
Questions and Answers

ADDRESS YOUR QUESTIONS TO MRS. MARY M. ATWATER, BASIN, MONTANA

Question: What weave can one use to cover the warp completely with weft?

Answer: This is not so much a matter of weave as of choice of material and setting of the warp. A number of weaves may be used. The warp should be coarse and set much farther apart than for ordinary weaving and the weft should be rather finer than the warp. The correct warp-setting cannot be given, as this depends on the material used.

A fine warp may be used if one wishes, but a number of warp-ends must be threaded through the same heddle, or through heddles on the same harness. The latter is the better practice as the threads tend to twist together when several are drawn through the same heddle. For instance, thread: 1, 1, 1, 2, 2, 2, and so on.

The warp should be stretched tighter for this form of weaving than for ordinary weaves, and the weft must be very firmly beaten up. As the take-up is all in the weft, plenty of slack must be allowed in the weft or the fabric will tend to narrow in. If this is permitted it will become impossible to beat firmly enough and the weave will be ruined. A template may be required to keep the web out to the correct width. There are, however, draw-backs to the use of a template and this should be avoided if possible.

The plain weave, woven in this manner, produces a heavy ribbed fabric with the ridges running lengthwise.

Pattern weaves may be used, also. The ordinary overshot weave, however, is rather impractical as the fabric is not closely enough combined over the pattern blocks to be durable. "Summer and Winter" weave and the "Crackle" weave give good results. Weave "on opposites" in two colors. For instance, if the weave is crackle weave and the first shot is on the 1-2 shed, follow it with a shot in the other color on the "opposite" or 3-4 shed. Repeat these two shots as may be required for the pattern block. An occasional shot in a fine tabby thread may be used in this form of weaving and helps to keep the warp-threads from bunching together and helps to keep the web out to the correct width. The tabby

should not show. Weave four or six or even eight shots of "opposites" between the shots of tabby. The same technique may be used in Summer and Winter weave. If the pattern block is, say, on shed 1-3, weave all the other harnesses for the "opposite" shot. A tabby may be used at intervals as explained above.

An interesting Scandinavian weave in which the warp is covered is produced as follows: Use a coarse warp, set far apart, and thread either plain twill or the "Bird-Eye" or "Rosengang" pattern — 1, 2, 3, 4, 1, 4, 3, 2, and repeat. Sink a single harness for each shot of weft and weave harnesses 1, 2, 3, and 4 in this succession throughout. The pattern effects are produced in great variety by using different colors for the different shots. The face of the fabric will be firm and hard, but there are skips on the back that make the wrong side unsightly. This is a good weave for upholstery and similar fabrics, but not for pieces in which both sides are in evidence.

It must be borne in mind that all unbalanced fabrics of this order are much thicker and heavier than fabrics woven with warp and weft approximately alike in kind and number of ends to the inch.

Question: How may one produce a fabric in which the warp completely covers the weft?

Answer: This effect may be produced by setting the warp very close together and using fewer weft shots to the inch than there are warp-ends in the setting. Many primitive fabrics have this structure; also a type of mat characteristic of Scandinavian weaving and recently described in *THE WEAVER*, is of this order. The weave is not very popular among American weavers — possibly because the preparation and entering of the warp is much more troublesome than for an ordinary warp, and because it is very difficult to open the sheds. A great range of pattern effects is possible in warp-face weaving, however, and perhaps we should use it more.

A form of warp-face weaving less troublesome than the similar weave on an ordinary loom is "Card-Weaving."

INTERESTING WAYS TO USE LAID-IN TECHNIQUE

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over and over again, rather than even attempt to try to work out anything which is really their own. There is much real pleasure in creating your own designs, and this is entirely lost if you continually copy what someone else has done. Find new ways of using designs, new ways of using color, new ways of using both old and new yarns and threads. All of these things help to increase your own development and growth. The interest in handweaving is steadily growing,

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and in time fabrics of real value and beauty, produced by the handweaver in her own home, for her own pleasure and use, can have a substantial influence even on commercial fabrics produced by machine, by mass production for mass consumption. Because, if I am to judge by any of the results I am achieving in my weaving classes, even the most simple weaving and principles of design which are being experienced by many of these people for the first time, serve to stimulate not only their interest in fabrics, but also to make them more thread conscious, as well as design conscious. All of which will eventually do much to influence their selection of the fabrics which they purchase for use in their homes.