TEXTURE OVERSHOT

One may well ask whether we shall ever finish with Overshot. Probably not, because the possibilities of this weave are unusual. Just to enumerate the few which we have discussed so far: traditional, modern, plain, on opposites, bound, swivel effect, polychrome, colonial honeycomb, M's-&-O's, corduroy, warp patterns, turned, single block, and now texture.

Actually by "texture overshot" we must understand any overshot technique which gives a 3D effect, thus: colonial honeycomb, M's-&-O's, and cordurey. But there is one more way of weaving overshot patterns, which to the best of our knowledge was not described so far. We do not want to introduce a new, misleading name, and for the time being we shall call it Texture Overshot.

The pattern may be either traditional, that is a 3D copy of a Colonial colour pattern, or modern - if this term still means anything. The pattern appears in relief, not in colour, and for that matter, the same colour, but not necessarily the same yarn, should be used for both: warp and weft. There is no binder.

The principle is shown in fig.1.

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Fig.1

As usual with 3D weaves, the draw-down does not give the true picture. Not only that the 3D effect is not there, but the ratio of the number of picks to the number of ends is distorted.

What actually happens is that in the absence of binder, the picks of weft come quite close together, and nearly cover the warp. The floats in warp marked on the draw-down hardly show.

In fig.1 the treadling follows the threading. In practice it may follow it or not, but in any case the number of shots in each block of pattern will be much higher than shown if we want to produce a replica of the oroginal pattern. The blocks of pattern in treadling are as follows:

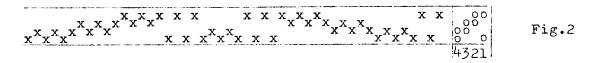
Block 1: 34, or 43 any number of times; Block 2: 23, or 32 " " " " " Block 3: 12, or 21 " " " " Block 4: 41, or 14 " " " "

Which of the two units of each block to adopt depends on how one block fits into the next one. We must avoid jumping from treadle 1 to 3, 2 to 4, 3 to 1, and 4 to 2. Thus for instance we may have a treadling for fig.1: 434343434343232323232121212121214141414343... and so on.

Thus the precise treadling for any particular pattern cannot be found on paper. We must first make a sample of one repeat, and see how many shots are required for each block. The pattern by the way is quite visible, particularly if we use a glossy weft (merce-rized cotton, rayon, linen, silk).

Once we have discovered that one block of pattern needs so many shots of weft, all blocks can be figured out. If for instance a block which has floats of 6 requires 12 shots, then a block of 4 needs δ shots, and so on.

But texture overshot seldom involves copying a traditional pattern. It produces better results with simpler treadling, regardless of the threading draft. For instance with a draft as in fig.2:



the treadling may be: 1212123232323434341414; or 1212121232323234343434141414, or 12123234343414, or even 1234.

We can use any of these treadlings, or a combination of them; one more reason why a sample should be woven before starting a project.

More irregular texture can be easily obtained by the proper selection of threading and treadling. In this case one should not

try to get an irregular effect by the treadling alone, because the regularity of the threading draft will show. To find an appropriate threading we can either make it up, or use one half or one third of a long, complicated, traditional draft as a repeat, taking care of course that the beginning and the end of this repeat will match. An example of a made-up draft is shown in fig.3:



The treadling <u>must not</u> follow the threading, because then it would produce at least one diagonal, regardless of how irregular the rest of the fabric would be. It must however follow the directions for weaving the blocks of pattern given on the last page. The blocks may be woven in any order but they must match each other.

The technical requirements of the texture overshot are few: the warp should be set as for normal overshot with binder, although no binder is used in this case. In the threading draft very long floats must be avoided, because they would produce untidy bunches of weft. Also very deep blocks in treadling are not indicated, because then the floats in warp would be too long. The borders, if any, must be threaded in plain twill, and woven accordingly.

PRACTICAL PROJECT.

Yardage for bedspreads, curtains, drapery etc.

Warp: 10/2 mercerized cotton, beige. No. of ends: 696. Sett: 20 ends per inch. Reed No. 10, two ends per dent.



Weft: 10/2 soft rayon, beige, and 10/2 soft rayon, light brown loosely twisted together on a doubling stand.

Treadling: 43434323232121214141.

Weaving: Beat hard with normal rhythm. The edges may climb a little, but should eventually even up. A slight change in rhythm may correct this tendency to climb.
