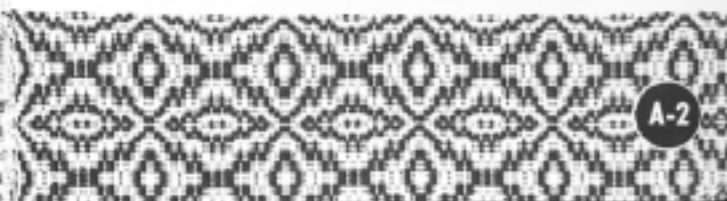
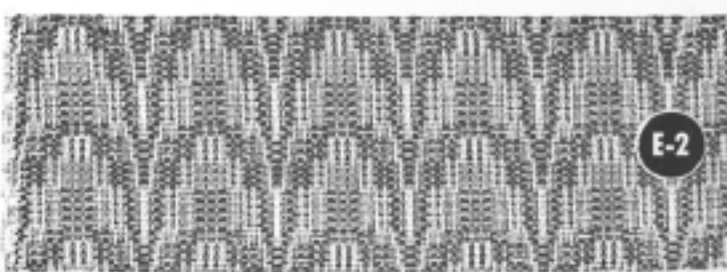
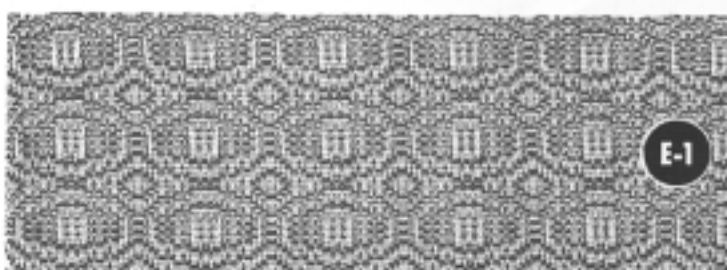
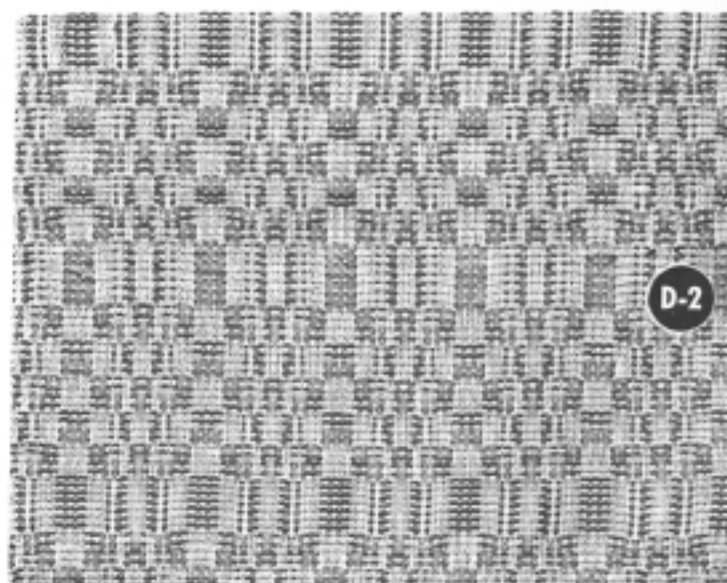
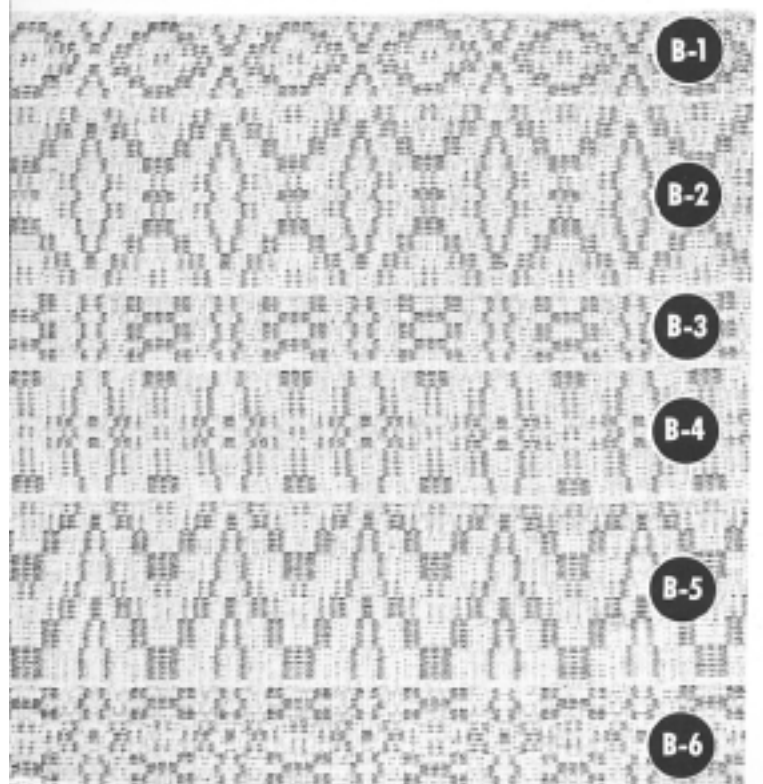
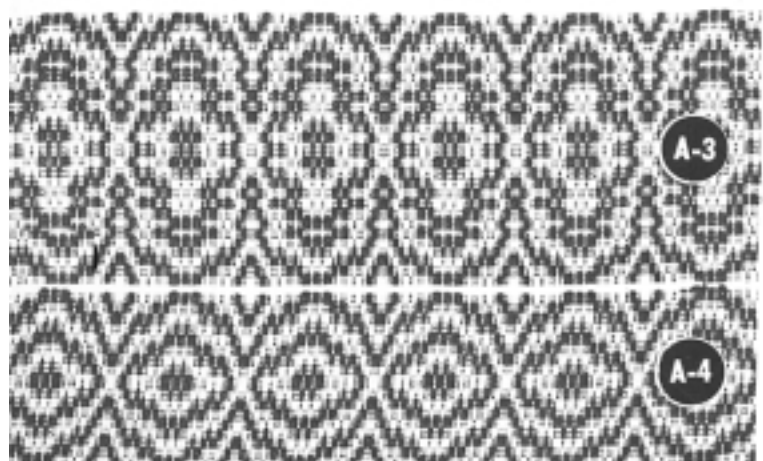
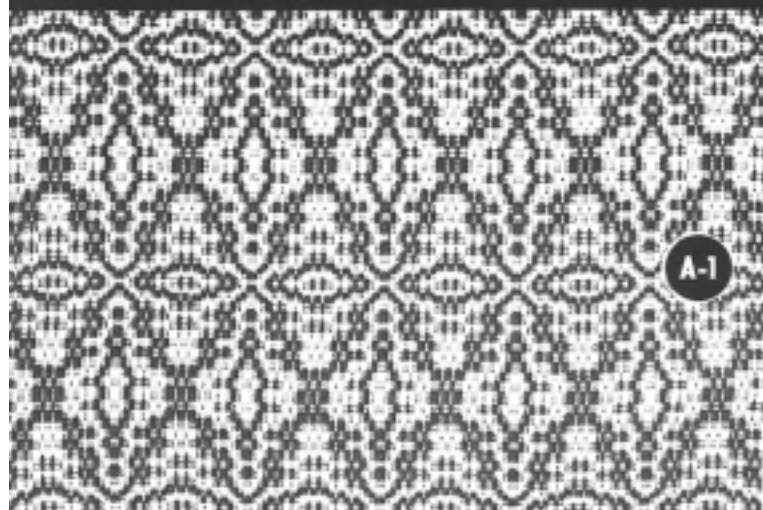


practical weaving suggestions

VOL. 2-70



LET THE HONEYSUCKLE BLOSSOM OR YOU MAY NOT NEED TO CHANGE THAT THREADING

Eunice Gifford Kaiser

Mrs. Atwater describes the Honeysuckle pattern as one widely used among modern weavers though apparently not of Colonial or European origin. She mentions its usefulness for all small work. There are literally a hundred designs which can be woven from this threading simply by varying the treading. We use the Honeysuckle to illustrate some of the possibilities of an overshoot draft. But let us remember that what is true of this small draft is equally true of many others and let us think of the large field to which these ideas can be applied. Let us remember that the usefulness of a small draft only begins with its original threading and interpretation. The Honeysuckle may blossom out in many ways.

A pattern may be enlarged either by increasing the number of ends in each block or by substituting the corresponding block number for the harness number in the original draft. If the former method is used in overshoot it makes unsightly and impractical long skips. In the latter method of enlargement any thread on the first harness becomes a 1-2 block, on the second harness a 2-3 block, on the third harness a 3-4 block and on the fourth a 4-1 block. The sequence will always be from odd to even or from even to odd as in all overshoot drafts.

WARP: Lily Art. 314, Unmercerized Cotton Warp, size 24/3, Natural Egyptian.

WEFT: Lily Art. 114, Mercerized Pearl, size 5, Chili Brown.

Lily Art. 314, Unmercerized Cotton Warp, size 20/2, Natural.

SETT: 30 ends per inch.

Original Draft				4		4						4		4				4		4				4	
	3				3		3		3					3		3		3					3		
		2						2		2					2		2						2		
			1								1		1		1								1		
Enlarged Draft				414		414						141		141					414		414				1414
	343				343		343		343						343		343		343		343			3434	
		232						232		232					232		232						232		
			121								1212		212		2121								121		

Diagram illustrating the enlargement of a draft by converting each thread of the draft into a block

To make the illustrating samples our loom was warped with Lily Art. No. 314, 24/3 natural cotton, set 30 ends per inch. Standard overshoot tie-up was used throughout all the methods. It is suggested that you make your own sampler using the enlarged draft which consist of 1183 ends. Samples in group A were woven with Lily Art. No. 114, Chili Brown No. 5 Pearl Cotton pattern weft and alternating tabbies of 20/2 Natural Cotton. There are a minimum of two pattern shots on each treadle.

Sample A-1 shows the enlarged draft "tromp as writ," the rotation of the treadles following exactly the threading. Sample A-2 shows the enlarged draft treadled as the original smaller draft was written. The number of threads in each skip is approximately the same regardless of whether the larger or smaller threading draft is used and the parts of the pattern are in the same proportions.

Treadling for smaller draft:

4-2 times
3-2 times
2-2 times
1-2 times
4-4 times
3-4 times
2-4 times
1-6 times
2-4 times
3-4 times
4-4 times
1-2 times
2-2 times
3-2 times

Think of each block of the threading pattern as of a child's rubber stamp which will make an impression anywhere on your warp that you chose to print it. Your printing is done by depressing the corresponding treadle and throwing the shuttle. See how many different arrangements of these blocks you can make. You may not want to complete all the possibilities. No one would want to devote a lifetime to this one project. But anyone who comes up with less than ten or fifteen is a piker. Be sure to keep accurate notes on what you have done. It is much easier than to figure it out later on.

Sample A-3 is woven with four pattern shots on each treadle in the following sequence: 1, 2, 3, 4,

1, 2, 1, 2,
3, 2, 3,
4, 1, 4,
3, 2, 3,
2, 1, 2, 1,
4, 3, 2,

Since this treadling begins on the first harness rather than on the fourth it is the exact opposite of as drawn in. It is related to weaving rose-fashion on a star threading and vice versa. The resulting design is rounded rather than angled.

Sample A-4 is woven similarly with the treadling sequence being 1, 2, 3, 4, 1, 2, 3, 4, 1 eight times instead of only four like the others, 4, 3, 2, 1, 4, 3, 2.

The pattern as developed in Sample A-1 would make a beautiful and practical bedspread. As woven in Sample A-2 it could be used for pillows or upholstery. For other uses the design might be varied in one of the ways suggested below.

(1) By using each pattern treadle in simple rotation with the same number of shots on each and with alternating tabbies. Example: Sample B-1.

(2) By repeating the use of one or more of the pattern treadles with alternating tabbies. Example: Sample B-2, which is treadled 4—six times, 3—six times, 2—six times, 1—six times, 4—six times, 1—four times, 4—six times, 1—six times, 2—six times, 3—six times.

(3) By using only two or three of the four pattern treadles.

Example: B-3 treadled 2—six times, 1—four times, 2—six times, 1—four times, 2—six times. Example: B-4 treadled 1—six times, 4—ten times, 3—four times, 4—four times, 3—four times, 4—ten times, 1—six times.

(4) By using the original sequence of treadling and the number of shots originally in each block, but starting on a different treadle. If the original pattern started on the fourth treadle starting on the first, second or third would produce a different result since the accent created by the greater number of shots would fall on a different place in the pattern. A transposition of this kind would result if the rising-shed treadling were used on a sinking-shed tie-up.

(5) By increasing the number of shots in the block as the pattern progresses from one block to the next. This might be two pattern shots on the first treadle, four on the second, six on the third and eight on the fourth. Or the increases might be greater each time to achieve a longer design. Example: B-5.

(6) By using only the first half of the treadling on a symmetrical pattern. Most overshot patterns are symmetrical, but some very interesting designs of a more or less abstract nature may be made by using only the first half of the treadling sequence. Try graduating the size of the blocks by two shots the first time through, by four shots the second time through and by six shots the third time through. Then go back to the beginning and repeat the three sized blocks. Example: B-5, treadled 4—four times, 3—six times, 2—eight times, 1—ten times, 4—six times, 3—eight times, 2—ten times, 1—twelve times.

(7) By altering the sequence. Example: B-6 which has four shots on each pattern treadle in the order of 2, 1, 2, 4, 3, 4.

(8) By thinking of the numbers in the threading draft individually rather than as blocks and using them to determine the treading sequence. For example, a block threaded 1, 2, 1, 2, instead of being woven with four shots on the first treadle only, would be woven with four shots on the first treadle, four on the second, four on the first and another four on the second. This would greatly elongate the pattern.

Another whole area of variations can be developed by altering the use of the tabby treadles.

A beautiful material similar to Bronson lace without the unbalanced threading of Bronson results from applying the Bronson treading to an overshot threading. The formula, pattern, tabby A, pattern, tabby A, tabby B, tabby A, may be applied to a wide choice of designs. (Examples: Samples D-1, D-2 and D-3.) There seems to be no reason why this technique cannot be applied to any overshot pattern provided its smallest block has at least four ends in it. This minimum is imperative and is the reason for enlarging the draft at the beginning of this article.

This Bronson formula was used on the Whig Rose threading for curtains which are hung over a large window with maximum sun exposure. They are prettiest in strong sunlight, which effectively brings out the pattern and emphasizes the areas where the interlacing is true tabby, decorative overshot or lace. The more they are laundered the more compact the grouped threads become and the more open the lacy areas. They break the glare so well without eliminating too much light that the subject of replacing them has become strictly taboo even after several years of use.

Sample D-3, woven with **Lily Art. 909-D, Trinklette Novelty** yarn, is suggested for casement cloth.

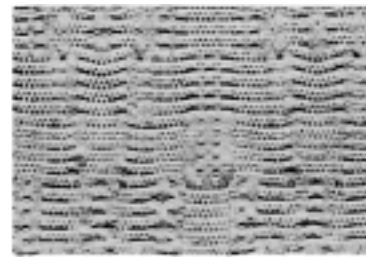
Another method of interpreting the overshot draft produces cloth resembling the huck weave and makes possible a four-block huck on a four-harness loom. If the pattern shot and the following tabby have one harness in common the result will be the five-thread grouping characteristic of huck. This is done by following pattern

harnesses 1 and 2 by tabby 1 and 3	harnesses 1 and 2 by tabby 2 and 4
harnesses 2 and 3 by tabby 2 and 4	harnesses 2 and 3 by tabby 1 and 3
harnesses 3 and 4 by tabby 1 and 3	harnesses 3 and 4 by tabby 2 and 4
harnesses 4 and 1 by tabby 2 and 4	harnesses 4 and 1 by tabby 1 and 3

Sample E-1 was woven using the right-hand column of tabbies and Sample E-2 using the left-hand column. There is no detectable difference as long as one set of tabbies or the other is used throughout the entire piece.

Lily Art. 214, Mercerized Cotton, Blue, size 20/3 was used for pattern weft in samples E-1 and E-2. **Lily Art. 114 Mercerized Pearl**, size 10/2, used in Sample E-3 is slightly heavier than the warp and is more pleasing. The roughly textured background is an interesting contrast to the light-reflecting mercerized weft — handsome for curtains.

If this treading is walked, using the left foot on the pattern treadles and the right on the tabbies, a pleasant rhythm is developed which makes the work progress quite rapidly. Capitalizing on this rhythm, the method used in the B and C samples was developed. This one-shuttle overshot is a time-saving way to try out designs, using the same weft for both the pattern and tabby. The texture contrast of the Pearl weft in the pattern area and of the same weft muted by the tabby background clearly shows the pattern. The pastel colors and dull finish of **Lily Art. 907, Soft Spun**, give a more subtle pattern adapting well for baby blankets, bath or beach towels.



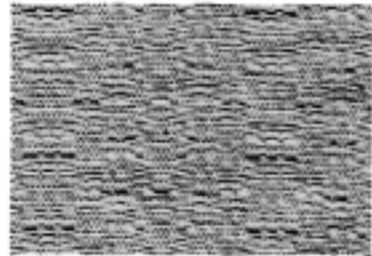
D-1



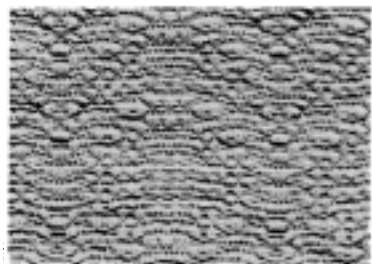
D-2



D-3



C



E-3

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