

HANDWEAVING

NEWS



Designing with Twill, herringbone, and Rosepath.

The January number of handweaving News has for several years given suggestions for different phases of design with reference to weaving. This month I am giving some material which a good many of my students have found of much interest, designing with the threading drafts of twill, herringbone, and rosepath, as a basis. It was in the Handweaving News of June 1936 and 1937, that I first wrote up this method of writing up ones own drafts.

At Figure No. I above is given the threading draft of twill, herringbone and rosepath in order. This can be used just as it is for a repeat, and would be suitable for linens or dress or coat materials. In weaves of this sort, it is possible to use only one shuttle, and make one shot on each shed. Of course too there are many ways in which the threading draft could be woven, which would add still more to the variety which could be achieved. This threading could be centered on harness 1 and then reversed, as shown at Figure No. II. Of course this would result in a different pattern from No. I.

At Figure No. III. the center is made also on harness 1, but this one, is at the end of the repeat. With this as a center, repeat back the original draft in reverse. At Figure No. IV. the draft is centered on harness 4, then reversed back to the beginning. These four drafts show how centers can be arranged in different places to change the pattern effects.

Figure No. 5

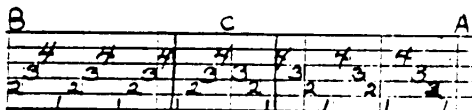
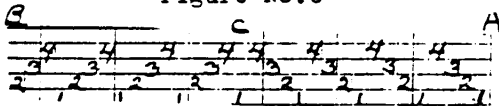


Figure No. 6



at Figure No. 5 we have 3 twills repeated. This is often a good way to use up extra warp threads on a threading, at the end and beginning. Reversing these twills gives the center on harness 4 with a reverse twill. At No. 6 we have a repeat of four twills, with the center on harness 1 which gives the rose-path in the center. Twills can be repeated in this way, in groups of different numbers of repeats very effectively, especially for linens or for dress materials.

At Figure No. 6 on Page 2 is a threading using twill, rose-path, twill, with the center on 4. At NO. 7 is a twill, rose-path, twill, with center also on 4. Note the difference between these two threadings, and also the difference in the woven effect which is drawn out below. No. 7 gives two repeats of the pattern. From this it is easy to see how you can put together these three threadings to obtain many different and unusual drafts.

Figure No. 8

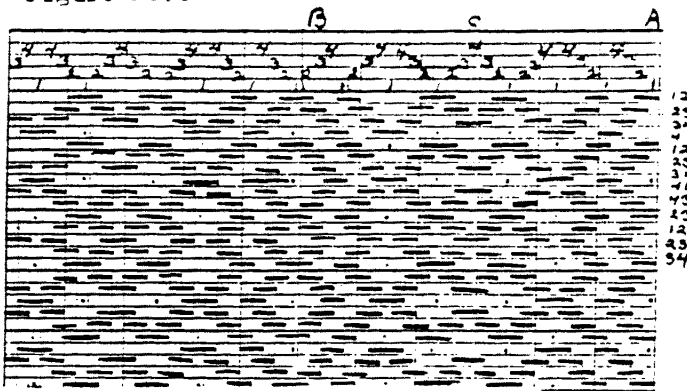


Figure No. 7

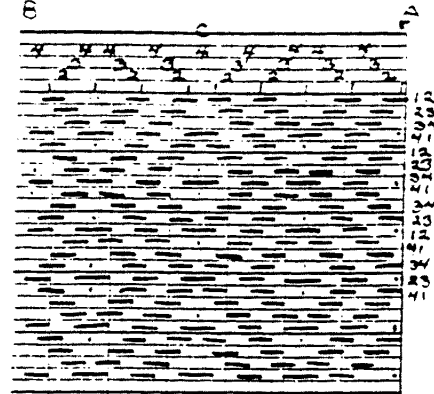
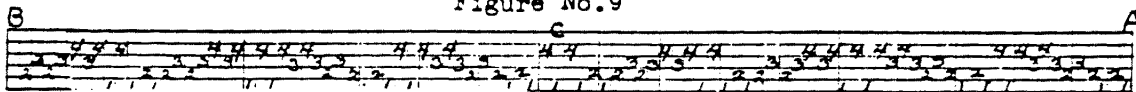


Figure No. 9



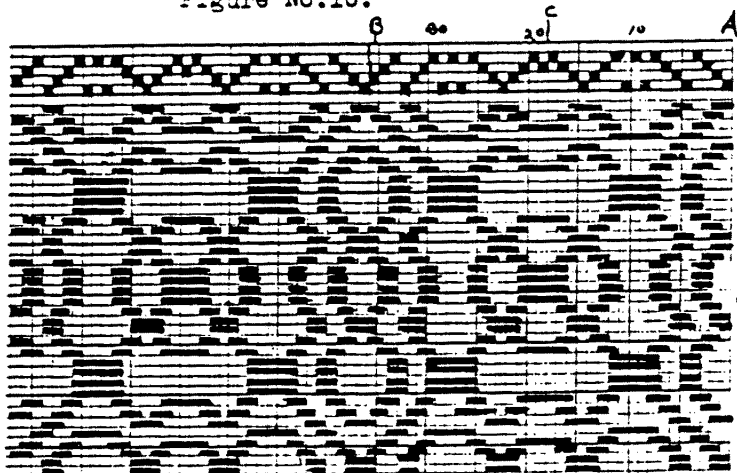
How to Draw down the pattern threading Drafts to get woven pattern effects.

It is simple to draw down these threading drafts to get the woven effect. There are four possible pattern blocks on a four harness loom, namely 1&2, 2&3, 3&4, and 4&1. Plain weave is 1&3 and 2&4. On drafts of this sort, it is possible to use only one shuttle, and only one shot on each pattern shed. No plain weave is needed between the pattern weft shots as the skips are only two threads long. Note how each pattern block overlaps the next by one thread each time. To weave the threading draft "as drawn", means to take each pattern block as it occurs in the order of the draft, and draw a line below each place where that block occurs on the threading draft. The figures at the left of the threading drafts above indicate the order in which the blocks are drawn down, as they occur on the draft. Follow these out on a diagonal line. These are the harnesses used in the weaving. On a loom where the harnesses rise, as in the Structo looms, use 3&4 for 1&2 above; 1&4 for 2&3; 1&2 for 3&4; and 2&3 for 4&1. This order makes the pattern come on top of the weaving as it is drawn down above, that is the only difference, and it is also somewhat easier to weave the pattern because you can see it more clearly. There are many other ways in which drafts of this sort may be used to get still other effects, as they can be woven in any order which may be desired, as well as the "Drawn in" effects above.

Increasing the sizes of pattern blocks of any threading draft for variety.

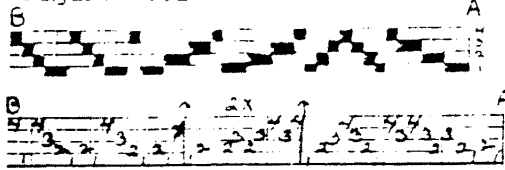
At Figure No. 9, each pattern block of Figure No. 7 has been increased by 2 threads. When weaving these patterns, put in an alternate plain weave shot after each pattern weft shot. Still other patterns are made by increasing some blocks and leaving others as they are. Try this and draw them down.

Figure No. 10.



At Figure No. 10 is a draft of "Hearts and Flowers" from June 1936 News. Note that it is the same order as No. 8 above, with only 3 of the pattern blocks increased by two threads, namely the 4&1 block, the 4&3 block, and the 3rd 4&1 block. This is another way to change these patterns to make your own threadings. Note that at each point where a pattern repeats back on itself there is an odd number of threads.

Figure No.1 "Butterflies"



The first four key drafts and their threading drafts below, are taken from the June 1937 News, all designed by Marie Copland, one of my students. They can be used as repeats from A to B, or B can be made a center, and the threading then repeated back to the beginning in reverse. In this case the pattern will be different in each case. Draw down these key drafts as a repeat, then make B a center and reverse back, and you will see the difference.

Figure No.2 "Electric Lights"

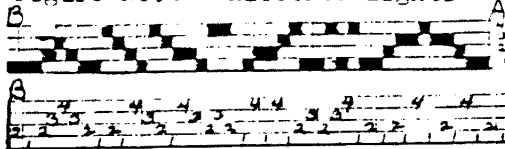
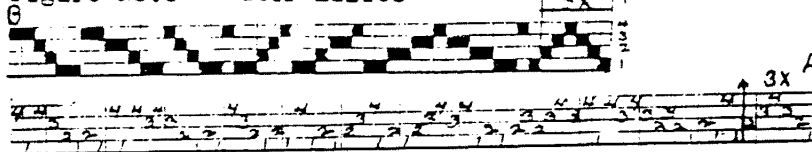
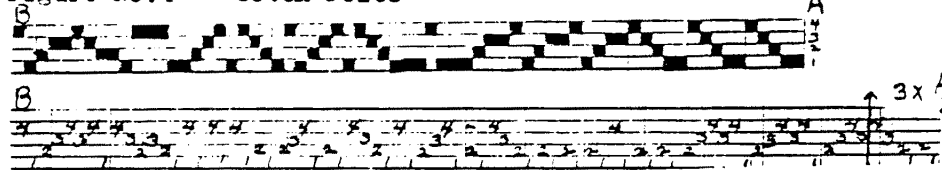


Figure No.3 "Water Lilies"



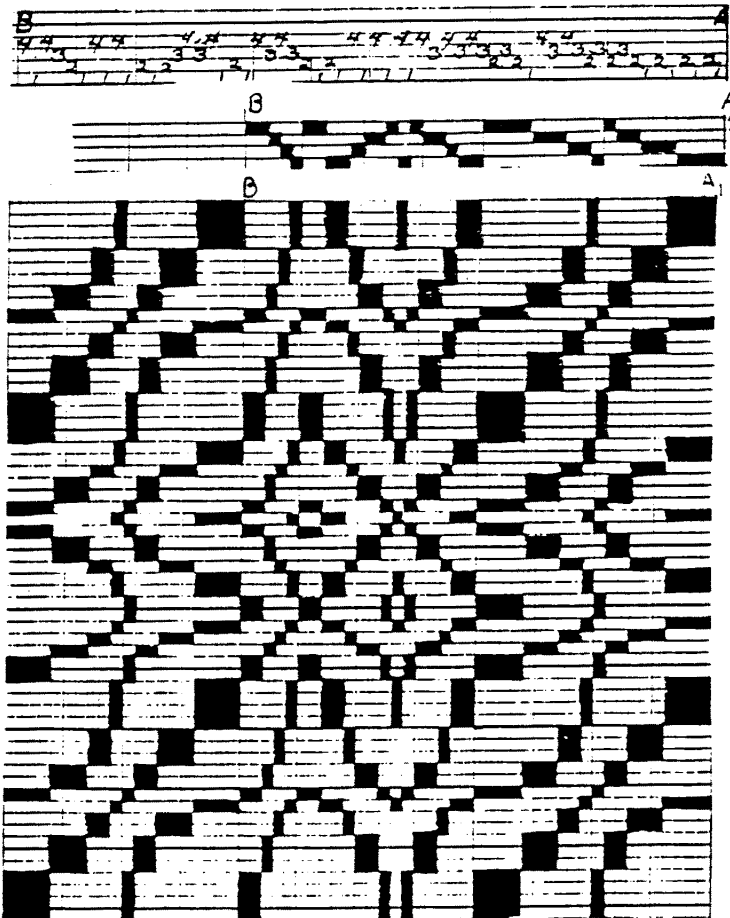
From these examples, it should be easy to draw out your own key drafts and make threading drafts and pattern effects. Try them out.

Figure No.4 "Totem Poles"



They are very different from the Colonial patterns.

Figure No.5 "Maple Leaf" Designed By Laura Spalding.



This key draft is drawn out so you can see what sort of pattern effect is obtained when the key draft is written and repeated from A to B, without making a center, or reversing back the pattern. This pattern has considerable movement and is most decidedly different from anything of the Colonial, that I have ever seen. When interesting color combinations are used in the weaving, this pattern will go still further with the modern feeling. A two block border designed for the sides might subdue the movement a little and hold it in some.

I hope some of you will be interested enough to not only make some of your own patterns in this way, but will try some of these here. If you do, let me know how you succeed and if you like this sort of thing. Its brand new, and my students love it.