

PATTERNS IN DOUBLE WEAVES.

This kind of weaving is often considered to the "real" double weave. We have here two layers of cloth penetrating each other, not on the whole width of the fabric, but in blocks of different length and height. These blocks form pockets closed on all sides.

The blocks may be of any size from a fraction of an inch to several inches across. When they are really large it may be advisable to stitch the two layers from time to time.

In the simplest case we have only two colours in warp and the same two colours in weft, or two pure colours in the finished fabric. In certain blocks of the pattern we can mix these two colours, getting a third shade. For instance pure blue and pure yellow can be mixed together to get green, which however will be slightly "spotty" - the finer the yarn, the more uniform the colour.

Then the warp may contain more than two colours - probably four, or six (always in pairs), and the weft will have the same set of colours as the warp. Here it will take quite a bit of planning to get the colours and the pattern in proper order.

Before we get into more involved drafts, let us consider the possibilities of the simplest case of two blocks of pattern

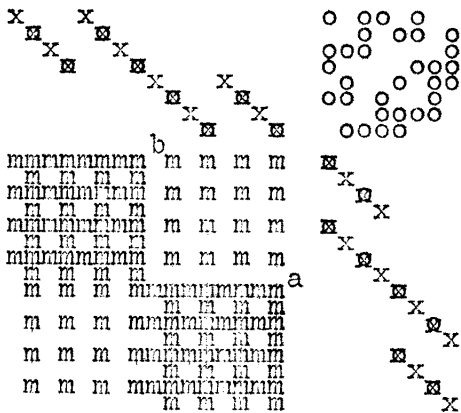


Fig.1

in two pure colours woven in tabby. One block means two layers of fabric and it requires 4 frames (one pair for each layer). Thus two blocks can be woven on 8 frames, or more if they are stitched.

The draft in Fig.1 shows the draw-down for 8-frame double weave. The dark spots in white blocks and white spots in dark blocks belong to the other side of the fabric and are visible only between the threads of the upper layer. In practice they are not visible at all. Compare the article "Drafts for Double Weaves" in the

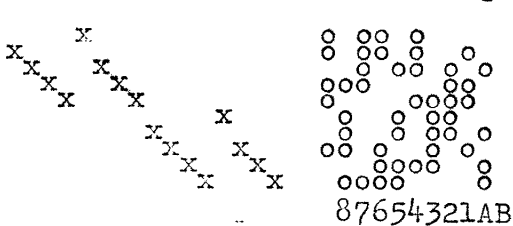


Fig.2

6-th issue of MW. Each of the blocks of pattern forms a pocket closed at the lines dividing the blocks ("a" and "b" in fig.1). These lines should not be confused with stitching (see MW 9). Here the layers really penetrate each other, which can be easily demonstrated by cutting the threads of one layer and pulling them out.

If additional stitching is desired to keep the "pockets" flat, at least two more frames will be necessary. We assume that the stitches will be far apart and only very few heddles will be used on these two frames (5 and 10 on fig.2). As long as we use treadles from 1 to 8, there will be no stitching. The latter will occur when we press treadle A instead of 8, and treadle B instead of 4. The distance between the stitches should be

about the same in both vertical and horizontal direction. For instance if the stitching heddles are placed one for 4 repeats of

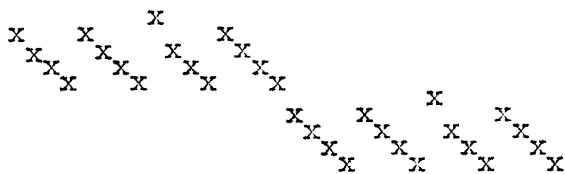


Fig.3

threading (fig.3), then the treadling should be: 87658765 A7658765 for one block, and: 43214321B3214321 for the other.

As far as additional colour combinations are concerned we have the following choice:

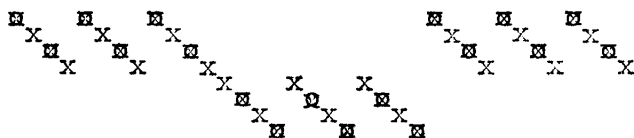


Fig.4

1) use weft colours as in Fig.1 then one block is of one colour, and the other of another colour.

2) reverse the order of colours but keep the same treadling - then both blocks will have a mixture (50:50) of both colours. If it was black and white they will be both gray.

In other words we shall have a gray stripe running all across the fabric, but the "pockets" in the texture will remain as before. This in itself does not seem to be very interesting, but if combined with a similar exchange of colours in the warp (fig.4) it will give gray stripes going in both directions, with pure colours between stripes, and at the place where they cross each other.

3) one colour in weft is used throughout one block of treadling. Then one block of pattern will have a pure colour (obviously the one used in weft) and the other block will be gray.

4) The same can be done in warp (fig.5).

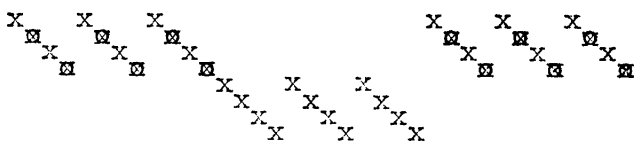


Fig.5

2), 3), and 4) can be combined in the same piece of weaving.

With a larger number of blocks, both the pattern variations and the colour combinations increase in number. With three blocks the pockets do not need to be rectangular any more, and three pure colours with all the intermediary shades may be woven in the same fabric.

WEAVING TERMINOLOGY.

Clasped Wefts.

We were very glad to learn that there is after all a better expression than Clasped Wefts (see MW No.4) It is "Locked Weft". Not that it is much shorter but certainly easier to pronounce. We shall use this term from now on.

We owe this information to Mrs. Harriette D. Tidball.
