

HANDWEAVING NEWS

Figure No.1 Key Draft

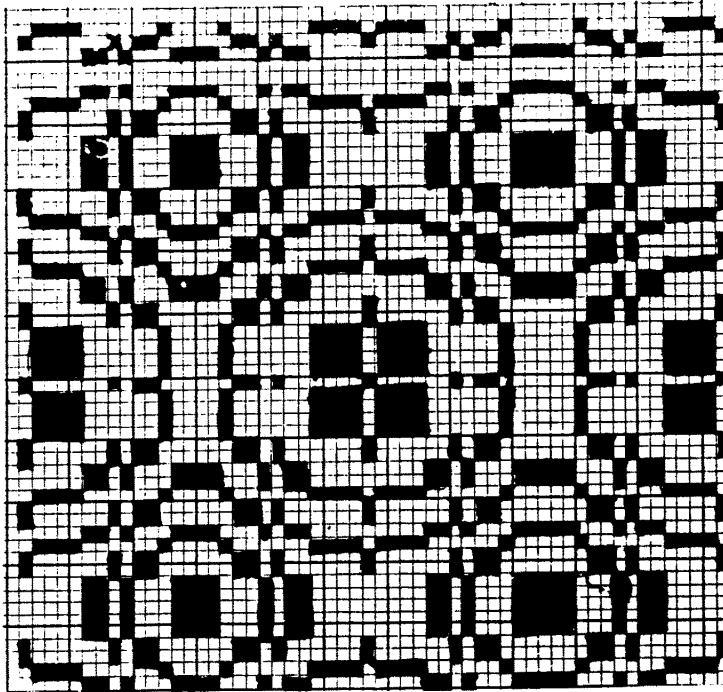
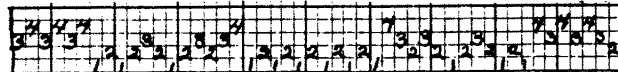


Figure No.2 Threading draft



Different Methods of Weaving Over-shot

Threading Drafts.

There are a number of entirely different ways of weaving over-shot threading drafts which can often be used to much advantage. First, the most general method is that of weaving "as drawn in". This means that the pattern blocks are woven in the same order as they are threaded into the loom, and enough weft shots used to square the pattern blocks, with tabby or plain weave between each pattern shot. The key draft at Figure No.1, and the threading draft at Figure No.2 are the same as in the News for July 1939. It is much easier to follow the pattern threading draft when weaving, than to be dependent on a set of treading directions. Note that on the threading draft at Figure No.2, the first pattern block is a one unit block 2&3, the next is a 3 unit pattern block of 6 threads 3,4,3,4,3,4; the third pattern block is a 2 unit block 1,2,1,2; the 4th pattern block is a one unit block 3,2; the 5th a one unit block 1,2; the 6th pattern block is a 2 unit block 2,3,2,3; the 7th is a one unit block 3,4; and the 8th pattern block which is the center of the design is a 6 unit block 1,2,1,2,1,2,1,2,1,2. As there is no fourth pattern block indicated on the key draft the 1 and 4 block is not woven when it occurs on the threading draft, although it could be woven if desired. A general rule for weaving as drawn in, is to weave one less time than there are threads in the pattern block. For instance if the pattern block has four threads in it, put in 3 pattern shots with plain weave between, or weave to square the block. If you are weaving with coarse weft, only 2 weft shots may be necessary, while if you are using fine weft 6 or even 8 shots may be necessary to square the block. So the rule for weaving "as drawn" in is, to weave to square each pattern block, and in the same order in which they occur in the threading draft. Of course the loom tie-up is the same as the pattern blocks are written, 1&2, 2&3, 3&4, and 1&4, for a four block pattern; and 1&3 and 2&4 for the tabby or plain weave. Remember on the Structo loom, this order would be, 3&4, 1&4, 1&2, and 2&3 for the same pattern blocks, as the Structo harnesses rise instead of sink, when the levers are brought down.

2. One excellent thing for beginners to do when starting a new pattern is to weave each pattern shed over and over with plain weave between as follows, - 1&2 for 2 inches, 2&3 for 2", 3&4 for 2" and 1&4 for 2". This gives a series of different pattern stripes and the student also familiarizes herself with the different pattern sheds too. Then these stripes may be combined with the pattern also if desired. Another striped effect can be gained by using two adjacent pattern blocks alternately. If the pattern centers on 1&2 pattern block, and its adjacent pattern block is 3&4, weave 1&2 once, then 3&4 once. Repeat this as desired. Plain weave can be used between, or one color for 3&4 shots, and another color for the 1&2 shots. For a zigzag effect, use two adjacent pattern blocks which do not center, as for instance on the pattern on Page 1, use 1&2, and 2&3 alternate.

3. Weaving "Rose" fashion. It is rather difficult to formulate a general rule for this to fit every pattern. But any pattern which has a star figure can be woven rose fashion. The effect depends on the reversal of the order of weaving each pair of pattern blocks of which the pattern is composed. One way to do it, is to find the centers of the star figures and the pattern blocks on each side of these centers. Starting with the center pattern block, weave this once or twice, then take its adjacent block and weave it once or twice, then the next block to this. When you reach the same pattern block on which you began, square this block, and reverse back again. Then start with the center of the second star figure and do the same thing. This is shown drawn out at the top of Page 1. You can also start with the adjacent block on each side of the centers of the pattern, and alternate this with the center blocks obtaining an entirely different effect.

4. Weaving "On opposites". A simple explanation of this is that harness 1&2 has as its opposite harness 3&4; and harness 2&3 has as its opposite harness 1&4. It is possible to weave with tabby or plain weave between each pattern shot, or if you desire to cover the warp entirely with weft color, no plain weave shots are needed, but two weft colors should be used. In fact very gorgeous color effects may be gained by weaving "on opposites" without any tabby between weft shots. It is important to note that, where the pattern changes to the next block it is best to omit the opposite, and begin the next pattern block with the same color. For instance weave as follows, - 12-once blue, 34-once tan, 12-once blue, 34-once tan, weave to square the block then end with 12-once blue; then 23-once blue, 14-once tan, repeat to square the block and end with 23-once blue; 34-once blue, 12-once tan, repeat to square the pattern block and end with 34-once blue; then 14-once blue, 23-once tan, weave to square the block ending with 14-once. Then you are ready to start with the next pattern block again. Many excellent color effects can be woven "on opposites", and it deserves to be used more often than it is.

5. Any pattern designed on the twill basis, as most of the Colonial over-shots are, can be woven without any tabby plain weave between pattern shots on the twill. This gives a thick heavy fabric which covers the warp. It is woven one pattern shot on each shed, as 12-once blue, 23-once green, 34-once tan, 14-once yellow, repeated over and over again, or if desired only enough to square the smallest block. Repeated over and over this will give the effect of long vertical lines of color, very effective for many things.

6. "Honey-comb" weave. This type of weaving is seen in many of the Swedish books, but any over-shot pattern can be woven in this manner. It looks best when the pattern blocks are rather large, with few small pattern blocks which confuse the effect somewhat. The Scandinavian books call this method "Halkrus" or "Spetsvav". The honeycomb weave effect is obtained by first using two shots of heavy weft in plain tabby weave. Then use each harness singly, as Harness 1 then harness 2 alternating them, using fine pattern weft for the 12 pattern block and no plain weave shots between these. Weave to square the pattern block, then weave two shots of plain weave tabby with the heavy weft again. On a warp set at 30 threads to the inch, mercerized cotton No. 3 or 5 is a good thread to use for the plain weave heavy shots, and fine mercerized cotton No. 20, can be used for the fine shots. For the 2&3 pattern block, alternate harness 2 and 3 with the fine thread, then two shots of heavy weft. For the 3&4 pattern block, alternate harness 3 and harness 4 using one shot on each for the number of times desired. Then harness 1 and 4 alternately for pattern block 1&4, using one shot on each pattern shed. On the Structo loom, use three levers, as for instance leave lever one up, bringing down the levers 2, 3, and 4. Leave harness 2 up, and bring down 1, 3, and 4. For harness 3 up, bring down levers 1, 2, 4. And for harness 4, bring down levers 1, 2, 3. This fabric has long skips of fine weft on the back. Many old all white Colonial coverlets were woven on this type of treadling.