COMPOSING AND COMBINING WEAVES.

[Written for Baldwin's Textile Designer.]

(Continued from page 108.)

To continue this subject we ask of the reader to go back with us and review the last four weaves published in the preceding article. Your attention is first called to weave No. 3, from which we will draw off the first pick or bar of chain for the first of a new weave, then from weave No. 5, we also draw off the first pick or bar, and set it down under our former one as the second of the new weave; in this manner take a bar from each of these weaves alternately, working in each case cross ways from the left to the right and following downward in each case, and the result is weave No. 7. Again, take weave No. 3 and combine it with No. 6, by following the same principal as before, and we have as a result weave No. 8; therefore, by combining No. 3 with No. 5, then again with No. 6, we get two 16-harness weaves with 32 bars of chain, which are as follows:

Weave No. 7.

Weave No. 8.

If we had made the combinations previously spoken of from weave No. 4 and 5, and 4 and 6, we could then have produced several others of the 32-harness variety, but they would all run into that sameness with a difference in positions; therefore, weave No. 9 is the only independent combination that can be produced from the above on the principal followed.

RECAPITULATION.

From the original 32-harness weave we have found that it was composed of two independent 16-harness weaves, Nos. 1 and 2. No. 1 was composed from Nos. 3 and 4; No. 2 from Nos. 5 and 6. No. 7 was combined from Nos. 3 and 5; No. 8 from Nos. 3 and 6, and No. 9 from Nos. 7 and 8—All of which are independent weaves when taken separately or in combinations, as illustrated, and are first-class weaves for fine worsteds.