

of the length of warp.

When warping, we follow the Guide; the warp comes to the left of each nail. The next "portee" comes to the left of the first one, and so on until all space between nails is used up. Then we push the warp done so far to the right against the nails. We push very hard, exactly as in case of a warping frame. Then we start again in the same way. A new portee should be always wound directly on the reel, and not on top of already made warp.

If the warp is short, we can make only one cross at one end of the warp. If it is a long one, two crosses will be better. We shall come back to this point when speaking about beaming.

Here as in the case of warping frame we can use a paddle.

Unless the ends of nails were rounded up and polished with emery cloth, it is safer to remove all nails before beaming.

This method gives a better warp because all warp ends are of the same length. It cannot be used with a vertical reel.

In the next instalment we shall describe the warping mill, and the sectional warping.

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## SMALL PATTERNS

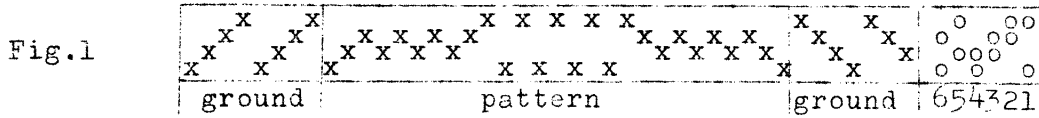
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Large and complicated patterns are not fashionable any more. And even if they were, there is quite an extensive literature on this subject with Atwater's "Shuttlecraft" always at the head of the list.

But what happens when we want small and simple patterns widely spaced on some sort of a background (not necessarily tabby)? We have Bronson and Swivel, and that is about all. And yet several traditional weaves can be easily adapted to our purpose.

We shall start with Overshot. It has four blocks of pattern, and we can easily sacrifice one or two of them for the ground. In the following draft the ground is threaded as plain twill, and the pattern on blocks: 23, and 14. These blocks should have long floats: as long as possible to get better contrast between the ground

and the pattern. In weaving treadle 4 or 2 can be used for the ground (just one of them or both alternately), and treadles 3 and 1 give the



pattern. The binder on 5 and 6 as usual. The pattern may be of the "X's-&-O's" type as in fig.2.

The ground between the figures can be woven in a number of ways, not only as suggested above. For instance the whole piece may be woven-as-drawn-in: 4321432143333332111111123333333412341234. Or the ground as broken twill: 4231. Finally we can weave the ground and the pattern on the same two blocks, as in overshoot on opposites: 3311331133333333111111133333331133113311.

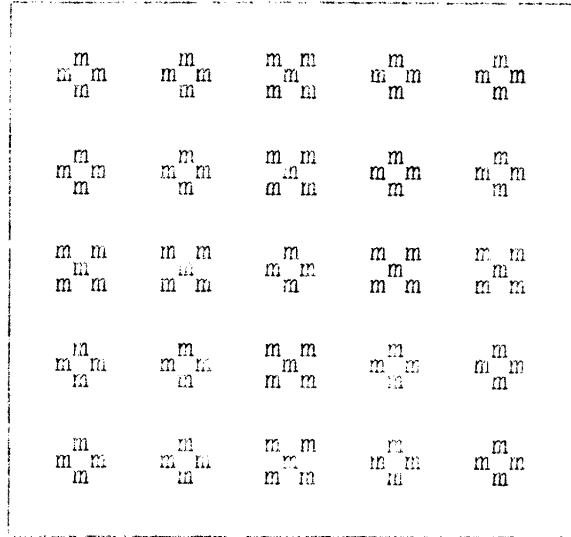


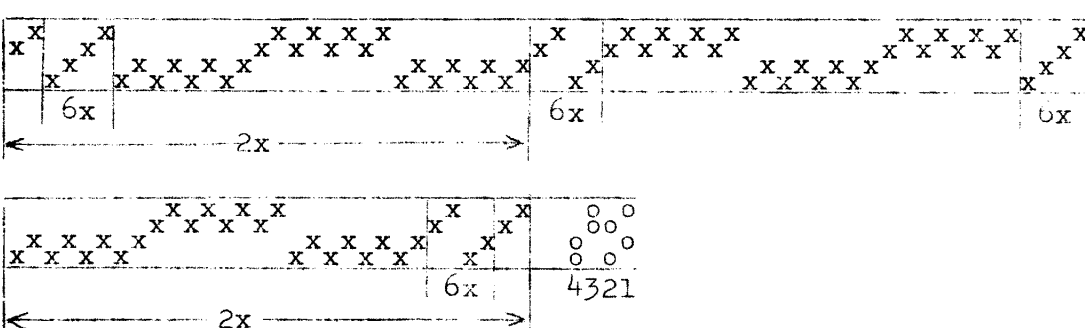
Fig.2

To decide which treadling we shall use, we must make several samples at the beginning of a new warp.

PRACTICAL PROJECT No.1

Place mats in cotton. Pattern as in fig.2.

read from the left:



warp: 10/2 cotton; 20 ends per inch; reed no.10; 2 ends per dent; number of ends: 272.

weft: the same as warp for both pattern and binder, but of a slightly different colour.

Treadling follows exactly the threading draft: 33-once; 4433-6 times; 444444443333333344444444; repeat from the beginning; then: 3344-6 times; 33333333444444444433333333; 4433-6times; # 444444443333333344444444; 3344-6 times; 33-once; repeat from "#".

The patterns in the above example are quite small, hardly more than one inch. If we want the same kind of a simple pattern but larger, we can repeat the same block several times, which is the same principle as of the Table in colonial Overshot. The floats then can be even not so long. The draft in fig.4 is an example of this technique: (read from the left)

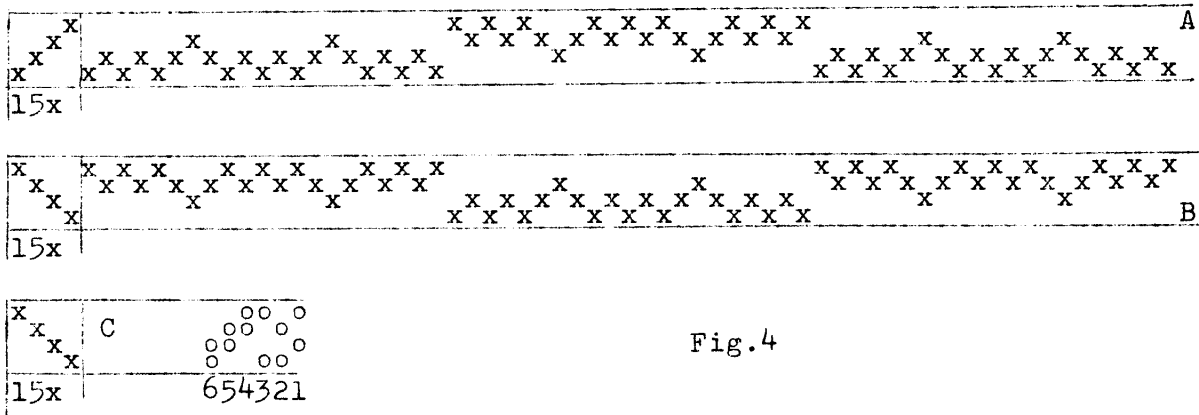


Fig.4

For a small project thread A then B, then A again and finish with C. This gives 429 warp ends. For a larger project: A, B, A, B, A, C - 675 warp ends. With 20/2 cotton or 60/2 linen set at about 30 ends per inch we shall have a warp 14" wide in the first case, and 22" - in the second. The treadling should be as-drawn-in.

The draft in fig.4 can be treated as a 4-block one, and then the treadling will follow all blocks: 6543-15 times; 6 - 5x: 5 - 2x; 6 - 6x; 5 - 2x; 6 - 5x; 3 - once; 4 - 5x; 5 - 2x; 4 - 6x; 5 - 2x etc. Or we can forget the 23 and 14 blocks, and then the treadling will be 6644 - 15 times; 6 - 21 times; 4 - 21 times; 6 - 21 times, etc.

In all these projects the warp should be neutral (white, grey, beige, ivory, dark brown, black). The binder may be of the same colour as the pattern weft, but it may be also of the same count (and then only one shuttle is used) or not. Very striking colours are not indicated. Damask effects are desirable, that is: warp, pattern weft, and binder all of about the same colour, with the pattern weft rather soft and shiny (silk, rayon, soft linen).

