

There are two ways of weaving a piece threaded with a tabby border in this manner. If the tie-up is made as at (a, 1), Diagram No. 1, the border will be in alternate shots of tabby weft and pattern weft, and in weaving the corresponding borders for the top and bottom of the piece the weaving should be done in the same manner.

For these top and bottom borders another treadle will be required — not shown on the diagram — tied: 1, 3, 5, and used instead of treadle (A) as shown — though it is more convenient to change the one tie involved. That is, tie 1, 3, 5 for treadle (A) and weave the plain hem for the bottom; change the tie on 5 to a tie on 6, and weave the pattern, changing back to 5 for the plain hem at the top.

On tie-up (a, 2) a different method of weaving is used. The tabby borders top and bottom are woven in tabby thread on (A) and (B), and for the pattern the tabby shots are thrown as usual from selvage to selvage, but the pattern shots are carried back and forth across the pattern threading of the center, only. When weaving in this fashion it is well to weave both the (A) and (B) shots each time between shots of pattern weft.

These are interesting tricks, but of course the pattern weaving is exactly like ordinary four-harness overshot work.

Of more interest are the six-block patterns. Ancient examples are comparatively rare, which perhaps makes them all the more interesting. Illustration No. 1 shows an ancient coverlet of this type.

There is a certain unbalance in six-block overshot patterns that is inherent in the weave. This is in the occurrence of the half-tone areas. In some patterns it lends variety, while in others it distorts the figures. It is therefore desirable to work out a proposed draft on paper — not omitting to indicate the half-tone — before putting one of these patterns on the loom.

This seems to me an interesting field for the weaver who enjoys making his own drafts. Many of the familiar figures acquire new interest when put into six-block form. Illustration No. 1 will be recognized as a six-block variation of the well known "Lovers' Knot" figure, and the two patterns illustrated on Diagram No. 2 are, of course, a six-block "Diamond" and a six-block version of "Chariot-Wheel."

The latter arrangement was made as follows: the large star of the first figure was put on one pair of sheds as in four-harness overshot; the large star of the second figure was written on a different pair of sheds, and the little "cross" of both figures on the third pair of sheds, — but the blocks for these small figures are written in reverse order so that they weave stars and roses.

Other six-block arrangements of this pattern might be made. For instance, the wheel figure might be written in the four-harness manner on two pairs of sheds, and the third pair of sheds could then be used for an intermediate figure or for a "table" of alternating blocks. Many other possible arrangements suggest themselves. As mentioned above, this is a fertile field for the writer of original drafts.

The most interesting manner to use six harnesses for over-

The Overshot Weave On Six Harnesses

BY MARY M. ATWATER

IN A previous article some notes were given on the "fabric" weaves possible on six harnesses. The present article will deal with some aspects of pattern weaving on six harnesses.

Most four-harness weaves have six-harness developments, and a number of eight-harness weaves can be adapted for six harnesses, so there are many interesting fields to explore. It may be best to begin with the overshot weave, as everyone is familiar with this weave on four harnesses and because the six-harness forms of this simple weave are interesting and handsome and appear to be little known.

One way of using the two extra harnesses is for a plain tabby border all around a piece done in ordinary four-harness overshot. This plain border may be as wide as one wishes, or may be narrowed to a tabby selvage of a few threads. For a coverlet or other large piece one may also weave squares of pattern weaving separated by areas of plain tabby.

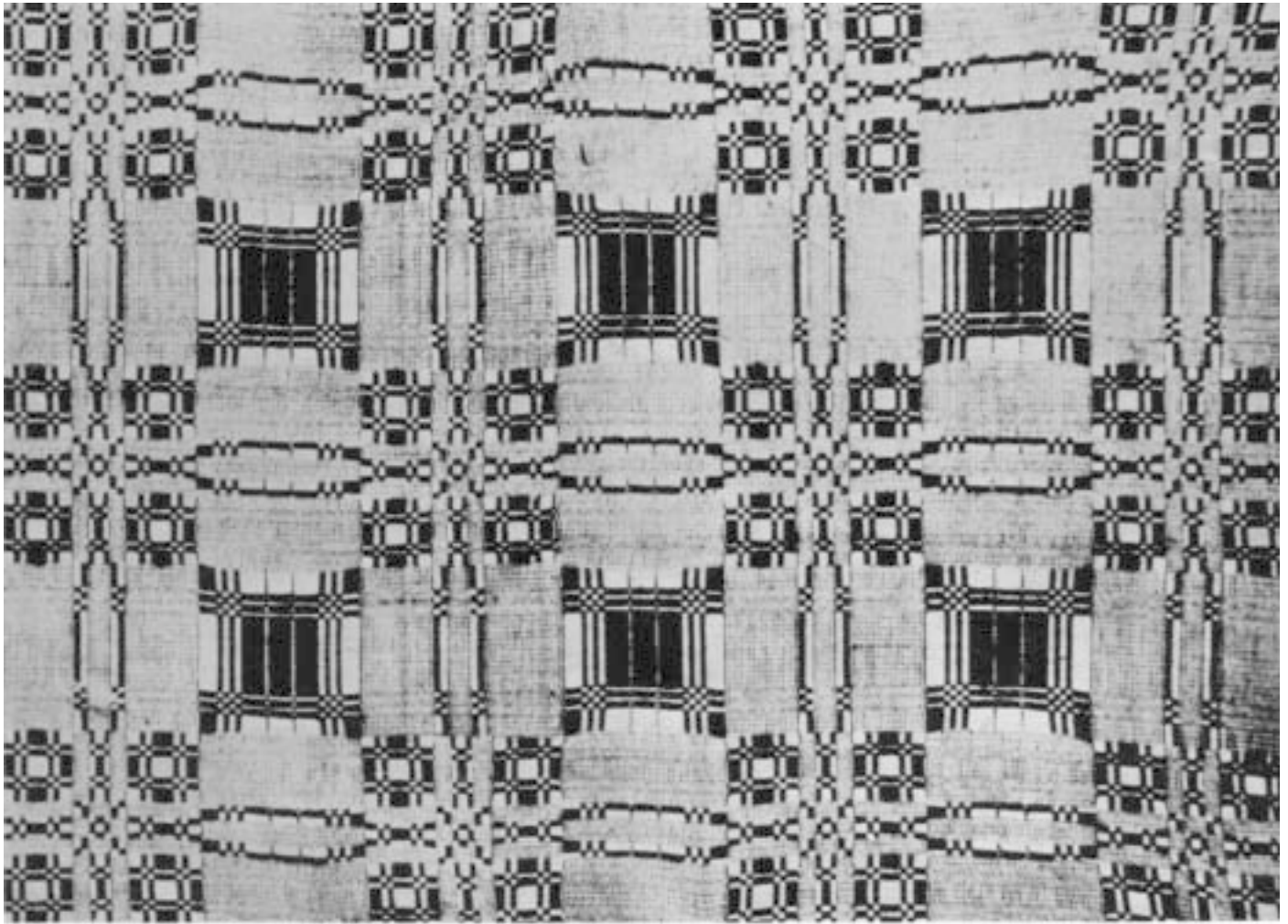


ILLUSTRATION NO. 2

shot weaving appears to me, however, to be the weave "on opposites." This weave is ordinarily written for eight harnesses, as shown in my Shuttle-Craft Book, drafts 148 and 149. But the weave may also be written for six harnesses by a system devised by myself. The effect when woven is exactly the same.

This is an ancient weave, probably of British origin. A few old coverlets done in this style turn up occasionally, though they are extremely rare. The weave is mentioned in the "Domestic Manufacturer's Assistant" among other English weaves.

The effect of this weave is, in my opinion, particularly handsome, and it seems to me a pity that weavers use it so

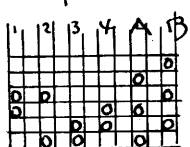
rarely. I hope the following notes will help to give it currency again.

Illustration No. 2 shows a piece of weaving done in this manner and gives an idea of the special effect mentioned. It will be noted that plain tabby blocks form the background of the overshot figure and that the half-tone spaces between the figures are in a uniform effect. This gives subtlety and brilliance to the pattern.

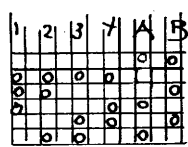
Another interesting feature of this weave is the fact that both sides of the fabric are equally handsome and both show a regular pattern. Not the same figure exactly, however. When one weaves stars on one side of the fabric, one weaves roses on the other side. For instance, a piece done in

Diagram No. 1.

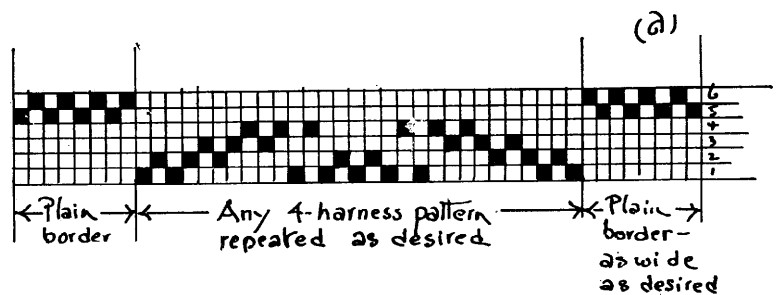
tie-up (a)



tie-up (a1)



(these tie-up drafts indicate the harnesses tied to rise on each shed)



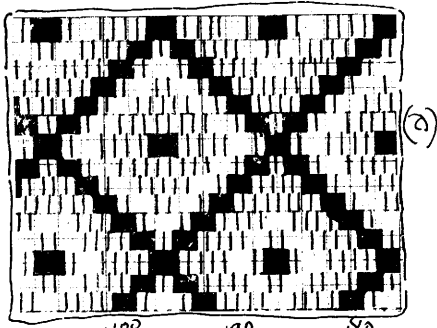
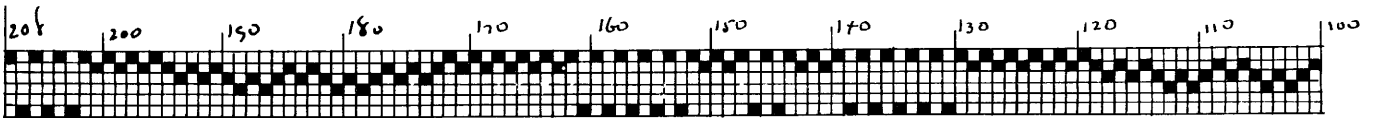
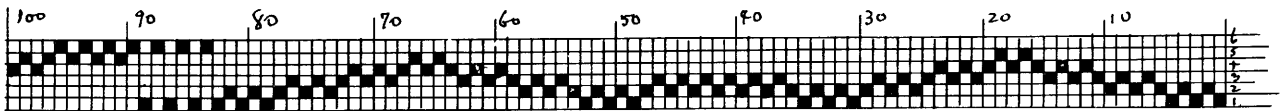
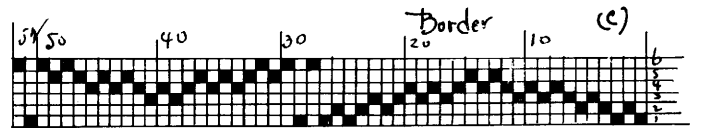
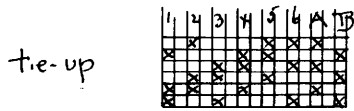
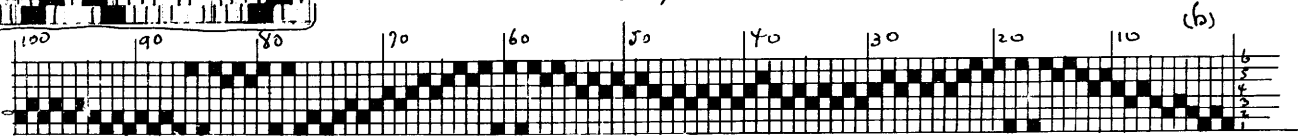
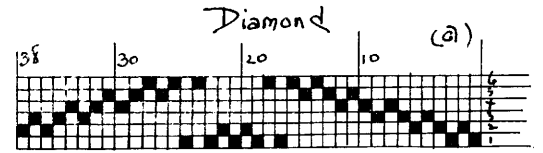
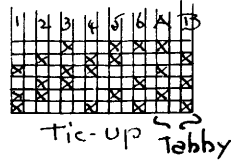


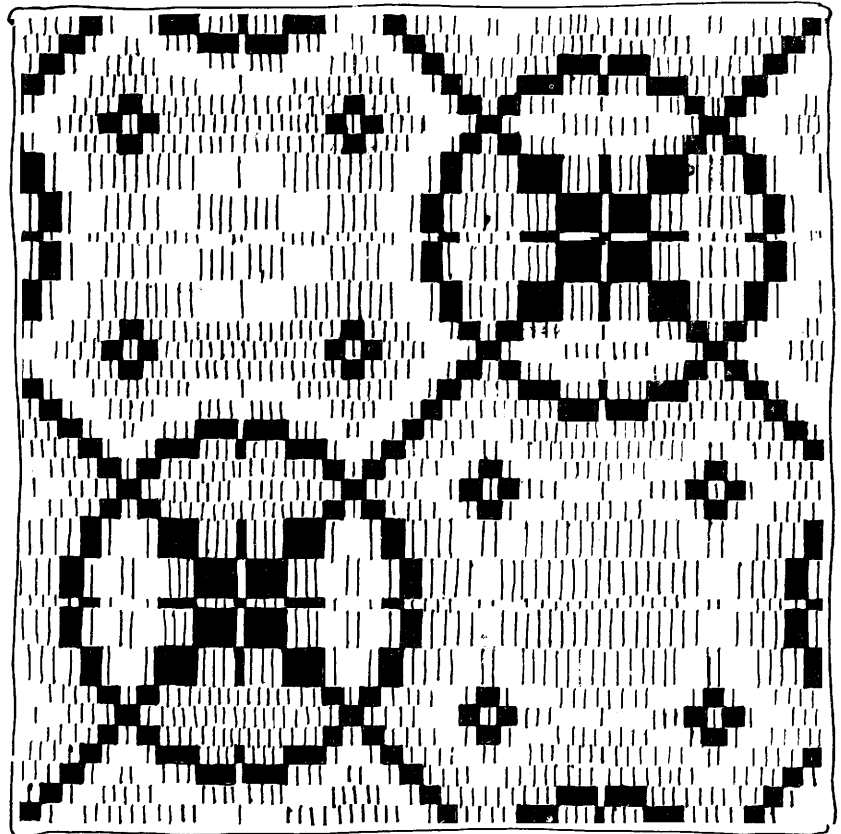
Diagram No. 2.



these patterns should be treadled as drawn in. the same tie-up may be used for all three — either of the two tie-ups shown is correct for all three, — or for other six-block patterns written in this manner.

Pattern (a) lends itself to many variations in treadling and will be found useful for upholstery and for a number of small articles.

Pattern (b)
Shariat-Wheel



M.M. Atwater, 1937

"Lovers' Knot" will be "Whig Rose" on the reverse. This is because the overshot blocks and the plain tabby blocks are exactly reversed. The half-tone areas are the same on both sides.

The pattern of the piece shown in Illustration No. 2 is a design from the old "John Landes" book of drawings in the Pennsylvania Museum. The draft is given on Diagram No. 3, and this will serve as a guide in writing other drafts in this style. The pattern blocks, it will be noted, are written on 1-2, 3-4, 3-6, and 2-5. Any of the four-block overshot patterns may be translated to this form and the tie-up as given on the diagram will serve for all patterns.

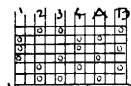
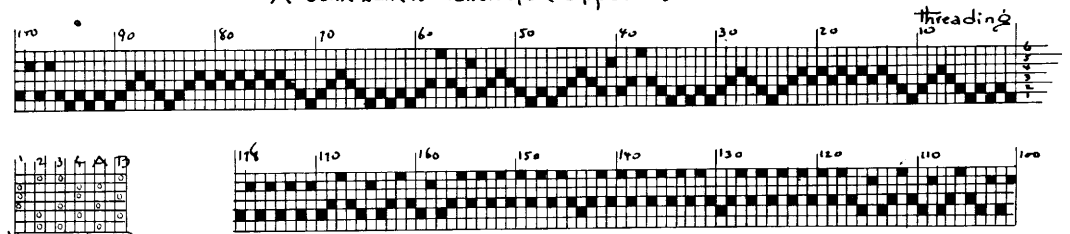
For a coverlet in the pattern illustrated the following arrangement is suggested:

Selvage: 1, 2, 3, 4, 5, 6.....	Threads	6
Border: thread 41-60, repeated 8 times.....		160
Complete draft, 6 times.....		1,028
First 48 threads of the draft (seam).....		48
		1,242

On a warp set at 30 ends to the inch this will make each

A "John Landes" Pattern, on Opposites

Diagram No. 3



Pattern tabby

Weave as follows:

Rose figure—
 treadle 2, 7 times
 " 1, 3 "
 " 2, 3 "
 " 1, 11 "
 " 2, 3 "
 " 1, 3 "
 " 2, 7 "

Diamond figure
 treadle 1, 2 times
 " 3, 3 "
 " 1, 3 "
 " 2, 5 "
 " 1, 3 "
 " 3, 3 "
 " 4, 3 "

Repeat Rose figure
 large Star figure
 treadle 3, 7 times
 " 4, 3 "
 " 3, 3 "
 " 4, 3 "
 " 3, 3 "
 " 4, about 40 times

Continue Star figure
 Treadle 3, 3 times
 " 4, 3 "
 " 3, 3 "
 " 4, 3 "
 " 3, 7 "

Repeat

strip a little over 41" wide in the reed. If a wider strip is desired add one or two repeats of the 20-thread repeat used for the border.

The pattern makes a handsome pillow-top. For this the following arrangement is suggested:

	Threads	
Selvage: 1, 2, 3, 4, 5, 6.....		6
Thread 37 to end of draft.....		142
Two complete repeats of the draft.....		356
First 59 threads.....		59
Selvage: 6, 5, 4, 3, 2, 1.....		6
		569

For small pieces the first 60 threads of the draft may be

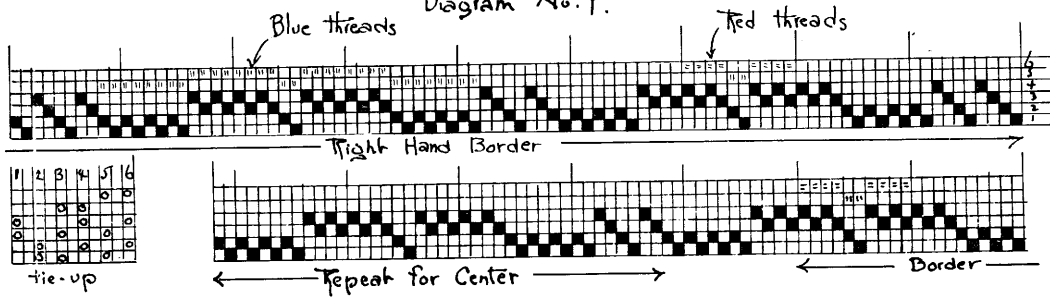
used as a repeat. This will give the little rose-figure and the diamond, without the large figure. It will prove attractive for bags and similar pieces.

All the six-harness patterns presented are strictly in the classic style and may be used with propriety for "period" American Colonial pieces. They are, however, out of the ordinary, and weavers who wish to give overshot weaving an unusual quality will find them of interest.

Diagram No. 4 shows an arrangement of warp and weft-pattern stripes in the "Monk's Belt" pattern, which is a favorite Central European pattern for linens. For small pieces the effect is of a pattern border on all four sides of a plain tabby piece. For large pieces such as tablecloths the pattern

(Continued on page 25)

Diagram No. 4.



Weave top and bottom hems and center of piece as follows:—in tabby weft—

treadle 3, treadle 4
 " 5, " 6
 " 3, " 4
 " 5, " 6 alternately for 8 shots
 " 3, " 4 " " 8 "
 " 5, " 6
 " 3, " 4 alternately for 8 shots
 " 5, " 6 " " 8 "
 Repeat—

(The above system of treadling should be followed throughout for the tabby shots—including the tabby shots woven alternately with the pattern shots for the horizontal borders)

Weave horizontal border:
 treadle 2, 4 times—pattern weft, red
 " 1, 2 " " " blue
 " 2, 4 " " " red
 18 shots in tabby weft
 treadle 2, 8 times—pattern weft, blue
 " 1, 8 " " " "
 " 2, 2 " " " "
 " 1, 8 " " " "
 " 2, 8 " " " "
 18 shots in tabby weft
 treadle 2, 4 times, pattern weft, red
 " 1, 2 " " " blue
 " 2, 2 " " " red

□ Coarse pattern threads, Blue
 □ " " " Red

Homespun may be lightened up by an occasional mercerized thread in the warp. Rayon and wool may be used together in either plaids or stripes with a most happy result. For example, use eight threads of rayon and twenty-four threads of wool in the warp.

Here again one must consider the trend of fashion, whether smooth or nubby fabrics are most in vogue, and choose our materials accordingly.

If one wishes to try the more complicated weaves, the family of twills offers great possibilities.

Raw silk is a dull thread of rather rough appearance and

may be used with the many new novelty yarns that have come on the market year by year for the knitter.

With the popularity of the knitted jumpers, a skirt may be woven to match in one of the many twills. The broken twill makes an uneven pattern that is very attractive and is the best for a beginner to try first, as a little unevenness in beat is not noticeable.

After all is said and done, it cannot be emphasized too much or too often, if you use a good quality of yarn both as to the wool, silk, cotton or linen and colors of fast dyes, your work is bound to be interesting.

Questions and Answers

Address your questions to Mrs. Mary M. Atwater, Basin, Montana

Question: What is the difference between a "hand-woven" fabric and a "hand-loomed" fabric?

Answer: Properly speaking, there should be no difference in meaning between the two terms, — though the word "hand-loomed" is hardly a correctly constructed word for any meaning. A fabric is not "loomed," of course; it is "woven." Recently, however, the name "hand-loomed" appears to have been adopted by certain manufacturers as a trade-name for fabrics woven by machinery in imitation of hand-woven fabrics. If this meaning is clear to the purchaser there is no deception, but if the purchaser is led to believe that the fabric is hand-woven the use of this trade-name is clearly dishonest. The present vogue for hand-woven fabrics has, of course, stimulated imitators. For the protection of the craft hand-weavers should take note of fabrics labeled "hand-loomed" and offered for sale in shops and should make inquiry, and suitable protest if the case requires.

Question: How does one produce a fabric in which the warp is completely covered? A fabric in which the weft is completely covered?

Answer: This question has come up before, but it is asked so often that it may be useful to answer it again. For a weft-face fabric in which the warp is completely covered, use a coarse warp widely spaced in the reed, and a comparatively fine weft-material. For a warp-face fabric in which the weft is completely covered by the warp, set the warp very close and use a comparatively coarse weft.

Spacing the warp very far apart weakens it, of course, and a good rule is to use the same weight of warp required for an ordinary fabric. For instance, for a weft-face rug, set the warp at 12 ends to the inch and thread it double, or use a warp twice as heavy as ordinary carpet warp and set it at 6 ends to the inch. As weft for this setting use a heavy knitting yarn. If a coarser weft-yarn is used, set the warp farther apart or thread triple instead of double.

In threading double it is advisable to use a separate heddle for each thread, as: 1, 1, 2, 2, 1, 1, 2, 2, and so on, rather than to draw two threads through the same heddle. This applies to threading triple, also — 1, 1, 1, 2, 2, 2, 1, 1, 1, 2, 2, 2, and so on rather than three threads through the same

heddle. Some weaves, such as summer-and-winter weave done on "opposites," and the Indian saddle-blanket weaves, do not require quite so wide a spacing of the warp as plain weave.

No general rule can be given, applicable to all combinations of material. A bit of experiment may be required. If the warp does not cover, even when heavily beaten, either sley the warp further apart or use a fine weft.

For a warp-face fabric in which the weft is covered, set the warp extremely close. The number of warp-ends required can be determined roughly by laying strands of warp side by side on a board and counting the number of threads to cover one inch. Double this number will, naturally, be required in the setting, as the weft should be covered on both sides. A warp set close enough to cover the weft often sticks badly in the reed, so that the sheds will not open properly. It is practical to dispense with the reed and to govern the width by the weft-thread. A template may be used if necessary.

Either of these weaves produces a much thicker, heavier fabric than plain tabby in the same materials.

THE OVERSHOT WEAVE ON SIX HARNESSES

(Continued from page 17)

stripes are introduced into the warp at regular intervals, and the horizontal pattern stripes are put in at the same intervals, making a large check. Any two-harness figure in overshot weaving can be used in this manner, and the pattern stripes may be made as wide as desired. The effect might be useful for window curtains when worked out in suitable materials.

There are many other interesting six-harness pattern weaves — the six-harness patterns in "Summer and Winter" weave, for instance, and the six-harness forms of the "Bronson" or "Spot" weave with the allied openwork or "mock Leno" weave. These will be discussed in a later article.

(NOTE.—The tie-up drafts as given on the diagrams are for looms that operate with a rising shed, like the Bernat loom. The "o" indicates the harness tied to rise. On a loom operated by a double tie-up the rising ties should be made as indicated and the blank spaces of the draft indicate harnesses tied to sink.)