

Month 4: Float Weaves Derived

I learned of these weaves as Grouped or Unit Weaves. Some of my older handouts that haven't been updated (yet) still call them by that name. However, Robyn Spady's points out that Bronson Lace behaves differently than Huck Lace, for example, is well taken.

Ultimately, they all fall in what Emery classifies as structures that have an alternation in the alignment of floats or a rectangular, rather than diagonal, arrangement, Rectangular Float Weaves for short.

All of these weaves have entries in the Pictionary, so no need to repeat them here.

Grouped Weaves Forming Lace

Huck: <https://www.marcypetrini.com/images/Pictionary/Huck.pdf>

Huck Lace: <https://www.marcypetrini.com/images/Pictionary/Huck%20Lace.pdf>

Myggtjäll: <https://www.marcypetrini.com/images/Pictionary/Myggtj%C3%A4ll.pdf>

Swedish Lace: <https://www.marcypetrini.com/images/Pictionary/Swedish%20Lace.pdf>

Unit Weaves Forming Lace

Lace Bronson, also called Bronson Lace and Atwater-Bronson Lace:

<https://www.marcypetrini.com/images/Pictionary/Lace%20Bronson.pdf>

Spot Bronson: <https://www.marcypetrini.com/images/Pictionary/Spot%20Bronson.pdf>

Grouped Weaves Not Forming Lace

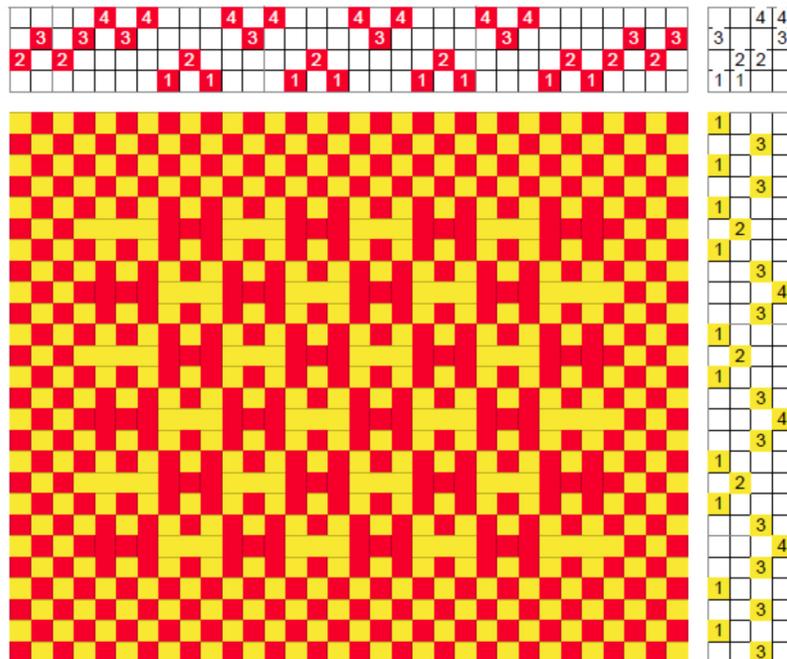
M's & O's: <https://www.marcypetrini.com/images/Pictionary/Ms%20and%20Os.pdf>

Canvas Weave: <https://www.marcypetrini.com/images/Pictionary/Canvas%20Weave.pdf>

The canvas weave that I learned, shown in the Pictionary, doesn't actually form plain weave, but a pseudo basket weave.

Recently, I came across a "basic canvas weave" in a scanned page from an old *Shuttle Spindle & Dyepot* which unfortunately doesn't have a reference. I will have to dig out my old issues to find it again. I must have been intrigued by it when I was writing the history of HGA and saved it "for later." The fabric was said to be for needlepoint.

This canvas does produce plain weave, so I think it's better than the draft I have used in the past, in the Pictionary. Here is the drawdown, I haven't woven it yet. Where the length-wise plain weave meets the blocks, the floats are four, rather than 3-threads long. Each block is the unit for the needlepoint.



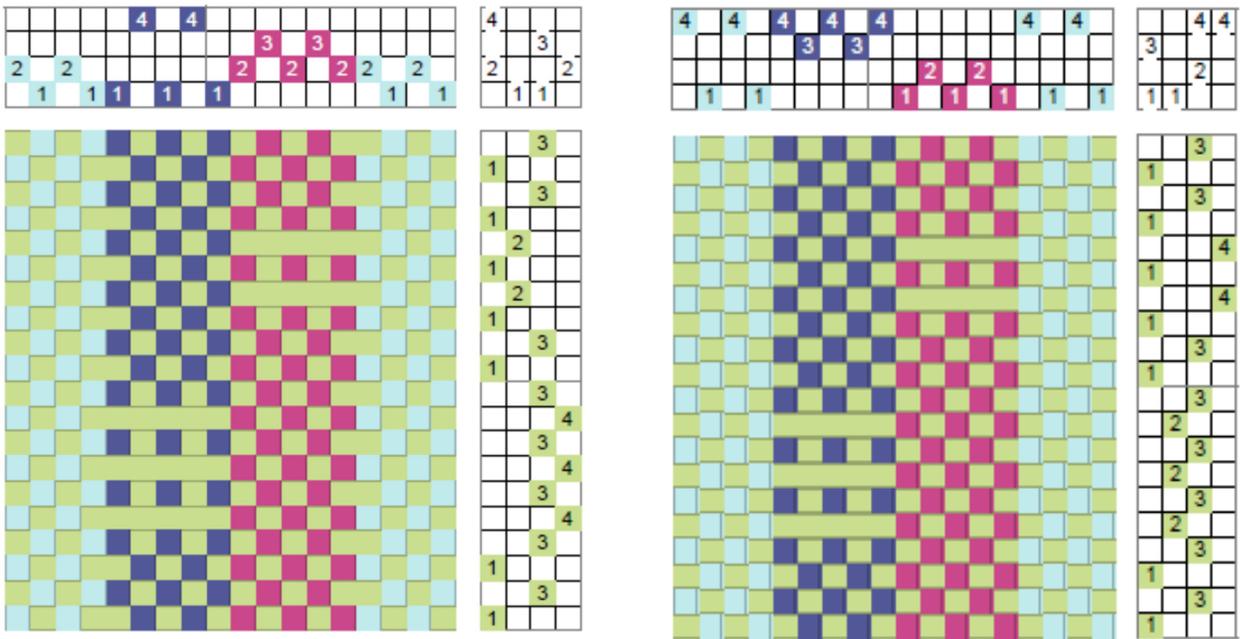
For this month, choose a structure you have never woven before and make a pleasing design, using the guidelines we talked about last month. To extend the weaves to more than 4 shafts, see Strickler's book, if you understand the structures, the extension is logical. Yes, you can find a design in *Handwoven* and weave it – but do you need as study group to do that?

Happy Weaving!

More Rectangular Float Weaves

Huck vs. Swedish Lace

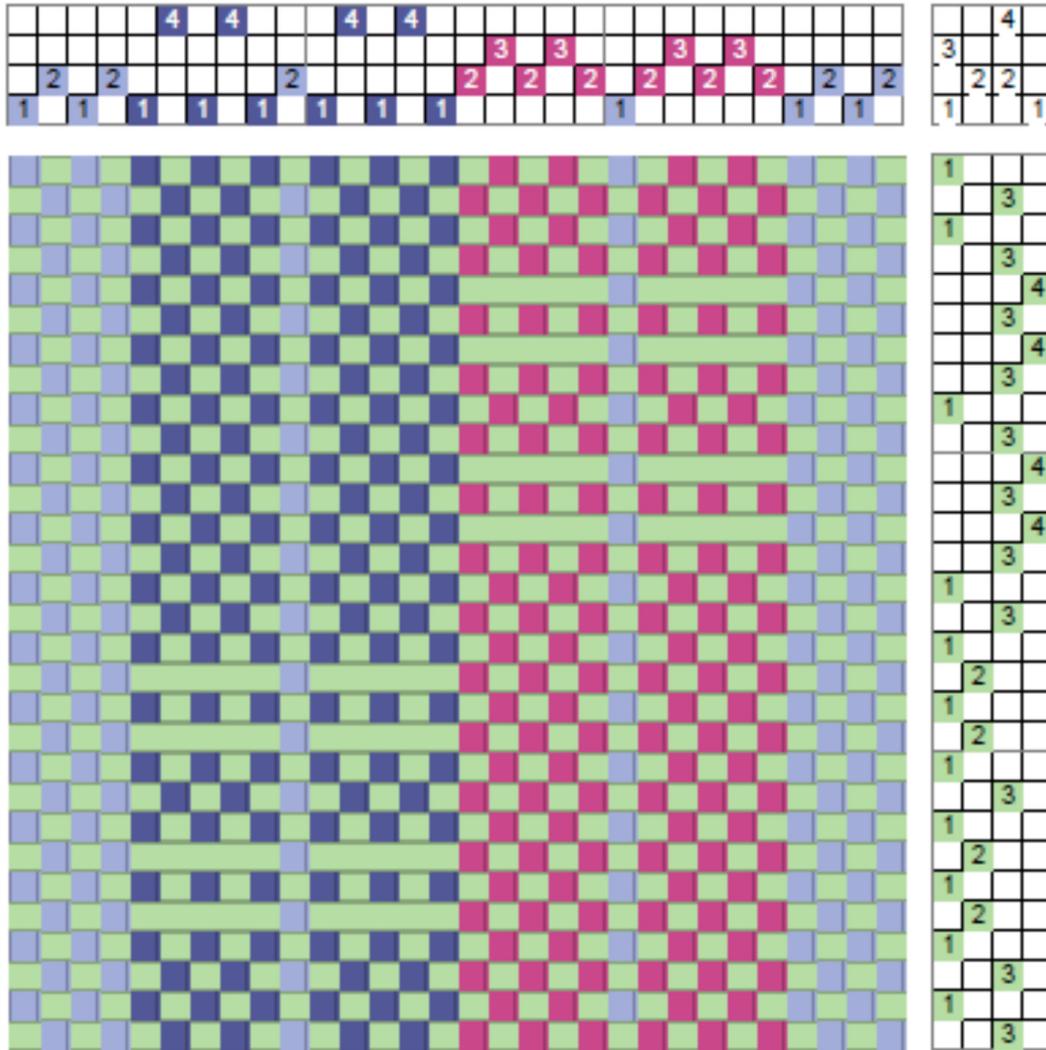
The threading for huck shown in the drawdown on the left below has block A in red, block B in dark blue and plain weave in light blue. This is the threading that we usually see in contemporary publications. If you look at some of the older books, however, you may come across the threading shown on the drawdown on the right. The threading and treadling are different, but they produce the same fabric. This is a good example of the fabric determines the structure.



The reason that the drawdown on the left is used more often it's because it is easier to expand it to more shafts: shafts 1 and 2 can be also used for other blocks; for example, the next block, C, uses shaft 2 and 5; block D uses shafts 1 and 6, etc. The odd and even sequence is always maintained since this is, after all, a structure derived from plain weave.

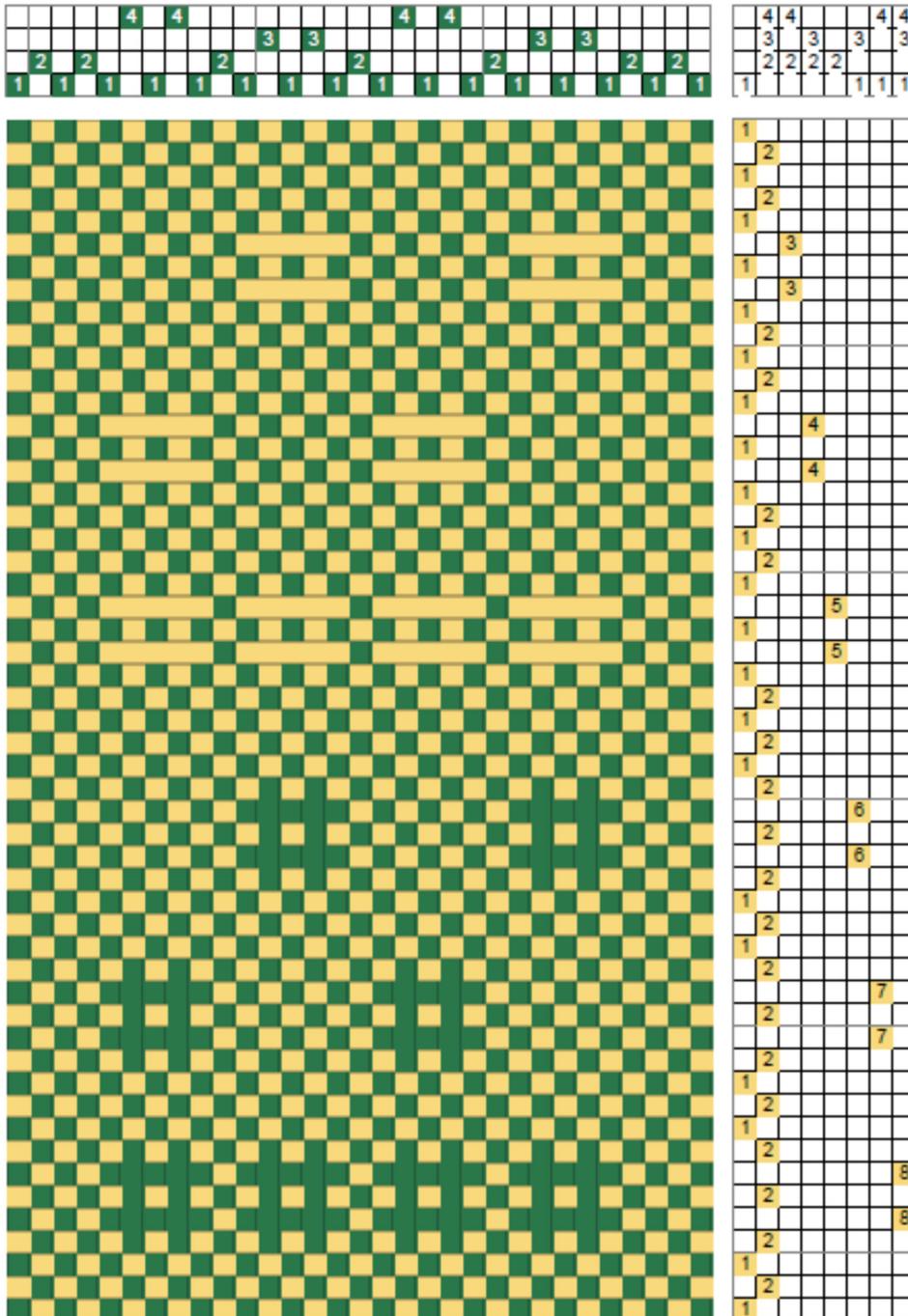
The next is the drawdown of the traditional Swedish Lace. Do the threading and treadling look familiar? They should. They are those of the modern rendition of huck. The only difference is that traditionally Swedish Lace has been woven with double blocks for threading and treadling.

Because the floats would be too long if we had a block of 10 threads, we keep blocks at 5 threads and repeat them after separating them with what acts like a tie-down thread. But of course, we could use the same idea of a tie-down thread with huck.



The reason that historically the similarities between huck and Swedish Lace have not been widely addressed is that the huck threading used was the one in the drawdown on the right in the previous page.

In contrast, the drawdown of Bronson Lace below shows that all of the blocks can be woven together with the same type of floats. This characteristic is the result of the blocks being independent, all using the same tie-down thread, causing the structure to be classified as a unit weave (Robin Spady uses a slightly different characteristic to classify the structure as unit).



This characteristic gives us more design options.

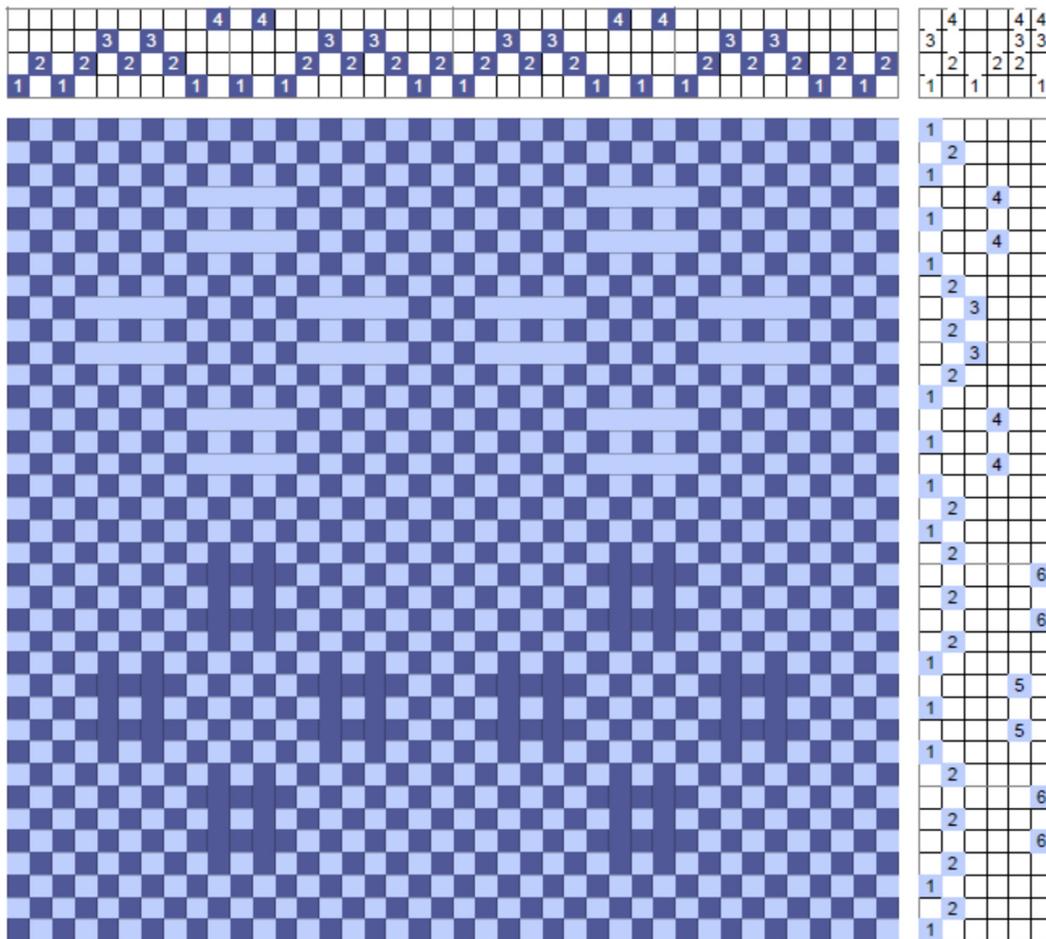
Designing with Rectangular Float Weaves

When designing a fabric, think of the characteristics of the structure – or better yet, think of the characteristics you want in your fabric and then pick the structure.

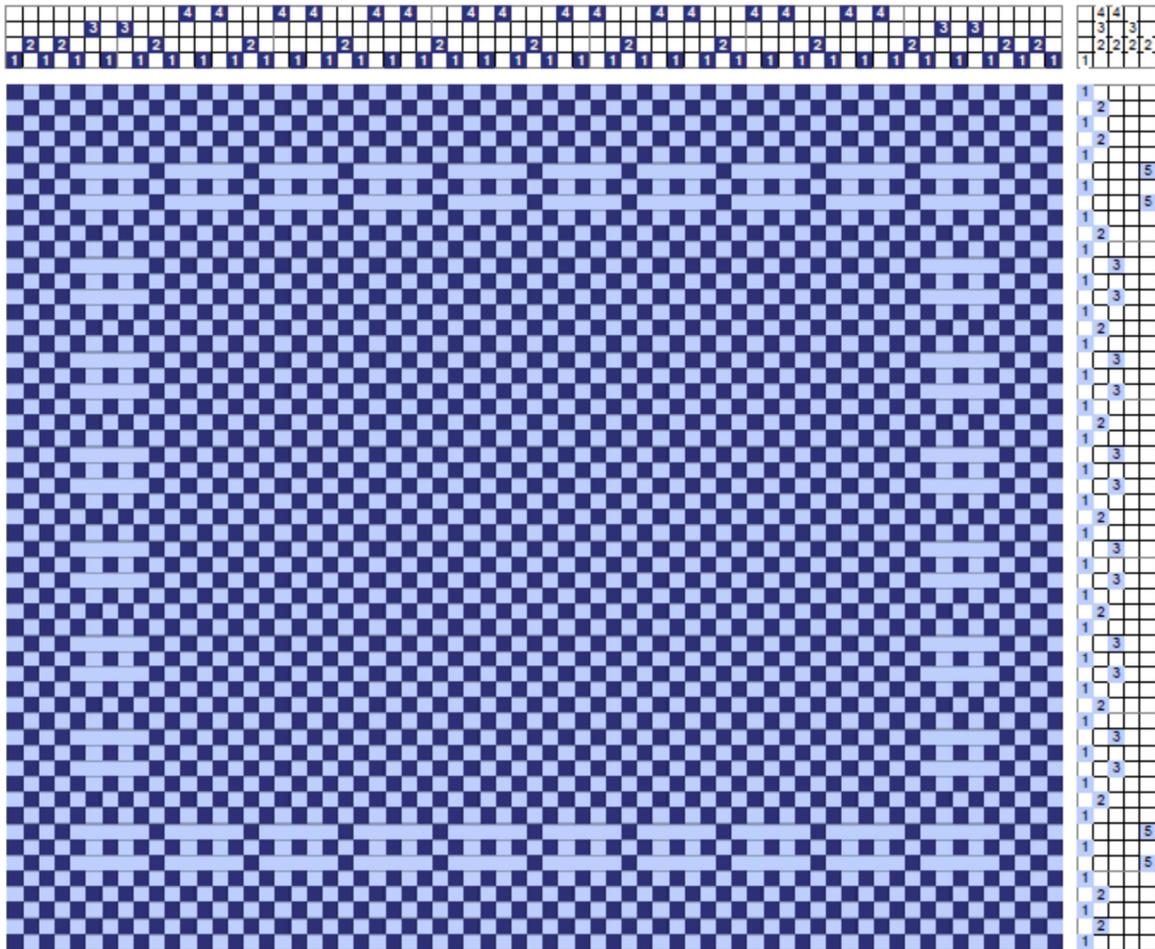
Generally, these structure have these elements:

1. Blocks – the “rectangular” part of the name, which can have either warp or weft floats.
2. Blocks that can be combined or not, depending on the structure.
3. Plain weave areas that can be used for stability, but also as background to the floats of the blocks.

Here are some examples. The first is huck crosses, separated by plain weave which can be either warp floats or weft floats or combined motifs.



And here is an example of Bronson Lace border on plain weave. Wouldn't this make great napkins?



All of these examples are on 4 shafts. With more shafts we have more blocks and more combinations to form motifs. However, note that the way blocks are combined differs between a grouped weave, for example huck, and a unit weave as in Lace Bronson.

With 8-shaft huck, for example, we can get a combination of huck and huck lace, but blocks that use tie-down threads on shaft 1 cannot have the same float type as those with tie-down thread on shaft 2. The next drawdown shows those combinations.

In contrast, in 8-shaft Lace Bronson adjacent blocks can be combined as with the four-shaft version above.

