

drafts and designs

a guide for 5 to 12 harness weaves

VOLUME 7, NUMBER 1, SEPTEMBER, 1964

Sample on next page

SPINDRIFT SPRAY:

This unusual 8 harness sample has an effect that could be likened to the ocean wave caps as they break, and thus the name. This MERCERIZED RAMIE fabric would make excellent upholstery material. It could be used for other uses where the back of your fabric is not shown.

TIE-UP DRAFT:

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

THREADING DRAFT:

8	AA	AA	AA							
7		AA	AA	AA				AA	AA	AA
6			AA	AA	AA			AA	AA	AA
5				AA	AA	AA		AA	AA	AA
4					AA	AA	AA			
3		T		T		T		T		T
2		T		T		T		T		T
1	T		T		T		T		T	

WARP: Two of the mercerized Ramie threads

- A - Aqua Blue, 20/2 Mercerized Ramie
- T - Turquoise, 20/2 Mercerized Ramie

WEFT: The same two threads were used in the weft as was used in the warp.

REED USED: A 15 dent reed was used and it was triple sleyed, 3 ends per dent or 45 threads per inch. There were two aqua blue and one turquoise thread in each dent.

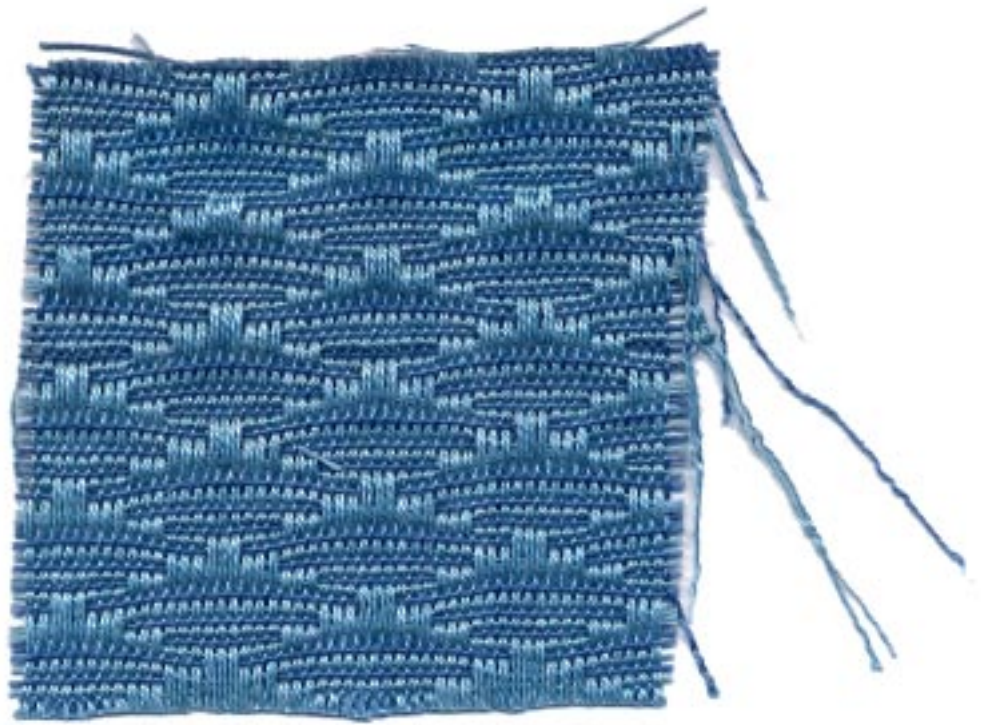
SOURCE OF THIS PATTERN: This pattern was inspired by a sample woven for Drafts and Designs by ELSIE H. GUBSER of Tulsa, Oklahoma. We wish to thank her for planning this for us.

TREADLING SEQUENCE

On this sample, only the B treadle is used with the 6 pattern treadles. The sequence is quite simple.

- Treadle B - Aqua Blue Merc. Ramie
- Treadle 1 - Turquoise Merc. Ramie
- Treadle B - Aqua Blue Merc. Ramie
- Treadle 2 - Turquoise Merc. Ramie
- Treadle B - Aqua Blue Merc. Ramie
- Treadle 3 - Turquoise Merc. Ramie
- Treadle B - Aqua Blue Merc. Ramie
- Treadle 4 - Turquoise Merc. Ramie
- Treadle B - Aqua Blue Merc. Ramie
- Treadle 5 - Turquoise Merc. Ramie
- Treadle B - Aqua Blue Merc. Ramie
- Treadle 6 - Turquoise Merc. Ramie

End of one repeat. Repeat over and over.



DRAFTS AND DESIGNS

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VOLUME 7, No. 1

September, 1964

MORE ABOUT THE FABRIC:

This pattern was woven with the pattern
you see up on the top of the fabric. If
you should reverse it, and weave it
with the long float threads up, it would
not mean as much lifting on the harnesses
but it is not as easy to catch a mistake
if you make one. It is also what I like
to call a warp-faced pattern, and I think
would make excellent upholstery.

It would be easier to weave this on a
loom with two warp beams, but let us tell
you how it is done on a loom with just one
warp beam.

The threads on harnesses #4 and #8 tend
to become quite loose after you have woven
two to three yards of the fabric. So, to
take up this slack, you can lift up harness
#4, put in a lease stick in the shed in back
of the harnesses. Also lift up harness #8
and put in a 2nd lease stick. Then bring
these back over the back beam (the lease
sticks) and down so that the lease sticks
are on the bottom of the warp beam. Put a
weight on the lease sticks on each end and
perhaps the middle also and this should take
up most of the slack and not create any
problems. On this sample, we had two heavy
claw hammers, one at each end of the two
lease sticks, and a 5 lb. weight tied to the
middle of the lease sticks, to keep these
warp threads tight.

We feel that it would not be practical
to weave more than 7 or 8 yards in this
manner. After you weave this much, we sug-
gest that you cut the material off the loom,
and re-tie the warp, thus taking up the slack
and making the tension equal again.

When we cut off the 7 yards of fabric
woven for this sample, we found that the
threads on harnesses #4 and #8 were about
4 to 5 inches longer than the others.
This is because they float on the top of
the fabric more than the other threads,
and do not weave in, and so have more
chance to become slack and longer.

Also, it is important that you use a
tight, firm, double beat on this fabric to
beat the weft thread back tightly and thus
keep the warp float threads from having too
long a float. I would suggest that you
beat, change to the next treadle and open
the shed and beat again before throwing the
shuttle through the new shed.

COST OF THREADS USED:

This MERCERIZED RAMIE, size 20/2 is the
same as a mercerized linen in size 20/2
with 3,000 yards per lb. It is available
in 8 colors, and comes on either 1 lb.
cones or 4 oz. spools. It is \$1.25 per 4
oz. spool or \$5.00 per lb. Free sample
sheets will be sent to you upon your re-
quest.

COST OF THIS FABRIC:

It took 3 lbs. of the Aqua Blue and $1\frac{1}{2}$
lbs. of the Turquoise for a $7\frac{1}{2}$ yard warp,
40 inches wide. Thus, the warp was \$22.50
for $7\frac{1}{2}$ yards, or the warp cost was \$3.00
per yard.

The weft took 1 lb. of the aqua blue
and 1 lb. of the turquoise ramie for 7
yards, so the weft cost was \$10.00 or
\$1.43 per yard.

WARP COST PER YARD, 40" WIDE	--	\$3.00
WEFT COST PER YARD	--	1.43
FABRIC COST PER YARD	--	<u>\$4.43</u>

MERCERIZED RAMIE:

This mercerized ramie is about \$1.00
to \$1.25 per lb. less than a linen of the
same size which is unmercerized. It is
about \$2.00 to \$3.00 per lb. less than a
comparable mercerized linen. It has the
same yardage per lb. as does a 20/2 linen.
We had 8 colors in this dyed especially
for us, and it is the best dye available,
and so should be both sun-fast and wash-
fast. We hope to gradually add new colors,
until we have a line of approximately 20
colors available in this size thread.
Also, if we can swing it financially, we
hope to stock these same colors in a size
10/2 also, and perhaps later a 40/2.



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VOLUME 7, Number 2, October, 1964

UPHOLSTERER'S DELIGHT

A firm, durable 6 harness pattern made of all cotton for upholstery. It would also be excellent for accenting special colors, for use in pillows and other decorative uses.

WARP

The warp is a 10/2 cotton - color is called Chocolate Brown.

WEFT

There are three different colors of a Perle 3 cotton used in the weft. They are:

1. Aqua Blue Perle 3 cotton
2. Dark Lime Green Perle 3
3. Tobacco Brown Perle 3

REED USED

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

THREADING DRAFT:

	SELV.	B	A
6	X		X
5	X		X
4	X		X
3	X		X
2	X	X X X	X
1	X	X X X	X

SAMPLE



COST OF THREADS USED IN THE FABRIC

1. The 10/2 cotton in Chocolate Brown comes on 1 lb. cones, and is priced at \$3.50 per lb.

2. The three colors used in the weft in perle 3 cotton are all priced at \$3.50 per lb., and it comes on 1/2 lb. spools.

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VOLUME 7, Number 2, October, 1964

MORE ABOUT THE FABRIC:

This six harness pattern is a very pleasing pattern, and I want you to look at the sample we had in the April, 1964 issue of Drafts and Designs. This is the same threading draft, with a slightly different tie-up, and of course, different threads were used in the weft. However, it does show how one threading draft can be used in a variety of different ways for different fabrics.

You will notice that we have two staggered spots of color in this fabric. With the addition of each two additional harnesses, you could introduce a third spot in a staggered sequence in a different color. With 10 harnesses, you could have 4 staggered spots, with 12 harnesses, 5 staggered spots, etc.

The perle 3 cotton used in the weft is mercerized, and comes in about 35 colors. If interested, we will be glad to send you a color card to show the colors available.

In this pattern, it is important that you use a firm, tight, double beat.

Also, notice that there are 3 threads of a color and 3 threads of plain weave throughout the fabric. However, you should notice that the plain weave, which is on treadles 6 and 7 is alternated all the time. Here is the treadling in a line sequence, and notice how I made sure that the alternate tabbies were always used to make sure that there would be no long float warp thread, and thus make it a more desirable upholstery material.

1,2,1, 6,7,6, 3,4,3, 7,6,7

Also, you could change this fabric quite a bit by making the spots larger and the plain weave areas could also be made larger. Thus, the 1,2,1 would be increased to 5,6 or 9 threads, and the 3,4,3 could be increased as desired to make the spots larger. The 6,7,6 and 7,6,7 plain weave areas could also be increased accordingly.

TIE-UP DRAFT

6		0		0		0	
5	0		0		0		0
4	0		0	0	0	0	
3		0	0	0	0		0
2	0	0	0			0	
1	0	0		0	0		0
	1	2	3	4	5	6	7
						A	B

THE TREADLING SEQUENCE

The treadling sequence is quite an easy one.

Treadle #6---Tobacco Brown Perle 3
Treadle #7---Tobacco Brown Perle 3
Treadle #6---Tobacco Brown Perle 3
Treadle #3---Aqua Blue Perle 3
Treadle #4---Aqua Blue Perle 3
Treadle #3---Aqua Blue Perle 3
Treadle #7---Tobacco Brown Perle 3
Treadle #6---Tobacco Brown Perle 3
Treadle #7---Tobacco Brown Perle 3
Treadle #1---Lime Green Perle 3
Treadle #2---Lime Green Perle 3
Treadle #1---Lime Green Perle 3

END OF ONE PATTERN REPEAT. REPEAT OVER AND OVER AS DESIRED. ON THE LAST REPEAT, BALANCE PATTERN BY ENDING WITH 6,7,6 in the Tobacco Brown Perle 3.

CLASSIFIED ADVERTISING

FOR SALE: 45", 12 harness Bergman Loom. Bench and extra heddles. \$250.00. Call or write to H. O. Johnson, 806 - 36th Street, Milwaukie, Oregon. Phone 654-4751. Free delivery within 100 miles.



drafts and designs

a guide for 5 to 12 harness weaves

VOLUME 7, Number 3, November, 1964

SAMPLE

A CHRISTMAS TABLECLOTH

The sample this month is a 6 harness weave in red and green cotton that could be used for a Christmas Tablecloth. It could also be used at other times but because of the time of year, we suggest it as a Christmas project.

WARP

The warp thread used is a 20/2 Egyptian Cotton in a color called Bright Red.

WEFT

The pattern weft thread is a 20/2 mercerized cotton, color green, which was doubled, or wound 2 ends together on the bobbin.

The tabby thread used was the 20/2 Egyptian Cotton, same as the warp.

REED USED

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

TIE-UP DRAFT

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

Tie-up above is for jack-type loom.

Sample on next page

COST OF THREADS USED

The 20/2 bright red Egyptian Cotton cones on 1/2 lb. cones, has 8400 yards per lb., and is \$5.50 per lb.

The 20/2 mercerized green pattern thread comes on 1 lb. cones, and is \$3.50 per lb., has 8400 yards per lb.

COST OF FABRIC

12 yard warp cost \$9.28 or 77¢ per yard, for 43-3/4" width.

11 yards of finished fabric cost \$14.60 for both tabby and pattern thd. Weft cost was \$1.33 per yard. Cost is \$2.10 per yard for 43-3/4" fabric.

THREADING PLAN FOR 44" WIDE TABLECLOTH

1. Right Border - one time.....108 thds.
 2. Pattern - 11 times 96.....1056 thds.
 3. To balance - first 40 threads
of your pattern..... 40 thds.
 4. LEFT BORDER plus 1 thd.....109 thds.
- TOTAL WARP ENDS, 43-3/4" wide..1313 ends

MORE ABOUT THE FABRIC

I would suggest that you can make either tablecloths for card table covers or tablecloths for a larger size table. I would suggest about a 48" length for the card table covering which should make it square when hemmed and washed.



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VOLUME 7, Number 3, November, 1964

PROFILE THREADING DRAFT

6		XX	XX	XX	
5		XX	XX	XX	XX
4	XX	XX		XX	XX
3	XXXXXXXXXX	XX	XXXXXXXXXX	XX	XX
2					
1					

Left Border

Main Pattern

Right Border

EXPLANATION OF PROFILE DRAFT ABOVE

Each X in the threading draft above represents 4 warp ends. Thus, if an X is on row #3, it represents 4 threads threaded 1,3,2,3. If on #4 row, it represents 4 threads threaded 1,4,2,4. If the X is on row #5, it represents 4 threads threaded 1,5,2,5 and if on the 6th row, it represents 4 threads, 1,6,2,6.

MORE ABOUT THIS FABRIC (Cont. from front page)

For a larger size tablecloth, I would suggest that you weave a piece about 72" long, and after washing and hemming, it should be about 43" wide x 65" long.

This summer and winter weave makes a very attractive tablecloth. We tried in this piece to use a 10/2 cotton for the pattern effect, but decided that we liked it much better when we doubled some 20/2 cotton and used 2 ends of this as the pattern thread rather than a single end of the 10/2 cotton.

Also, if you will check the right border and the left border above, you will note that one extra block of 4 threads has been added to the right selvage edge and the left selvage edge to partly compensate for draw-in when weaving. Also, we find that if you add one extra thread on the left selvage edge and put it on #1 harness, that your fabric will have a much neater selvage on the left side.

INFORMATION ABOUT TREADLING BELOW

Be sure that you understand that you step on treadles 1 & 4 together and throw a pattern shot; and then you step on just one tabby treadle and throw one shot of tabby; and then you step on the two treadles 2 & 4 and throw a pattern shot; and then you step on one tabby treadle and throw a tabby shot.

Also, be sure to understand that when the pattern calls for 4 shots, that 1 & 4 is called one pattern shot, 2 & 4 is the 2nd pattern shot, 1 & 4 is the 3rd pattern shot, and 2 & 4 is the 4th pattern shot. (Tabby is not given in the pattern and border treadling above except for the first treadle in the border treadling, to be sure that you get started on the proper tabby treadle.)

TREADLING SEQUENCE

For all of the pattern shots, you will always use two treadles. For all tabby shots, you will use only one treadle, and you will always alternate the A and B or 7 & 8 tabby treadles.

BORDER TREADLING

1. Start with the A tabby treadle or treadle #7 and just one shot
 2. 20 shots of treadles 1 & 3 and 2 & 4
 3. 4 shots of treadles 1 & 4 and 2 & 4
 4. 4 shots of treadles 1 & 3 and 2 & 3
 5. 4 shots of treadles 1 & 4 and 2 & 4
 6. 20 shots of treadles 1 & 3 and 2 & 3
- END OF TREADLING FOR BORDER. You just do this treadling above one time, and you remember that there is always a tabby shot after each pattern shot.

PATTERN TREADLING

1. 4 shots of treadles 1 & 4 and 2 & 4
 2. 4 shots of treadles 1 & 5 and 2 & 5
 3. 4 shots of treadles 1 & 6 and 2 & 6
 4. 4 shots of treadles 1 & 5 and 2 & 5
 5. 4 shots of treadles 1 & 4 and 2 & 4
 6. 4 shots of treadles 1 & 3 and 2 & 3
 7. 4 shots of treadles 1 & 6 and 2 & 6
 8. 4 shots of treadles 1 & 5 and 2 & 5
 9. 4 shots of treadles 1 & 4 and 2 & 4
 10. 4 shots of treadles 1 & 5 and 2 & 5
 11. 4 shots of treadles 1 & 6 and 2 & 6
 12. 4 shots of treadles 1 & 3 and 2 & 3
- END OF ONE PATTERN REPEAT. REPEAT OVER AND OVER AS DESIRED.



drafts and designs

a guide for 5 to 12 harness weaves

VOLUME 7, NUMBER 4, DECEMBER, 1964

Mrs. Rock's Christmas "N O E L"

SAMPLE

For a Christmas pattern, we are going to suggest a 9 harness Summer and Winter pattern for book marks.

SOURCE OF THIS PATTERN:

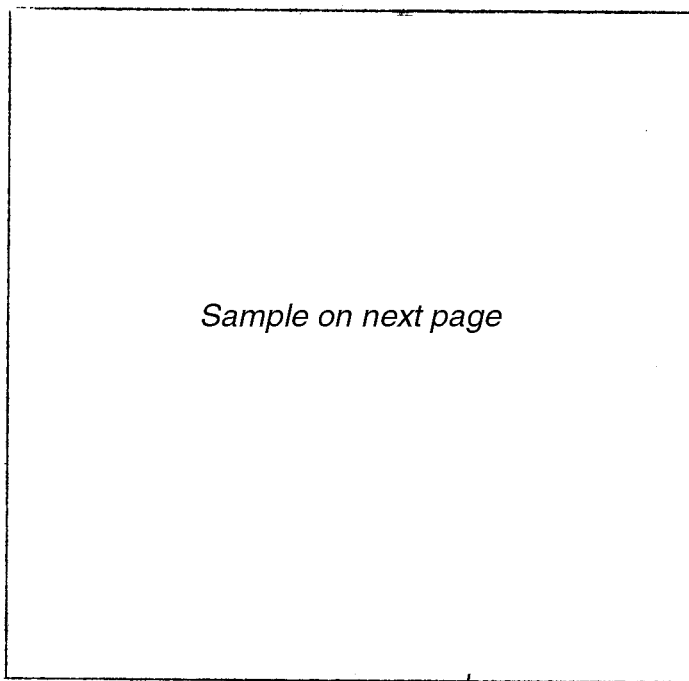
This pattern is an original pattern designed by Mrs. Dorothy K. Rock of Portland, Ore., a member of the Portland Handweavers' Guild. We were introduced to it by seeing some samples of this pattern woven by Mrs. Helen Barry of Portland, also a member of the Portland Handweavers' Guild.

PROFILE THREADING DRAFT:

9	XXXX	XXXX
8	XX	XX
7		XX
6		XX
5		XX
4	XX	
3	XX	
2		
1		

MORE ABOUT PROFILE DRAFT:

Most of you know that each X in the profile draft represents 4 threads which are threaded according to the harness number the X is on. Thus, an X on #9 harness means 4 threads threaded 1,9,2,9 and the same applies to the other X's on the other harnesses.



Sample on next page

WARP: Fine-Weave, Mercerized Cotton, in a color called "Fushia".

WEFT: The fine weave cotton was used in the weft as a tabby thread, and a supported gold metallic was used as a pattern thread.

REED USED: A 10 dent reed was used and it was sleyed 6 ends per dent or 60 threads per inch. You can also use a 15 dent reed and sley it 4 ends per dent for 60 threads per inch.



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VOLUME 7, NUMBER 4, DECEMBER, 1964

TIE-UP DRAFT:

9													0		
8	0	0	0	0	0	0	0	0	0	0			0		
7				0		0	0	0					0		
6	0		0	0		0	0	0					0		
5	0	0		0		0		0					0		
4	0	0	0			0		0					0		
3				0				0					0		
2													0		0
1													0	0	
	1	2	3	4	5	6	7	8	9	10	11	12	13		
									X	A	Y	B			

TREADLING SEQUENCE:

First you weave tabby of A & B in fushia.
Next comes the border at bottom.
A -- fushia A -- fushia
Y -- gold X -- gold
B -- fushia B -- fushia
Y -- gold X -- gold
Repeat the A,Y,B,Y,A,X,B,X sequence one
more time.

(1) Next is the space between the letters.

A -- fushia A -- fushia
Y & 9 -- gold X & 9 -- gold
B -- fushia B -- fushia
Y & 9 -- gold X & 9 -- gold
Repeat these 8 one more time.

Next is treadling starting at bottom of L
and working up.

A -- fushia B -- fushia
Y & 6 -- gold X & 6 -- gold
B -- fushia A -- fushia
Y & 6 -- gold Y & 6 -- gold
A -- fushia B -- fushia
X & 6 -- gold Y & 6 -- gold
Completes bottom bar of L & 3 rows of gold
show in it.

A -- fushia A --- fushia
X & 1 -- gold Y & 1 -- gold
B -- fushia B -- fushia
X & 1 -- gold Y & 1 -- gold
This is the Lip of the L.

A -- fushia A -- fushia
X & 7 -- gold Y & 7 -- gold
B -- fushia B -- fushia
X & 7 -- gold Y & 7 -- gold

Repeat these 8 threads three more times
plus repeating the first 4 of the 8 above
again to complete the stem of the L.

NEXT YOU REPEAT THE TREADLING FOR THE
SPACE BETWEEN LETTERS AS GIVEN AT #1 -
see first column. You do this 2 times
or 16 threads between letters.

Next is treadling for the "E":

A -- fushia B -- fushia
Y & 6 -- gold X & 6 -- gold
B -- fushia A -- fushia
Y & 6 -- gold Y & 6 -- gold
A -- fushia B -- fushia
X & 6 -- gold Y & 6 -- gold
Completes bottom of E.

A -- fushia A -- fushia
X & 1 -- gold Y & 1 -- gold
B -- fushia B -- fushia
X & 1 -- gold Y & 1 -- gold
Ends next part of E.

A -- fushia B -- fushia
X & 7 -- gold X & 7 -- gold
Ends next part of E.

A -- fushia B -- fushia
Y & 8 -- gold X & 8 -- gold
B -- fushia A -- fushia
Y & 8 -- gold Y & 8 -- gold
A -- fushia B -- fushia
X & 8 -- gold Y & 8 -- gold
Ends the center stem of E.

A -- fushia B -- fushia
X & 7 -- gold X & 7 -- gold
Ends next part of E

A -- fushia A -- fushia
Y & 1 -- gold X & 1 -- gold
B -- fushia B -- fushia
Y & 1 -- gold X & 1 -- gold
Ends next part of E.

E Treadling Continued

Page 3

A -- fushia B -- fushia
 Y & 6 -- gold X & 6 -- gold
 B -- fushia A -- fushia
 Y & 6 -- gold Y & 6 -- gold
 A -- fushia B -- fushia
 X & 6 -- gold Y & 6 -- gold
 THIS COMPLETES THE E. NEXT YOU TREADLE THE
 TREADLING FOR THE SPACE BETWEEN LETTERS AS
 GIVEN AT #1. (16 threads)

Next is treadling for the "O".

A -- fushia B -- fushia
 X & 5 -- gold Y & 5 -- gold
 B -- fushia A -- fushia
 X & 5 -- gold X & 5 -- gold
 A -- fushia B -- fushia
 Y & 5 -- gold X & 5 -- gold
 Ends the bottom of the O.

A -- fushia A -- fushia
 Y & 1 -- gold X & 1 -- gold
 B -- fushia B -- fushia
 Y & 1 -- gold X & 1 -- gold
 Repeat these 8 threads three more times
 plus the first 4 of these 8 to make 36
 threads and complete center of the O.

Next repeat the treadling given for the
 bottom of the O, 12 threads to finish the
 top of O.

NEXT YOU REPEAT THE TREADLING FOR THE SPACE
 BETWEEN LETTERS AS GIVEN AT #1. (16
 threads)

Next is treadling for the "N"

A -- fushia A -- fushia
 Y & 2 -- gold X & 2 -- gold
 B -- fushia B -- fushia
 Y & 2 -- gold X & 2 -- gold
 Repeat these 8 threads one more time, plus
 the first 4, making 20 threads, to complete
 the bottom of the N.

A -- fushia A -- fushia
 X & 3 -- gold Y & 3 -- gold
 B -- fushia B -- fushia
 X & 3 -- gold Y & 3 -- gold
 Repeat these 8 threads one more time, plus
 the first 4, making 20 threads, to complete
 the center of the N.

A -- fushia A -- fushia
 Y & 4 -- gold X & 4 -- gold
 B -- fushia B -- fushia
 Y & 4 -- gold X & 4 -- gold
 Repeat these 8 threads one more time, plus
 the first 4, making 20 threads, to complete
 the top of the N.

NEXT YOU REPEAT THE TREADLING FOR THE SPACE
 BETWEEN LETTERS AS GIVEN AT #1. (16
 threads)

Next is the treadling for the top border.

A -- fushia A -- fushia
 X -- gold Y -- gold
 B -- fushia B -- fushia
 X -- gold Y -- gold
 Repeat these 8 threads one more time (16
 threads in all) to finish the top border
 and complete Noel.

NOTE ABOUT THE TREADLING:

Be sure to always remember that:

A -- tabby
 Y & Pattern treadle
 B -- tabby
 Y & Pattern treadle
 This results in just one gold thread show-
 ing on top of fabric. And:

A -- tabby
 X & Pattern treadle
 B -- tabby
 X & Pattern treadle
 This results in just one gold thread show-
 ing on top of fabric. You can end a pattern
 on either X or Y, but remember to always
 alternate the X's and Y's and have them in
 consecutive order. If you end a pattern on
 Y, you must start the next one with X.

COST OF THREADS USED:

The fine weave cotton thread is mercerized,
 and comes on small cones of 6,000 yards per
 cone. It is \$1.95 per 6,000 yard cone.
 You can also use many different kinds of
 supported metallic for the pattern thread,
 but you will have more luck if you use a
 supported gold with a fairly heavy support-
 ing thread rather than one with fine. We
 have some at \$3.50 per lb. and some at \$2.00
 per spool.



drafts and designs

a guide for 5 to 12 harness weaves

VOLUME 7, Number 5, January, 1965

PATTERN AND SHADOW

This is an 8 harness shadow weave that we have experimented with until we came up with something that we liked. It is quite unusual in texture and in pattern. Be sure to look at both the front and the back, as both surfaces have interesting effects.

KEY TO COLORS IN THE WARP

O -- is 5/2 Perle Cotton, Raspberry
X -- is 20/2 Egyptian Cotton, French Rose

WARP

Two threads are used in the warp. The heavier thread is a 5/2 perle cotton with 2100 yards per lb. and comes on 1 lb. cones. Raspberry color.
The other thread is a 20/2 Egyptian cotton, with 8400 yards per lb., and it comes on 1/2 lb. spools. French Rose.

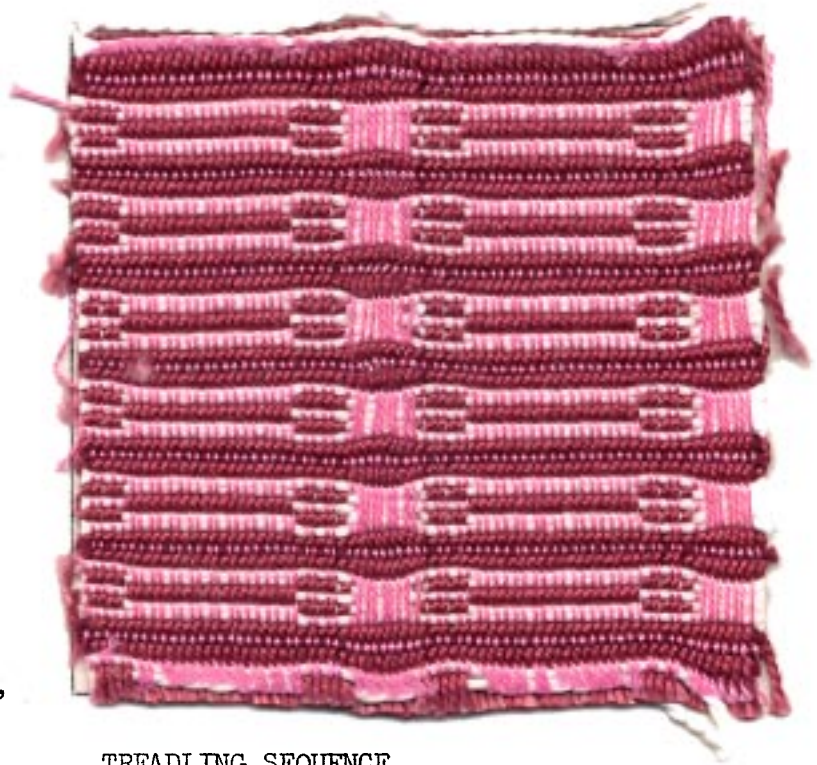
WEFT

In the weft, we used two threads also of different weights. We used the 5/2 perle cotton in a Maroon color as one of the weft threads, and the other was a Perle 3 cotton in white with 1200 yards per lb.

REED USED

A 10 dent reed was used and it was sleyed 4 ends per dent or 40 threads per inch.

SAMPLE



TREADLING SEQUENCE

1. Treadle #6 -- Maroon perle 5
2. Treadle #7 -- Maroon perle 5
3. Treadle #6 -- Maroon perle 5
4. Treadle #7 -- White, perle 3
5. Treadle #1 -- White, perle 3
6. Treadle #2 -- White, perle 3
7. Treadle #1 -- White, perle 3
8. Treadle #7 -- White, perle 3

End of one repeat. Repeat over and over and over as desired.

DRAFTS AND DESIGNS

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issue.

VOLUME 7, Number 5 January, 1965

THREADING DRAFT:

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

MORE ABOUT THE FABRIC AND WEAVING:

This was a fairly hard fabric to weave on a loom with one warp beam. It would have been easier to weave if we had had a loom with 3 warp beams. Because of the long floats of both the fine and heavy warp threads, we had a little trouble keeping tension on the float threads. The perle 5 in the warp and the 20/2 cotton in the warp loosened up differently, so that one group of threads was longer than the other, and it was this that caused the problems.

Actually, all of the threads on the 3rd and 4th harnesses were the ones that floated and had a long float. Thus, we had to put two sticks in the back of the harnesses underneath each group of float threads. These we then brought around and down until they were hanging below the warp beam. We put a weight on the center and each end of these two sticks. One stick was at least 8" lower than the warp beam, and the other was about 6" lower after some 5 yards of fabric was woven. Thus, we cut it off and retied it as the simplest way to finish the warp.

TIE-UP DRAFT:

Although we used only 4 treadles in weaving our sample, we will give the full tie-up for all 7 treadles, as other variations of treadling can be done on the following set-up:

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

COST OF THREADS USED IN THE SAMPLE

1. The perle 5 cotton in Raspberry and Maroon comes on 1 lb. cones and is \$3.50 per lb.
2. The 20/2 Egyptian Cotton in the French Rose has 8400 yards per lb., comes on 1/2 (cont. below)

- lb. cones and is \$5.50 per lb.
3. The perle 3 white cotton has 1200 yards per lb., comes on 1 pound cones and is \$2.75 per pound.

COST OF THE FABRIC

In an 8 yard warp, 40" wide, with 1600 warp ends, it took 3 lbs. 8 oz. of the 5/2 raspberry cotton. It took 1 1/4 oz. of the 20/2 French Rose Egyptian Cotton. Thus the entire warp cost for 8 yards of warp, 40" wide came to \$17.15, or a cost per yard of \$2.15 for 40" width.

In the weft, it took much less thread, and from 6 yards of finished fabric, it took 2 lbs. of perle 3 white, and 1 1/4 oz. of 5/2 perle maroon cotton. The weft cost thus came to \$8.56 or per yard cost of \$1.43.

Because we had to cut off and retie the warp, there was some loss of warp, and thus we had only 6 yards of finished fabric. So, I should probably figure the cost of the finished fabric rather than the actual cost of the warp separately from the weft. Here are the revised figures for the fabric cost for 6 yards of finished fabric.

WARP COST PER YARD.....	\$ 2.86
WEFT COST PER YARD.....	<u>1.43</u>
FINISHED FABRIC COST PER YD.	\$ 4.29



drafts and designs

a guide for 5 to 12 harness weaves

Volume 7, Number 6, February, 1965

NOVELTY CHECKS

An interesting 8 harness weave which would make excellent dress material, coat material, etc.

SAMPLE

THREADING DRAFT

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

KEY TO THREADS IN THE WARP

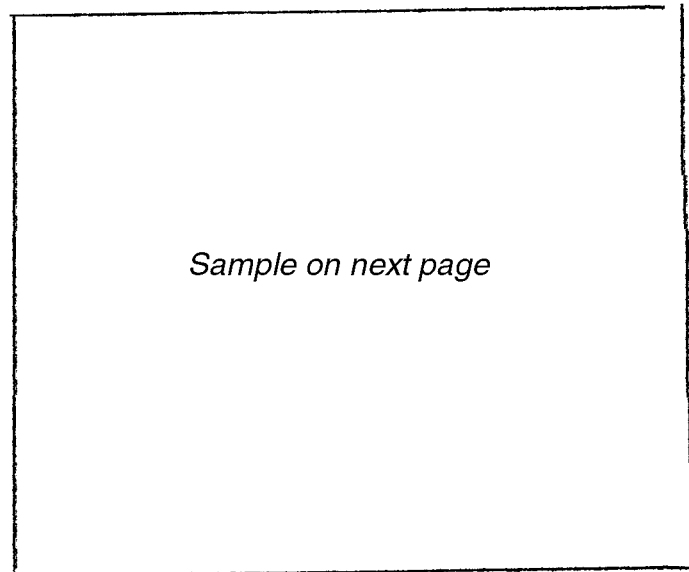
- 0 -- 20/2 Egyptian Cotton, Orange
- X -- 20/2 Egyptian Cotton, Date Brown

WARP: There were 2 colors of size 20/2 Egyptian Cotton used in the warp. It was Date Brown and Orange. This cotton has 8400 yards per lb., comes on 1/2 lb spools.

WEFT: In the weft, we used two different colors in the Egyptian Cotton. We used a Seal Brown and a Tan, as weft.

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

COST OF THE THREADS USED: The 20/2 Egyptian Cotton comes in 95 to 100 colors, and the price is \$5.50 per lb. on 1/2 lb. spools. This thread is mercerized and gassed, so it has a beautiful sheen, and the colors are the best for color fastness that are available anywhere in the U.S.



Sample on next page

TREADLING SEQUENCE:

1. Treadle #3 -- Seal Brown
2. Treadle #4 -- Seal Brown
3. Treadle #1 -- Seal Brown
4. Treadle #2 -- Seal Brown
5. Treadle #3 -- Seal Brown
6. Treadle #4 -- Seal Brown
7. Treadle #5 -- Tan
8. Treadle #6 -- Tan
9. Treadle #7 -- Tan
10. Treadle #8 -- Tan
11. Treadle #5 -- Tan
12. Treadle #6 -- Tan

End of one pattern repeat. Repeat over and over as desired.



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VOLUME 7, Number 6 February, 1965

COST OF THE FABRIC:

We had a warp, 41" wide, or a total of 1230 warp ends. It was a 7 yard warp, and took 9 ounces of each of the 20/2 Egyptian Cotton in the Date Brown and the Orange color. This was 1 lb. 2 ounces at \$5.50 per lb. or \$6.19 for the 41" wide warp, 7 yards long. Thus the actual warp cost per yard came to 89¢ per yard.

From this 7 yard warp, we had a total of 6 yards of finished fabric that came off the loom. It took 8 ounces each of the Seal Brown and the Tan for weft for this 6 yards or \$5.50 for the 6 yards. Thus the weft cost comes to 92¢ per yard.

WARP COST PER YARD, 41" WIDE...\$.89
WEFT COST PER YARD..... .92
FABRIC COST PER YARD.....\$1.81

MORE ABOUT THIS SAMPLE:

This is an extremely easy piece to weave, but there are some suggestions that I would like to make.

First, if I were to do it of cotton again, I believe that I would recommend 36 threads per inch. This would make the float threads slightly shorter, and thus it would become a more durable fabric.

Secondly, I can't but help think that we should have done this in wool instead of cotton. I think it would make very good material for a coat, for tailored suits and dresses, and for jackets of all kinds. I would like to suggest that you use 2/18's FABRI yarn for the warp and weft if you decide to make it out of wool, and if you use this, then I think that 30 threads per inch would be very satisfactory.

Our sample has been washed and pressed, and I think is a very nice piece of material for dress materials, skirt materials, blouse material, etc.

I also think that this would make an excellent weave to use, using the very nice line of homespun wool yarns that are available in some 15 colors. It would be more expensive than the cotton, but would be excellent for overcoats, suits, sport coats, etc. I would use this homespun yarn at 24 per inch, and if you wanted a heavier and firmer material, then I would use it at 30 per inch.

TIE-UP DRAFT:

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

CLASSIFIED ADVERTISING

SPINNERIN BRUSHED MOHAIR & ORLON A beautiful quality yarn available in two colors. They are light grey and light aqua. This is 70% brushed mohair and 30% orlon. Excellent for both knitting and weaving. 950 yards per lb. It is very, very, reasonably priced at \$4.80 per lb. Has 950 yards per lb. Free samples upon request. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

TAWNY TAN LOOP MOHAIR. This is a beautiful quality mohair yarn with 1250 yards per lb. A very good buy at \$4.00 per lb., while it lasts. Limited amount is available. Free samples upon request. Robin & Russ, 533 North Adams St., McMinnville, Oregon.

6/1 NATURAL GREY LINEN WITH GOLD TWIST This is the same nubby or slubby linen with gold twist that we used to have. It has about 1600 yards per lb., and is the same price of \$3.20 per lb. This is the dark natural grey linen color that is so popular now. Robin & Russ, 533 North Adams St., McMinnville, Oregon



drafts and designs

a guide for 5 to 12 harness weaves

Volume 7, Number 7, March, 1965

SEERSUCKER DIAMOND

This is an interesting 7 harness weave which results in a seersucker effect. This was planned for crib covers, or light weight afghans.

THREADING DRAFT

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

TIE-UP DRAFT

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

TREADLING SEQUENCE

The sequence used is almost that of a point twill treadling, except that we have a slight repetition of treadles 1 & 2 to allow a small area of plain weave between diamonds. Here is the sequence: Treadle 1,2,3,4,5,6,5,4,3,2,1,2 - end of one pattern. REPEAT OVER AND OVER AS DESIRED.



WARP THREAD

Our warp thread is a 3 ply super fingering yarn in white. This yarn is mothproof also. It comes in skeins of about 150 yards per skein, 1 ounce per skein, in the easy to handle, pull out skeins.

WEFT THREAD

Our weft yarn was a 4 ply knitting worsted in white which is a mothproof yarn also. This comes in Tangle-Proof, pull out skeins, and the skeins are 4 ounces each.

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Volume 7, Number 7, March, 1965

REED USED

A 15 dent reed was used, and it was single sleyed, one end per dent for 40" width. Thus, we had 600 warp ends.

MORE ABOUT THIS FABRIC

Both the 3 ply super fingering yarn and the 4 ply knitting worsted yarns were very nice yarns to use. The 3 ply was used for warp, and we found that it had quite a bit of elasticity, so we wove it under a medium tight tension, but not too tight. There were very few knots in this thread, and the same also applied to the knitting worsted.

I felt it was better to use a firm tight, even, double beat on this fabric. This made it a firmer fabric than it normally would be, and resulted in the diamond standing out on the surface of the fabric a little better than if the tension had been much looser.

Also, because of the elasticity of the warp thread, this resulted a little more in the seersucker or ribbed effect that you see in the sample. I think that if this fabric were washed once, (our sample is not washed) that this rib effect would be even more pronounced.

Of course, this effect is caused by the way your warp threads float on the back of the diamond or upon the way they weave in in the tabby between the diamonds. Those in the plain weave areas tend to be a little tighter in the weft than those on the back of the diamonds where they float and do not weave in much. This is what gives the seersucker or rib effect.

The word seersucker comes from the word shirushaker which is from India, and means a puckered or blistered surface. You can see this effect in this fabric. You can in your handweaving make such an effect more outstanding, or you can try to eliminate it entirely. However, with a wool warp, it will tend to show up more than with other threads.

COST OF THE THREADS USED

The 3 ply super fingering yarn comes in approximately 25 colors. It has approximately 150 yards per 1 oz. skein, and is 39¢ per skein. The white and colors are all the same price. Minimum order of colors is one box of 12 - 1 ounce skeins.

The 4 ply knitting worsted comes in a nice line of colors, but we have in stock only white, and have to order colors. It is \$1.39 per 4 oz. skein, and this is a mothproofed yarn. If you wish colors, the minimum order is one box of 6 skeins or 24 oz. In the white, you can purchase 4 ounces, or as much as you wish.

COST OF THE FABRIC

We had a warp 7 yards long, and 40" wide. It took 28 skeins or 4200 yards for warp. This cost was \$10.92 for a 7 yard warp or a cost of \$1.56 per yard. We had 6 yards of finished fabric from the 7 yard warp. It took 15, 4 ounce skeins of the knitting worsted for weft. The cost of this is \$21.00 for 15 skeins at \$1.40 per skein. Based on 6 yards of finished fabric, the weft cost per yard, 40" width, is \$3.50.

WARP COST PER YARD.....\$1.56

WEFT COST PER YARD..... 3.50

FABRIC COST PER YARD.....\$5.06

Thus, a carriage robe, about 38" x 38" would cost about \$5.50. A light weight lap robe, 40 x 72 would cost approximately \$7.50 to \$8.00.

ALL PURPOSE SHUTTLE MADE BY ROBIN & RUSS

Our new all purpose shuttle will take a 7" aluminum bobbin, two of the 3" Swedish Wood bobbins, and one of the plastic, 4" bobbin. This is all available from Robin & Russ. Shuttle is \$4.50. 7" aluminum bobbin is 50¢ each. 3" wooden bobbins are 15¢ each, and 20¢ each is the price for the 4" plastic bobbin.



drafts and designs

a guide for 5 to 12 harness weaves

Volume 7, Number 8, April, 1965

PEEK-A-BOO

A suggestion for baby blankets or crib covers in an 8 harness double weave.

THREADING DRAFT:

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

TIE-UP DRAFT:

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

WARP:

- X -- Blue Nylon Pompadour
- 0 -- White Nylon Pompadour

WEFT:

The same two nylon pompadour threads are used in the weft that were used in the warp.

Sample on next page

REED USED:

A 10 dent reed was used, and it was sleyed 3 ends per dent. A 15 dent reed could be used, sleying the 15 dent reed 2 ends per dent. However, the 10 dent reed is much easier to use.

NOTE ABOUT THE FABRIC:

With the treadling and threading that we give herewith, the white side of the fabric will appear on the top, and the blue side will be the underside of the fabric.

COST OF THREAD USED:

The nylon pompadour comes in 2 oz. skeins. It is \$5.40 per lb., or 69¢ per 2 oz. skein in less than 1 lb. of a color. All colors are the same price as well as the white being the same.



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Volume 7, Number 8, April, 1965

TREADLING SEQUENCE:

Treadle #1 -- White Pompadour
Treadle #2 -- Blue Pompadour
Treadle #3 -- White Pompadour
Treadle #4 -- Blue Pompadour
Treadle #5 -- White Pompadour
Treadle #6 -- Blue Pompadour
Treadle #7 -- White Pompadour
Treadle #8 -- Blue Pompadour
Treadle #1 -- White Pompadour
Treadle #2 -- Blue Pompadour
Treadle #3 -- White Pompadour
Treadle #4 -- Blue Pompadour
Treadle #1 -- White Pompadour
Treadle #2 -- Blue Pompadour
Treadle #3 -- White Pompadour
Treadle #4 -- Blue Pompadour

Note: End of one pattern repeat. There are
16 threads in each pattern repeat. Repeat
over and over as desired.

MORE ABOUT THE FABRIC:

We thought it might be a great advantage
to have crib covers or baby blankets out of
nylon pompadour, so that they are easily
washable. We found this nice quality pompa-
dour available, and it is the same price as
a wool pompadour, and is available in the
same colors as is baby wool pompadour. It
is available in white, baby blue, baby pink,
baby green, light yellow and lavender, I
believe.

We at first thought that we might have
much trouble with the use of the pompadour
nylon thread. However, by using a 10 dent
reed and triple sleying, 3 ends per dent, we
had much less trouble than anticipated, and
this was surprisingly easy to weave.

I do feel that with the use of the 10 dent
reed and 3 ends per dent, that it is much
easier to get a good clear shed than when
you use a 15 dent reed and double sley two
ends per dent.

When the blue side or underside of the
fabric is being woven, you must remember
that all of the white and 1/2 of the blue
warp threads are raised. Thus, you have
to be careful that you do not skip a thread
or go over or under a thread in the bottom
part of the shed, as you cannot see it
when 3/4th of all of the warp threads are
in a raised position. You should make a
point of checking and looking at the under-
side of the fabric periodically, and quite
regularly, to see that you do not have
any skips or floats on this part of the
fabric.

Still another aid in the weaving is the
use of a fairly tight tension. This helps
the warp threads to separate, and you can
also help this further by a treadling trick.
You should beat once lightly, change to
the next shed, and beat lightly again be-
fore you throw the shuttle. This helps
to clear the shed and thus helps eliminate
possible mistakes on the bottom side of
the fabric.

COST OF THE FABRIC:

We had a 7 yard warp, 40" wide in the
reed with 30 threads per inch. It took
15 skeins of white and 15 skeins of blue
pompadour for the 7 yard warp. This is
1 lb. 14 oz. of each. Thus the warp cost
was \$9.13 for each color or \$18.26 in all.
The cost per yard for your warp is \$2.61
per yard.

In the weft it took less thread for
weft. It took 1 lb. 7 oz. of each the
white and blue pompadour. Thus, the weft
cost for each of the 2 colors was \$7.78
or a total cost of weft thread of \$15.56.
There was slightly over 6 yards of weft
from the 7 yard warp, so the weft cost
(based on 6 yards) is \$2.60 per yard.

WARP COST PER YARD.....	\$ 2.61
WEFT COST PER YARD.....	2.60
FABRIC COST PER YARD	<u>\$ 5.21</u>

If you decide to make baby blankets, I
would suggest that you make them 40" x 40".
For crib covers then, I would suggest about
40" x 60" or at the longest 40" x 72"
length.



drafts and designs

a guide for 5 to 12 harness weaves

Volume 7, Number 9, May, 1965

PEACH AND PINK TURNED LACE

The sample this month is a 6 harness turned lace weave, with the lace being created by the warp in one place, and then being created by the weft in another.

WARP

There are two colors of 40/2 linen used in the warp. One is a 40/2 Natural Linen and the other is a 40/2 Peach Linen.

WEFT

There were 2 sizes and colors of thread used in the weft. One was a 20/1 linen in a light pink color and the other was a 16/3 Ramie in a Sunset Pink color.

REED USED

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

THREADING DRAFT:

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

COLORS USED IN THE WARP:

- X -- 40/2 Linen in Natural Color
- 0 -- 40/2 Linen in Peach Color



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Volume 7, Number 9, May, 1965

TREADLING SEQUENCE:

Remember that in this treadling sequence, as in the tie-up draft, that treadles #5 and #6 are tabby or plain weave treadles.

- Treadle #6 -- one time, 20/1 Pink
- Treadle #3 -- one time, 20/1 Pink
- Treadle #6 -- one time, 20/1 Pink
- Treadle #3 -- one time, 20/1 Pink
- Treadle #6 -- one time, 20/1 Pink
- Treadle #4 -- one time, 20/1 Pink
- Treadle #6 -- one time, 20/1 Pink
- Treadle #4 -- one time, 20/1 Pink
- Treadle #6 -- one time, 20/1 Pink
- Treadle #3 -- one time, 20/1 Pink
- Treadle #6 -- one time, 20/1 Pink
- Treadle #3 -- one time, 20/1 Pink
- Treadle #6 -- one time, 20/1 Pink
- Treadle #4 -- one time, 20/1 Pink
- Treadle #6 -- one time, 20/1 Pink
- Treadle #4 -- one time, 20/1 Pink
- Treadle #6 -- one time, 20/1 Pink
- Treadle #5 -- one time, 16/3 Ramie
- Treadle #1 -- one time, 16/3 Ramie
- Treadle #5 -- one time, 16/3 Ramie
- Treadle #1 -- one time, 16/3 Ramie
- Treadle #5 -- one time, 16/3 Ramie

End of one repeat. There are 22 threads in one repeat. Repeat over and over as is desired.

COST OF THE FABRIC:

We had a 7 yard warp, 40-2/3" wide. It took 12 oz. of 40/2 Peach Linen, and it took 12 oz. of 40/2 Natural Linen for the warp. The Natural Linen is \$5.50 per lb., and the colored linen is \$7.60 per lb. Thus, the 7 yard warp cost \$9.83 in total cost or \$1.41 per yard.

In the weft, it took 12 oz. of 20/1 Pink Linen and 13 oz. of 16/3 Sunset Pink Ramie. The 20/1 linen in color is \$5.90 per lb., and the 16/3 Ramie in Sunset Pink is \$5.00 per lb. Thus the total weft cost was \$8.44 or \$1.41 per yard for the 6 yards of finished fabric received.

WARP COST PER YARD..... \$ 1.41
WEFT COST PER YARD..... 1.41
FABRIC COST PER YARD..... \$ 2.82

TIE-UP DRAFT:

6			0	0	0	
5	0	0	0			0
4	0	0		0		0
3	0					0
2		0				0
1			0	0	0	
	1	2	3	4	5	6
				A	B	

MORE ABOUT THIS FABRIC:

First of all, this turned lace is the same as a turned spot weave, where the warp creates a spot, and then this spot is turned in the opposite direction in another location and the weft creates a spot.

Another definition of such a fabric is that it is a fabric that has floats in two directions on the same side of the fabric.

This can be done on a 4 harness loom, and I have woven it thus, but it is a little easier to follow the sequence and keep track of the weft thread if you do expand it to a 6 harness weave as we have done here.

One more thing is that I feel that in this sample I made a mistake in the choice and size of the color of the 16/3 Sunset Pink Ramie. I wove my first sample using a 20/1 Tan Linen for this portion, and after seeing the two of these fabrics together, I find that I still like the tan best.

On a weave of this type, it is important that you use a tight beat and I myself prefer a double beat as was used on this sample.

This sample has been washed and pressed, and if you hold it up so that the light shines through it, then you see the lace much more than when you look at it as a sample on our instruction sheet.

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subscription to start with the next Septem-
ber issue.

VOLUME 7, NO. 10

June, 1965

TIE-UP DRAFT

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

Note: A & B or 1 & 2 are tabbies.

TREADLING SEQUENCE:

First of all, please note that for weft,
you use the white Fabri on the #1 treadle,
and you use black on all other treadle
numbers.

TREADLING:

Treadle #1 -- Repeat 8 times
Treadle #2

Treadle #1 -- One time
Treadle #3

Treadle #1 -- Repeat two times
Treadle #4

Treadle #1 -- Repeat two times
Treadle #5

Treadle #1 -- One time
Treadle #4

Treadle #1 -- Repeat two times
Treadle #5

Treadle #1 -- Repeat two times
Treadle #4

Treadle #1 -- One time
Treadle #3

Treadle #1 -- Repeat 8 times
Treadle #2

Treadle #1 -- One time
Treadle #6

Treadle #1 -- Repeat 2 times
Treadle #7

Treadle #1 -- Repeat 2 times
Treadle #8

Treadle #1 -- Repeat 1 time
Treadle #7

Treadle #1 -- Repeat 2 times
Treadle #8

Treadle #1 -- Repeat 2 times
Treadle #7

Treadle #1 -- One time
Treadle #6

Repeat over and over as desired.

REMEMBER:

Use white thread on all #1's.

Use black on all other treadles.

COST OF THIS FABRIC:

On a 7 yard warp, 40" wide, it took 1 1/4
oz. of black fabri and 1 1/4 oz. of white
fabri for warp. At \$6.80 per lb., this
makes the warp cost \$11.90 or the warp
cost per yard for 7 yards was \$1.70 per
yard.

In the weft, we used 10 oz. of black
and 10 oz. of white fabri. Thus, the
weft cost was \$8.50 in all, or \$1.42 per
yard, for 6 yards of finished fabric.

WARP COST PER YARD.....\$1.70

WEFT COST PER YARD..... 1.42

FABRIC COST PER YARD....\$3.12

MORE ABOUT THIS FABRIC:

First of all, when you look at the
threading draft, please note that every
other thread is on harness #1. This means
that on a 40" width, there are 600 heddles
on harness #1. Thus, this harness has a
tendency to raise slightly or float above
its normal resting space. You can help
eliminate this by putting some weights on
the top of the harness, or by putting a
spring on the bottom, or by using some
similar method. If you are using a contra-
marsch loom, you will not have this prob-
lem, but it will exist on most jack type
looms.

Other than this minor problem, this is
a fairly easy fabric to weave. The tread-
ling is a little complicated, but fairly
easy to follow.