized stripes with varied spacing. Movement in texture through twill with a reverse turn ending in a highlight of yellow, and the varied areas between stripes.

The Materials:

Warp:	20/2 Linen	3000 Yd. Lb.
Weft:	7/1 Rough Tow Linen	2100 Yd. Lb.
	12/1 Linen	3600 Yd. Lb.
	Cotton Boucle	1850 Yd. Lb.
	Round Colored Metallic.	

Weave: Stripe—Twill shots 1-2-3-4-1-4-3; satin stitch 1 shot with boucle (harnesses 4,1,2); tabby metallic 1 shot.
Tabby between stripes 6,2, and 4 shots respectively.

Warp Set
18 Ends Per Inch



Amount Required Per Yard

Finished Material 30 Inches (Set 32" Wide)

Warp:	20/2	*576 Yd.
Weft:	7/1	410 Yd.
	Boucle	70 Yd.
	12/1	280 Yd.
	Metallic	75 Yd.

Washed Sample

VARIETY TEXTURE

2/16
WOOL

Warp: "Fabri".
Weft: Rayon Chenille, Cotton Boucle, Perle 5, Metallic,
Rayon Floss, Rayon Novelty Nub.
Threading: Twill. Standard Tie-Up.

Warp Ends
24 Ends Per Inch

EASY-TO-MAKE SOFT HANDBAG

Cutting:

- Draw full-sized squared paper. Draw pattern proportionately.
- Lay complete pattern on bag material, pin, and cut.
- Trim $\frac{1}{4}$ inch off all edges of paper pattern of bag only.
- Place paper pattern first on lining, pin, and cut accurately. Then place on interlining, pin, and cut.
- Cut 2 double thickness strips of crinoline, $2\frac{1}{2}$ inches by $13\frac{1}{2}$ inches.

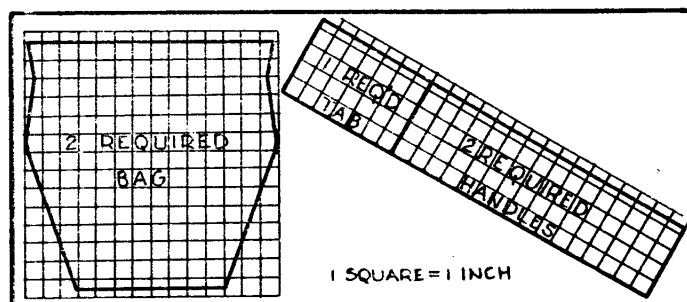
Assembly:

- Place bag pieces right sides touching.
- Pin crinoline strips across sides of bag 2 inches from top.
- Stitch around sides and bottom of bag with $\frac{1}{2}$ -inch seam.
- Turn top of bag down over crinoline, about 2 inches, and tack down.
- Press side and bottom seams of bag together to form point. Stitch across 1 inch from point. This forms box bottom.
- Fold handle and tab strips to $2\frac{1}{4}$ -inch width. Stitch with $\frac{1}{4}$ -inch seam along edges. Turn inside out and steam press.
- Turn in raw edges of tab, stitch, and press.
- Cut strips for handles 16 inches long. Sew handles inside bag $\frac{1}{2}$ inch from top and 2 inches from side seams.
- Place lining pieces right sides touching. Put interlining pieces over lining and sew all together around sides and bottom with $\frac{1}{2}$ -inch seam.
- Press side and bottom seams of bag lining together to form point. Stitch across 1 inch from point to form boxing.
- Press all seams open in bag and lining.
- Turn lining right side out and bag inside out. Put lining over bag and match bottom and side seams. Tack temporarily. Turn lining in $\frac{1}{4}$ inch from top and stitch.
- On each side of bag make two pleats in center near top and stitch securely. Sew tab to bag on one side.
- Fasten other tab end with covered button, button hole or snap.



Sample Steam Pressed

Complete Pattern for Bag



EFFECTS BY TECHNIQUES

These last three lessons are purposed to point the perspective to areas for experiment and creative approach in weaving. "Ways with the loom" call to mind (1) the dozens of variations possible in reed spacings; (2) the infinite color and design effects resulting from threading arrangements in heddles and the many treadlings of these; and (3) here the weaver is given one of the many techniques or manipulative processes potential on the weaving horizon. This decorative bowknot suggests all kinds of uses or adaptations, here used in a lovely baby blanket. Materials used for loops should have "body" to them, of yarn thick enough to handle, and not too highly twisted or wiry. Plain yarns are preferable to novelty boucles or ratines.

Warp Set 15 Ends Per Inch



One Baby Coverlet

Warp and Weft: Saxony Wool, 2800 yd. lb., 175 yd. oz.

Trim: 4-Ply Worsted, 50 yd. oz.

Amount: 2260 yards of saxony, 50 yards worsted.

*Warp: 532 ends $2\frac{1}{3}$ yds. long, set 36 inches wide in reed; 8 ends worsted placed 4 inches apart.

Threading: Twill. Be sure all ends of worsted are placed on either No. 2 or No. 4 harnesses.

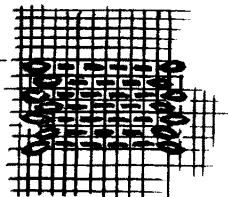
Treadle: 1,2-1x; 3,4-1x; repeat, for background. Use double weft thread; beat lightly 8 shots per inch.

Note: In baby blankets avoid overbeating to preserve loft. If one must beat strongly to make a "square" in tabby the warp is set too close. In this material 15 ends per inch is too close for tabby (should be 12) but by making it into a basket weave as shown the warp can be a bit more dense. Remember, this may be an "out" for warps that are too close in other fabrics, also.

*There is a slight tendency to tighten on the "picked up" warp threads unless an elastic type of yarn is used as shown. They can be kept on separate spools suspended at back of loom, otherwise.

How to Weave Bowknot Trim

1. Beat last shot of background very loosely.
2. Treadle 2,4, hold, and bring shuttle in shed from right. Pass it out top of warp at trim (worsted), picking up shuttle with left hand. Treadle 1,3 and hold.
3. With right hand pick up the trim thread and first top warp adjacent to the right of it. Pass the shuttle to the right under both, leaving a $\frac{1}{2}$ -inch loop to the left. Beat gently. Treadle 2,4 and hold.
4. With left hand pick up the two top warp threads adjacent the trim and pass shuttle to left leaving $\frac{1}{2}$ -inch loop. Beat gently, treadle 1,3 and hold.
5. With right hand again pick up trim thread and 1st adjacent warp to the right, pass shuttle under to right, leaving another $\frac{1}{2}$ -inch loop. Beat gently, treadle 2,4 and hold.
6. Pass shuttle from right to left into shed under thread adjacent to the right of trim. Pass to 2nd trim. Beat gently. Repeat from Step No. 1 on each trim line, making bowknots at each.
7. Begin background shot on 1,2 after bowknots. With fingers, go over each bowknot and press tightly together against web. Adjust loops slightly if necessary.



Sketch A

Adaptation: Weave a spot or area with loops at sides (Sketch A) as in making an inlay on a plain tabby material, by going under several threads instead of just two as above. Use as decoration on aprons, stoles, handbags, draperies. Ends of loops could be caught under a warp thread if desired to hold in place.

"Here's a knot that is not a knot—
A paradox for sure,
Try making same, and you
will see
Its obvious allure!"

