

*With an interplay
of light and dark
patterning,
overshot designs can be
woven as double weave
on only four shafts.*

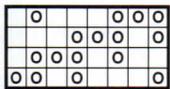


Manuela Kaulitz used four-shaft color-and-weave double weave to achieve a delicate interpretation of traditional overshot in her Kentucky-Kyoto Vest. The vest reverses from dramatic black on one side to cheerful red on the other. The seams are covered with matching handwoven tape, and all edges are wrapped with bias tape woven from the same yarn in tubular double weave and cut in a spiral. Details are provided in the Instruction Supplement. Yarn courtesy of Halcyon Yarn.

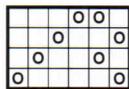
Overshot Patterns

(continued from page 62)

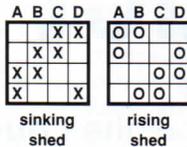
on the draft. For the light pick, lift three shafts: the one you just used plus the opposite tabby pair. Thus, if the first end is on shaft 1, lift shaft 1 and weave a dark pick. Then, lift shafts 1, 2, and 4 and weave a light pick. The dark pick will show on the side facing you, and the light pick will show on the reverse side.



Eight treadles.

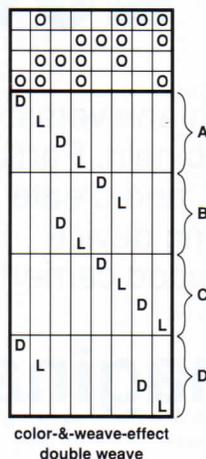


Six treadles.



sinking shed

rising shed



color-&-weave-effect double weave

fabric can be woven with one shuttle, either dark or light. To design treadling variations, start with the pairing of shafts which form blocks in the original tie-up. Shafts 1 and 2 form block A, shafts 2 and 3 form block B, shafts 3 and 4 form block C, and shafts 4 and 1 form block D. In color-and-weave-effect double weave, a four-pick sequence is used for each original pattern pick. One-

half of each sequence begins with an odd shaft, the other half with an even shaft. To keep the odd-even sequence for a plain-weave surface, blocks are treadled 1-2, 3-2, 3-4, and 1-4. Rather than rewrite the treadling pick by pick for each treadling variation, I label the blocks in the original tie-up as shown at left and substitute the four-pick sequence for each block as I follow the original treadling sequence.

By preserving its charm in a sturdier structure, color-and-weave-effect double weave gives overshot both a new look and a vast range of new uses. Even on four shafts, weavers can make patterned double weave. ❖

Manuela Kaulitz enjoys pushing weave structures to their limits at her studio in Louisville, Kentucky.

For Further Reading

Barrett, Clotilde. "Four Block Double Weave on Four Shafts." *The Weaver's Journal*, Summer 1983.

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