SWEDISH LACE.

BRONSON VERSUS SWEDISH LACE

It is about time to clear up the mystery of Swedish Lace as compared with Bronson Lace. Are they the same or are they not? Which is better?

As far as the lace part is concerned, they are absolutely the same. I.e. if we cut out a sample of one block of lace and analise it, we shall get the same result with both. But the drafting is different. Fig.1 shows a draft for the lace in Bronson, and fig.2 a draft for Swedish lace. Both for one block only.

But when we have two blocks of lace plus tabby, the fabrics are no more identical. We have a draft for two-block Bronson in fig.3, and a similar draft for Swedish Lace in fig.4.

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$\begin{array}{cccccccccccccccccccccccccccccccccccc$		Fig.4 SWEDISH
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X X X X X X X X X X X X X X X X X X X		SWEDISH First block of lace

Comparing the two drafts we can deduce that: 1) the bicoup for the Swedish lace is better balanced than the tie-up for Fronson; we have 2 against 3 instead of 1 against 3, and the tably is 2 against 2. 2) the combined blocks in Swedish do not lie in the same line, when in Bronson they are perfectly aligned. Thus so far Swedish is superior in one way, and Bronson in another.

For the weavers who have counterbalanced looms without a shed regulator Swedish Lace is practically the only lace which can be woven in comfort, and which gives two blocks of pattern. The two blocks combined look bad on the draw-down, but not so bad on a woven piece. For the owners of Jack-type looms Bronson is much better, because of the alignement of blocks.

However when we weave "turned lace", with floats on the same side of the fabric running in two different directions: vertical in one block, and horizontal in the other, then we must change the tie-ups, and the result is different again.

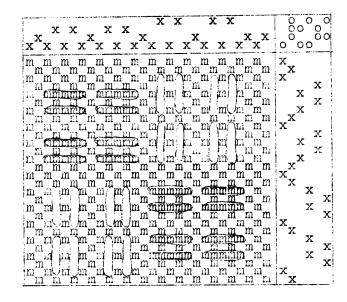


Fig.5 Bronson turned lace.

The vertical floats are not in line with the horizontal ones.

Unbalanced tie-up.

The distance between blocks of lawe not the same in the two directions.

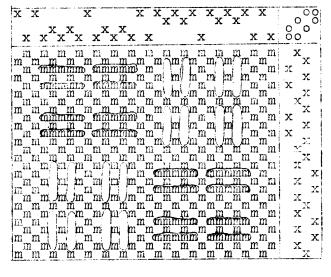


Fig.6 Swedish turned lace.

Floats in warp are in line with floats in weft.

The tie-up is perfectly balanced.

The distance between floats is the same in both directions.

Compare fig.5 (Bronson lace) and fig.6 (Swedish lace).

Here the superiority of the Swedish Lace is obvious. The two sets of floats are exactly in line, when in Bronson they are not any more. The tie-up is perfectly balanced, so that the lace can be woven on a counterbalanced loom as easily as Huckaback Lace, and without a shed regulator.

Thus in final analysis Swedish lace seems to be superior to Bronson on 4 counts and inferior on one. In plain lace it has a better tie-up, but poorer block alignement. In turned lace it has much better tie-up, better alignement of floats, and better spacing of blocks of lace.

On the other hand the drafting of Swedish lace is slightly more difficult particularly with a higher number of frames, as we shall see later.

Since we did already describe the turned Bronson Lace (MV 13/5), we must do now the same for the Turned Swedish.

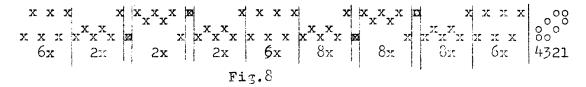
Turned Swedish Lace has quite a lot in common with Huckaback Lace (MW 9/8), and probably it is a derivate of huck. The tie-up is the same, and both the threading and the treadling are very similar. Strangely enough the structure of the fabric is completely different. When in both Bronson and Swedish lace the openings in the lace have four small holes grouped in a square, in Huckaback lace we have a single large hole. When in Huck Lace a unit of lace is: 1212143434, in Swedish Lace we have two units (one for each block): 121214, and 434341. Each of these units must be taken at least twice to produce the lace, exactly as in Bronson.

But unlike either Huck Lace or Bronson, the Swedish Lace has also "incidental heddles". We can not join directly blocks 1 and 2, because block 1 ends with a heddle on frame 4 and block 2 starts also with 4. Therefore whenever these two blocks meet we must insert an incidental heddle. When block 2 comes after one the incidental is on frame 1, and whenever block 1 comes after 2 - the incidental is on 4.

A profile for Swedish Lace will have three lines (fig. 7). The first (lowest) is for tabby (141414); the second - for the 1-st block of lace (121214); the third - for the 2-nd block of lace (434341). The incidentals do not show on the profile.

The units of threading can be combined in any way we like, provided that 1-st: we do not forget about incidentals, and 2-nd: that each unit is taken at least twice. However one "m" of the profile may represent more than one unit.

If we develop the profile in fig.7 into a full threading draft we shall have the draft on fig.8. The incidentals are marked with "m".



In treadling we have also three units: tabby - 232323, first block: 242423, second block: 313132. Therefore we must have also incidentals in treadling, because block 1 ends on treadle 3, and block 2 starts with treadle 3; and then block 2 ends with treadle 2, and block 1 starts with the same treadle. It means simply that we must insert one shot of the proper tabby between the two blocks.

The whole treadling for the draft on fig.8 will be: 232323 - 6 times, 242423 -twice, one incidental on 2, 313132 -twice, incidental on 3 once, 242423 -twice, 232323 - 6 times, 242423 - 8 times, 2 -once, 313132 - 8 times, 3 -once, 242423 - 8 times, 232323 - 6 times. This will square the pattern.

In the turned lace there are only two symmetrical variations of pattern. We must remember that the two blocks are woven at the same time: one with vertical, the other with horizontal floats. Therefore we shall have two nearly identical patterns shown in figs.9 and 10 in a reduced scale. In the second variation we replace in treadling the first unit by the second and vice versa. As the figures show this is hardly worth while doing.

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Fig.9 Fig.10

The draft in fig.8 can be used for a Practical Project. Warp: 20/2 linen, 20 ends per inch. Reed No.10, two ends per dent. 286 ends. Weft - the same as warp, and in the same colour.
