

On fig.11 we have a 3:3 twill with comparatively wide bands of colour both in weft and warp. In this case we could expect a checker effect, and this is roughly what we get, but the shape of checks is rather unusual, since they look like arrow-heads. In fig.12 the same twill but with finely distributed colours gives us broken zig-zag lines.

Comparing the draw-downs from 4 to 12 we can come to the conclusion that the number of colours and the way they are arranged are more important than the weave itself. That the wider^{er} colour bands - the more like plaid the fabric looks, and that the most interesting are these combinations where the colours are used singly as in figs: 2, 5, 6, 8 and 12.

FROM THE CLASSICS:

STRIKING UP THE WEFT.

by Clinton G. Gilroy (1844)

That the cloth may be uniform in thickness it is necessary, that the lay (battch) should be brought forward with the same force every time. In the common operation of weaving, this regularity must be acquired by practice.

It is however, of consequence to the weaver, to mount his loom in such a manner, that the range of his lay may be in proportion to the thickness of his cloth. As the lay swings backward and forward, upon centres placed above, its motion is similar to that of a pendulum; and the greater the arc or range through which it passes, the greater will be its effect in pressing up the weft. For this reason, in weaving coarse and heavy goods, the headles (heddle-frames) should be hung at a greater distance from the point where the weft is struck up, than would be proper in light work. The point or rather line, where the last thread has been struck up, is called by weavers the fell.

The pivots upon which the lay vibrates ought, in general, to be exactly at equal distances from the fell, and the headles. But as the fell is constantly varying in its situation, (in hand loom weaving) during the operation, it will be proper to take the medium. This is the place where the fell will be when a bore (one pull of the warp) is half wrought up.

From this the following conclusion may be also drawn:

The bores ought always to be short in weaving light goods; for the less the extremes vary from the medium, the more regular will be the arc, or swing of the lay.-

The result of what has been stated above is, that in each of the three operations of weaving (i.e. treading, passing the shuttle, beating), the motions should be constant and uniform, and, that they should follow each other in regular succession. But some observations will be necessary to adapt these to different species of cloth.

The beauty or excellence of some cloths consists in the closeness of their texture, that of others in the openness and regularity of the intervals between the threads. When the latter is required, the weaver must vary his process from that which would be proper in the former.
