SWATCH PAGE

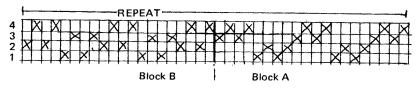
M'S AND O'S - A LINEN WEAVE

This weave is one of the weaves presented in the linen weave group project currently at the Guild Rooms.

Photos by Jay Magoffin







Theory

M's and O's designs are made of alternate blocks of plain and rib weave. One of the blocks is written on the 1-2.3-4 harness combination (referred to as Block A) and the other is on the harnesses 1-3, and 2-4 (Block B). Thus the weave is woven on the opposites principle. The block being treadled shows four-thread skips. The block not being treadled appears as plain weave. The warp and weft are forced into curves. This combination requires an unusually closely set warp and a very hard beat. The number of weft shots per block is limited as they have a tendency to become sleazy at the top. The plain weave portions should look like tabby.

Materials

Warp: Cotton perle 10/2

Weft: Cotton perle 10/2 - Samples 1, 2, and 3

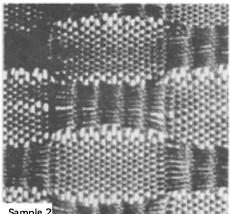
7/2 wool - Sample 4

Reed: 10 dents/inch

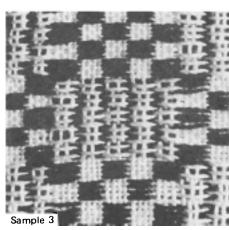
Sley: Double

Other possible materials are fine linens which should be sleved closer together the finer they are (the blue group project sample at the Guild was done in CUM 14/1 linen sleyed doubly in a 16 dent reed) and are suitable for fine table linens, and fine wool (for baby blankets or draperies) and heavy rayon combined with wool or linen for drapery (suggested in Mary Black's book). I would not use these fabrics for upholstery because of the 4-thread skips.

Draft: from M.P. Davison





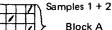


TIE-UP



Rising Shed or Table = O

Plain Weave



Block B

Sample 3

O = Dark Weft 4 = Light Weft

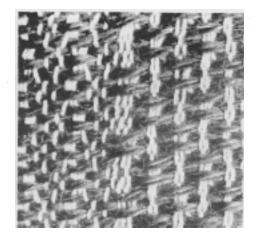
> Treadle Twice

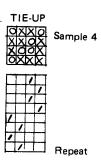
Treadle Once

Treadle Twice

Treadle Once

Repeat

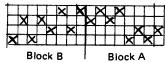




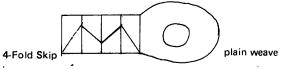
Sample 4

Comments

- 1. Samples land 2 are the same. Sample 2's weft was woven in a contrasting shade to better show the structure of this weave. In sample 2, you can see that the upper rows of each block have the tendency to become sleazy.
- 2. Sample 3 is an interesting checkerboard variation. Other variations suggested are weaving in 2 colors, weaving in a Bronson treadling or a twill treadling (suggested by Thorpe, see Bibliography), a striped warp (suggested by Black), and 6 and 8 harness M's and O's (discussed in Black and in Regensteiner). Different designs are made possible also by varying the number of repeats of Blocks A and B.
- 3. Be aware that plain weave treadling will not produce tabby.
- 4. M's and O's weaves as with all linen weaves when woven in linen fiber does not display its true beauty until laundered. This is especially true of the Swedish Lace and Spot Bronson weaves.
- 5. Please note that the linen weaves are not restricted to the using of linen. Tidball, in fact, catergorizes them under GROUP THREADS.
- 6. The basic threading M's and O's is, thus:



- a. Block A and Block B each have 8 threads.
- b. Since a 1-Fold Skip equals 4 threads, this basic threading of 2 blocks yields a 2-Fold M's and O's. Our illustrated swatches are 5-Fold M's and O's. It is my thought that the name M's and O's comes from a 4-Fold M's and O's which, when woven, would look like this:



Does anyone know the actual derivation of the name M's and O's?

Bibliography

Black, Mary E. New Key to Weaving

Davison, M.P. Handweavers Pattern Book

Frey, Berta, Designing and Drafting for Handweavers. Macmillan 1961

Regensteiner, Else. The Art of Weaving. Van Nostrand-Rheinhold. 1970

Tidball, H. The Handloom Weaves. 1957

Thorpe, H. A Handweavers Workbook. Macmillan. 1956

Thanks to Peggy Dokka for invaluable discussions on the Linen Weaves and to the very patient, very talented Jay Magoffin.

Happy Sampling and Experimenting, Joy Rosner