

# TEXTURE CHANGES and DESIGN VARIATIONS

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When one is fortunate enough to have at her demand an old weaver's sketchbook, there is no end to what one may do with these patterns. Illustration No. 1 shows a black and white tracing of a section of one of these patterns. The book is in Miss Helen L. Allen's library. The book is so old that it has no name or author and the designs are not named. The pattern as it appeared in the book is three repeats of this unit, both in the threading and weaving of the design. This hollow block type of design is very interesting to work with in various types of threading which will give you the same silhouette in your design but different textures.

all of the textures that are given here will result in a hollow block type of design.

Let us first write the threading in colonial overshoot, which is as follows:

## COLONIAL OVERSHOT THREADING

From the threading we will draw down the pattern. If it is drawn down as threaded in, the result will be star fashion design. The original pattern is shown as two units that are not connected so that the weaving will be rose fashion for the colonial overshoot treadling.

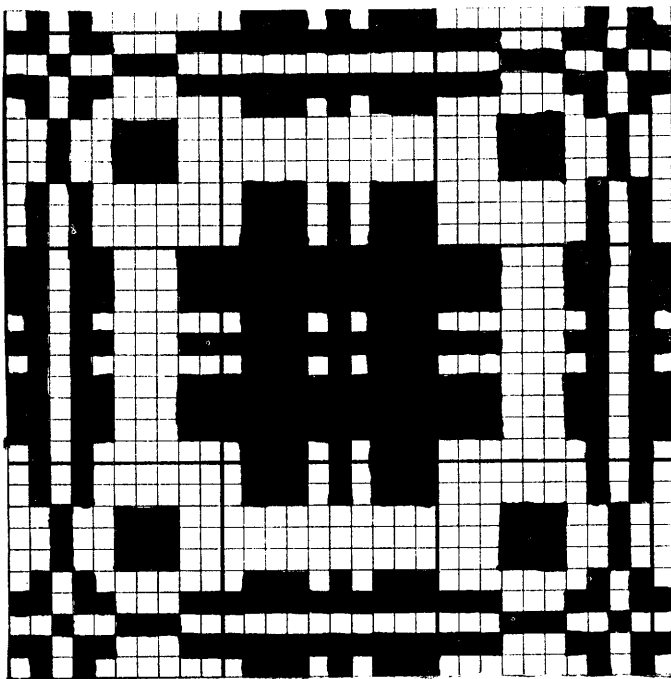


Illustration No. 1  
Design from old weaver's sketchbook

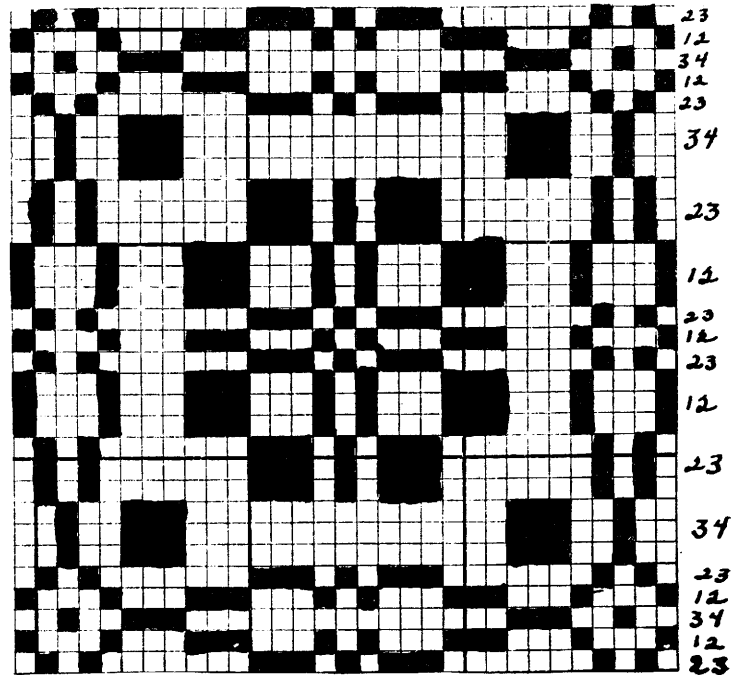


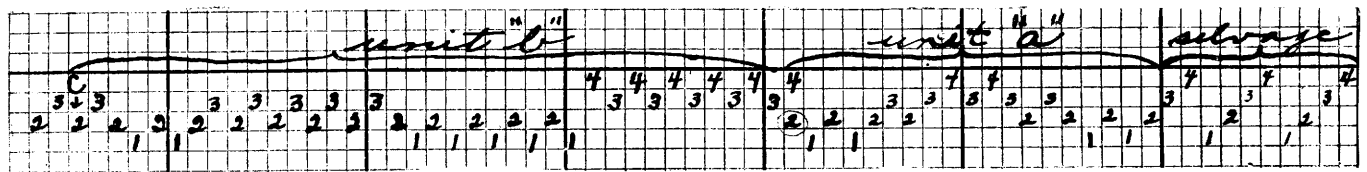
Illustration No. 3



Illustration No. 2  
Profile of design

Illustration No. 2 gives the profile of this design, which shows it is a three block pattern. From the profile of a design it is possible to write the threadings for various textures. Not

This is given in Illustration No. 3. The threading is planned for a No. 10 perle cotton warp set twenty threads to the inch. This of course would only give a piece six and a half inches wide. The easiest thing to do would be to repeat this threading until one has the width material desired. For a more interesting piece one may vary the repeats in the profile.



Colonial overshoot threading



Illustration No. 4

Illustration No. 4 shows this variation in the profile. The threading for this would be to repeat unit "a" of the previous threading three times, and unit "b" repeated twice, then unit "a" repeated three times and the twill selvage of ten threads. This gives a total of two hundred and fifty-one threads. This will make a piece twelve and one-half inches wide, which is a very usable width for a table runner.

Comparing Illustration No. 3 with Illustration No. 1, the hollow block and continuous horizontal line characteristics of this design have been lost in the colonial overshoot threading and weaving. The reason they are lost is that it is impractical to get a continuous horizontal effect of this type as it would make the overshoot too long. It is possible to use a tie down thread from another harness if the overshoot is too long, but that introduces accidentals into the rest of the design, which again spoils the original effect.

Crackle weave is a suitable texture for this type of design. To translate our design into crackle weave the (a) block is threaded  $\begin{matrix} 3 \\ 2 \\ 1 \end{matrix} 2$ ; the (b) block is threaded  $\begin{matrix} 4 \\ 2 \\ 1 \end{matrix} 2$ ; the (c) block is threaded  $\begin{matrix} 4 \\ 3 \\ 2 \end{matrix} 3$ ; while the (d) block would be  $\begin{matrix} 4 \\ 3 \\ 1 \end{matrix} 4$ ; but it is not needed in this pattern. This is a three block design and the (a), (b), and (c) units are used. This is a suitable texture because the blocks can be made as large as desired due to the fact that the overshoots are never more than three

threads wide. To achieve this horizontal effect all one needs to do is to repeat one of the units of four threads for the width desired, as long as the number of threads is a multiple of four. Due to this short overshoot it makes it desirable material for upholstery, pillow covers, bags and many other articles where an overshoot of great length is not desired. Illustration No. 6 gives a variation on the original design. The threading for this in crackle texture is given below it, which has a total of five hundred and seventeen threads.

Unit (a) is repeated from thread three through thread fifty four, three times, and this gives one hundred and fifty six threads plus the two threads which start a twill for the selvage, making one hundred and fifty eight threads. The selvage may be made as much wider as you desire by adding any multiple of four threads in a twill threading. Unit (b) has in it sixty nine threads and unit (c) has in it sixty three threads. The center of unit (c) is the center of the design. This threaded with number ten perle cotton at twenty threads to the inch will give you a piece of material twenty five and one half inches wide, suitable for a table runner.

Another texture for this same design is shown in Illustration No. 7. This gives a dukagang effect with the design threaded into the loom and which results in one block being woven by using three treadles against one, depending on the type of loom. The threading is given for this texture below Illustration No. 7. It has been threaded with twenty threads to the inch and has one hundred and forty nine threads. The

Treading (a) block in this texture is  $\begin{matrix} 2 \\ 2 \\ 1 \end{matrix} 2$ ; the (b) block is  $\begin{matrix} 4 \\ 4 \\ 1 \end{matrix} 4$ ; the (c) block is  $\begin{matrix} 3 \\ 3 \\ 2 \end{matrix} 3$ . In each case the block must consist of five

threads and then a tie down thread which may vary in the threading of the pattern. For further discussion of this texture, may I refer you to the "Weaver" for April, 1938, page twenty-seven. The overshoot in this texture is two threads wider than in the crackle weave. There is more of a three value contrast in this texture; due to the very dark of the overshoot, the lightest value of the tabby and warp or plain weave areas, and the middle value is a mixture of these two or what is known as accidentals. The vertical and horizontal effect of the design is more evident in this texture.

To plan an article for this texture one may make a knitting bag or pillow by using the original design but enlarging each block proportionately to the size desired. It may be woven as in the original, or as I have shown in Illustration No. 8. The threading for this is given below the Illustration.

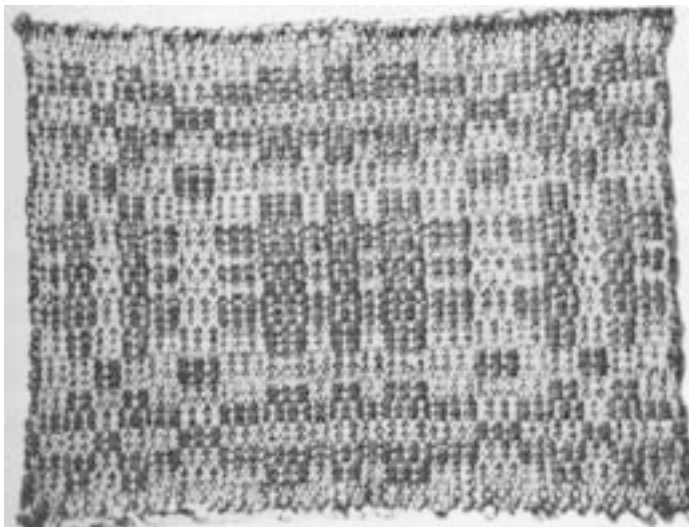
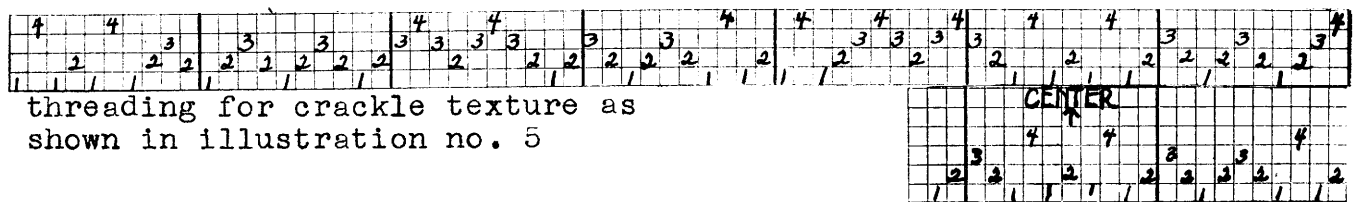


Illustration No. 5



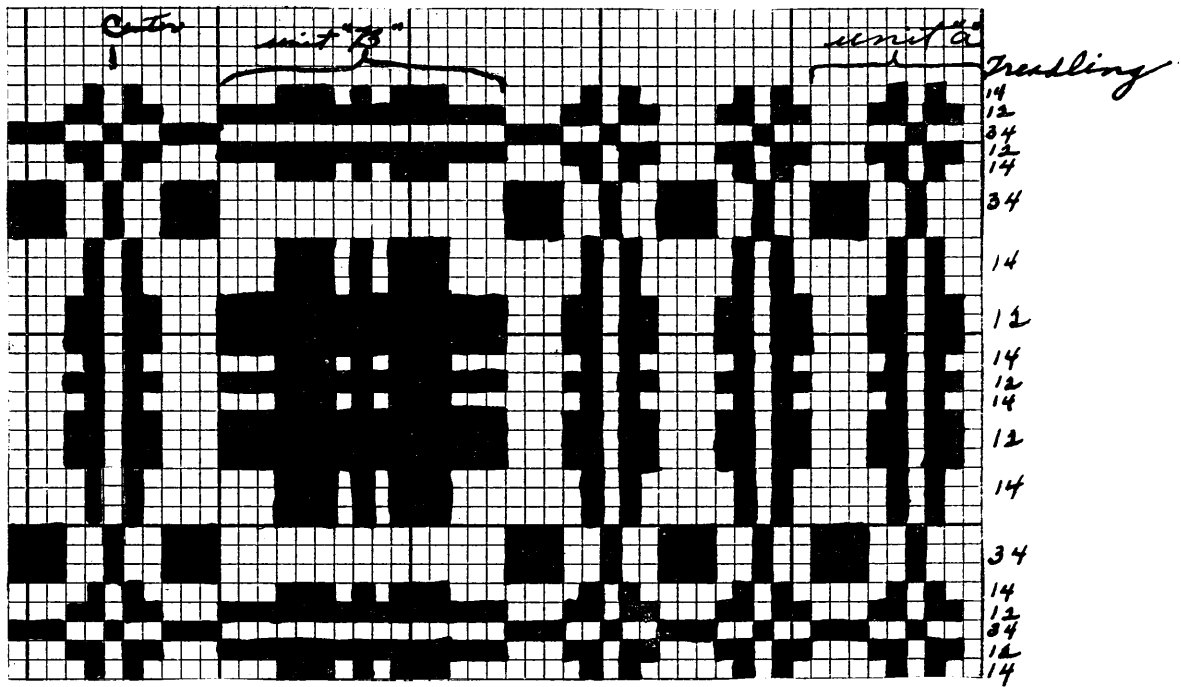
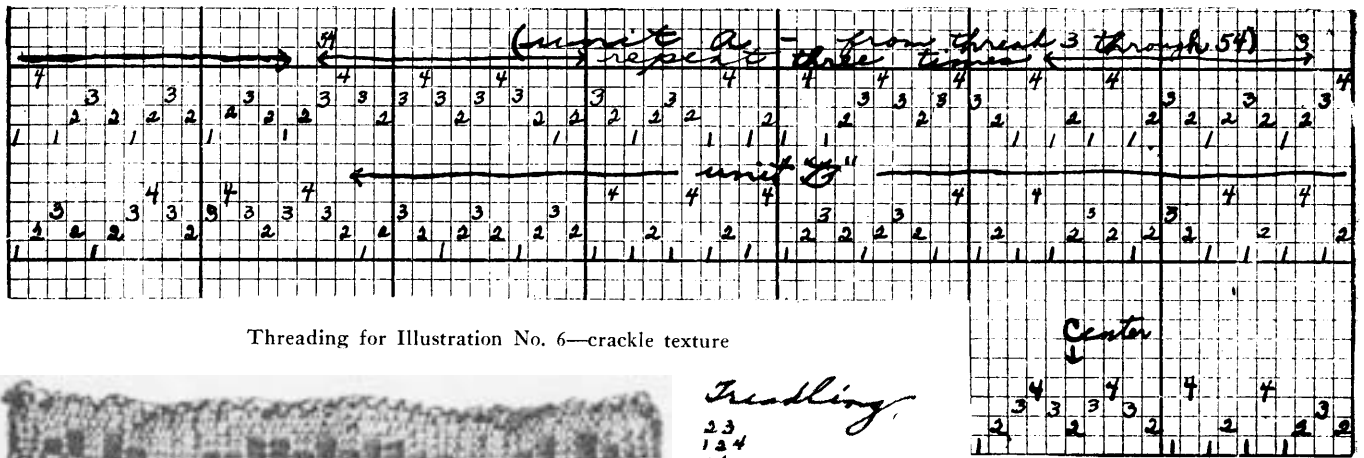


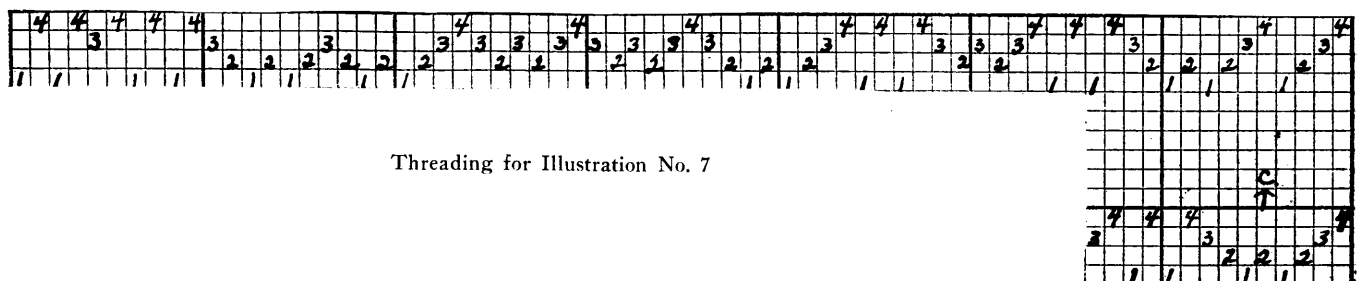
Illustration No. 6



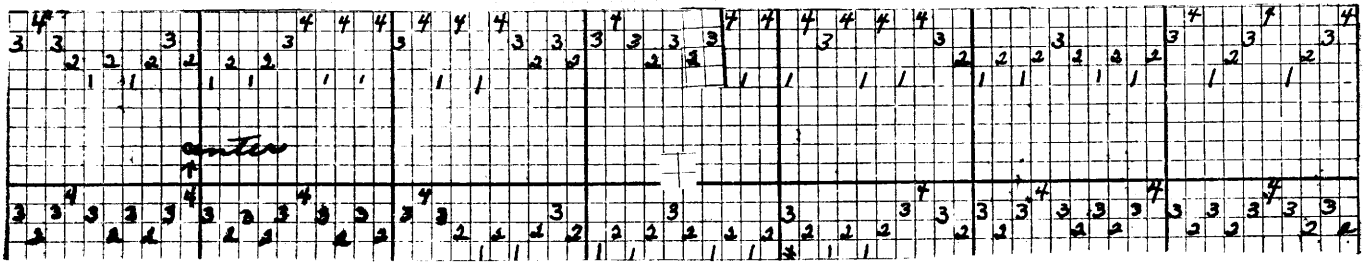
Threading for Illustration No. 6—crackle texture



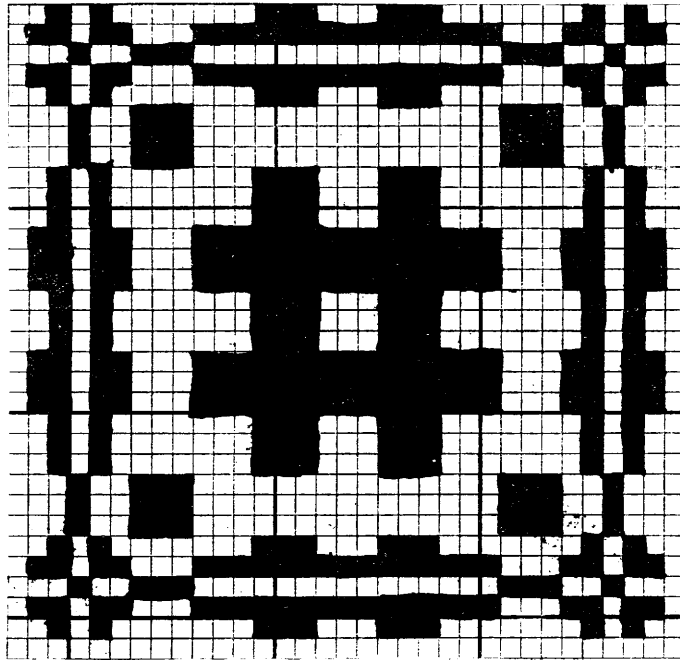
Illustration No. 7



Threading for Illustration No. 7



Threading for Illustration No. 8

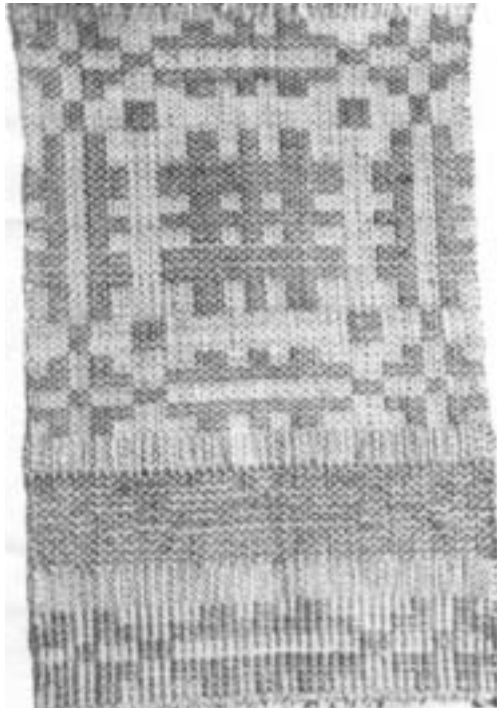


Treading

- 23
- 124
- 14
- 124
- 23
- 14
- 23
- 124
- 23
- 124
- 23
- 14

Illustration No. 8

Illustration No. 9 gives the same design but in the summer and winter texture. This being a three block, it takes five harnesses to weave it in this texture. If one were making a piece on a small four harness loom, they might thread the third block threads in their proper place, but they would not have any heddle or heddle eyes to go through but would go through their proper place in the beater. For weaving this block the threads would be lifted by a stick from the back of the loom. Illustration No. 9a. gives the short draft for this pattern and 9b. gives the long draft, or the complete threading, as I used it for an eight inch piece at twenty threads to the inch. In the photograph (Illustration No. 9) you may see I have woven the complete design in the usual way; that is I have



*Treading*  
 1-4; 2-4  
 1-2-4; 2-3-4  
 1-5; 2-5  
 1-3-4; 2-3-4  
 1-4; 2-4  
 1-5; 2-5

*tabby alternated between pattern combinations*

1-3 red  
 1-4-5 green  
 2-3 red  
 2-4-5 green

14  
 1-3-4  
 1-5  
 1-3-4  
 1-4

Illustration No. 9



Illustration 9a.—Short draft summer and winter

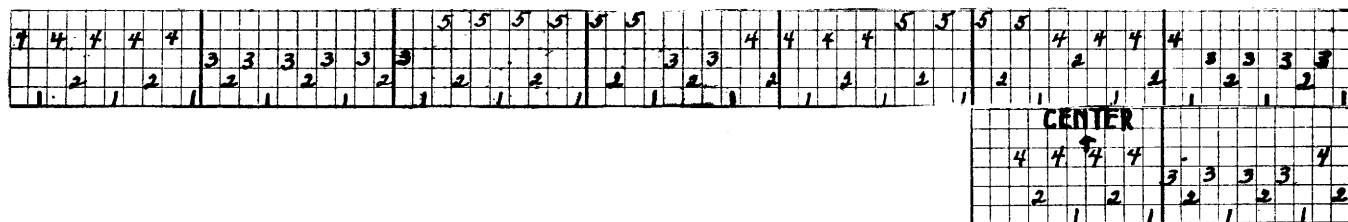


Illustration 9b.—Long draft summer and winter

alternated treadles one and two with the pattern treadles and of course alternated the tabby in between each pattern thread. The dark area or middle area in the photograph (Illustration No. 9) is a portion of the design woven bound fashion which works out very satisfactorily, but because my weft threads were of the same value, although a different hue from the warp thread, the design does not show up as it should. The last part of Illustration No. 9 shows a variation in the weaving of summer and winter by using treadle one continuously with my pattern combinations and the second treadle is used only in the tabby. This gives the design a long vertical effect.

It would be interesting to try this design in a weft rep or warp surface texture. For this a six harness loom would be needed and two different values of color used in the warp threads, which would be alternated throughout the threading. For further data on this texture may I refer you to Sigrid Palmgrens Vavbok, number one, pages forty-two to forty-nine.

There are other textures one may weave this original design in such as bronson, and others that will take a multiple harness loom. The threading for these may be easily worked out from the profile of the pattern.