

WEFT-FACED WEAVES - BOUNDWEAVE

This will be the last article in the series on weft-faced weaves. Boundweave is an example of twill weaving but somehow it has been given its own name. A feature of boundweave is that the treadling stays the same throughout the weaving, often a 2/2 twill, with rotation of the colors to develop different patterns. In designing for boundweave it is important to recognize that this is a block weave and with a four harness loom, there are four blocks that can be used in the design. There are discussions of boundweave in both Mary Black's and Else Regensteiner's books.

The spacing of the warp will depend on the size of the weft threads that you use. Typical, however, would be 4, 5, or 6 threads per inch. You may have to try a sample with your yarns because you not only want to cover the warp completely with the weft but as well you want only one weft color to show up in the various blocks. A little experimentation will help you decide on the proper weft sett. The first example that will be discussed will be with rosepath threading and the second will

be an overshot threading that is based on rosepath. Other threadings can be used for boundweave.

Figure 1 shows the threading and tieup, and the appearance of the weaving in expanded form. Notice that weft threads that cover warp threads on harness 1 are not shown then they are not part of a block because these are covered when the weft is beaten down firmly. The four blocks are pressed together then the weft is beaten and the four weft threads show up as a single line of weaving. This is shown in the final drawing of figure 1.

Figure 2 shows a block twill weave in four colors. The treadling always stays the same and the colors in the weft are used in the order indicated in the chart at the right. Here such horizontal line (A B B C) represents four weft shots.

Figure 3 gives an overshot threading based on rosepath. The tieup, treadling and block diagrams are given in the same fashion as in figure 1. The only real difference is that the blocks are larger. Figure 4 shows the design given on page 158 in Else Regensteiner's book, "The Art of Weaving", with the rotation of colors to achieve this design of rectangles with rectangles.

Boundweave gives a thick firm fabric which is useful for rugs, purses and wallhangings.

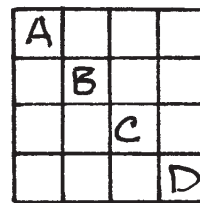
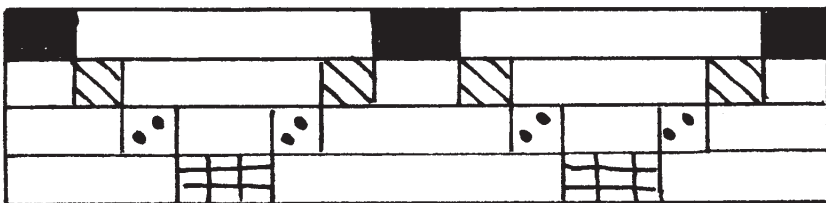
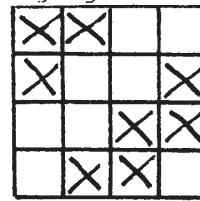
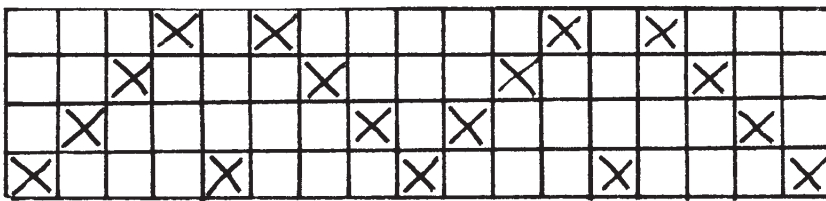
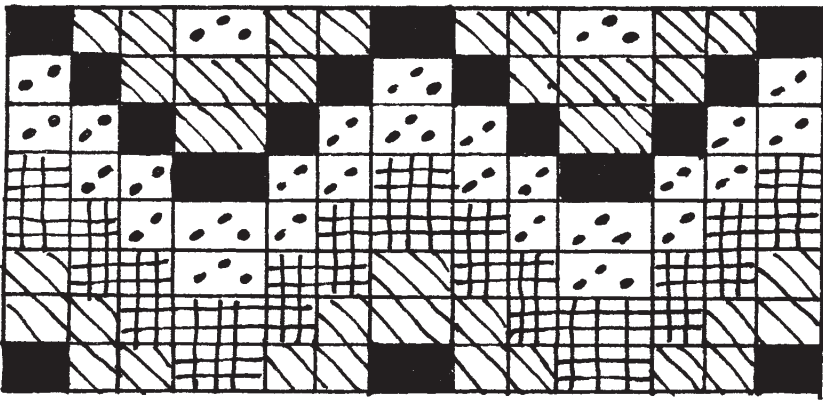


FIGURE 1



A	B	B	C
C	A	B	B
C	C	A	B
D	C	C	A
D	D	C	C
B	D	D	C
B	B	D	D
A	B	B	D

FIGURE 2

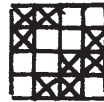
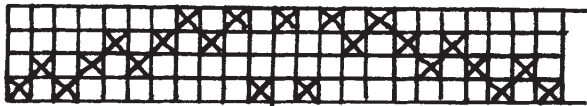
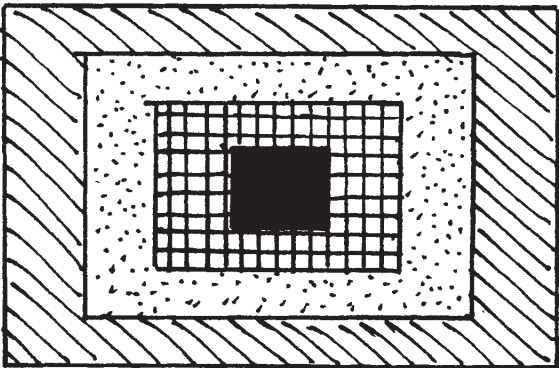


Figure 3 ↑

Figure 4 ↓



B	B	B	B
B	C	C	C
B	C	D	D
B	C	D	A
B	C	D	A
B	C	C	C
B	B	B	B

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