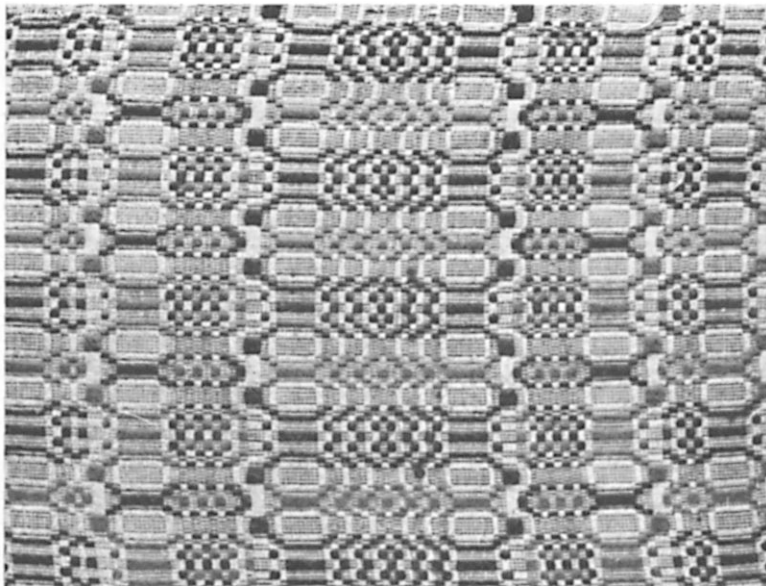


Further Notes on the Speck Drafts

BY R. F. HEARTZ

THE notes as they appeared in the May-June issue of the HANDICRAFTER were not complete for weaving purposes, as they were originally intended for a collaboration of the notes of several weavers for a book review, so necessarily had to be brief. The Editor thought that they would be of interest, so he published them in their original form. It was planned that later they should be given in more detail with weaving directions, but because of the interest that they have aroused it

to try to tie them into the body of the cloth. This, of course, makes a distinct right and wrong side to the fabric because of the long overshots underneath, but the effect of the right side is most interesting and worth working for. The finished pieces are suitable for bags, pillows, upholstery, wall panels and any similar pieces that are backed or that can be lined.



Fabric in Madder Red and Blue

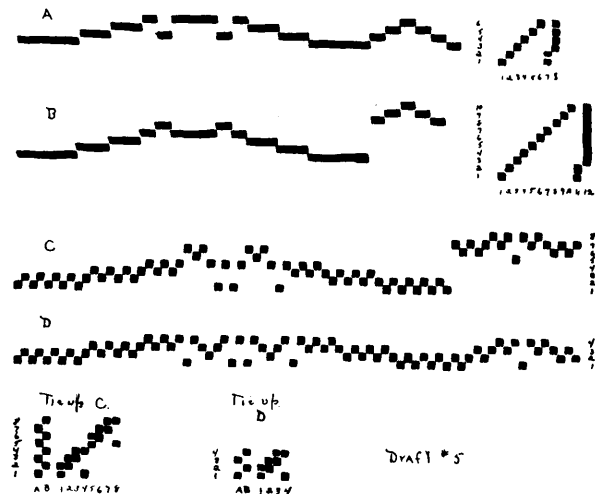
Treadling draft for No. 5A Plain Overshot Draft:

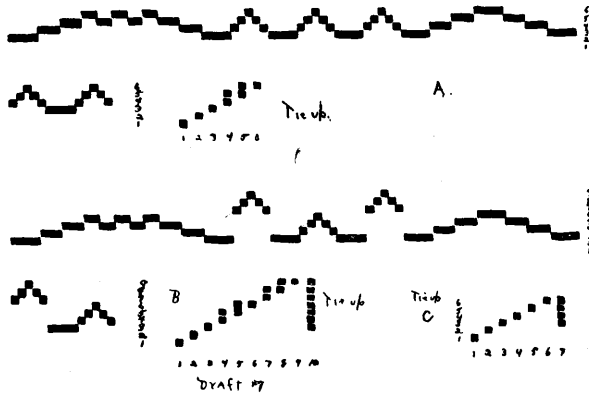
1	8 times	3	4 times
2	4 "	4	4 "
3	4 "	1	8 "
4	20 "	2	4 "
3	4 "	3	4 "
2	4 "	4	20 "
4	2 "	3	4 "
2	4 "	2	4 "
3	4 "	4	4 "
4	4 "	3	4 "
1	8 "	2	4 "
2	4 "	4	4 "
3	4 "	3	4 "
4	20 "	2	4 "
3	4 "	4	4 "
2	4 "	3	4 "
4	2 "	2	4 "
2	2 "	4	4 "
4	2 "	3	4 "
2	2 "	2	4 "
4	2 "	4	4 "
2	4 "		

has been found expedient to prepare them for immediate publication.

Draft No. 5. The suggestions made for weaving this pattern in two colors were not found to be wholly satisfactory, though it can be accomplished. An easier way of doing it was worked out, and is given below. The drawing-in drafts were not changed, but in weaving with the tie-up and treadling drafts as given for two-color weaving on the overshoot principle, the filling up of the two strands of weft in one pick of the pattern and also the showing through of the two colors between the warp threads, so affected the design that it is not wholly practical.

The better arrangement is to allow the pattern yarns to float on the back of the fabric rather than





Treadling for No. 5B, tie-up at B. Two color overshot weaving.

Treadles 1 & 2 are used for tabby weaving.

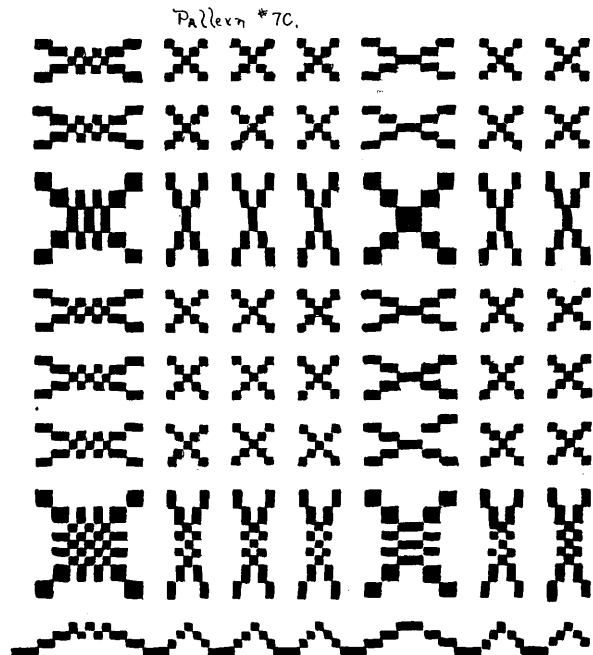
3 green 8 times	5 purple 4 times
4 & 7 green 4 ..	9 green 4 times
8 purple 4 ..	4 purple 4 ..
5 green 4 ..	7 & 8 green 4 ..
9 purple 4 ..	6 purple 4 ..
6 green 20 ..	10 green 4 ..
10 purple 20 ..	4 purple 4 ..
5 green 4 ..	7 & 8 green 4 ..
9 purple 4 ..	6 purple 4 ..
4 green 4 ..	10 green 4 ..
7 & 8 purple 4 ..	4 & 7 purple 4 ..
6 green 4 ..	8 green 4 ..
10 purple 4 ..	6 purple 4 ..
4 green 4 ..	10 green 4 ..
7 & 8 purple 4 ..	4 & 7 purple 4 ..
5 green 4 ..	8 green 4 ..
9 purple 4 ..	5 purple 4 ..
6 green 4 ..	9 green 4 ..
10 purple 4 ..	6 purple 4 ..
3 purple 8 ..	10 green 4 ..
4 & 7 purple 4 ..	3 green 8 ..
8 green 4 ..	4 & 7 green 4 ..
5 purple 4 ..	8 purple 4 ..
9 green 4 ..	5 green 4 ..
6 purple 20 ..	9 purple 4 ..
10 green 20 ..	6 green 20 ..
	10 purple 20 ..

5 green 4 times	6 green 4 times
9 purple 4 times	10 purple 4 times
4 & 7 green 4 ..	5 green 4 ..
8 purple 4 ..	9 purple 4 ..
6 green 4 ..	4 & 7 green 4 ..
10 purple 4 ..	8 purple 4 ..
5 green 4 ..	6 green 4 ..
9 purple 4 ..	10 purple 4 ..
4 & 7 green 4 ..	5 green 4 ..
8 purple 4 ..	9 purple 4 ..
6 green 4 ..	4 & 7 green 4 ..
10 purple 4 ..	8 purple 4 ..
5 green 4 ..	6 green 4 ..
9 purple 4 ..	10 purple 4 ..
4 & 7 green 4 ..	5 green 4 ..
8 purple 4 ..	9 purple 4 ..
6 green 4 ..	4 & 7 green 4 ..
10 purple 4 ..	8 purple 4 ..
5 green 4 ..	6 green 4 ..
9 purple 4 ..	10 purple 4 ..
4 & 7 green 4 ..	5 green 4 ..
8 purple 4 ..	9 purple 4 ..

This same treadling draft is also used for the two-color double face or summer and winter weaving, but with the drawing-in draft and tie-up given at No. 5C, ground treadles 1 and 2 being used alternately with each of the pattern sheds given above.

The treadling draft for weaving the regular double-face type of weave in a solid color is given below, and is for use with the drawing-in draft and tie-up at No. 5D.

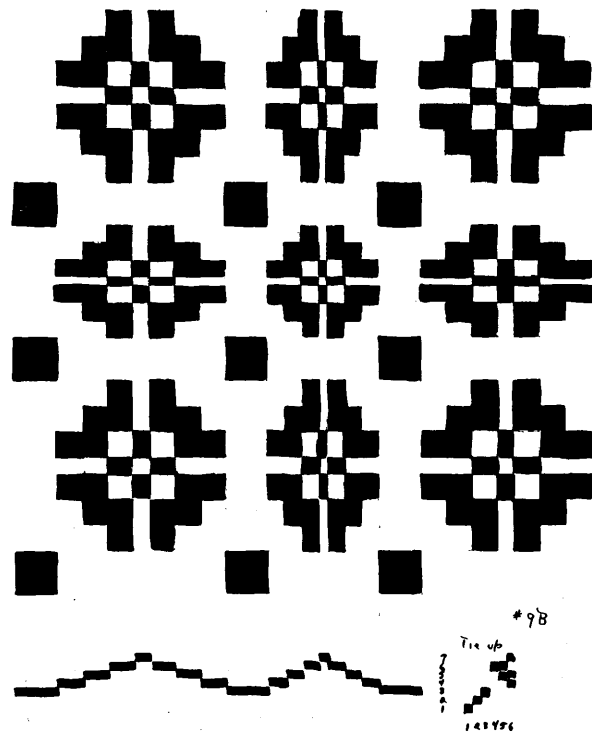
3 20 times	5 4 times
4 4 ..	6 4 ..



5	4 times	4	4 times
4	4 "	5	4 "
6	4 "	6	4 "
4	4 "	5	4 "
5	4 "	4	4 "
6	4 "	6	4 "
3	20 "	5	4 "
4	4 "	4	4 "
5	4 "	6	4 "
6	4 "	5	4 "
5	4 "	4	4 "
4	4 "	6	4 "
6	4 "	5	4 "
4	4 "	4	4 "
6	4 "	6	4 "
4	4 "	5	4 "
6	4 "	4	4 "
4	4 "	6	4 "
5	4 "	5	4 "
6	4 "	4	4 "
3	20 "	6	4 "

NOTE. — The above numbers are for the treadles for pattern harnesses only, and must be used alternately with treadles 1 and 2 to get a complete shed.

The treadling drafts given all produce the pattern effect that is shown in the illustration of No. 5 Speck Draft. The four-harness draft may be used with different treadlings, woven as "drawn-in" or sampler fashion; the resulting designs may then be developed in color. These and other arrangements may also be used for interesting effects on the double-face drafts.

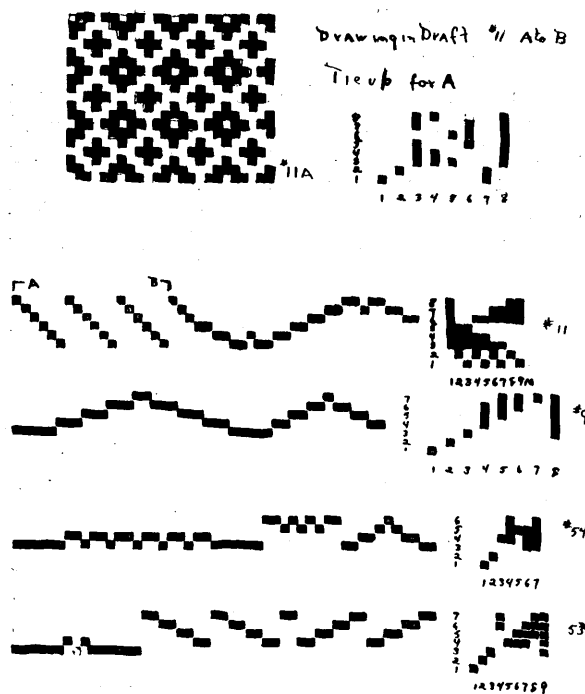


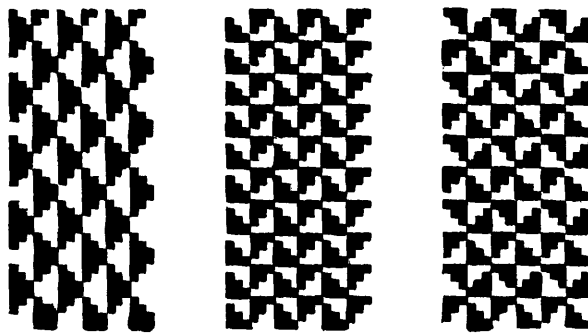
Draft No. 7. The drawing-in draft and tie-up for weaving this pattern in solid color in double face is given at No. 7A. The treadling draft is as follows:

6	4 times	3	8 times
5	4 "	4	4 "
4	4 "	5	4 "
5	4 "	6	10 "
4	4 "	5	4 "
5	4 "	4	14 "
4	4 "	5	4 "
5	4 "	6	4 "
6	4 "		

The treadling draft for a two-color effect with this pattern is given below and is used with drawing-in draft and tie-up at 7B.

6	brown	4 times	4	brown	4 times
9	orange		7	orange	
5	brown	4 "	5	brown	4 "
8	orange		8	orange	
4	brown	4 "	6	brown	4 "
7	orange		9	orange	
5	brown	4 "	3	orange	8 "
8	orange				
4	brown	4 "	4	brown	4 "
7	orange		7	orange	
5	brown	4 "	5	brown	4 "
8	orange		8	orange	





B

C

D

6 brown	4 times	5 brown	4 times
9 orange		8 orange	
5 brown	4 "	6 brown	4 "
8 orange		9 orange	
4 brown	4 "	3 orange	8 "
7 orange			

In weaving the double-face draft for this and the preceding pattern to produce the two-color effects, the method of splitting the sheds for the insertion of the colored weft is used. This was described in the July-August issue.

Illustration No. 7C is the draft No. 7 woven as drawn in.

Treadling for No. 7C. Tie-up No. 7B used for this draft also.

The ground weaving is inserted on sheds 1 and 2.

Treadles 1 and 2 against treadle 7 for plain or tabby weaving.

Ground	5	2 times	
weft	8	times	
4	6	"	
5	6	"	
6	2 or 4		
5	2	times	Ground
6	2	"	weft
5	2	"	8
6	2	"	4
5	6	"	2
4	6	"	5
			2
			4
Ground			Ground
weft	8	"	weft
4	2	"	8
5	2	"	4
6	2	"	4
5	2	"	8
4	2	"	5
			4
			4
Ground			Ground
weft	8	"	weft
4	2	"	8

5	2	times
6	2	"
5	2	"
4	2	"
Ground		
weft	8	"
4	2	"
5	2	"
6	2	"
5	2	"
4	2	"

Draft No. 9. The treadling draft to be used with the drawing-in draft and tie-up to produce the original pattern arrangement is given below. This is a double-face weave.

3	7	times	4	16	times
4	4	"	5	14	"
5	4	"	6	16	"
4	4	"	7	8	"
5	4	"	6	4	"
4	4	"	7	6	"
3	7	"			

Illustration No. 9B is a different suggestion for weaving the same drawing-in draft, but the changed tie-up as noted with the second pattern illustration. Treadled as follows:

3	7	times	3	7	times
4	4	"	4	2	"
5	4	"	5	2	"
6	4	"	6	2	"
4	2	"	4	1	"
6	4	"	6	2	"
5	4	"	5	2	"
4	4	"	4	2	"

It is possible to combine the original border and the pattern at No. 9B, thus making a center all over design as at No. 9B, with the border No. 9 across the ends and on the sides. This would be done much the same as the patterns with the pine-tree borders. Several more harness frames and a new tie-up would be required. To get the side border draft for No. 9, turn it sideways and bring down the blocks. Afterwards develop and combine the harness frames and tie-up so that the side border would be woven at the same time as No. 9B. In weaving, the regular draft for border No. 9 would be woven first and followed by treadling draft for No. 9B, repeating the No. 9B treadling draft the necessary number of times to fill in the center.

Draft No. 11. As noted in the previous article, there are quite a number of ways in which this draft can be woven, modernistic and otherwise. This is a similar draft to the familiar Cat Tracks, and can be woven as such, but for the few samples of this weave offered, the border A or B of the

original draft is all that is used. This is a straight twill draft and was enlarged four times for the patterns included here. Any of the common four-to eight-harness diaper and twill weaves can be similarly arranged for double-face weaving, and the weave effects obtained in the regular twills can be much enlarged with very interesting results.

At No. 11A is shown a diaper arrangement of the above suggestion; the tie-up is included, treadling draft below.

3	7 times	6	7 times
4	7 "	5	7 "
5	7 "	4	7 "

Repeat.

In the tie-up at No. 11 with the regular draft it will be noted that a double tie-up was used on an eight-harness ten-treadle loom, and with this tie-up only one treadle is used at a time in weaving. It is an easy matter to change the tie-up to a smaller number of treadles, but then two treadles would be necessary for weaving.

At No. 11B, C, D, are three patterns woven on the enlarged border draft and tie-up at No. 11.

Treadling for No. 11B

2	20 times	6	7 times
3		7	
4	7 "	8	20 "
5		9	

Reverse to beginning.
Treadling for No. 11C

2	7 times	6	7 times
3		7	
4	7 "	8	7 "
5		9	

Repeat.

Treadling drafts No. 11B and 11C make the treadling draft for weaving the whole pattern when the complete drawing-in draft at No. 11 is used, 11C being the border draft and 11B the treadling draft for the center part of the design.

Treadling draft for No. 11D

2	7 times	Woven from top to bottom, then reversed and woven from bottom to top. Each time that the direction of weaving is reversed, the order of inserting the colors is also reversed, i.e.: weaving down, use black for the pattern and orange for the ground; weaving up, orange for the pattern and black for the ground.
3		
4		
5		
6		
7		
8		
9		

Draft No. 53. Drawing-in draft unchanged, tie-up as given.

Treadling draft

3	10 times	7	6 times
4	2 "	8	6 "
3	2 "	5	6 "
4	2 "	6	6 "
3	10 "	7	6 "
5	6 "	8	6 "
6	6 "	5	6 "

Reverse.

Several interesting developments of this pattern may be made by using different tie-up and weaving drafts similar to Nos. 5, 7, or 9.

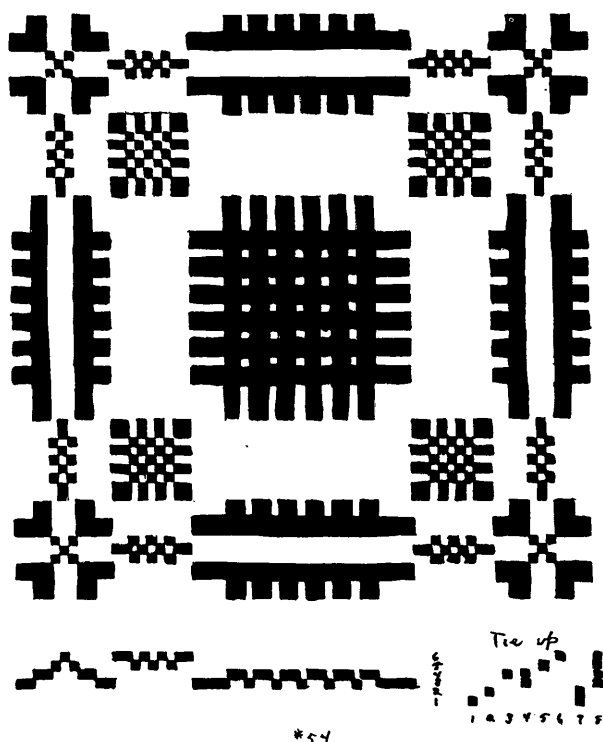
Draft No. 54. Tie-up for original method of weaving this pattern is given with draft. Treadled as follows:

3	12 times	3	12 times
4	2 "	5	4 "
3	2 "	6	2 "
4	4 "	5	2 "
3	2 "	6	4 "
4	2 "	5	2 "
3	4 "	6	2 "
4	2 "	5	4 "
3	2 "	3	2 "
4	4 "	4	2 "
3	2 "	6	2 "
4	2 "	5	2 "

Reverse.

This pattern may also be woven as drawn-in, as is shown at No. 54B, tie-up also included. Treadled as follows:

(Continued on page 38)



FURTHER NOTES ON THE SPECK DRAFTS

(Continued from page 11)

3	4 times	6	2 times
4	4 "	5	2 "
5	2 "	6	4 "
6	2 "	3	8 "
5	2 "	4	4 "
4	4 "	3	2 "
3	4 "	4	4 "
6	4 "	3	2 "
5	2 "	4	2 "
6	2 "	3	2 "
5	2 "		

Reverse.

There are numerous possibilities in each of the different drafts, and at least two different treatments of each draft have been prepared. For those weavers who possess or have available copies of Mrs. M. M. Atwaters' arrangements of the John Landes Book of Drafts, it will be most enlightening to compare the drafts of these patterns with some of the drafts in the John Landes Book. None of the drafts yet analyzed are quite like those in the John Landes Book, but many of them are very similar and yet developed so differently that they are well worth the comparison. The arrangements in each book suggest possibilities of new and interesting developments of the drafts in the other book.

It is to be hoped that at some time the whole set of Speck Drafts may be made available as have the John Landes Set, as the publishing of them was a most valuable addition to the store of designs and patterns for the weavers to today.



THE PROS AND CONS OF FLY-SHUTTLE WEAVING

(Continued from page 26)

be perfect, and capable of adjustment to the work in hand. The amount of weft laid in the shed depends on the length of time the shed is held open. A shed dropped on a shuttle still in motion will leave a small amount of weft to be distributed and will, therefore, cause a severe pull on the selvage threads, and prevent the weft threads from packing closely together. In open mesh work, such as scarfs, this is an advantage. In cloth to be closely woven and not narrowed in the weaving, it is fatal.

The motions must be perfectly rhythmical, following each other in the same order, and in the same tempo, or the appearance of the material will change. It is not often that weavers can interchange on a piece of work. A difference is noticeable at once, although each operator's work is excellent.

The appearance of material depends, however, on warp tension quite as much as on weft tension. A

warp tension secured by ratchets is not always restored exactly after the web is taken up and the warp let out. For evenness of tension, weights, not only on the warp beam, but also on the cloth beam, are desirable. A round, revolving breast beam, covered with sandpaper, grips the woven cloth and keeps an even tension. This breast beam is geared to a wheel having the number of teeth corresponding to the diameter of the yarn in use as weft. The beater is equipped with a bar controlling pawls which fit into the pick wheel. Thus the cloth rolls forward with each stroke of the beater, so that no time or rhythm is lost in stopping to adjust the warp. This device by no means removes from the operator the necessity for perfection of coordination. There are merely more ways to make flaws in the cloth.

Given an intelligent weaver, with a sense of rhythm, a capacity for concentration, an alertness of eye and ear and a control of muscular effort, quite as beautiful material may be woven with a fly shuttle as with a hand-thrown shuttle. It may be made with less physical fatigue, as motions are simplified and the force required is decreased. The rhythm so necessary also reduces effort and fatigue. And the output is multiplied by any figure from two to ten, depending on the ability and endurance of the weaver.

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