

SWATCH PAGE

FLAME POINT BOUND WEAVE

by Joy Rosner

This column will discuss the how and why a certain weave is achieved so the reader can experiment beyond the draft presented.

This month, I am introducing one of the two group projects Susan Obrestad and I will be setting up at the Guild in the next few weeks—bound weave. This draft for bound weave is different from the one which is being set up at the Guild, but the theory is the same.

Theory

A bound weave is a totally weft-face textile which can be threaded on rose path, summer or winter, or an overshot without very long skips. Four shots of the weft will appear as only one weft row (all warps in one line will be covered only in 4 shots). Thus one must take great care to balance the warp and weft. The warp must be sturdy and sleyed so that the wefts pack it, and the beat must be quite hard.

Materials

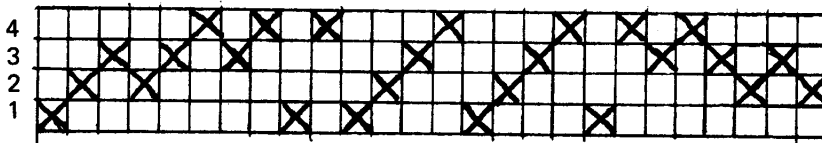
Warp: Cotton or linen carpet warp (i.e. 8/4 cotton carpet warp).

Weft: A soft weft as wool or a wool-like synthetic that packs well. 1. At 5 dents/inch, use rug yarn as rya yarn.
2. At 10-12 dents/inch, 18/2 worsted.

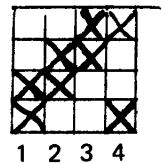
Draft

From the Bobbin Winders Guild, W. Covina, California (I don't know where they got it).

Threading



Tie-Up—Rising Shed

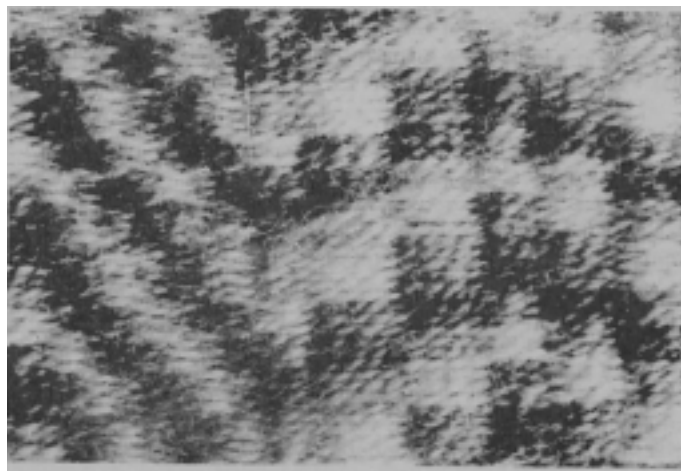


Variation 1. "Flame Point"

Treadle	Color Unit 1	Unit 2	Unit 3	Unit 4
1-2	A	B	C	D
2-3	B repeat unit	C x4	D x3	A x3
3-4	C	D	A	B
4-1	D x5	A	B	C

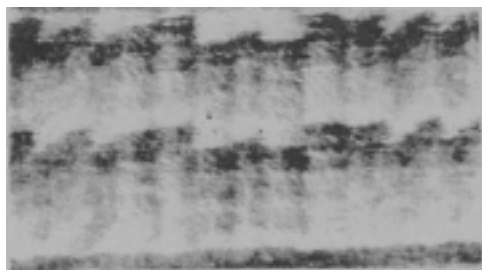
Repeat

Photos by Jay Magoffin



continued

Variation 2. "Flame Bargello" (both sides of this sample are interesting)



Treadle	Color	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6
1-2	D	D	D	D	D	C	C
2-3	D repeat unit	D	D x2	D x2	C x2	C x2	C x2
3-4	D	D x2	D	C	C x2	C	B x2
4-1	D	D	C	C	C	B	B

Unit 7	Unit 8	Unit 9	Unit 10	Unit 11
C	B	B	B	A
B x2	B x2	B x2	A x2	A x2
B	A	A	A	A
				D

Repeat or Reverse



Variation 3. "Italian Method" (3 colors, same order, treadling order changes)

Color	Treadle	Unit 1	Unit 2	Unit 3	Unit 4
A	1-2	1-2	2-3	3-4	4-1
B	2-3 x4	2-3 x4	3-4 x4	4-1 x4	1-2 x4
C	1-4	1-2	1-2	2-3	3-4
A	1-2 x1	2-3 x1	2-3 x1	3-4 x1	4-1 x1

Repeat

Comments

1. Notice how each unit shifts the order of treadling, or the order of the colors.
2. The angle of the points depends on treadling. If only 4 shots of each color are used before shifting the units, the angle will be flatter than if there are 10 or more shots in a group—so experiment by trying different number of shots in each unit.
3. You may vary the sleying to change the pattern.
4. Subtle color changes from unit to unit are very effective. One of my samples was done this way and was very beautiful. Thus, stick to adjacent colors on the color wheel or a monochromatic scheme. If the colors are too far apart, the weave will not be successful—as the border of the "mountains" do not flow.
5. I plan to use this for a cover for a piano bench since it is a thick weave when one uses rya yarn. Remember, since it is a weft-face weave—lots of yarn will be used!

Bibliography

- All in the Guild library.
 Black, Mary E., New Key to Weaving
 Chown, Joyce, The Bound Weave. Shuttle Craft. Jan. 1958
 Frey, Berta, Designing and Drafting For Handweavers. Macmillan. 1961
 Regensteiner, Else, The Art of Weaving. Van-Nostrand Rheinhold.

A Final Note

I would happily accept comments about your experiences with this weave which, with your permission, I will share with our readers; questions about other weaving problems which I will try to answer or will present to the expertise of our readers, because your problems and questions are shared by many of us; or suggestions for other weaves you'd like to see presented here. Because of the fine photography in the first issue of the *Minnesota Weaver*, I thought photographing the swatches would enable me to present you with other variations of the threadings.

Next month—More drumming-up business for the current group projects—Fine Linen Weaves.

Happy Sampling and Experimenting,
 Joy Rosner