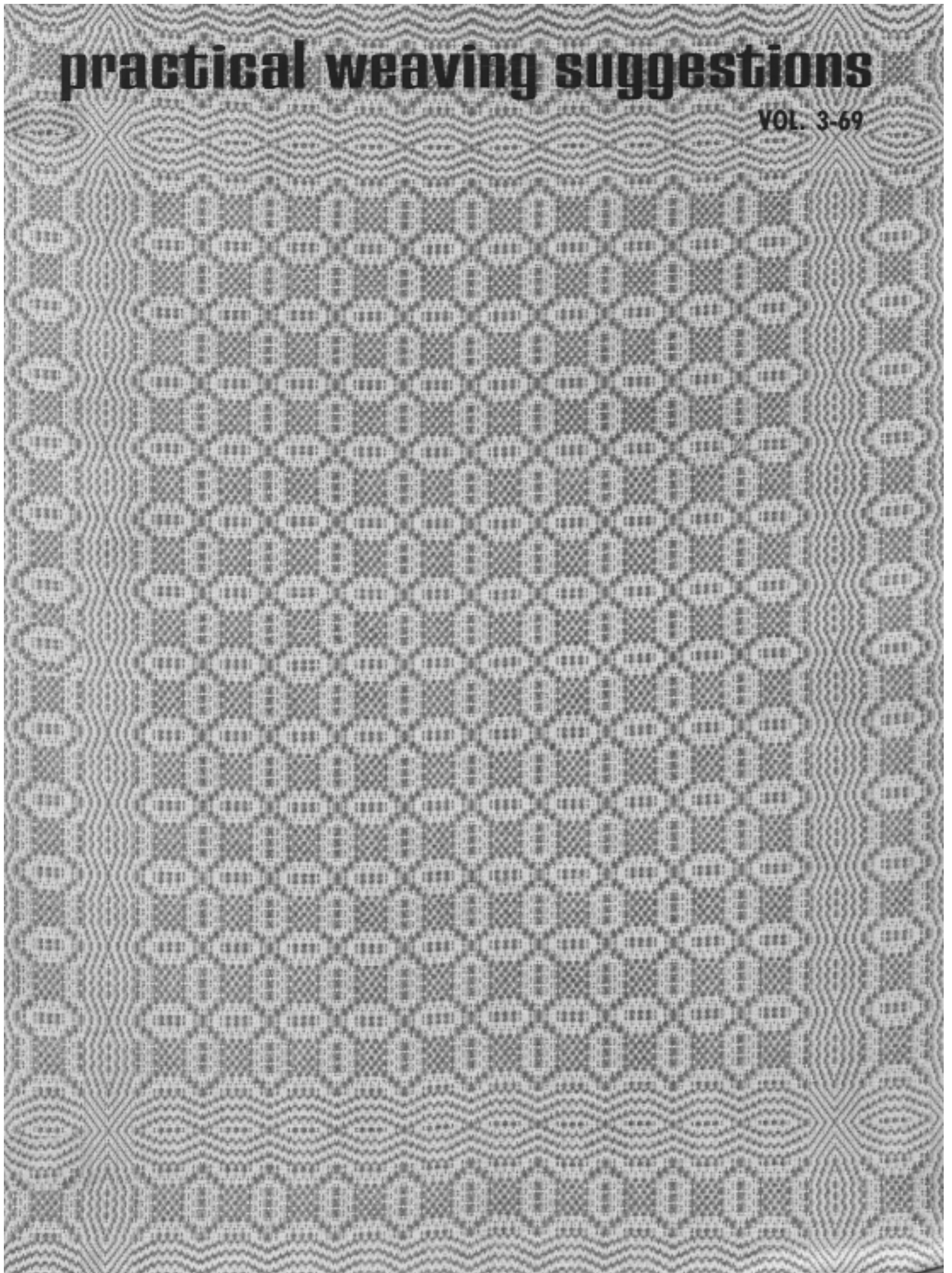


practical weaving suggestions

VOL. 3-69



BUTTERNUT WITH BORDER

Overshot with Emphasis on Tabby

Margaret Newman

Some weavers have developed a dislike for Overshot weaving, and possibly this is partly due to the manner in which it was woven. Overshot drafts are capable of so many different techniques it is a shame to ignore them. It should be studied, even more than some other weaves, to get the best effect. Warp should be set, and tabby selected, to give a firm, even weave — neither “piled up” nor sleazy. The number of shots in each block should be adjusted to give the best effect — not always “as drawn in”. And not only should the shots on the turn be an even number — the tabby system should be arranged to make this center an effective eye catcher. In this Butternut draft we wanted the table to be woven like brick work, and the treadling will show how it was accomplished.

The correct tabby is especially important in twills, with the transition from one shot to the next smooth, very much like outline stitch in embroidery. This can be controlled easily: between 1-2 and 2-3 use the 2-4 tabby; between 2-3 and 3-4, the 1-3 tabby; between 3-4 and 4-1, the 2-4 tabby; and between 4-1 and 1-2, the 1-3 tabby. Notice that between two shots, the tabby with a harness common to both shots is used. Easy to check — the wrong side will be rough.

BUTTERNUT WITH BORDER

E						D C										B				A								
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3	3																				
2	2	2	2	2	2	2	2	2																				
1	1	1	1	1	1	1	1																					

SET: 32 per inch

WARP: Lily Art. 114, Mercerized
 Pearl. Size 20 Natural.

WEFT: Tabby: Same as warp.

PATTERN: Lily Art. 121, Six Strand Floss,
 White or Color.

THREAD: A to E (border) 70

B to C 10x (center) 320

C to D (balance) 3

E to A (border) 70

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Width in reed 14½"

NOTE: For eight mats, 13½" x 20½" laundered, you will need

5-2 oz. Tubes of Lily Art. 114, Pearl Natural

4-2 oz. Tubes of Lily Art. 121, Six Strand Floss for mats with tabby hems;
 for those with pattern back to the hem, patterns 2 and 3, allow 5 tubes.

PATTERN NO. 1

WEFT: Lily Art. 121, Six Strand Floss, White.

After one inch plain weave, weft like warp, for hem,

TREADLE (Harnesses down)

Border (after 1-3 tabby)

A	1-2	}	4x	2-3	}	3x
	3-4			4-1		
	4-1			2-3		
	1-2			1-2 (2x)		

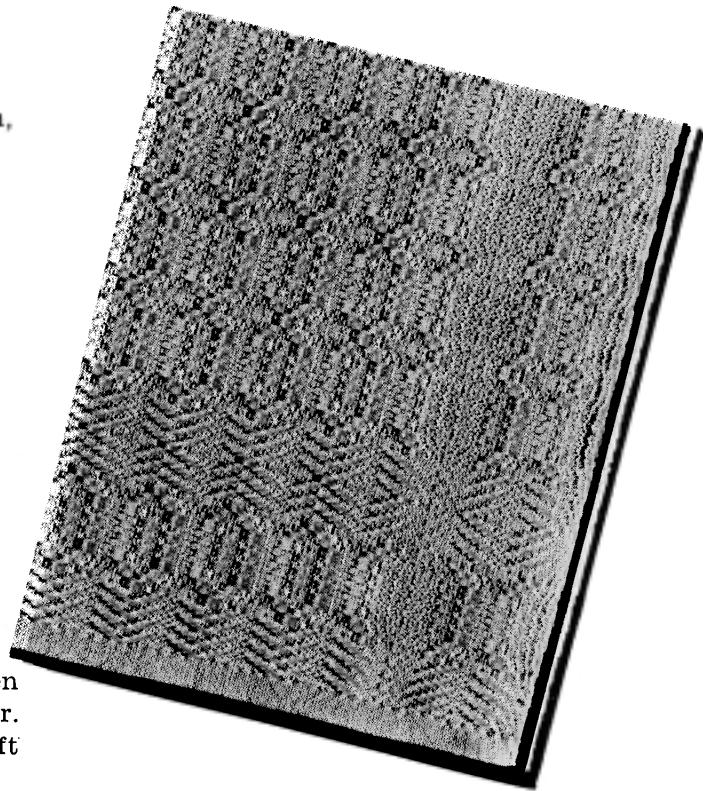
B*	1-2 (2x)	}	3x		
	2-3 (2x)			}	E
	3-4 (2x)				
	4-1 (4x)				

1-2 (2x)
 4-1 (2x)
 1-2 (2x)
 4-1 (2x)
 1-2 (2x)
 4-1 (4x)
 3-4 (2x)
 C 2-3 (2x)
 D* 1-2 (2x)

CENTER

Treadle B to D as needed, then treadle E to A as second border. End with one inch plain, weft like warp, for hem.

Notice that in the motif (not twill), all shots are in pairs. Between shots of a pair the tabby is 1-3; between pairs, 2-4.



PATTERN NO. 2

WEFT: Lily Art. 121, Six Strand Floss, Beauty Rose 172.

A narrow hem like background is possible only when pattern color is near that of the background. Where there is a contrast the hem should be backed by the reverse of the front, to match the rest of the back. Select a logical place in the design — in this case, where the twill meets the motif (Twill A-B). Weave plain 1/3 inch for turn under, then, after 2-4 tabby, treadle:

2-3	}	4x
1-2		
4-1		
3-4		
2-3		

Then continue with border as in I above. Reverse this treading for the other end of the mat.



PATTERN NO. 3

Shown on the Front Cover

WEFT: Lily Art. 121, Six Strand Floss, Dark Oriental Blue 151.

I and II were woven with the design elongated, since they were for table mats, and the longer motif adapts better to length than a square or round motif (which **could** come out a little short of square!). However, if you want a square motif, simply drop one pair at each end of the table (where you have 4-1 — 4x, make it 4-1 — 2x). Hem is same as No. 2.

HOW TO TREADLE ROSE FASHION

Butternut is not a very adaptable draft. In other words, it is best woven as drawn in (Star Fashion) or with changes in the number of shots, as given above. The method of treading Overshot in Rose Fashion can be shown on Butternut, as well as any other overshot draft. There are several combinations that may be used, but we find this one most satisfactory.

The center of the design is where we would want the “rose”, with the rest encircling it — as opposed to the “as drawn in”, in which the design forms a star. Therefore we change the center first, and adapt the surrounding design to conform. Looking at the Butternut draft we find that the center is a table composed of shots 1-4, 1-2, 1-4, 1-2, 1-4, 1-2, 1-4. If we reverse the treading for these, they will be 1-2, 1-4, 1-2, etc. In as drawn in the first block outside the table is 3-4; according to Overshot convention, each block woven should contain one thread in common with the preceding block (either 1-2 or 1-4 in this case). Therefore the 3-4 and 2-3 blocks should be reversed. Given below are the two treadlings, to show the changes:

DRAFT	As Drawn In	Rose Fashion																																														
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	4	4	4		4		4	4	4																																							
	3	3	3						3	3	3																																					
2	2	2		2		2		2	2	2																																						
1	1		1	1	1	1	1	1		1	1																																					

Notice that I have added, both in draft and treading, the 1-2-1 to balance the repeat. Also that I have given the actual number of shots for each block.

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