

SWATCH PAGE

GALLOON BRAID

A few years ago I needed some fancy trim for a dress and was over whelmed at how much such "braids" sold for per yard. Being desparate and not overly affluent at the time plus having difficulty finding a harmonious color match, I decided to make my own.

I remembered reading in an old issue of Shuttle Spindle & Dyepot an article about making a spaced inkle braid sometimes called French "galloon braid." I decided to adapt the principles involved to meet my needs of the moment.

The general requirement for such a "braid" is to warp an inkle loom with two sections made up of a relatively fine thread. Each section should weave up to a warp faced unit about three-eighths inches to one-half inch in width. These two bands should be separated with a space of about one inch.

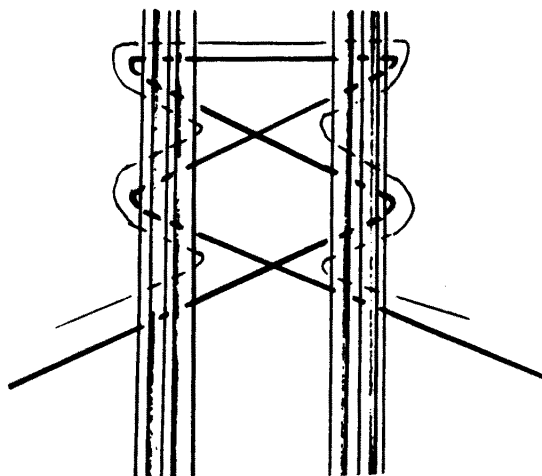
Two wefts are required. In the traditional weaving of the galloon braid the finer weft is a gold cord and the heavier weft, usually twice the thickness of the other weft, is a silk cord. The basic principle is to use two different weights of threads as weft.

For the "braid" I made I created my wefts by plying some commercial yarn together with the use of my spinning wheel. In this way I was able to have the two thicknesses of weft — as well as the particular colors I needed. I used one yarn of one color for the warp and the thin weft and a darker, heavier thread for the second weft.

The weaving is a simple four step process. I did my weaving on an inkle loom but this trim could easily be done on a floor loom and with some adjustment, also on a frame loom.

- Step 1. Weaving requires two weights of weft. Divide weft threads of each weight in the center. Lay fine weft in the shed. Change shed; lay heavy weft in. The same length of cord should extend on each selvage edge. Wind the wefts on individual shuttles or into butterflies. There will be two shuttles on each side of the warp with an open space in the center.
- Step 2. Change the shed; weave the heavy cord back to the center opening and drop the shuttles down in the center open space.
- Step 3. Now change the shed and weave the finer weft from the selvage edges to the center. Next change the shed and weave both fine wefts from the center space out to each selvage edge.
- Step 4. Pick up the heavy center cords and cross right over left, and weave them on the changed shed from the center space out to the selvages. Change the shed, weave back to the center opening; drop the heavy cords down in the center. Repeat these four steps, starting with the fine weft.

warp threads — space — warp threads



Note: I was fortunate enough to study very briefly some warp-painted and ikated velvets at several museums last month and found many with a twill ground weave, especially the French. The information I communicated in the February issue will weave up a velvet, but I am not altogether sure the method proposed is the best one. Perhaps in a year or two I will be better grounded in this area. I think I was a bit premature in attempting to write about the weaving of velvet at this stage of my weaving exposure and development.

I am grateful for the experience and exposure I have gained from editing this swatch page; I hope you can say the same from having read it. This will be the last swatch page until the fall

I wish you a happy summer and much weaving fun. Lotus Stack