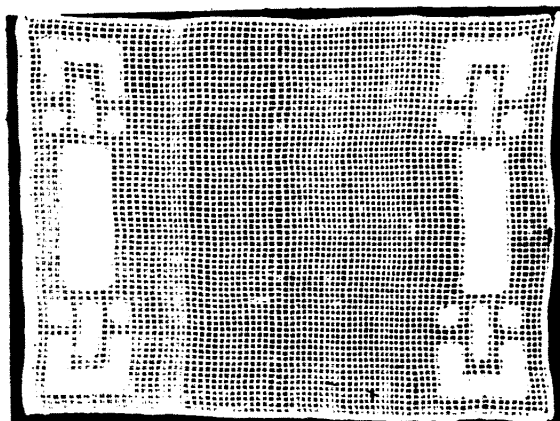


# Handweaving News



Another Form of Bronson Weave.

Handweaving News for December 1942 and 1943 gave the structure and characteristics of two forms of the so-called "Bronson" weave. This month I am going to give another form slightly different in texture from either of these. It is similar to the lace weave, and makes an open effect which is excellent for luncheon sets and also for thin glass curtains. The first pattern at Figure No.1 would work out very well for curtains, and the other one is an unbalanced pattern the same key draft as was used in the News for July 1944 on Page 2. Refer to this in order to see the different ways in which it might be woven.

Structure of the Weave. This weave is a two block pattern arrangement for the 4 harness loom. It is very easy to design your own patterns too. The two units we have found most useful are threaded 3,4,3,4,3 and 2, for one pattern block. And 2,1,2,1,2 and 3 for the second pattern block. This is what we call a 5 and 1 threading. The same effect can be gained if the pattern block skips are written 2,1,2 and 3; and 3,4,3 and 2; or a 3 and 1 threading draft. This can be used for a coarse warp set far apart. The same way, 7 and one threads could be written for each pattern block, which would make a 7 and 1 threading draft, used of course instead of either the 3 and 1 or the 5 and 1 threading draft.

This 7 and 1 threading should be used for a very close setting of the reed. This is a one shuttle weave, and it is generally better to use weft which is about the same size as the warp.

Tie-up for this weave. Plain weave for this threading draft is the same as for regular over-shot weave, namely 1&3 for one shot and 2&4 for the other shot. Just below the threading draft at Figure No.3 on the next page, the woven effect has been drawn down, but this does not give much of an idea of the lace effect of the weave. However it is important to note on this, that there are three shots of plain weave between every shot of the pattern skips, and when the pattern block changes from one to the other only two shots of plain weave occur. Be sure to keep to this order when weaving. For a loom where the harnesses sink, the order of weaving is 134, 24,13,24 repeated for one pattern block. For the other use 124,13,24,13; repeated for the second pattern block. On the Structo loom use just the opposite or, 2 alone,13,24,13 for one pattern block, and 3 alone,24,13,24 for the other pattern block. Of course the pattern blocks can be repeated as many times as desired, but always remember that when you wish to change to the other pattern block, only use two shots of the plain weave before putting in the single shot of pattern weft for the next block.

Figure No.1 Key Draft

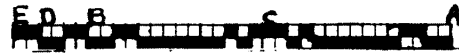


Figure No.2 Threading Draft for Key draft at Figure No.1 above.

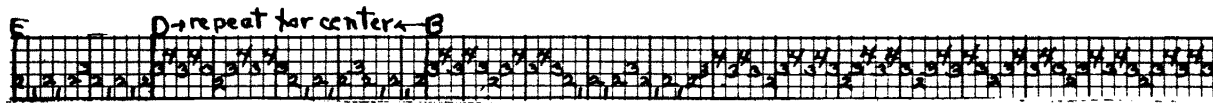
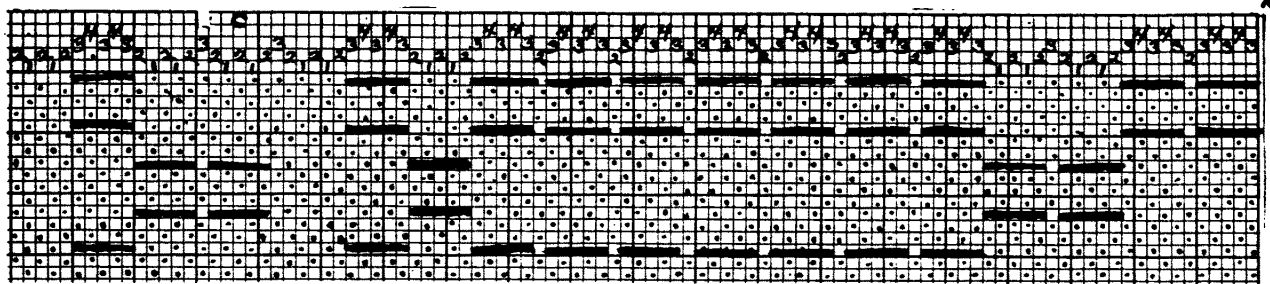
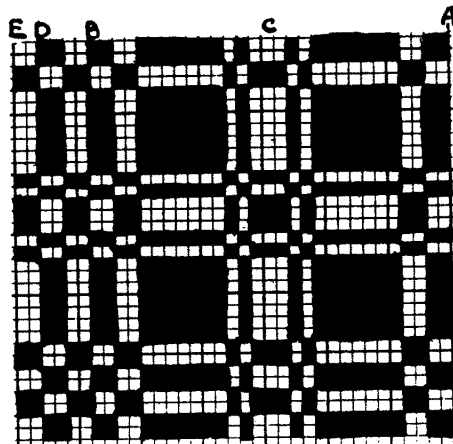


Figure No.3 Pattern effect of the Corner of No.1



On the draft above from A to B is the border. C is the center of the border. From B to D is 22 threads, this should be repeated for the center as many times as is necessary for the width of the curtain. Then thread from D to E for the end. If the same border is desired on the left edge, then thread from B back to A again.

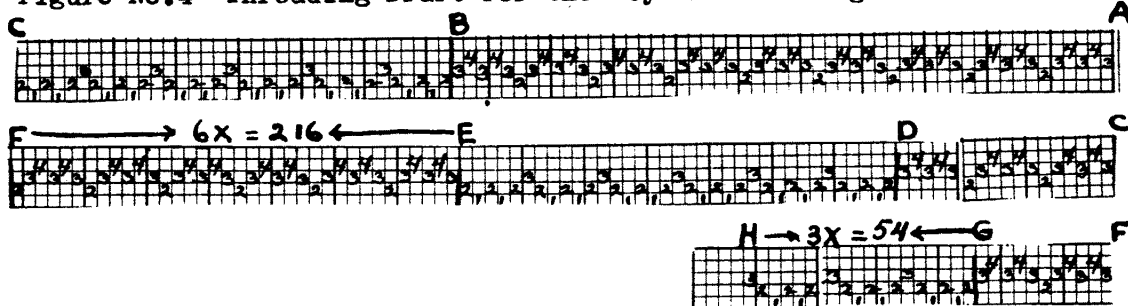
The method of weaving this pattern is explained on Page 1.

At Figure No.4 is the draft for an unbalanced pattern for a place mat. The border is from A to E. Thread this, then repeat from E to F 6 times. Then from F to G. Repeat from G to H, 3 times for the last 9 unit block on the end. The use of unbalanced drafts of this sort is a new idea. Do you like it?

Figure No.4 Key Draft for Unbalanced Place Mat.



Figure No.4 Threading Draft for the Key Draft at Figure No.4



The above threading draft can be woven in a number of different ways to secure the effect as shown at Figure No.5 and 6 Page 2 of the July News. This same threading draft may be woven in over-shot if desired.