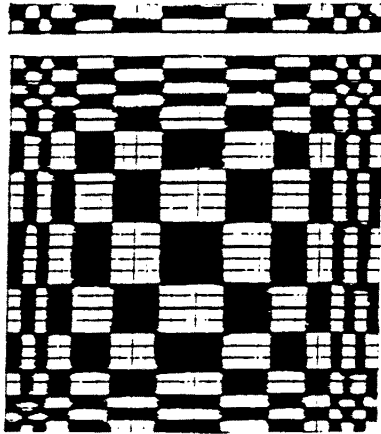


Handweaving News



A variety of Threading Drafts from a two block Pattern.

It is not at all difficult to design your own two block patterns and from these a large number of different kinds of threading drafts may be devised. The simple pattern above was designed by Miss Rhea Kruke, one of my Wayne students. With this as a basis, I will explain how it is possible to plan out four harness drafts, and also 8 and 10 harness ones.

Key Draft or Basic Design. The key draft or the basic design is just above the pattern design. It consists of drawing out on cross section paper different sizes of units. The most interesting patterns are obtained when these blocks are of varying numbers of units, and contrasting, as for instance large and small. These key drafts can be written as large or as small as is desired, they can be planned so just one repeat will fill the loom. The centers of the design should always be kept in mind however, as well as the joining of one repeat on to the next. This pattern key draft is one quarter of the width of the No. 240 Structo loom, and used 240 warp threads. It can center on the center unit of the large block, and also on the first unit of the key draft. After the key draft has been written, the next step is to draw out the pattern from the key draft so as to see what the blocks of the key draft will form. Start with the first unit block, and draw it down once all across the paper, then take the second block which is also one unit, and draw it down. The 5th block is a two unit one so draw it down twice where ever it occurs on the key draft. The 6th is a 3 unit block so draw it down 3 squares, square and so on through the complete key draft. This is the same as "weaving as drawn in", and should form a diagonal.

Threading Drafts . Colonial Over-shot. Four Harness, often called "On opposites" This type of draft is very simple and easy to write. Take 1 thread on harness 1, and one thread on harness 2, for every unit of the first pattern block; and one thread on harness 3 and one on harness 4 for every unit on the second pattern block. This means use 2 threads for block 1, and 2 for block 2, for each unit. This draft is given at Figure No. 3 on Page 3. So for the first one unit pattern block write 1, 2; for the second one unit pattern block write 3, 4; for the 3rd one unit pattern block write 1, 2; for the fourth pattern block write 3, 4; while for the 5th which is a two unit pattern block write 1, 2, 1, 2; and for the next which is a three unit block write 3, 4, 3, 4, 3, 4; for the 7th pattern unit block of the key draft which is a 4 unit block write 1, 2, 1, 2, 1, 2, 1, 2. And for the 8th or center block write 3, 4, 3, 4, 3, 4, 3, 4, 3, 4. It is possible to increase the size of the threading draft by using 4 threads for each unit of the key draft as 1, 2, 1, 2, for one unit of the first pattern block, and 3, 4, 3, 4, for one unit of the second.

M'S and O'S Threading Drafts. There are two types of drafts which can be written for the M'S and O'S type of pattern. One, which is commonly found, I call Double M's and O's, and the other I have called Single M's and O's because it is simply a reduced threading draft of the double. The unit for the double M's and O's consists of 8 threads, namely 1,2,1,2, 3,4,3,4, for the threads of one pattern block of the key draft, and 1,3,1,3, 2,4,2,4, for the threads of the other pattern block of the key draft. The unit for single M's and O's is 1,2,3,4, or 4 threads for each unit of the key draft for one of the pattern blocks, and 1,3,2,4, or four threads for the second pattern block of the key draft. With this in mind, a threading draft for either may easily be written. Study the ones given at Figure No.4, and see how this is done. (A) is the 8 thread unit block, and (B) is the 4 thread unit block. I had never seen the 4 unit block used until it had been tried out in my classes as an experiment. It is most satisfactory for linen and is a one shuttle weave with no plain weave possible. To weave, put one shot on 1 and 2, one on 3 and 4 for one of the pattern blocks, of course weaving to square it down; and then for the second pattern block one shot on 1 and 3, and one on 2 and 4, alternating until the block is square. Either draft is woven the same way.

Summer and Winter Weave. The regular way of writing the threading for summer and winter weave is 1,3,2,3, for one pattern block of the key draft, and 1,4,2,4, for the other pattern block of the key draft. This is 4 threads for each unit of the key draft, and is as shown at Figure No.5 (A) on Page 3. Plain weave in this case is 1 and 2; and 3 and 4. I have recently found that it is convenient to write these Summer and Winter drafts in another way; though the woven effect is exactly the same. But it seems to me much more logical, as the standard tie-up on the loom does not need to be changed at all, as is the case when the regular method of writing is used as at (A) of Figure No.5. For one unit of the key draft, write 3,2,1,2; and for the other unit write 3,4,1,4; as shown at (B) of Figure No.5. The tie-up would be just the same as for Colonial over-shot, namely 1&2, 2&3, 3&4, 4&1, with tabby plain weave 1&3, and 2&4. There are three different textures which can be woven on this threading also, namely; - singly or "one and one", in "pairs", or by repeating 1&2 to square one pattern block over and over, and 3&4 repeated as many times as is necessary to square the other block of the pattern. This type of threading can also be called a "3 and 1" threading draft.

"Five and One" Weave. For this the effect is still another texture. Write 3,2,1,2,1,2, for one unit of the key draft; and 3,4,3,4,3,2 for the other pattern block unit of the key draft. This is written out at Figure No.6 on Page 3. To weave this just use 1&2, repeated over and over with plain weave between each shot until each pattern block is square; and 3&4 repeated the same way for the other pattern block. Of course the plain weave is the same, 1&3, and 2&4.

Matta or Mattor Weave. These weaves are used in Scandinavia for rugs, and that is what Matta means. But there is no reason why these weaves could not be used for other things as well as rugs if desired. This is really a warp pattern, and two colors of warp need to be used. The warp should as a general rule be set twice as fine as is generally necessary, as the weft is completely covered. For a rug, the warp should be set at least 24 threads to the inch and better 30 threads to the inch, with a heavy weft of either rags or heavy cotton roving. If carpet warp is used for these rugs, be sure that it is of fast color. This can be obtained now, it is slightly more expensive, but for this sort of rug is the only thing which should be used. For table runners or pillows, mercerized cotton in colors can be used for warp, with a weft of heavier yarn of some sort. No.20 cotton should be set about 60 threads to the inch, or four through one dent of a 15 dent reed.

A regular twill threading is used for this. Say you have two colors, one white and one blue. For one pattern block, thread harness 1 and 3 with white, and 2 and 4 with dark blue. Repeat this as many times for one unit according to the size of unit you wish to use. As the pattern threads are set close this unit should not be any less than 8 threads. Thus for one unit of the key draft you would have harness 1, white; 2 blue, 3 white, and 4 blue, 1 white, 2 blue, 3 white, and 4 blue; for one pattern block. For the other pattern block the colors are simply reversed. Thus for the second pattern block, thread harness 1 blue, 2 white, 3 blue and 4 white, 1 blue, 2 white, 3 blue, and 4 white. To weave this just 1&3, and 2&4 plain tabby treadles are used.

Two block Pattern in Lengthwise Stripes. This is another type of weaving seldom seen in this country but would offer many possibilities for interesting texture weaves of different materials especially for curtains and drapes. Here again the pattern thread is a different kind of color from the plain weave, and indicated by circles on the draft on Page 3. One pattern block unit of the key draft is written 1,3,2,3, and the other 1,4,2,4, with color on harnesses 3 and 4.

Various Drafts written from the Two Block Key Draft On Page 1.

Figure No.3 (A) Colonial Over-shot One Complete repeat.
 (2 threads to each unit of the key draft.)

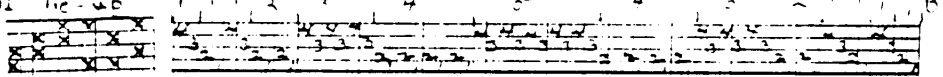


Figure No.3 (B) Colonial Over-shot Threading Draft. One half of one repeat.
 (4 threads to each unit of key draft).

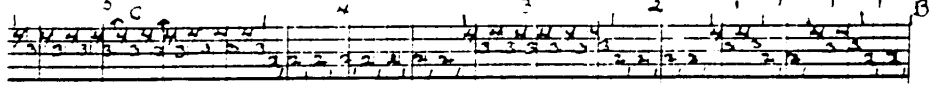
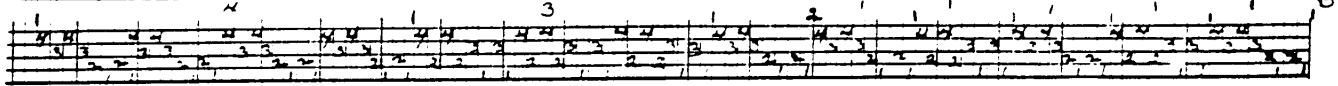


Figure No.4(A). M's and O's Threading Draft. Regular way of Writing.



(8 threads for each unit of key draft) (One half of one repeat

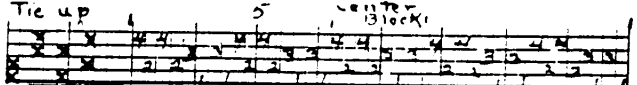


Figure No.4 (B) M'S and O'S Threading Draft. Reduced way of writing.

(2 threads for each unit of key draft.)

Half of one repeat.

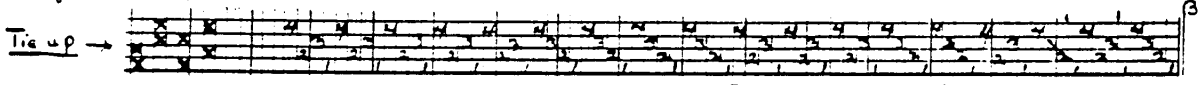


Figure No.5. (A) "Summer and Winter" Threading Draft.Regular way of writing.
 (One half of one repeat.)

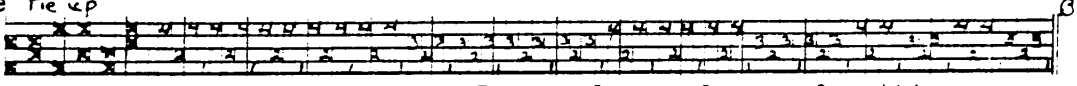


Figure No.5 (B) "Summer and Winter Threading Draft. Original way of writing.
 (One half of one repeat.)

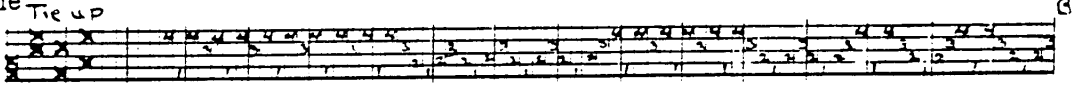


Figure No.6 "Five and One" Threading Draft. (One half of One repeat.) An Original arrangement. Tie-up is 1&2 for one pattern block and 3&4 for the other, with plain weave 1&3 and 2&4. Weave to square each block. 5 threads and 1, for each unit of key draft.

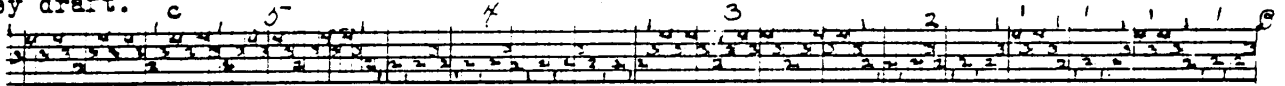
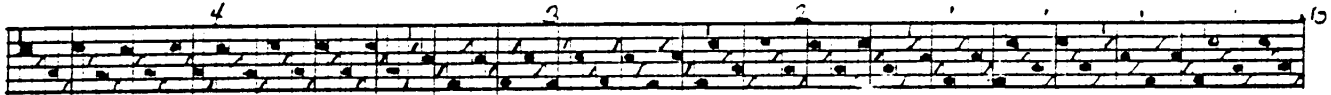


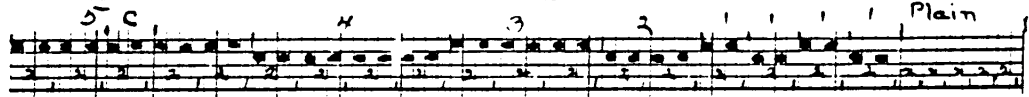
Figure No.7 "Matta" Weave, Threading Draft. Two colors of Warp used. (One half of one Repeat). Tie-up is 1&3, and 2&4, only. Alternate one shot of heavy weft and one shot of fine weft, repeated to square each pattern block. Fine weft can be of material like the warp, and to change the pattern from one block to the other just omit the last shot of fine weft when the pattern block is square.



(8 threads for each unit of the pattern, 4 blue and 4 white.)



Figure No.8 Two block Pattern in Lengthwise Stripes.



Plain weave can be written 1,2,1,2, for a plain edge border, and at any other place where it is desired between the lengthwise stripes. Tie up here is 1&3, 2&3, and 1&4, 2&4. Experimenting with this weave will yield some unusual textures.