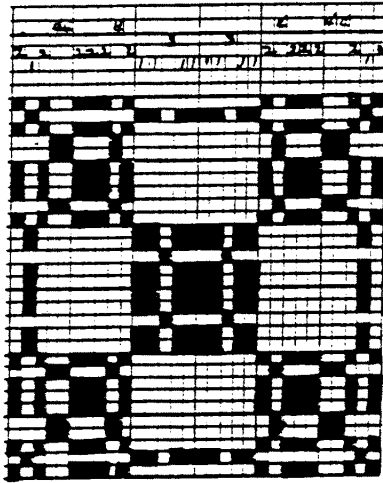
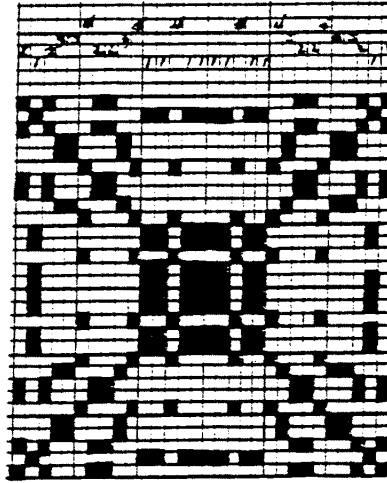


* HANDWEAVING NEWS *

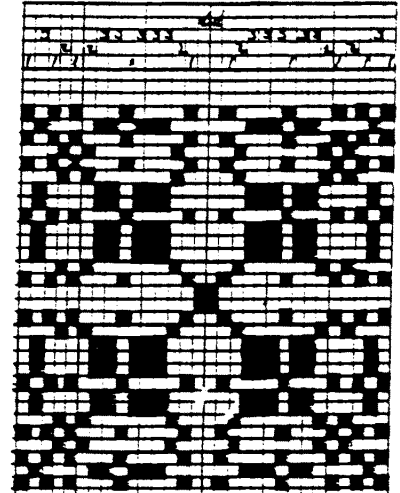
Key Drafts and Pattern Effects using codes for "Francis Scott Key."



Code III.



Code II.



Code I.

Designing Your Own Name Pattern Drafts.

We all are familiar with many of the old Colonial Patterns which have been named after persons. The News this month presents a method of using a code of the alphabet to produce name patterns. This clever idea is not original with me, but was explained to me by Mrs. Rogers of California, and I believe originated with Miss Nora Pfeiffer. The method here shown is an adaptation of my own using key drafts to write the plan instead of making a threading draft directly from the letters as was Miss Pfeiffer's plan.

Explanation of the Code. We have used the following codes as given below for our drafts. The numerals at the side represent the 4 pattern blocks, and the letters those of our alphabet.

Code I.
 1. a b c d e f g
 2. h i j k l m n
 3. o p q r s t u
 4. v w x y z

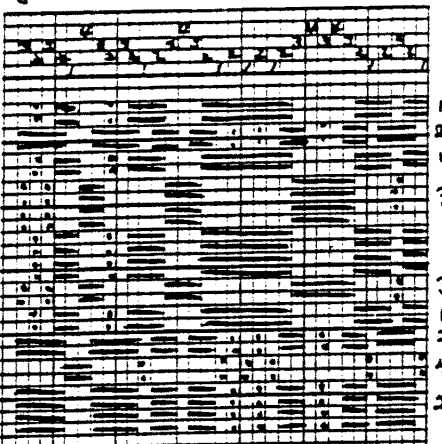
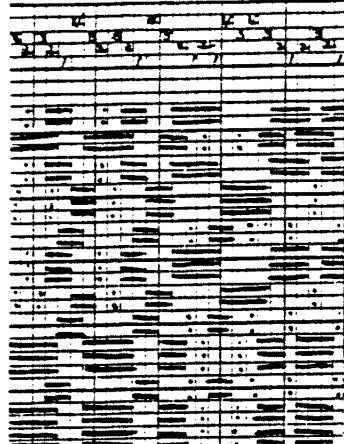
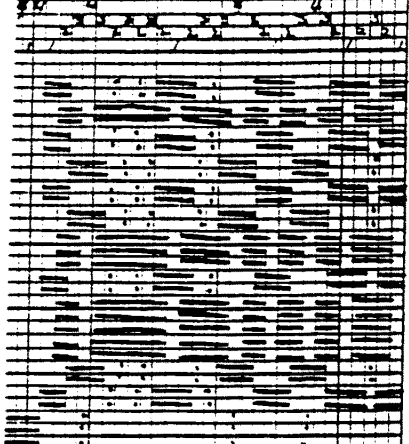
Code II.
 1. q w e r t y
 2. a s d f g h
 3. z x c v b n m
 4. i o p u j k l

Code III.
 1. q w e r t y v
 2. i o p a s d f
 3. g h k l z x v
 4. b n m c j

Take a piece of cross section paper, use four lines, one for each pattern block, to write the key draft. Take for instance the name Francis Scott Key as given above. Use Code I. F is on line 1 so write 1, R is on line 3, A is on line 1 again, N on line 2, C on line 1, I is on line 2 again, S is on line 3. Scott also begins with a line 3 which will make a two unit block on line 3, C is on line 1 again, and O T T all three are on line 3. Key is written on line 2, L, and 4. Use 4 as the center of this key draft and repeat back to beginning in reverse order. This makes a balanced key draft from which the pattern effect can be drawn down below. The second design shown above is made using the same name but taking Code II as a basis for the key draft. The third design uses Code III in the same way. Of course you can make any arrangement of the letters of the alphabet to make your own code if you wish, but the codes given at the left are the ones we have used.

Drawing down the Pattern Effect from the Key Draft. In all of the patterns given here the unit blocks of the pattern effect are drawn down the same size as the unit blocks of the key draft and in the same order in which they occur in the key draft. Or in other words the pattern is drawn down below the key draft "as it is drawn". As will be seen from the above drawings a different pattern results from each code. Threading drafts for these three patterns with their check drafts are given at the top of Page 2.

Threading Drafts and Check Drafts for Pattern Effects on Page 1.

<p>One-half of one repeat</p> 	<p>"Francis Scott Key"</p> <p>One-half one repeat</p> 	<p>One-half of one repeat</p> 
Code III.	Code II.	Code I.

Threading Drafts. It is possible to write threading drafts either from the key draft directly or from the pattern effect drawing. It is generally easier we have found, to write it from the pattern effect drawing, and even then care should be taken to write it so as to get the woven effect as near the pattern effect design as possible. To do this follow down the diagonal of the pattern effect drawing and write the threading draft the same size and on the required harness as the blocks occur. After the drafts are written for the threading, in order to find out if the woven effect will be what is desired, draw down check drafts below the threading drafts, as has been done above. Also in order to have the woven effect as near the pattern effect drawing as possible, it may be necessary to weave the pattern according to the order of the diagonal of the pattern effect drawing instead of in the order of the threading draft. The numbers at the sides of the check drafts as given above refer to the order in which the pattern blocks of the threading draft are woven. The purpose of the check draft is to catch any threading mistakes which may occur when writing the drafts, and to see what the final pattern woven effect will be. The threading drafts as given above are just one-half of one repeat. For the full repeat just reverse them back to the beginning, of course leaving off the first pattern block as is usual.

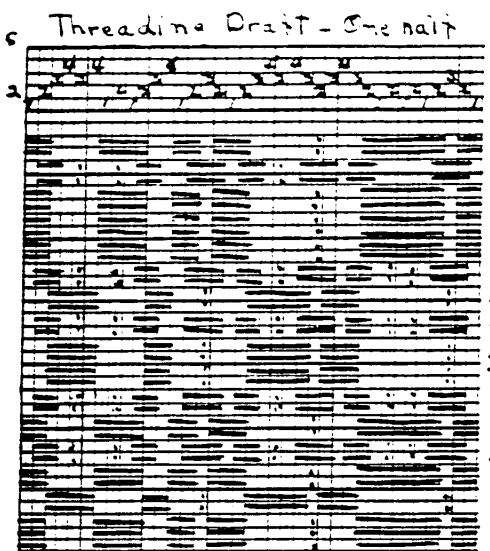
Tie-up. The tie-ups for these patterns are the standard regular four harness loom tie-up for over-shot patterns. Tie harness 1&2 to treadle 1, 2&3 to treadle 2, 3&4 to treadle 3, 1&4 to treadle 4, and 1&3 for one tabby and 2&4 for the other. For the Structo loom of course use the levers 3&4 for treadle 1, 1&4 for treadle 2, 1&2 for treadle 3, and 2&3 for treadle 4.

On the next page are some arrangements of patterns written on the three codes on my own name "Nellie Sargent Johnson" with the threading drafts and their check drafts below. Note that code I generally makes a pattern with few of the 4th pattern blocks due to the fact that the most common letters of the alphabet occur on the first three lines of this code. That was why we mixed up the order of the letters more for the other two codes. Code one often makes just a three block pattern as it does in the code I pattern of my name on Page 3.

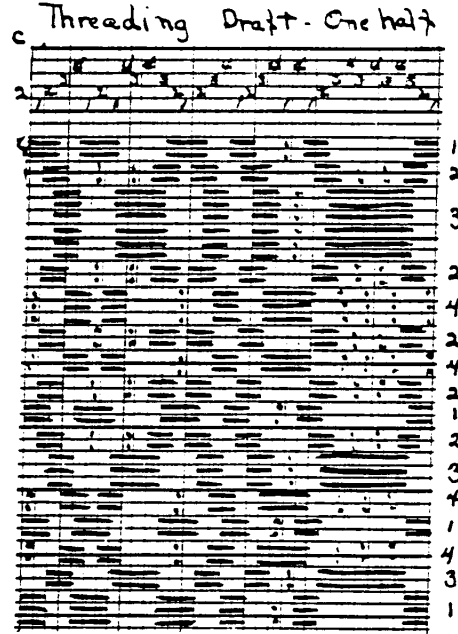
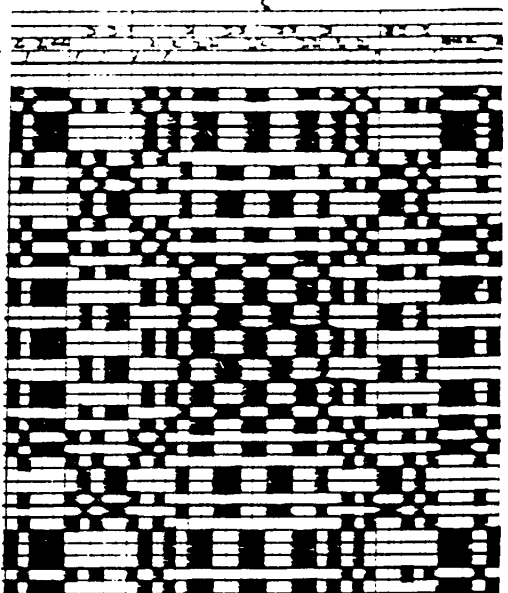
To those of you who have been studying my draft writing lessons these drafts should not present any difficulty, and it is much fun to make them and see how your own name patterns work out. I am now offering lessons on draft writing to those interested for \$3.50 a lesson. I should be pleased to know if the methods explained above are clear.

These designs and their threading drafts were worked out by one of my students Mrs. Lillian Cowley. We hope you will enjoy them and find them of interest.

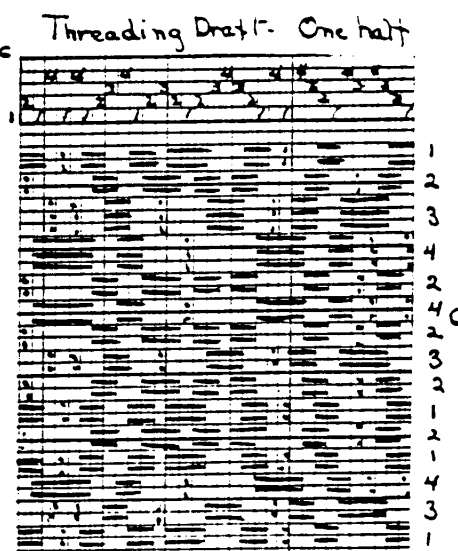
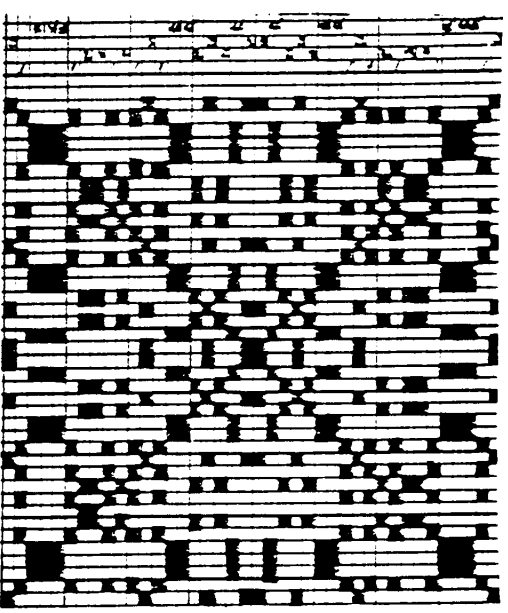
Patterns in Three different Codes on the name of "Nellie Sargent Johnson."



Code I.
Key draft
Pattern effect
Check Draft



Code II
Key → Draft
Check Draft



Code III
Key Draft
Check Draft

