BOUNDWEAVE

Chapter 6 (in part) + Chapter 7
covering Krokbragd + figurative boundweave

with permission

THANK YOU,

CLOTILDE.
Sample 19: Italian boundweave on threading 6.3.
The weaving plan is:

<table>
<thead>
<tr>
<th>Color D</th>
<th>Color L</th>
<th>Color M</th>
</tr>
</thead>
<tbody>
<tr>
<td>overshot block D \ 4</td>
<td>2 \ 3</td>
<td>repeat</td>
</tr>
<tr>
<td>overshot block A \ 2</td>
<td>3 \ 4</td>
<td>repeat</td>
</tr>
<tr>
<td>overshot block B \ 2</td>
<td>4 \ 1</td>
<td>repeat</td>
</tr>
<tr>
<td>overshot block C \ 3</td>
<td>1 \ 2</td>
<td>repeat</td>
</tr>
<tr>
<td>overshot block D \ 1</td>
<td>2 \ 3</td>
<td>repeat</td>
</tr>
<tr>
<td>overshot block C \ 3</td>
<td>4 \ 1</td>
<td>repeat</td>
</tr>
<tr>
<td>overshot block B \ 4</td>
<td>1 \ 2</td>
<td>repeat</td>
</tr>
<tr>
<td>overshot block A \ 1</td>
<td>3 \ 4</td>
<td>repeat</td>
</tr>
</tbody>
</table>

6.6. Boundweave rug woven on threading 4.7 (Wheels of Fortune) with a \( \frac{2}{3} \) tie-up

3-SHAFTS

Three-shaft twills and overshots are always woven with the unbalanced \( \frac{2}{3} \) tie-up and are known as Krokbragd (a Swedish term meaning crooked path). Figs. 6.6-7-8-9 show several examples. The cloth that can be woven on 6.6 can also be woven on a 4-shaft straight twill. See Fig. 6.10.

In Figs. 6.6-7-8 treadle 2 weaves a plain weave pick while treadles 3 and 1 complement each other to weave the second plain weave pick on the face of the cloth. In Fig. 6.9 all three treadles complement each other to weave one complete plain weave unit on the face of the cloth.

All the floats on the back of the fabric woven on 6.6 have a short span (over three warp threads) which is probably the reason for the popularity of this threading:

A few examples of designs and weaving plans are shown for each threading but the weaver can easily draft her/his own, keeping in mind that in this case the threading drafts and the block drafts are the same.
6.3. Furry vest lined with bouclewoven fabric. 3-shaft threading 6.7. Tie-up—Carol Mason

6.8. Krokbred sampler on threading 6.6
6.10 Two sides of a Krogh rug—Louise Bradley
6.9. Rug woven on 3-shaft with — tie-up (Krokbregd)—Marilyn Dillard
6 AND 8 SHAFTS

More than 4-shaft twills and overshots with unbalanced tie-ups are used mostly for figurative boundweave, the subject of Chapter 7. Weavers usually select a 6-shaft point twill with a $\frac{1}{2}$ tie-up or an 8-shaft point twill with a $\frac{3}{4}$ tie-up depending on the amount of detail they like to see in the figures. This type of weaving requires 6 and 8 shots, respectively, for one pattern row. See Fig. 6.11.

6-block patterns may be designed on threadings such as the 6-shaft overshot of Fig. 6.12. The principles of design are the same as for the 4-shaft boundweave with balanced tie-up, but the fabric is not reversible as it has long floats on the back.
Chapter 7. FIGURATIVE BOUNDWEAVE.

THREADING

Figures are usually woven on four- or six-shaft pointed twills and overshots. The most frequently used drafts are shown in Figs. 7.1-13. The $\frac{1}{2}$ tie-up of Figs. 7.1-2, produce a cloth with a plain weave-like texture on the face and long floats underneath. The four-block figures can be drawn neatly under the threading draft because each block of the pattern corresponds exactly to one warp thread. See Fig. 7.14. The $\frac{3}{4}$ tie-up of Figs. 7.8-9, gives the same texture on the face of the cloth but longer floats underneath. Six-block patterns can be woven on this draft which allows for more detailed figures. See Fig. 7.15.
The $\frac{1}{2}$ tie-up of Figs. 7.3-7, gives a weave with floats of equal lengths on both sides of the cloth. The floats overlap slightly. Consequently, four-block patterns may be drafted on graph paper but the profile draft does not line up exactly with the threading draft as shown in Fig. 7.16. The floats of this weave are not equal in length: the ones corresponding to the turning blocks of twills are longer than the others.

The $\frac{3}{4}$ tie-up of Figs. 7.10-13, gives a weave with floats on the surface and longer floats underneath. Six-block patterns can be drafted on graph paper with the help of a profile draft. The profile draft does not line up with the threading draft and the floats corresponding to turning blocks are different in length from those of the ascending or descending blocks. See Fig. 7.17.

Fig. 7.18 shows the same figure as it would look on various threadings.
TREADLING

The treadling for figures is the straight twill treadling, tr 1, tr 2, tr 3, tr 4, etc.

A 4-shaft pattern requires a sequence of four picks to weave one horizontal row of pattern (six picks for a 6-shaft pattern). Several identical color sequences are often needed to complete one treadling block.

There is a slight slant of the weft floats. The direction of this slope depends on the order in which the weft picks are packed down. For example, if the treadling sequence for the draft of Fig. 7.8 is tr 1, tr 2, tr 3, tr 4, tr 5, tr 6, the row of weft picks will look as in Fig. 7.19a. If the treadling sequence is tr 6, tr 5, tr 4, tr 3, tr 2, tr 1, the row of weft picks will look as in Fig. 7.19b. The difference between the two rows is subtle but becomes very apparent when the pattern has diagonal lines such as a person’s shoulders. One sequence will give a smooth edge, the other a ragged one as illustrated in Fig. 7.20. Thus, for some patterns, the twill treadling sequence will have to be reversed occasionally.
4-BLOCK PATTERNS ON 4-SHAFT POINT TWILLS WITH 3⁄7 TIE-UP.

7.3 Boundweave Santas woven on draft 7.1

4-BLOCK PATTERNS ON 4-SHAFT POINT TWILLS WITH 3⁄7 TIE-UP.

7.4 Boundweave Santas woven on draft 7.4

The threading c gives a double-pointed design, the threading d or e may be used if more space is wanted between the figures.
Note that with threading \( a \) the floats produced with tr 2 and tr 3 are over two warp ends while the floats produced with tr 1 and tr 4 are over three warp ends. Threading \( b \) has been adjusted so that all the floats are of equal length. Note that in \( b \) two adjacent threads are on the same shaft. They are, however, sleyed in separate dents. Threading \( c \) may be used for twin figures or double pointed designs. Notice that the double threading is used only at the edge of the design. Threading \( d \) is used to separate the figures on a background. This background cannot be plain but consists of colored vertical stripes. See photo 7.5.

**7.6 Detail of hanging 7.5**

4-BLOCK PATTERNS ON 4-SHAFT OVERSHOT WITH \( \frac{1}{2} \) TIE-UP.

The same designs that can be woven on twills can also be woven on overshot. For the same warp and sett, the designs will be larger and the weft easier to pack in.

**7.5 Boundweave hanging woven on 4-shaft point twill with \( \frac{1}{2} \) tie-up, threading \( d \)—Ellen Champion**

Photo 7.7 illustrates a wallhanging of which the warp is 5/2 cotton sett at 10 epi (40/10 cm) in a 10 dent reed. The weft is 7/2 wool. The threading is **b**.
Threading c or d should be used to increase the separation of the figures.

4-BLOCK PATTERNS SUITABLE FOR 4-SHAFT FIGURATIVE BOUNDWEAVE
7.7 Figure boundweave woven on 4-shaft overshot with tie-up—Inge Pissowotski
6-BLOCK PATTERNS SUITABLE FOR 6-SHAFT FIGURATIVE BOUNDWEAVE

designs by Carol Strickler