



"Four and One", a new Variation of over-shot Weave.

This month I am introducing an entirely new form of over-shot weaving which I believe many of you will find of much interest and rather unusual in many ways. It has a great many possibilities for practical articles and is quite different in texture than the ordinary over-shot. I have not seen this particular technique written up in any other place. It came to me as I was trying to work out overlapping pattern blocks in large blocks on opposites. The final results were tried out and I am presenting them in the hope you also will enjoy using the pattern.

Characteristics of the Weave. The weave as it is used here has four possible pattern blocks, though of course it would be possible to use only three pattern blocks if one desired. I have called it a "four and one" threading as there are four threads plus one in each pattern block, or five threads really, except where the design changes, then there must be either a four or a six thread pattern block. It is a little tricky to write a threading draft in this weave on account of these particular blocks, and care should be used or the weave will look unbalanced. The woven effect gives almost a solid band effect rather than that of separate pattern blocks. This occurs due to the effect of the single thread skips.

Threading Draft on Page 2. Is planned for a modern luncheon set and is also an unbalanced design for a place mat. I first introduced this sort of design planning about two years ago in an effort to get some modern effects in "Summer and Winter" weave, which so many people like to do. Arrange the threading draft for a warp of 420 threads as follows,-

Thread the first two heddles double	- 4
Then A to B repeated 7 X 8	- 56
B to C Once	- 95
C to D repeated 20 X 8	- 160
D to E Once	- 45
E to F repeated 7 X 8	- 56
Thread last two heddles double	- 4
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	Total 420 warp threads.

This is planned for 7 spools of mercerized cotton natural warp to be woven on the Strnsto loom.

Different materials give different effects in this weave. Figure No.2 below the threading draft at No.1 was used by one of my students, Deborah Jones, for a luncheon set. Weft used was linen floss in white for pattern, with fine grey linen for plain weave. The small borders were repeated on each end, with the center of the mats woven in grey plain weave. Beginning at the bottom of Figure No.2, use levers as follows, - 2&3- 3x; 3&4- 3x; 4&1- 3x. repeat in same order two times more, then weave center in plain weave, and repeat borders for other end in reverse.

A solid band all across the width of the loom results when alternating single rows of 1&2 and 3&4 are used. This may have a fine plain weave between each shot if desired. This is not shown on the sketch below.

Figure No.3 can be used as a border or any one of the sheds can be repeated for the center of a place mat. The latter will give a very interesting effect that is different. Fine grey No.20 mer.cotton and peach color 3 strand cotton are especially nice in color. Henna No.20 cotton for pattern with grey for plain weave also looks very well. Lately we have been trying several colors together for weft. The effects, if color is carefully chosen, is very subtle. Try No.20 white, grey and gold; or yellow-green, grey, and light green, with the plain weave of weft of the same.

If you like heavy mats, try No.5 mercerized cotton tan, with fine linen color or grey for plain weave. Weave as follows, - 12- 26x; 34-23x; 12-6x; 23-6x; 34-6x; 23-6x; repeat 1&2 for 10 7/8 inches for center, then 34-6x; 23-6x; 34-6x; and 12-12x, with a " plain weave for hem. There is a very ribbed effect to this piece, quite different from the finer weft weaves given above.

Figure No.1 Threading Draft for "Four and One" over-shot Threading.

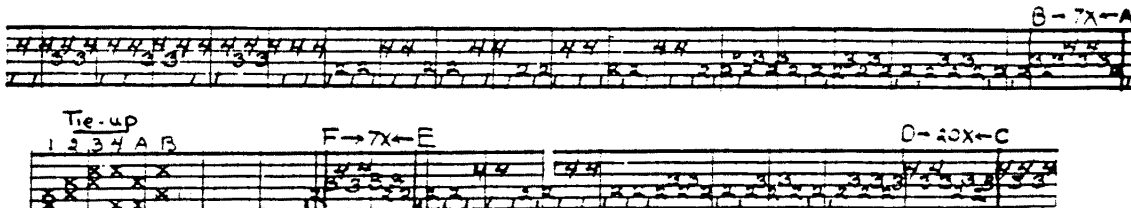


Figure No.2 End borders for linen Luncheon set.

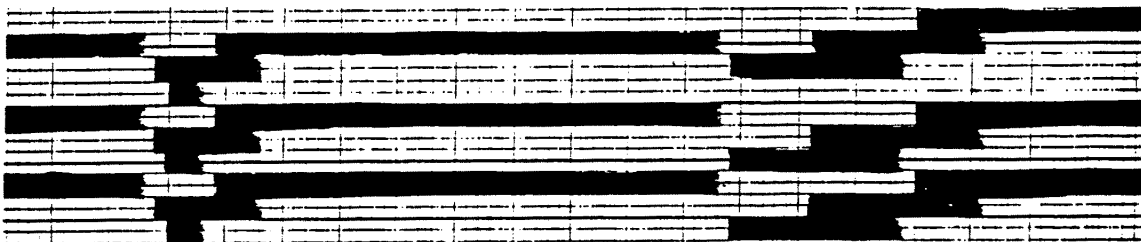


Figure No.3 Another method of Weaving ends of a Place Mat.

