

SWATCH PAGE

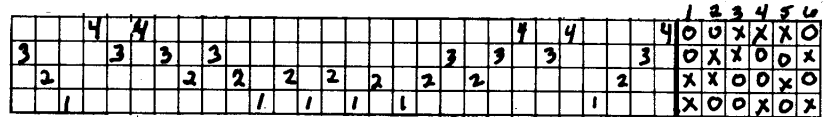


Figure 1. Draft for weft overshoot.

HOW TO INTERPRET AN OVERSHOT PATTERN BOTH IN THE WEFT AND THE WARP DIRECTIONS

Hello again! It is good to be back with you after a fine productive year in Princeton, N.J., and Aspen, Colorado. While in Aspen, I had the good fortune of studying with Clothilde Barrett, editor of the *Weaver's Journal*—a most interesting new weaving journal. It was in Aspen that I began studying the interpretation of an overshoot in both the weft and warp directions. Therefore, I give most of the credit for the material in this article to Clothilde Barrett, a most capable weaver and a most generous and thoughtful person.

Draft of Overshot

Let us first consider the draft of a simple overshoot—the time-honored honeysuckle pattern chosen for its familiarity to many of us. (Fig. 1) From this we will derive the use of the overshoot in the warp direction. Note that the treadling is that which is known as written as drawn in—any of the many other treadlings could have been chosen. If you wish a discussion on woven as drawn in or “trompe as writ” may I refer you to Tidball, Atwater, Thorpe, Frey or Zielinsky (see bibliography).

Deriving the Warp Pattern Draft

Deriving the warp pattern draft from the above overshoot is lots of fun, but one must have a 6-harness loom (some warp patterns can be done on 4-harness—consult the Tidball monograph). The procedure is as follows: 1. write in tabby threading on alternate spaces on harnesses 1 and 2. Leave a space between each tabby thread indicated. 2. Take the treadling sequence from the overshoot starting from the first pick and write it from right to left on harnesses to 6 (which are the pattern harnesses now) in the spaces between those on which you put the tabby threads. (Fig. 2)

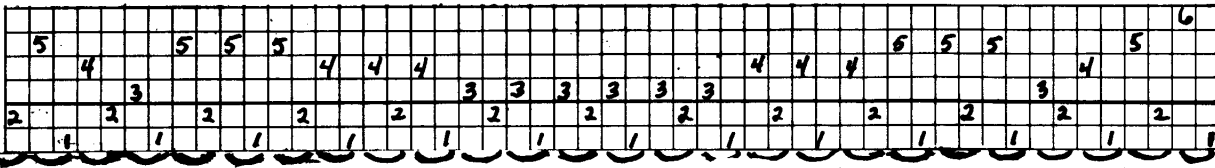


Figure 2. = sleyed together
1&2 = tabby 3-6 = pattern

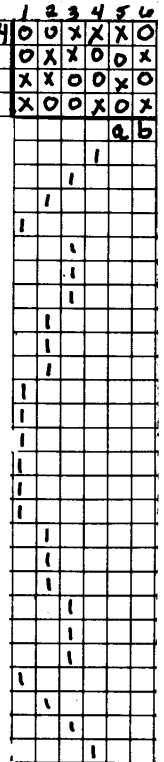
3. We are using the threading of our previous draft for weft pattern overshoot as the treadling now. See figure 3c and compare it to the weft pattern overshoot threading in figure 1. 4. For the tie-up: a) turn the tie-up on its side crosswise (Fig. 3a), b) change all x's to o's and o's to x's (Fig. 3b)—remember that o is jack or rising shed and x is counterbalance or falling shed. A 4 treadle weave is obtained.

5. Thread the section in which you wish warp pattern with the same thread you would use for the pattern weft in a weft overshoot. The tabby border may be extended on each side of the pattern threading, 1, 2, 1, 2.
6. This is a one shuttle weave, utilizing the tabby yarn for weaving.

Pattern in Both the Horizontal and Vertical Direction

Suppose you want a pattern now in both the horizontal and vertical direction. This will be, of necessity, an 8-harness weave now—if you don't have an 8-harness loom, rent a Guild loom!

In this case, the first four harnesses are devoted to the horizontal pattern (our usual 4-harness overshoot) and the fifth through eighth harnesses are dedicated to our warp direction pattern. So we act as if our 8-harness loom consists of two 4-harness looms.

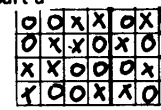


use tabby

fig. 3, part c

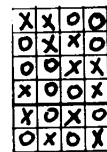
Figure 3.

fig. 3 part a



turn clockwise

fig. 3, part b



change all x's to o's and o's to x's

Treadling—use original overshoot threading.

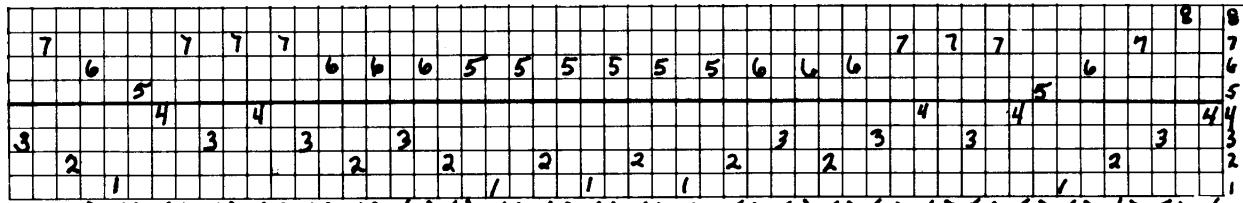


Figure 4. Draft for pattern in both warp and weft direction. \frown = sleyed together

The threading (Fig. 4): one threads each type of pattern alternately—first on the first four harnesses (the first thread of our weft overshoot), then on our second four harnesses (the first thread of our warp pattern) and so on. Notice that these are the same threadings put together that I showed previously in figures 1 and 2.

Now we must consider the tie-up in figure 5a. Part I and Part II illustrate the usual tie-up for an overshoot in the weft direction. Only four harnesses are involved. When treading, one uses the usual treading sequence of the weft overshoot pattern (as in figure 2). We have just moved the tabby (part II) to treadles number 9 and 10. Treadles number 5 through 8 will be used for the warp patterning (as in figure 5b).

Now Let Us Look at the Sample

Yarn: Wool mills ends from Plymouth Yarns, Bristol, PA.

Light colored yarn approximately 7/2 used as warp and tabby in weft overshoot; also used as borders, background, and weft in warp overshoot patterning.

Dark colored yarn is slightly heavier and is used as weft pattern yarn in weft overshoot and is used as warp pattern yarn in warp patterning.

N.B. The Warp Pattern is treated as a supplemental warp (see Rosner article and Tidball monograph for treatment of supplemental warps.)

Sett: 8 ends per inch

Photos:

Photo 1^a weft overshoot. Note that the floats are in the horizontal direction. Watch the diagonal squaring if you are weaving as drawn in. This is a two shuttle weave—one pattern shot followed by a tabby shot.

Photo 1^b shows the pattern in a warp direction. Note that a tabby is woven on the first four harnesses simultaneously with weaving the warp pattern. The tabby appears as a background where the warp pattern thread is, and also as a border. This is a one shuttle weave. It yields a pattern quickly and easily.

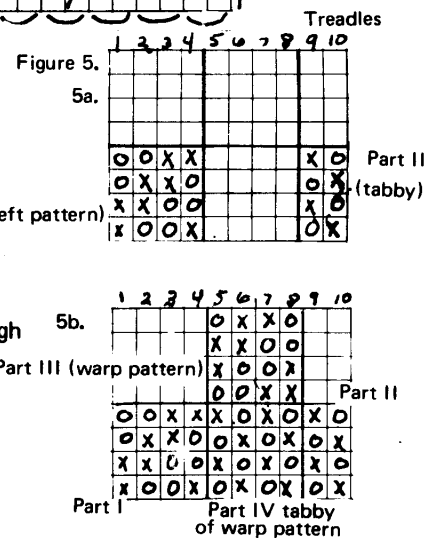
Photo 2 shows the entire sample utilizing both the weft and warp patterns. One could think of many uses for this—as borders on wall hangings, clothing panels, or table linens. There is a very pleasant progression from the horizontal-weft to the vertical-warp pattern. The bottom area of the sample shows that all the floats can be made to appear on the topside by treading all four warp pattern harnesses (treadles 5 through 8) and weaving tabby. One can envision a variety of things to do with these floats, as fringes or long floats on a tabby background.

Photo 3 shows the backside of the fabric. There are long floats of the warp pattern when only the weft pattern is being treadled.

Bibliography

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- Tidball, H. The Weaver's Book. Macmillan. 1961.
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We would love to hear about your experiences with this weave, other weaving ideas you have, helpful hints, or weaving problems you want answered.



Happy Weaving and Experimenting,
Joy Rosner