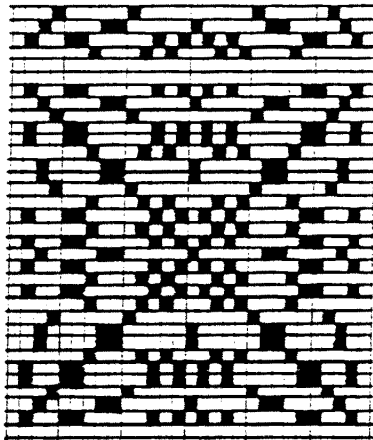
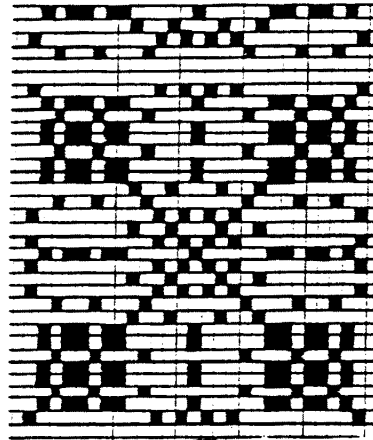


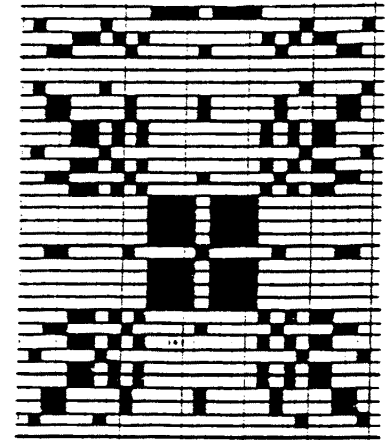
HANDWEAVING NEWS



I.



II.



III.

Designing 4 harness Code Drafts.

In January 1942 and 1943, a method of designing original drafts was given using a code. This has been of much interest to a number of subscribers, and so I am giving more about such drafts in this issue. The above numbers are still available at 45¢ each if anyone wishes to have them, and will help to explain it.

One occupational therapist writes me, that the mental cases which she has had under her care have been particularly fascinated with this. She says that the fact that it is so constructive, and because it can be made a secret between herself and the patient, has made it very valuable. I hope others have found other ways in which it may be used. If so, I would like very much to hear of them.

Codes for the drafting of these patterns may be made up in any fashion which the individual may desire, provided the letters of the alphabet are arranged in four different lines to correspond to the four lines of the four pattern blocks of the loom. The key draft is designed according to the place where the letters of the alphabet occur. By making different arrangements of the letters, different drafts are possible on the same name. The drafts above were written from the three codes as given below, and the name of it, "Johnny Got a Zero", designed by Helen Hill.

Code I.
 1. A E I M Q U Y
 2. B F J N R V Z
 3. C G K O S W
 4. D H L P T X

Code II.
 1. A I Q Y H P X
 2. C K S B J R Z
 3. E M U D L T
 4. G O W F N V

Code III.
 1. W D S H O L M
 2. X C T G P K N
 3. Y B U F Q J
 4. Z A V E R I

Definitions In order to understand what is meant by some of the terms used, it may be well to explain them. Key Draft is the draft written directly from the code letters, using four different lines of cross section paper. Pattern effect, is the design drawn down below the key draft, each pattern block is squared. Of course the same key draft might be drawn down in any other way desired, but this is the one followed here. After the pattern effect has been drawn out, the next thing to do, is to write the threading draft for the loom. We have found it better generally, to follow the order of the pattern effect, rather than that of the key draft when writing the threading draft. In order to get some idea of just how the threading draft will weave, and what it will look like when woven, we draw a check draft below the threading draft. All of the three key drafts above, have skips from 1 to 3, and 2 to 4 or vice versa. So the threading draft, and hence also the check draft or woven effect, will not be exactly the same as the pattern effect drawing.

