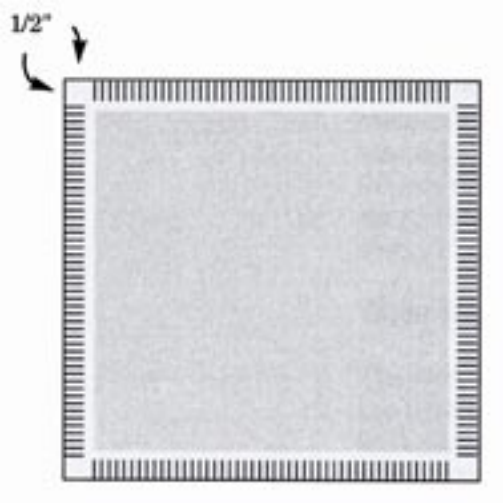
Matte Board Loom for all types of sampling



This ‘loom’ is to be used for making a useful sample, not a finished art object so the need for neat selvages is not its aim. The back will consist of all of the warp and weft threads crossing over each other in a messy way.

Construct the matte board loom from a piece of matte board cut 1" larger than the required finished sample. A recommended minimum size for a sample would include two repeats of both warp and weft as often the pattern does not show up in only one repeat. Several repeats are better still as color plays as important a part as the weave structure.

- **Great Samples**
- **Portable Samples**
- **Time Saver**
- **Inexpensive**
- **Realistic Draw downs**

“Loom” Construction

Choose a reed in the size that will be suitable for the set of the yarn that is to be used. For example, a 10 dent reed could be used if the set is to be 20 epi or even 30 epi if more than one thread per dent is to be used.

Place the reed along one side of the ‘loom’ and mark the dent spaces. Making sure that the markings are accurately lined up, mark all four sides of the ‘loom.’ Leave ½" border around the outside of the loom as it is virtually impossible to insert the weaving needle too close to the edges/

Cut slits ¼" to ⅜" deep around all four sides using the reed dent markings as guides for spacing. If the loom is to be reused a number of times, taping it on all four sides with clear packaging tape will help to keep the slit sections from splitting.

Warping Method

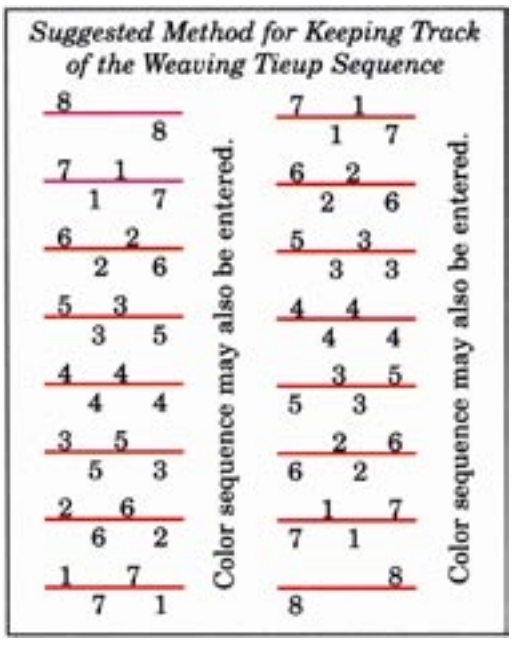
Secure the first warp color by simply tying a single knot and placing it behind the first slit on the upper left of the 'loom.'

Wind the warp threads **all the way around the 'loom'** inserting them one or more per slit as desired for the sets. If desired, wind extra threads for a selvage so that the whole pattern is complete when removed from the loom. Start a new color where desired and proceed warping by dropping the previous color and picking up another color when necessary. When finished with a thread, cut it off leaving a tail of about 1" on the back of the 'loom'.

Weaving Method

The weft is placed in the same way as the warp—a knot at the back is sufficient to start a piece of yarn. Do not cut new weft yarns too long as they will tangle and increase weaving time. Start new pieces or colors of yarn by knotting them and placing them behind the 'loom' or continue with change of colors by dropping and picking up as needed. **The yarn is not woven back and forth but is brought across the back of the 'loom' and started again from the right side** (unless the weaver is left handed.) The same method of putting two or more strands of yarn in one notch may be used if finer yarns are used and need to be placed to equal the set plaement of the warp. Weave a couple of rows of plain weave at the start and end of the sample if desired.

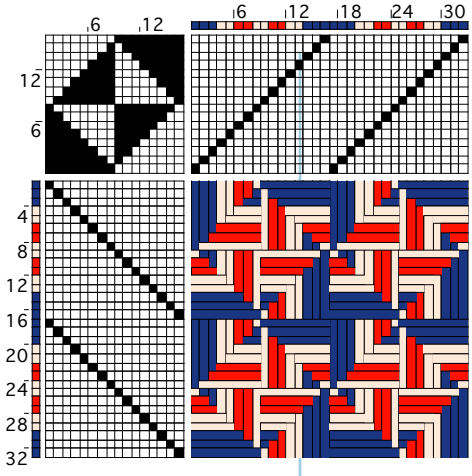
Column #1 on right is over 8 and under 8; #2 is over 7, under 1, over 1, under



The simplest way to follow the weave pattern is to use the tie up to create a chart to guide in the weaving.

White spaces in a column mean that the thread (weft) is **over** the warp threads and black squares mean that the thread is **under** the warp.

In addition the

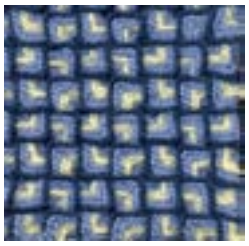


color sequence must be followed. The first repeat of the pattern is the most difficult so it should be done carefully and accurately. The warp color sequence quickly becomes apparent in aiding in entering the weft.

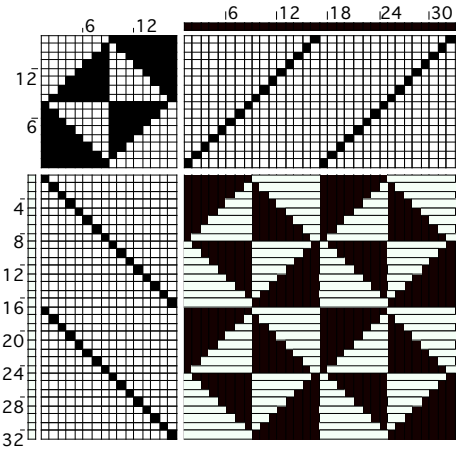
Translating the tie up information to the chart on page 4 is done by drawing a line so that the numbers can be place above and below it to show 'up' threads and 'down' threads. Row #1 is over 8 threads, then under 8 threads if the tie up diagram is followed from the lower right corner. Row #2 is over 7, under 1, over 1, under 7. Continue to follow the chart in this way. An idea for keeping track of the row sequence might be to tape the table to a piece of styrofoam and use punch pins to mark the progress of the weaving. As each sample may have a different color sequence, this information has been omitted here, but it would be advisable to enter the color sequence beside the row information so that an additional check may be made.

Finishing

The sample can be finished by hemstitching, machine stitching or gluing before or after being pulled off the 'loom'. Snip the loose threads by cutting up and across the middle on the back of the 'loom'. Remove the sample from the 'loom' by carefully extracting the threads from the slits. Finishing the fabric may be done in the weaver's choice whether by hand or machine washing. Trim the 'fring edges' and presto—a really neat sample. With a little ingenuity, these samples could be put to use by combining, shaping the loom to form figures, inserts for cards??



Multishaft weaving done on matte board loom



This loom is portable. Take it with you on vacation, waiting in the doctors' offices, weavers' meetings…

Note: The draw down shown in this article has been taken from Franz Donat's book *Die fäbige Gewebemusterung*

Sample of eight shaft pattern done on matte board loom. 3 colors 10/2 cotton @ 24 ends per inch and 2 ends per dent (slit)

Sample of eight shaft pattern done on matte board loom. 3 colors 12/2 silk @ 20 ends per inch and 2 ends per dent (slit)

Advantages of Matte Board Loom Sampling

Structure Advantages

• More realistic than doing a draw down on paper.

• weave structure is learned much faster.

• experimentation for proper set is faster than setting up larger loom when small sample is done on matte loom.

• small sample can be finished in the desired manner so that shrinkage, appearance and handle may be tested

.• by using 50/50 weave, the true pattern comes out—not a warp or weft face that some weavers produce by improper beating when a 50/50 weave is required.

• uses far less yarn than conventional sample

• accurate calculations may be made for yarn requirements.

Advantages of Color Sampling

• sampling in color on a large loom requires the change of warp with each change of color sequence—this means a new warp for each sample or removing and replacing warp threads for the new sequence.

• experimenting with the same tie up, threading and treadling but with different color sequences produces entirely different results in many cases.

• experimenting with the same tie up, threading and treadling but with different color combinations—monochromatic, triadic, analogous, complementary and split produce entirely different results in many cases.

• changing the sequence of dark, medium and/or light can produce an entirely different result.