

ANALYSIS . 10 .

The analysis of weaves or fabrics by the method explained in MW 28,29,30 can be also applied to small patterns such as Diamond Twill, Miniature Overshot etc., but it becomes too long when larger patterns are analysed. For instance a pattern in Damask, Summer-&-Winter, or even Overshot several inches long may have as many as 500 warp ends. This would require a draw-down of some 50 by 50 inches which is obviously impracticable.

Therefore we make our analysis in two steps. First we analyse a small piece of fabric taken from a place where two blocks of the pattern meet (S, fig.1). This should give us an idea as to the weave used. The second step consists on analysing the pattern alone without paying any attention to the weave.

An experienced weaver may dispense entirely with the first step, because in most cases he will recognise the weave at a glance. In any case this first part of the analysis is in all respects identical with the method described previously.

The second step is based on the same principle as the analysis of fabrics, but instead of a threading draft we get the Profile (C, fig.1), instead of a Tie-Up we have a Short Tie-Up Draft (B, fig.1) and instead of treading - a Short Treading Draft (A).

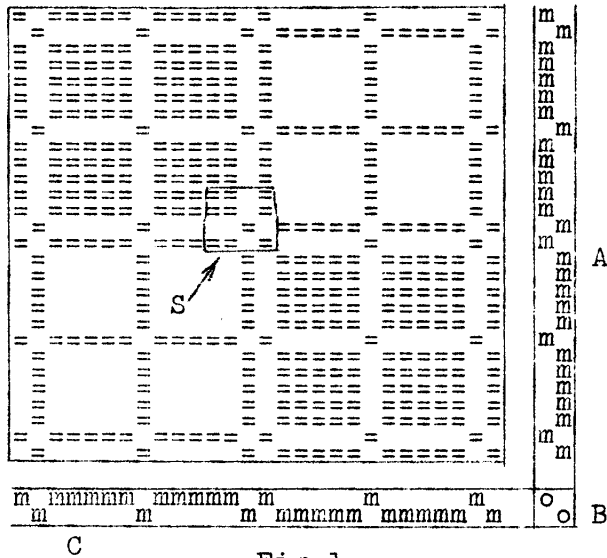


Fig.1

One square of the Profile does not mean one warp-end, but a group of them which makes one Unit of the weave. One square of the treading draft corresponds to one Unit of treading, and one circle in the Short Tie-up designates a group of ties necessary to weave one block of the pattern.

One square in the draw-down (or rather Short Draw-down, or Block-Out) represents one group of floats produced by one unit of treading and one unit of threading. The floats do not need to be reproduced accurately as to their number or length. Only the number of groups in each block of pattern must be accurate.

Let us now follow the analysis of the fabric shown in fig.1. The weave looks very much like Crackle with only two blocks of pattern. To make sure we take a small sample (S, fig.1) and analyse it in full (fig.2).

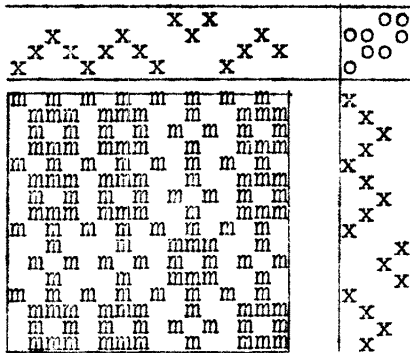


Fig.2

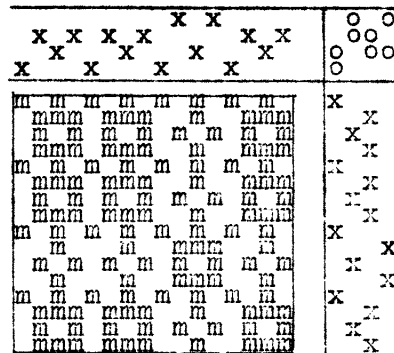


Fig.3

The result of our analysis seems to be a little doubtful. It is very much like Crackle but not quite: the two units are not joined in the usual way. Now let us try to exchange frames 2 and 3, and at the same time move the tabby treadles to the left (fig.3). What we have now is a draft for Summer-&-Winter, but woven as if it were Crackle i.e. with only one pattern treadle for each block of pattern.

Now we go back to fig.1 and analyse the pattern in the usual way: group on one line of the profile all identical vertical lines. There are only two kinds of vertical lines, therefore only two lines in the profile. Then we repeat the same operation for treadling: group together all identical horizontal lines. Again there are only two lines in the short treadling draft. The resulting tie-up does not give us much information except that the two blocks of pattern are used singly, never in combination.

From the profile in fig.1 and the threading draft in fig.3 we can make easily a complete threading draft for the whole pattern (fig.4):

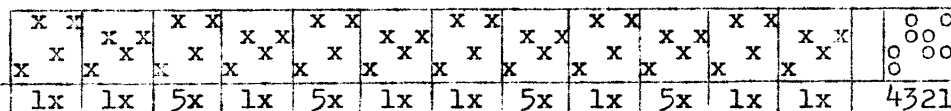


Fig.4

In the same way we find now the treadling. One unit of treadling (see fig.3) is 4,2,3,2; and the other: 4,1,3,1. We replace each square in the Short Treadling Draft (A, fig.1) by one of these units:

- 4232 - once; 4131 - once; 4232 - 5 x; 4131 - once; 4232 - 5 x;
- 4131 .. once; 4232 - once; 4131 - 5 x; 4232 - once; 4131 - 5 x;
- 4232 - once; 4131 - once.

This ends our series of lessons of drafting and analysis. We must stop here because "higher analysis" of double weaves, pile fabrics, cross weaves etc., cannot be satisfactorily explained on paper without demonstrations.
