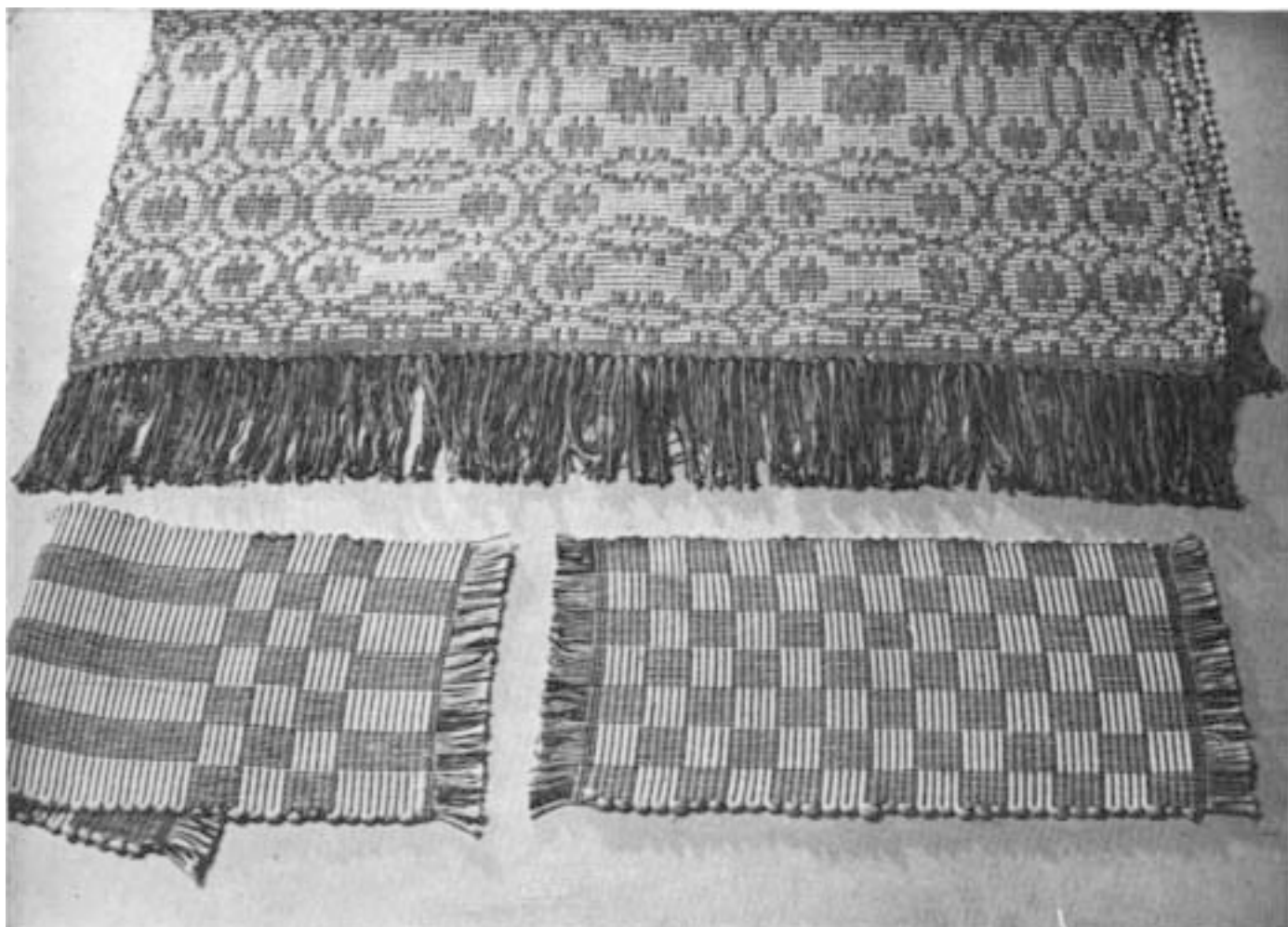


WARP-FACE TECHNIQUE

By ANNA R. COLE



A warp-face weave is, as the name implies, one in which the weft is covered, or faced, by the warp. In the rugs and mats which are described and illustrated here the warp is made of two colors which form a reversible pattern with one color showing on top where the other is on the reverse side.

A two harness warp-face or "Log Cabin" weave is a plain or tabby weave. The four harness patterns are not, strictly, a tabby weave, but they do approximate one very closely, since each of the four treadles draws down exactly half of the warp threads very nearly as in a tabby.

The pattern on either two or four harness threadings is formed wholly by the arrangement and distribution of the two warp colors as they cross a heavy weft thread which is alternated with a finer thread. This finer weft thread serves the same purpose as the tabby in an overshot, but is not confined to the usual two treadles.

I MATERIALS

For rugs use an 8/4 ply cotton carpet warp in white and one color or in two contrasting colors for the warp, and one of the two colors for tabby. Use Bernat's Rugro in white or in the lighter warp shade for the heavy weft thread.

For small mats, luncheon sets, etc., use two shades of Bernat's Perle Cotton No. 3 or No. 5 for warp and tabby, with the Rugro for weft. The same materials used for rugs can, of course, also be used for the smaller pieces.

II WARPING

In warping for a four harness warp-face pattern the colors must be alternated throughout the warp, a light thread, then a dark one.

For the two harness warp-face the colors alternate for the width of each pattern block where two of one color come together. The first block will begin with a light thread and end with a dark. The second block will begin with the dark, thus throwing two of them together. At the next pattern change two light threads will come together, and so on.

III THREADING

A two harness pattern is threaded for tabby weaving with the colors drawn in as warped, according to the draft. Two of the same color are threaded consecutively (on alternate heddles, of course) at each pattern-block change.

In threading a four harness draft the light thread must be followed each time by a dark one on alternate heddles as follows:

- Light on heddle one, followed by dark on two
- Light on heddle two, followed by dark on one
- Light on heddle three, followed by dark on four
- Light on heddle four, followed by dark on three

Use a No. 10 or No. 12 reed, 2 per dent, making 20 or 24 threads to the inch. Fewer than 20 per inch will not give a clearcut pattern. A closer slewing may be used if desired. Bernat's No. 10 perle gives a satisfactory texture set at 2 per dent in a No. 15 reed.

IV WEAVING

For two harness weaving the rugro and carpet warp are alternated for the length of each pattern block. Between blocks two shots of carpet warp, or tabby, are thrown to reverse the colors, then the alternation is continued with the rugro falling on the treadle in block two which carried the tabby in block one.

In weaving four harness patterns the rugro and carpet warp are alternated throughout. The tabby follows the rugro, or pattern weft in the same order in which the dark thread follows the light in threading. Each shot of rugro on the first treadle is followed by a tabby on the second; rugro on second, followed by tabby on first; rugro on third, followed by tabby on fourth; rugro on fourth, followed by tabby on third.

A third color should never be introduced in warp-face weaving, with the exception of white rugro weft which may be used with any combination of warp colors.

The pattern is usually more distinct if rugro the shade of the light warp thread, and tabby like the dark are used for weft. Although either shade left over from the warp may be used for tabby, provided the same color is used throughout each individual mat or rug.

Since the patterns are reversible the same treadle tie-up may be used for Structo or other looms.

V FINISHING

For rugs leave five inches for fringe at each end (ten inches between rugs) and tie in groups of eight. Eight or ten tabby shots at the beginning and end of each article help to give it a more finished appearance. When tying fringe if the last two of these threads are raveled out as you go along they will hold the others in place while you work.

For mats leave 2 or 2½ inches fringe between mats and whip by hand or stitch on a sewing machine about two threads from the edge, then ravel these two back to the stitching and clip. This is easier to do and neater in appearance than when the stitching is run along the last row or below it.

LOG CABIN TABLE MATS

158 Warp threads (79 each color)

No. 10 Reed, 2 per dent

12 11 11 12
11 11 11

The draft refers to the light warp color only. Follow each light thread with a dark as explained in Section III.

Each block should be the same width when woven. 24 threads are used in the outside blocks and 22 in the others to allow for a little drawing in on the sides.

Treadlings are given for several different mats, showing some of the variety that can be obtained from this simple two harness pattern.

Treadling draft refers to Rugro weft only. Follow each shot of Rugro with tabby on the other treadle. Throw 2 tabby at the end of each block. For instance in Mat No. 1 five Rugro on Right treadle are alternated with tabby on left. After the five a tabby is thrown on left then on right treadle. This brings you back to the left treadle for the next five shots of Rugro as specified.

		X
		X
		5
Mat No. 1	5	5
As drawn	5	5
in.	5	5
	5	5
		12
Mat No. 2	12	12
Mat No. 3		18
		18
		5
Mat No. 4	5	5
	10	5
	5	5
		5
		10
Mat No. 5	5	5
	5	5
	5	5
		10
		10
Mat No. 6	5	5
Illustrated	5	30
	5	5
	5	10

LOG CABIN RUGS (Not illustrated)

540 Warp threads

No. 10 Reed, 2 per dent

10 20 10 10 20 10 10 X
10 10 150 10 10 X
5" 1"

Threading draft refers to light thread only. Follow each light thread with a dark thread on the other heddle; with two of the same color together at the point of change. The Twentieth thread will be a dark one on the front heddle; the twenty-first a dark thread on the back row. The fortieth thread will be light, falling on the front, and the next thread will be another light one on the back.

Weaving draft shows length of pattern blocks in inches. Weave 5 inches with Rugro on left treadle and tabby on right, alternately. Follow the last tabby with an extra one on the left treadle then weave 1 inch with the Rugro on the right treadle, etc.

WHIG ROSE RUG (Illustrated)

D		C	B	A			
	5	2	5		2	2	
3	2	3		3	2	3	2
	5	2	2	5		2	2
3	3		3	3		2	2

Draft refers to light thread, only. Alternate with dark thread as explained in Section III. Detail below shows Selvedge and A to B.

B		A Selv.
	L L D D	L L D
	D D L L	D D L
	L L D D	D D L L
	D D L L	L L D D

Selvedge	2
A to C 2 times	112
A to D 3 times	408
A to C 2 times	112
A to B once	28
Selvedge	2
	<hr/>
	664

No. 10 Reed, 2 per dent
Treadling draft refers to Rugro, only. Follow each Rugro shot with tabby as explained in Section IV.

Weave 8 tabby on the two treadles at left at the beginning and end of each rug.

Leave 5" fringe at each end, or 10" between rugs.

	Repeat 3 times for Border		
		X	X
		X	X
		X	X
		2	1
		1	1
		1	1
		2	4
		<hr/>	
	Repeat 5 times for Center		
		2	7
		2	4
		2	1
		1	1
		1	1
		2	4
		<hr/>	
	Repeat 3 times for 2nd Border		
		2	1
	Omit last group of 4th at end of rug		
		1	1
		1	1
		2	4

ADAPTATIONS

A wide variety of patterns can be designed or adapted for four harness warp-face weaving. Two harness patterns are necessarily limited to two pattern block figures, which can form only stripes and checks. However, the two harness threadings lend themselves, in the weaving, to more variations from the planned pattern. Any two harness warp-face threading can be woven into an almost limitless number of variations by changing the length of the woven-in blocks in varying proportions.

Any overshot draft with only two pattern changes, such as the Monk's Belt, can be easily adapted to a two harness warp-face.

For four harness adaptations it will be found that very few overshot patterns will adapt themselves to this medium very well. Many figures from crackle weaves, summer and winter, or double weaving can be easily transposed for this type of work.

Many of the complex summer and winter or double woven patterns which are otherwise impossible of duplication on four harnesses can be used this way.

SUGGESTIONS

For patterns which might be adapted to warp-face weaving refer to the following issues of THE WEAVER:

Vol. V No. 1, Jan.-Feb., 1940, P. 4.

Vol. VI No. 1, Jan.-Feb., 1941 P. 11.

This design can be easily redrafted for a two harness warp-face rug. However, the smallest blocks should be enlarged to utilize at least four threads, as fewer than this in any warp-face threading will not show up very well.

Vol. VI No. 2, Apr.-May, 1941, P. 22. Illustrations No. 6 & 8.

Vol. V No. 3, July-Aug., 1940, P. 14.

The Monk's belt adaptation in upper left makes a simple yet interesting two harness rug or mat.