

Handweaving News

Figure No.1

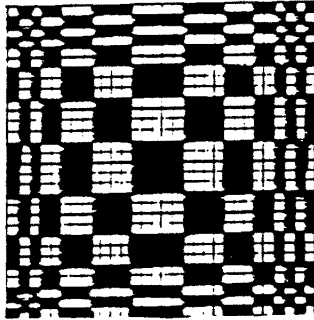


Figure No.2
Short Threading Draft.

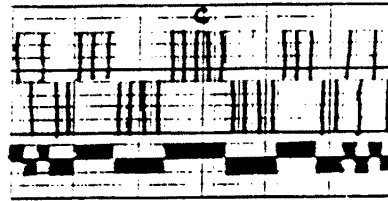


Figure No.3
(One half of one repeat) Actual Threading Draft.



Some Variations on 8 harness Two Block Patterns.

The two block pattern key draft as given above at Figure No.1 is the same as that given in the June News. This month it will be shown how by simply changing the tie-up of the loom, many different interesting and unusual texture effects may be gained from the same threading draft on an 8 harness loom. This field of draft writing is a very large one, and it is my belief that many people have been unaware of the possibilities which are to be found from the use of some of these simple devices. Most people would rather copy a draft out of a book, than take the trouble to design one of their own. Again and again, I have stressed the fact that if our present day weaving is ever going to amount to anything, or stand for anything in the future, weavers must know how to draft their own patterns, and do it. The students in my own classes never use any draft but their own, even for their first piece of weaving on the loom. Sometimes perhaps the finished results of the first weaving are not a masterpiece, but at least the student has gained a foundation from which to advance, and has had to do some thinking for herself too.

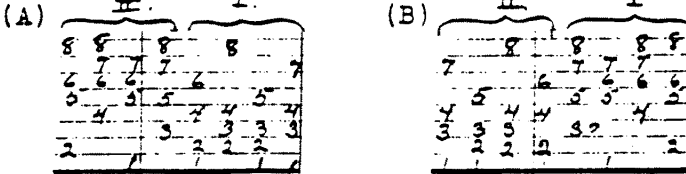
Start by drawing down on cross section paper, the key draft as shown at Fig. No.2. This can be any number of squares, but it is of more interest if this key draft has different sizes of pattern blocks. Allow four warp threads for each cross section paper square. In this way it is possible to design a pattern to just fit the number of warp threads to be used. Also plan to center the key draft, and if it is to be used as a repeat, as the one given above, do not add the last block which is the same as the first one at the beginning of the key draft. Generally it is better to write out and draw down two repeats of a key draft so as to be sure, the effect is what is wanted when it is repeated.

Just above the key draft plan is a short way of writing an 8 harness draft, here each four warp threads on harness 1, 2, 3, and 4 is represented by a straight line, for one pattern block of the key draft. And four warp threads 5, 6, 7, and 8, by another straight line, for the second pattern block of our key draft. This is the method of writing these threading drafts found in many of the Scandinavian weaving books, and an easy one to write as well as use. At Figure No.3 is the long way of writing the same thing. Note that the center block of one repeat is marked with a C in each case, and just above the threading draft numbers to represent the number of units repeated for each pattern block of the key draft.

Now that the threading draft is written, what can we do with it? In all of my experimental work to try out drafts of this sort, I find it not only very convenient but much less work to use the little No. 240 Structo loom fitted up for 8 harnesses. This is easily done, and I would be glad to order the extra equipment for anyone wishing to do this. Also I believe that the 8 or 10 harness loom is simpler to use when it comes to the tie-up of these more complicated patterns, than a treadle loom, and have found the regular large 10 harness Structo loom most satisfactory, except for heavy rug work.

Significance of the Tie-up. This is important, as the entire difference of these patterns is due to the harnesses brought down and the order in which they are used. At Figure No. 4 is the tie-up for Double-faced Satin Weave written in two ways. Both of these tie-ups give exactly the same woven effect, except that in one case the pattern is on one side and in the other it is on the opposite side of the weaving. If the tie-ups are studied, it will be seen that just the opposite harnesses are used in each tie-up. The Roman numerals above the tie-up indicate the pattern block of the key draft, and the numerals at the bottom of the tie-up indicate the order in which each block is woven. Repeat this order enough times to square each pattern block of the key draft. The number of times it is necessary to repeat this will depend on the kind of thread being used for weft in each case.

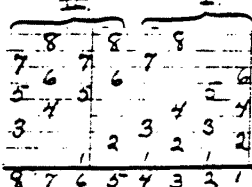
Figure No. 4



Only one tie-up will be given for each of the succeeding patterns but it is very easy from this to write out its opposite and use it if desired. This is the regular satin weave, and excellent for linens. Remember that this tie-up and the ones which follow can be used for any threading you may wish to design yourself.

Tie-up No. 2 at Figure No. 5 will give a weft face twill on one side of the cloth, and a warp face twill on the other combined with a plain weave effect between these. Weave one shot of weft on each pattern unit and weave to square the block, in the order as shown by the numerals at the bottom of the tie-up draft.

Figure No. 5



each treadle, and weave to square each pattern block, that is repeat 1, 2, 3, and 4 for one pattern block enough times to square it, and then 5, 6, 7, and 8 repeated enough times with one shot on each shed until that pattern block is also square.

At Figure No. 6 is the tie-up for a double faced twill.

This is also different in its woven effect from either of those given above. Weave one shot on

Figure No. 6

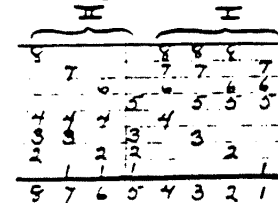


Figure No. 7 is still another form of twill. This particular tie-up gives a woven effect that has almost what one might call a third dimensional quality, if one could speak of a woven design in such terms. As the squares of the pattern blocks seem to be straight on one side, and twilled on the other side of the square which gives them almost a form of perspective after they are woven. Perhaps this is not technically speaking a right description of woven fabric, but it explains it anyway.

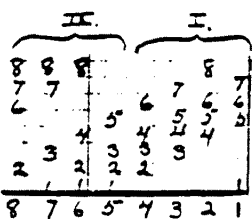
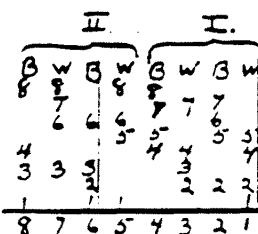


Figure No. 8 is the tie-up for Double Weaving on 8 harnesses, on an all white warp. Most directions for double weaving on 8 harnesses make no mention of the fact that an all white warp may be used, and show the threading draft for a dark and a light warp as well. But two colors of weft are necessary, instead of one color as all of the previous figures have been woven above. At the top of this tie-up, B and W have been used to indicate the two weft colors, and any two colors can be used for these.

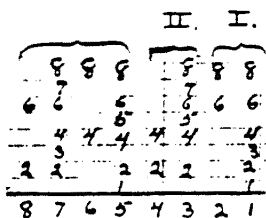


Double Weave (continued). On the samples used to try out this form of weaving, the warp was No. 20 mercerized cotton set at 30 threads to the inch, or a 15 dent reed sleyed two threads to a dent. This same set was used for all of the pieces here described. Now if weft thread about the same size as the warp thread is used, the warp will be practically covered by the weft. It can be covered if the weft is well beaten down, so that a solid color will result in the squares of the pattern blocks. In this particular case, a fine tan linen, and a fine rough blue cotton thread were used for the two weft colors. This gives the pattern in blue on one side of the fabric and in tan on the other side. In order that this will be perfectly clear the exact order of weaving of this pattern will be given. Group I. represents pattern block No. 1, and consists of one shot on treadle 1 with tan weft, one shot on treadle 2 with blue weft, one shot on treadle 3 with tan weft, and one shot of blue on treadle 4, repeat this twice which square the one unit block in this case for Group I. Then the next is Group II. which represents pattern block No. 2, and consists of one shot of tan on treadle 5, one shot of blue on treadle 6, one shot of tan on treadle 7, and one shot of blue on treadle 8, repeat this also twice, which squared the one unit block for pattern block No. 2 of the key draft. So for each group, weave 4 pattern sheds. So the condensed weaving directions will read, Group I repeated 2x, Group II, repeated 2x, Group I repeated 2x, Group II repeated 2x, Group I repeated 3x, Group II repeated 4x, Group I repeated 5x, Group II repeated 7x, which is the center of the pattern, reverse the order back to the beginning, and so on. Beat well on the shed where the pattern changes from one group to the next, and take care to properly lock the colors on the edges of the weaving. It is possible to weave pattern borders and plain weave. For plain weave with tan on lower shed, use harnesses 124568, and for the opposite 234678; while the blue in the upper shed is harnesses 2&6; and the other 4&8. Here again it is necessary to watch the alternation of the colors so the edge will be even. This has many possibilities.

Double Width Material, Colonial Over-shot Pattern, Two Block on opposites.

Haven't you often wished to weave wider than 8" on the No. 240 Structo loom in an over-shot pattern? Here is the method of weaving 15" material on this loom, this can be used on any loom with 8 harnesses. With warp set at 30 to the inch as this is, use heavy weft thread, 16/4 natural linen for the plain weave, and tapestry or Germantown yarn for the over-shot pattern. For a fine weft, set the warp 4 in one dent or 60 to the inch. Numerals at the bottom of the tie-up indicate treadles.

Tie-up Figure No. 9



Correct order to Weave pattern block No. 1. Start the plain weave at the right of the loom, use treadle 8 or bring down levers 2&6, pass plain weft through to left. Beat, change shed to treadle 5 or levers 124568, and pass same weft on top shed back from left to right. Start pattern over-shot weft at right in lower shed on treadle 1, beat, change shed to treadle 2 and carry same weft from left to right edge again. With plain weave weft treadle 7 then treadle 5; then again pattern weft treadle 2, then treadle 1.

Repeated in this order an even number of times brings it though the second treadle 1, For an odd number of pattern shots brings it to treadle 7 with wefts on top on the right edge. Then proceed from treadle 7, treadle 6, and then to treadle 4 and treadle 3, where the weft pattern thread changes to the second pattern block. If the correct order is not kept, the fold which is on the left edge will not come out right, so this order is important. The order for weaving the second pattern block is treadle 8, 5, 3, 4, 7, 6, 4, 3. repeated as desired. Note that treadle 1 and 2 gives the over-shot for one pattern block and treadle 3 and 4 the over-shot for the other pattern block. While treadle 8, 5, 7 and 6 give the plain weave sheds, this order will also weave plain weave between a series of borders if desired.

Tubing with Colonial Over-shot pattern on opposites. The same tie-up as above for double width material is used for tubing. This would be a fast way of weaving pillow tops. The order for pattern block No. 1 beginning at the right hand side of the loom is treadle 1, 2, 5, 6, 1, 2, 7 and 8. For pattern block No. 2 the order is treadle 3, 4, 5, 6, 3, 4, 7, 8. Each pattern block may be repeated as desired.

Samples of all of these weaves are available and will be loaned for a period of two weeks for \$2.00. Just ask for "Two Block 8 harness Weaves." I am sure this will appeal to some of our more advanced weavers, but it is not too difficult for anyone to try.