

Fig.14 shows more or less universal threading for tabby, basket, and twills with independent blocks of pattern. Fig.15 has two ends skipped between blocks and is suitable for dropped tabby- Fig.16 has four ends left between pattern heddles and can be used for 2:2 or 3:1 twill.

The technical requirements are few but important. If the whole fabric is woven in one colour, the yarn should be such that the floats are rather shiny compared with the ground. Linen, preferably single, is the best material, then mercerized cotton, or rayon. The sett should be as close as possible, i.e. the closest for the tabby or twill with the given yarn.

When one colour is used for warp and another for weft, the yarn is of less importance but the sett must be still close, so that the weft will not show through the floats in warp and vice versa.

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The curving-up of selvages.

Properly speaking it is not the edge which curves up, but the weft which does not form a straight line across the fabric. This effect is very common, but the explanation rather involved. There are two factors which collaborate to produce the curved line.

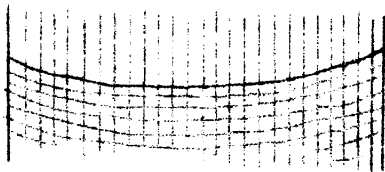


Fig.1

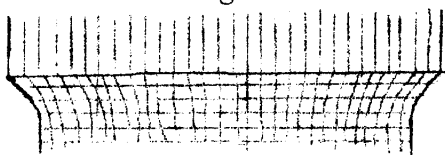


Fig.2

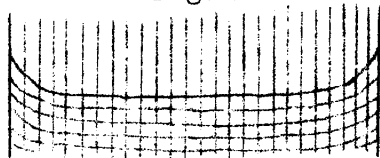


Fig.3

If the curve (fig.1) covers the whole width of the fabric, it means that there is a considerable take-up of the weft. When the warp is rather open, when the weft is elastic, and when the weaver does not leave enough weft in the shed, the take up (wrongly called "shrinkage") takes place everywhere in the fabric, not only at the edges. Then the fabric is much narrower than the warp in reed. During beating (fig.2) the weft is forced into a straight line but after the batten is released, it is the warp which straightens up, and pulls the weft away from the weaver. This pulling is greatest at the edges, and in result we have a regular curve all across the fabric.

When only the edges are curved, but elsewhere the weft lies completely straight, the weaver leaves enough weft in the shed, but he is doing it too late. If there is too much pull on the weft the warp-ends at the edge are pulled together in the former shed, and this cannot be corrected by leaving an extra length of weft in the next shed (fig.3). Thus the warp is sett much closer at the edges than in the body of the fabric. Since the take-up of the warp is more or less proportional to the sett, the warp at the edges grows "shorter" and pulls the edges up. *****