

A Multiple Technique Workshop

by Win Tonkin

Table of Contents

A MULTIPLE TECHNIQUE WORKSHOP	1
TABLE OF CONTENTS	2
RIBS AND FLATS	3
OVERLAY DECORATION.....	4
CHURCH WEAVING, CRACKLE WEAVE	5
SHADED TABLES FOR COLOR WORK	6
<i>Rotation Method</i>	6
<i>Overshot Method – same tabby color throughout</i>	6
<i>Opposites – Two Colors</i>	6
SWEDISH LACE	7
<i>Turned Lace</i>	7
BLOCKS OF SWIVEL.....	8
JITTERBUG - OVERSHOT	9
ONE SKIP TWO SKIP FOR MONOGRAMS AND OTHER PICK-UP.....	10
PIG PEN ALPHABET	12
NORWEGIAN LACE	13
WARP PATTERN WEAVE – GREEK KEY	14
HUCK FUN, PILLOWS.....	15
WHIRLING SPINDLES	17
COLOR NOTES	19

Ribs and Flats

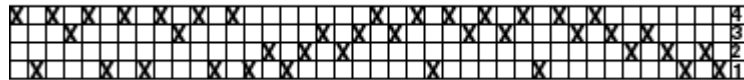
for Baby Blankets, etc.

Warp: 3 pastel shades of pompadour and every other thread a finer white wool.

Weft: The same as warp.

Reed: 12 dent, sett 18 or 20 epi.

Draft:



reverse

Treadle: With tabby between each shot.

Use same weft as warp with the same color placement as the warp, for the most interesting effect.

1-2, 6x

1-2, 1x

1-2, 2x

1-2, 1x

repeat

Note: For a pure plaid, not shaded tables, do not use white between each shot in the weft.

1-4 or 3-4 could be used, just be consistent throughout.

Color Sett 1 white between every color thread.

6 blue	6 green	6 yellow	1 white
1 green	1 yellow	1 white	1 yellow
2 blue	2 green	1 yellow	1 white
1 green	1 yellow	1 white	8 white
1 blue	1 green	1 yellow	2 blue
2 green	2 yellow	2 white	
1 blue	1 green	2 yellow	

center reverse

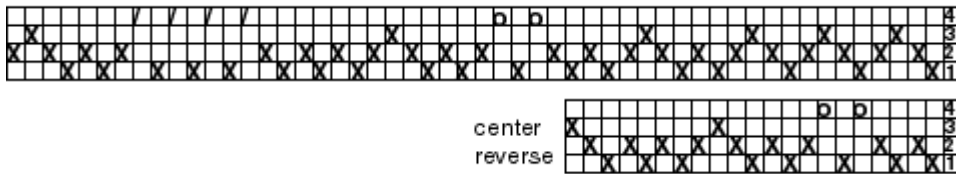
Overlay Decoration

Warp: Frostone for background warp, overlay in heavier novelties, or boucles, or rayon floss.

Weft: Same as warps.

Reed: 8 or 10 dent, sley for the project. (Sley close for pillows and wide for casements.)

Draft: x = natural o = color 1 / = color 2



Tread: For vertical stripes weave with background color:
 2-4 as desired
 1-3-4 for an uneven number, i.e. 3 – 5 – 7 shots.

Tie-down with 1-3

For horizontal bars:

3-4 pattern color – heavy
 2-4 background color – fine

As desired ending on a lock down of
 1-3 keep horizontal floats short.

Beat to square

Note: Overlay thread on harness #4 with background thread in the same dent.

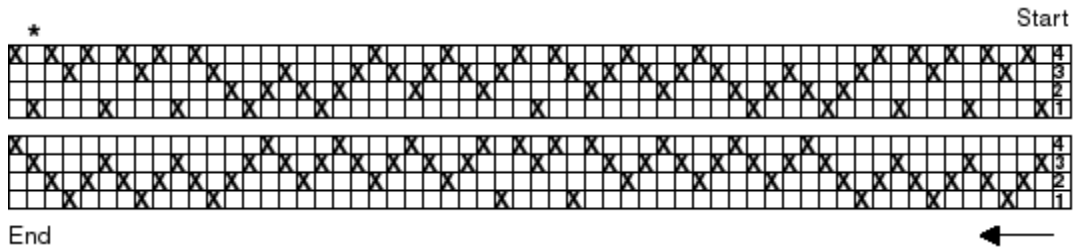
Church Weaving, Crackle Weave

Warp: #20 perle, natural

Weft: Pattern - El Molino, 6 strand floss, white or color.
 Tabby – fine rayon or same as warp

Reed: 18 dent, 36 epi

Draft:



Sample: 8 1/2" 305 warp ends

Tread: Tabby a, b, as desired

Use tabby shot between each pattern shot.

Threading plan:

Selvedge 1, 2, 3, 4	2X	8
Pattern 116 ends	2X	232
Pattern to (*)	1X	57
Selvedge 1, 2, 3, 4	2X	<u>8</u>
		305

Tread:

2	9X	1-4
4	11X	2-3
2	13X	1-4
3	9X	1-2
2	3X	1-4
3	9X	1-2
2	13X	1-4
4	11X	2-3
2	39X	1-4
3	39X	1-2
4	21X	2-3
3	9X	1-2
4	17X	2-3
1	9X	3-4
2	5X	1-4
3	5X	1-2
4	5X	2-3

:

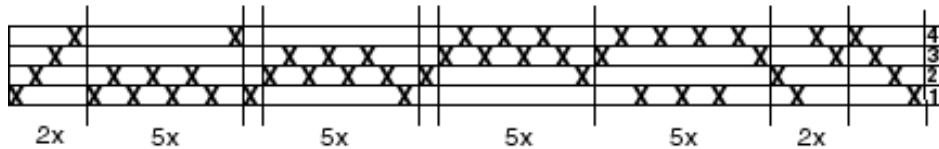
O	O				O
O			O	O	
		O	O		O
	O	O		O	
1	2	3	4	a	b

Shaded Tables for Color Work

Warp: 10/2 sett 25 to 30 for upholstery
 10/2 sett 15 to 20 for draperies

Weft: 3 or 4 shaded colors or shades of a color. No sharp contrasts.

Draft:



Tread: Tabby 1-3, 2-4

Rotation Method

Block (1)
 Color A 1-2
 Color B Tabby, repeat

Block (1)
 Color B 2-3
 Color C Tabby, repeat

Block (1)
 Color C 3-4
 Color D Tabby, repeat

Block (1)
 Color D 4-1
 Color A Tabby, repeat

Overshot Method – same tabby color throughout

Color A 1-2
 Color B 2-3
 Color C 3-4
 Color D 4-1

Weave each color block as large as desired.

Opposites – Two Colors

(1) Color A 1-2
 Color B 3-4 repeat

(2) Color A 2-3
 Color B 1-4 repeat

(3) Color A 3-4
 Color B 1-4 repeat

(4) Color A 3-4
 Color B 2-3 repeat

Note: It is important that color shading be quite close in value.

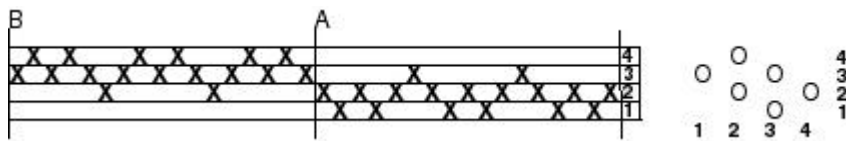
Swedish Lace

Warp: 20/2 linen, white or color

Weft: Same as the warp

Reed: 10 dent double sleyed

Draft:



Tread:

2-4, 3, 2-4, 3 2-4, 1-3 (3x A)
2, 1-3, 2, 1-3, 4, 2-4, 1-3 (3x B)

Threading plan:

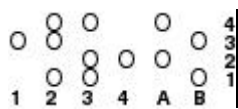
A-B	34 threads	4x	136
A	17 threads	1x	<u>17</u>
			153

Tabby: 1-3

2-4

Turned Lace

Tie up:



Tread:

2-4, 3, 2-4, 3, 2-4, 1-3, 2-4, 1-3-4, 2-4, 1-3-4, 2-4, 1-3 3X A weft
3X B warp
1-3, 1-2-4, 1-3, 1-2-4, 1-3, 2-4, 1-3, 2 1-3, 2, 1-3, 2-4 3X Warp
3X Weft

The Swedish lace is based on a group of threads: 1, 2, 1 or 2, 1, 2 and 3, 4, 3 or 4, 3, 4. Sometimes these are sleyed in one dent with skipped dents on either side to make a more lacy effect. This weave is excellent in a fine wool for storles or baby afghans, in heavy wools for afghans, in fine or heavy linens for place mats.

Blocks of Swivel

Warp: Black Fabri or Williamette

Weft: Same as the warp with colored and white wool loop

Reed: 12 dent, threaded to 18 epi.

Draft:

	J	I	H	G	F	E	D	C	B	A	
		X				X					4
X	X		X		X		X				3
		X	X		X	X		X	X		2
X	X	X	X	X	X	X	X	X	X	X	1

Thread:

A to B	5X	10 ends
C	5X	10 ends
D	10X	20 ends
E	5X	10 ends
F	10X	20 ends
G	5X	10 ends
H	10X	20 ends
I	5X	10 ends
J	5X	10 ends
		120 ends

Treadle:

(1)	2-3-4	Fabri
	1	Loop
(2)	2-3-4	Fabri
	1-3-4	Loop
	1-2	Fabri
(3)	2-3-4	Fabri
	1-3-4	Loop
	1-2-4	Fabri
	1-2-3	Loop

Reverse to square.

Note: This is excellent for skirts, pillows, and with heavier yarns for upholstery.

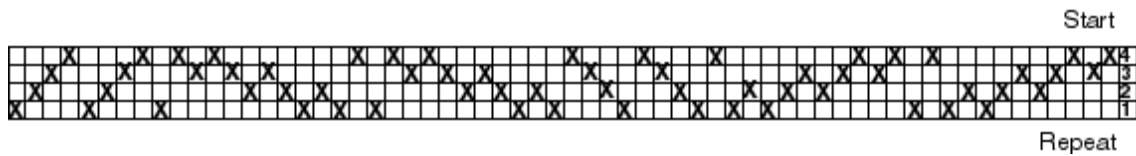
Jitterbug - Overshot

Warp: Frostone, carpet warp

Weft: Rug wool, or mixed weft; same as warp for tabby

Reed: 12 dent – sett 12 epi.

Draft:



Treadle: “Tromp as writ”

4-3	3x	1-2	3x
3-2	3x	2-3	3x
1-2	3x	3-4	3x
1-4	3x	1-4	3x
4-3	3x	1-2	3x
3-2	3x	2-3	3x
1-2	3x	3-4	3x
1-4	2x	1-4	2x
1-2	1x	3-4	1x
2-3	1x	2-3	1x
3-4	1x	1-2	1x
1-4	1x	1-4	1x
1-2	1x	3-4	1x
2-3	1x	2-3	1x
3-4	1x	1-2	1x
1-4	1x	1-4	1x

Repeat

Note:

This is a 62 end pattern, for a 12” sampler.

124 ends will be needed.

Sett 12 epi

Note: As with all traditional overshot patterns, a tabby must be used between each pattern shot.

One Skip Two Skip for Monograms and Other Pick-up

Warp: 20/2 cotton or equivalent

Weft: Tabby Same or finer.

Background Medium weight cotton, wool or rayon, heavy enough to completely cover the warp and tabbies.

Pattern Heavier wool, cotton or rayon.

Reed: 12 dent, double sleyed.

Draft:

X										4
	X	X	X	X	X	X	X			3
X	X									2
X	X									1

Pattern Guide: 4 alone for wider areas, 3-4 for finer areas

Tabby: Very fine; never heavier than the warp, as it needs to pack in under the pattern and background.

There are three possibilities: (1) woven pattern and background; (2) woven pattern, no background except tabby; and (3) woven background with pattern left uncovered so that pattern show as tabby.

1. Woven pattern and background

A. Open shed on 4 alone. Use pick-up stick in the open shed to pick up design units from the lower half of shed. Count units by lines on the upper half of shed, or by slots in the lower half of shed. It is not necessary to count individual threads. The slots or lines are guidelines.

B. When design is picked up, weave background color through from right to left. LEAVE THE SHED OPEN. With pick up stick, reach up from underneath shed, and pull down the same units that were picked up before. Weave pattern thread from underneath the warp, through the units pulled down. This leaves floats on the back.

C. Weave 2 fine tabby shots, beaten hard.

Sequence of weaving is (A) background, (B) pattern, (C) tabby.

2. Woven pattern, no background except tabby

Eliminate step A above. Open shed on 4 alone. From underneath shed, and using open slits as your guide, pull down units desired for the pattern, weave pattern thread from underneath warp.

Weave 2 tabby shots, beaten hard.

3. Woven background with pattern showing tabby

To weave background without pattern, weave step A. Open shed on 4, pick up design with stick in open shed. Count units by lines on the upper half of shed, or slots on the lower shed. Weave with background material.

Weave 2 tabby shots, beaten hard.

Note: This is much easier to weave than the standard pick up techniques, as you do not have to count individual threads.

Pig Pen Alphabet

This is the same set up as One Skip Two Skip, but is really an old alphabet used by prisoners to communicate with each other by drawing odd figures in the dirt of the recreation grounds.

Warp: 20/2 cotton or equivalent

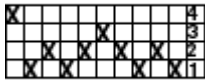
Weft: Tabby Same or finer.

Background Medium weight cotton, wool or rayon, heavy enough to completely cover the warp and tabbies.

Pattern Heavier wool, cotton or rayon; may be textured

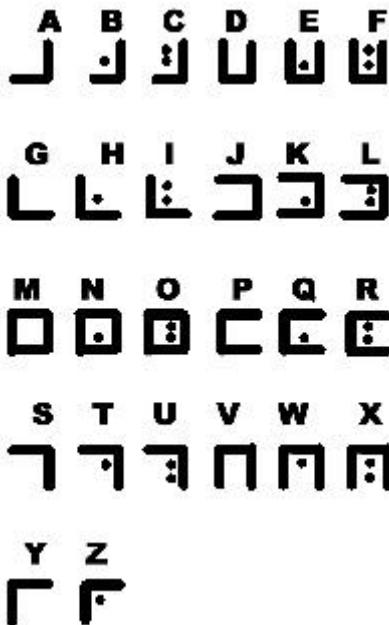
Reed: 30 epi.

Draft:



Treadle:	for 1 skip	for 2 skip
	2-4	2-4
	1-3	1-3
	3-4	4
		3

ABC	DEF	GHI
JKL	MNO	PQR
STU	VWX	YZ



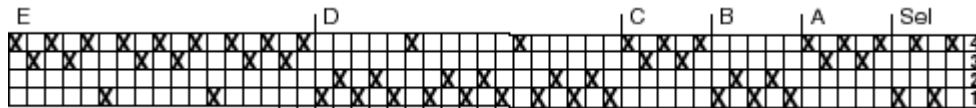
Norwegian Lace

Warp: 20/2 cotton or linen, Afghan yarn., light-weight wool.

Weft: Same as the warp

Reed: 15 dent, double sleyed.

Draft:



Repeat C, B, A, Sel. 1S for border.

Tabby: 1-3
2-4

Threading Plan:

Tread: 1-3, 2-4, 1-3, 2-4 Tabby, repeat
2-4, 1, 2-4, 1, 2-4)
1-3, 4, 1-3, 4, 1-3) Border
2-4, 4, 2-4, 4, 2-4)

Sel	4 threads	1X	4
A-B	10 threads	3X	30
C	5 threads	1X	5
C-E	34 threads	3X	102
C-D	17 threads	1X	17
A-B	10 threads	3X	30
C	5 threads	1X	5
Sel	4 threads	1X	4

Lace on D: 1-3, 4, 1-3, 4, 1-3, 2-4 3X

Lace on E: 1, 2-4, 1, 2-4, 1-3, 2-4 3X

197 ends

Note: Beat to square block. Alternate lace on D and E for center of fabric.
Repeat border.

This draft appears in many books, in many variations, and the units as shown in 'D' and 'E' may be repeated as desired as each unit has a tie-down thread that will allow any number to be arranged. In the fine wools this is an excellent weave for crib blankets, stoles or heavier linens with a border on four sides.

Warp Pattern Weave – Greek Key

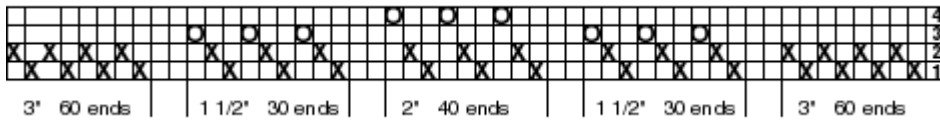
Warp: 10/2 cotton, medium blue, or medium green, no pastels.

Decoration: 9 cut chenille (fine), cotton or rayon boucle, in harmonizing shade of background color.

Weft: Use either two shades of a color or two colors of close value.

Reed: 10 dent, sley background 2 in a dent and decoration in same dent with background.

Draft:



Tread:

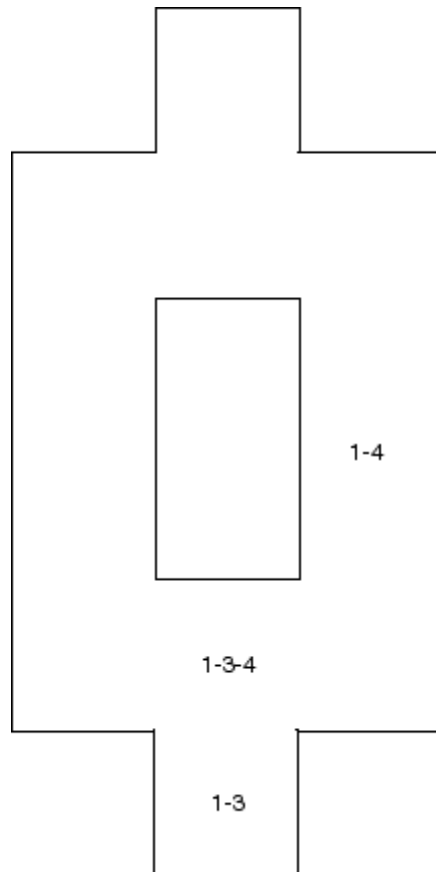
1, 2 repeat as desired

1-3 pattern
2 tabby repeat as desired

1-3-4 pattern
3 tabby repeat as desired

1-4 pattern
2 tabby repeat as desired

Reverse



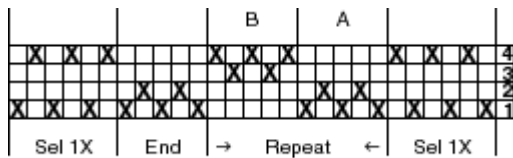
Huck Fun, Pillows

Warp: A Block, #3 perle, raw silk (OR novelty cottons, wools,
 B Block, 12 cut chenille, boucle (Monotone or decorator colors)

Weft: Same or contrast

Reed: 12 dent sett 12 epi.

Draft:



Tread:

(a)	(b)	(c)	(d)	
1-3)	1-2	1-3)	2-3-4)	try 12 cut
1-3-4)	1-4	2-4) as	1-3-4) 6X	chenille
1-3-4) weaves	1-2	1-3) warp		Beat firm
2-3-4) block A		2-4)	2-4	
1-3	3-4		1-3	
	1-4	1-2 novelty	1-2-4)	
4)	3-4	3-4 heavy	1-2-3) 6X	
3) weaves	Use heavy	soft		
4) block B	weft			

(e)

Warp and weave block A with same yarns.

Warp and weve block B with contrasting yarn.

(If A is rough, use smooth for B; or use light for A and dark for B.)

Note: Use old favorite drafts with contemporary threads in warp and weft and decorator colors. Do not be afraid about violent contrasts.

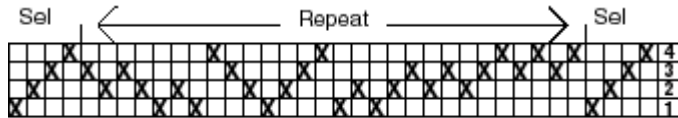
Johann Schleelein's #123

Warp: Frostone, dark color if possible.

Weft: Same as warp, plus 4 ply worsted, rug yarn in colors.

Reed: 12 dent sett 12 epi.

Draft:



Treadle:

(A)	3-4	3X	(B)	3-4	1X
	2-3	2X		2-3	1X
	1-2	2X		1-2	1X
	1-4	1X		1-4	2X
	3-4	1X		3-4	4X
	2-3	1X		1-4	2X
	1-2	1X		1-2	1X
		Reverse and repeat as desired		2-3	1X
				3-4	1X
				1-4	1X
				1-2	1X
				2-3	1X
				1-2	1X
				1-4	1X
				Repeat	

A wide variety of novelty yarns may be used.

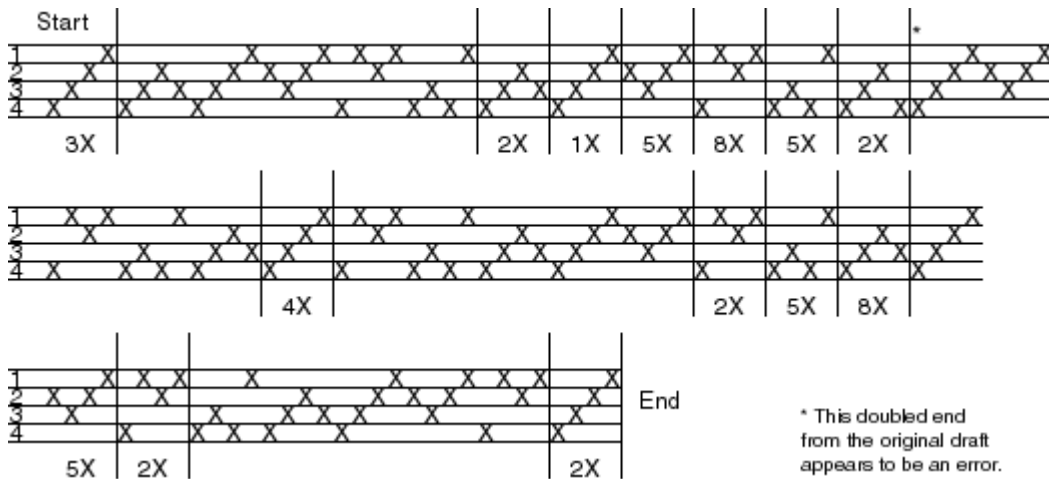
Whirling Spindles

Warp: 20/2 cotton.

Weft: Same as warp, use two colors.

Reed: 12 dent sett 24 epi.

Draft: (There are 300 ends in 1 pattern repeat, use 1 time.)



Editors note: This is the only draft in this manuscript that reads from left to right.

Balance pattern by using more or less selvedge threads.

Set a second loom using the same draft, changing the warp and weft.

No. 2 loom

Warp: 2 ply wool

Weft: Same with additional decorative pattern thread.

Reed: 12 dent sett 12 epi.

Whirling Spindles (cont.)

Treadle:

3-4 1X)
1-4 1X)
1-2 1X) 2X
2-3 1X)

Use the same treadling for
both the set ups.

3-4 5X
1-4 5X
1-2 5X
2-3 5X
3-4 9X
1-4 19X
1-2 29X
2-3 19X
3-4 9X
1-4 5X
1-2 5X
2-3 5X
3-4 5X
1-4 3X
1-2 3X
2-3 3X
3-4 3X
1-4 1X
1-2 5X
2-3 5X
3-4 5X
1-4 5X
1-2 9X
2-3 19X
3-4 29X
1-4 19X
1-2 9X
2-3 5X
3-4 5X
1-4 5X
1-2 5X
3-4 1X

3-4 1X)
1-4 1X)
1-2 1X)
2-3 1X)

Color Notes

The following are several formulas for combining colors that I have found to be almost infallible. They were given to me by my good friend and teacher, Kay Geary.

Try:

Two colors only in on design

Can be several shades of each color. Black and white may be considered as no color: therefore, either one or both can be added for accent if desired.

A pale, a dark, and a brilliant color

Use black and white as part of your palette, or add one or the other as accent in your design of three colors. This must be done carefully to avoid confusion. If your design begins to look busy, there are too many colors, or there are too many small areas of color.

Four or five or more shades of one color

Use four or five colors with or without black or white or metal as the accent.

Metal as a color in these design combinations

Gold is related to the yellows and chartreuses; silver to the greys and blues; copper, to the pinks and reds

Always be on the lookout for new and fresh color combinations around you—in the color plates of magazines, in the store windows, in the museums, and in nature. Watch the things around you that are accidentally grouped into still-life arrangements. Don't just look at something and think, "Isn't that pretty?" Jot down the combination in your notebook for future use. If possible, match the colors with threads and put them in your color file for the day when you'll want an inspiration and your mind doesn't tick.