

A NEW DEVELOPMENT

IN LOCKED WEFTS

Here is another method of weaving patterns in Locked Wefts. It produces free patterns in only two colours. The elements of the pattern do not need to start at the edge of the fabric. They can be

distributed in any way we like. Fig.1 shows the principle.

The two colours must be very contrasting, and they form three areas: ground of blended colours; the first colour; the second colour. The figures in the two pure colours may be of any size, and of nearly any shape.

The way this can be done is very simple. We need only two bobbins on the bobbin rack to the left of the loom, and two shuttles: one of each colour. Let us say that we use only white and black.

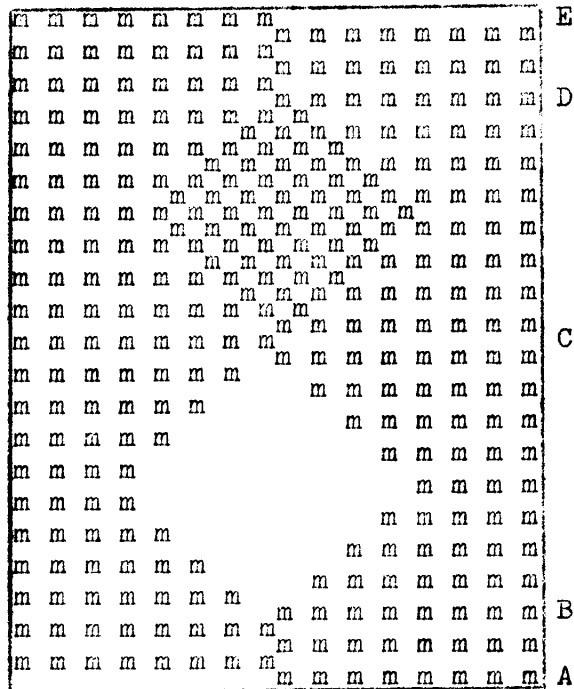


Fig.1

We throw the black from the right; catch the white from the rack, and pull it into the shed approximately to the point when we shall have the first pattern. After having changed the shed we throw white from the right, catch the black from the rack, and pull it to exactly the same interlocking point as before. Then we repeat this operation until enough ground is woven (fig.1 from A to B).

This ground with alternate white and black lines will have a faint "seam", where the wefts are locked. If we adjust the interlocking carefully, the seam will be hardly visible.

To start a pattern all we have to do is to overlap the same colour in both sheds, that is to cross the wefts alternately to the

right and to the left of the point of interlocking in the ground. In fig.1 we overlap white from B to C, and black from C to D. When the pattern is finished we weave again ground (D to E).

The draw-down gives only a very poor idea of the general effect for the simple reason that the shots of weft are much closer together than the lines on paper.

The reason why we use only two colours is that changing any of the two colours would produce horizontal stripes in the ground. But we can have patterns planned precisely for this effect.

The colours used are of primary importance, and they should be carefully planned. The warp being visible, it takes also part in the colour scheme. Thus if we use black and white in weft, the warp should be medium grey to reduce the striped appearance of the ground. If the warp is yellow, one weft - red, and the other - blue, then the ground will be grey (at least in theory), one block of pattern orange, and the other green.

On the other hand if we set the warp so that it can be completely covered by weft, the warp does not affect the colour scheme. With soft and heavy weft we can weave very good imitation of tapestry in this way. Here, if we use tabby, we shall have faint vertical stripes in the ground. They will be eliminated if we use plain 2:2 twill instead of tabby.

PRACTICAL PROJECT.

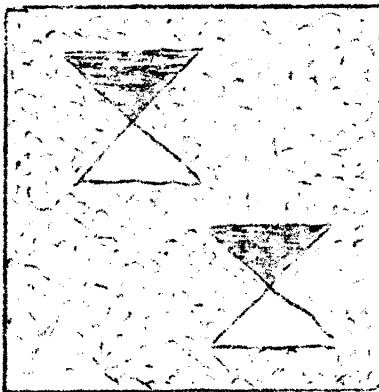


Fig.2

Cocktail napkins.

Warp: 20/2 mercerized cotton, cream.

No. of ends: 392; sett: 30 ends per inch;
reed No.15; 2 ends per dent.

Any threading which gives tabby sheds.

Weft: 20/2 mercerized cotton, dark brown,
and old gold.

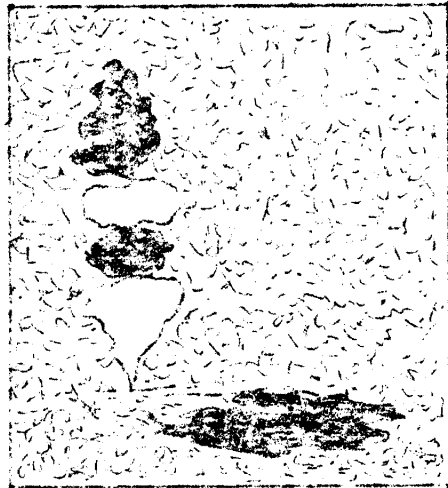
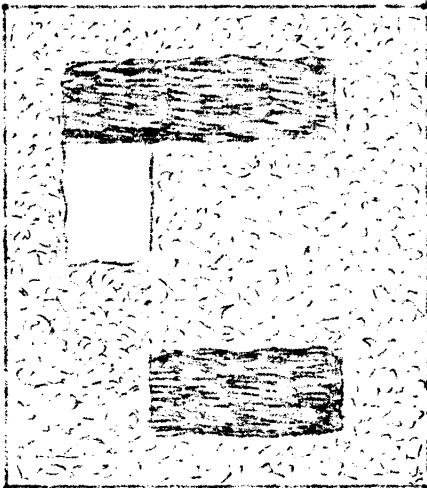
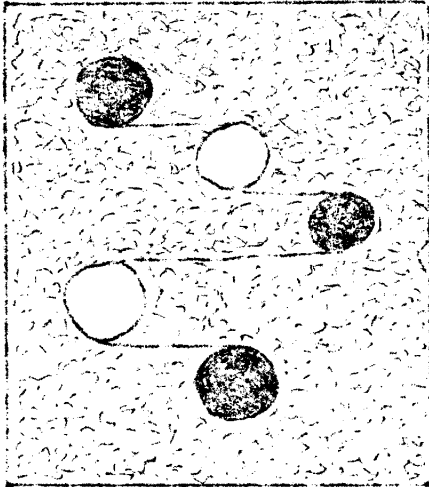
Finishing: fringe of ¼" on all sides; hem-
stitch before fringing.

Pattern as in fig.2.

Other patterns on the following page.

Dotted lines indicate the seam.

Patterns for Locked Wefts.



When designing patterns for this type of locked wefts particular attention should be paid to the seams which join different figures. A vertical seam is the least visible. Diagonals are all right if they are not too close to the horizontal. If two figures are to be joined horizontally, a very obvious line cannot be avoided, and it should be a part of the pattern.
