

M's and O's

EMPHASIS ON WEFT

By Harriet Tidball

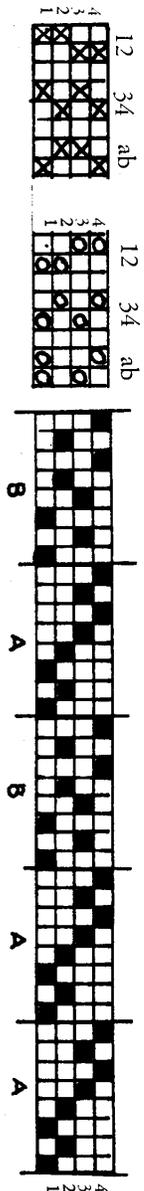
The fascinating stage of exploring any new weaving technique comes after the weaver has mastered the classical interpretations and starts sampling to discover what further potential the technique has. Sampling for new effects is more rewarding when done on a narrow warp than when done on a wide, planned project warp, because the weaver feels more freedom and does not hesitate to make full use of the trial-and-error system of discovery. As with any other exploratory activity, a "dip in here and there" method brings thin rewards, whereas rich experiences result from a systematic approach.

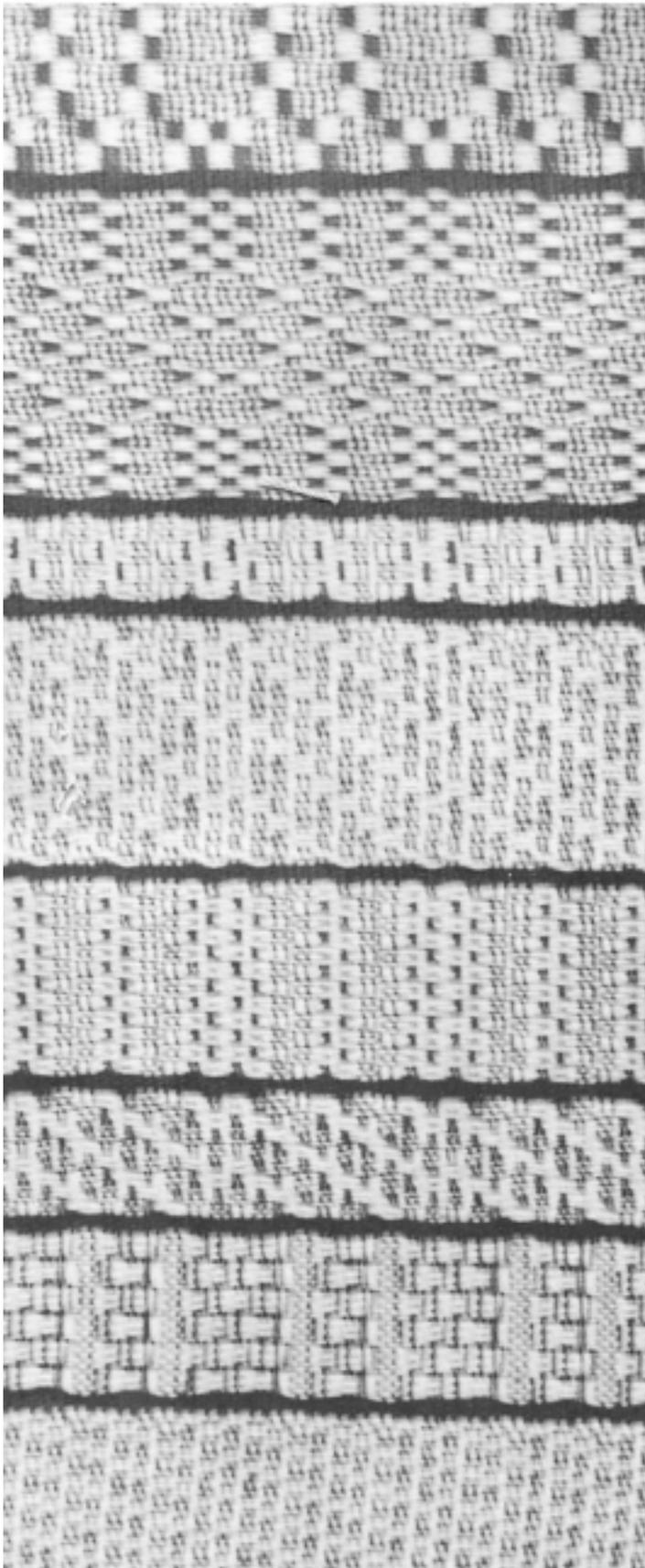
For best results the objective of any sampling project should be well in mind before the sampling is started. Each different trial should be made purposefully, and the line of thought should be carried from the simple to the complex. Below are listed the chief sampling objectives, in the order in which they are best considered.

- (1) Sampling for pattern variations. (Usually using the classical materials, warp set, and weaving methods.)
- (2) Sampling for interlacement-texture variations. (The warp may be like the above, or a variant, but a uniform weft should be used throughout.)
- (3) Sampling for thread-texture ranges. (Selecting, one at a time, the interesting textures discovered at step two and weaving them with various types of weft yarns and combinations.)
- (4) Sampling for color harmonies. (Further experiments developing from step three into which multiple colors are introduced, as suggested by the results of steps two and three.)
- (5) Combining the results of the four previous steps: (experiments in pattern, interlacement textures, thread textures, color effects) to develop a design suitable for a specific project.

The last step is the vital one, from which new textile designs are developed. There is a tendency among weavers to overlook the first four experimental stages and plunge directly into the fifth stage, guided only by the undisciplined imagination. Some excellent designs often result, one might say accidentally, but while the accidental approach may lead to two or three good designs, the systematic approach will lead to dozens. Step two, sampling for interlacement-textures, is the subject of this article.

Since this is a problem of varying the treadling or shedding sequences, the design emphasis falls on the weft, so the warp was planned to accent this. The





(1) Twill Sequence
Treadle: 1, 2, 3, 4,
repeat.

(2) Broken Twill Sequence
Treadle: 1, 3, 2, 4,
repeat.

(3) Three-Shed Point Twill
Treadle: 1, 2, 3, 2,
repeat.

(4) Three-Shed Point Twill
Treadle: 2, 3, 4, 3,
repeat.

(5) Four-Shed Point Twill
Treadle: 1, 2, 3, 4, 3, 2,
repeat.

(6) Alternate Sheds
Treadle: 1, 3, 1, 3, 1, 3;
2, 4, 2, 4, 2, 4;
repeat.

(7) Alternate Sheds
Treadle: 1, 4, 1, 4, 1;
3, 2, 3, 2, 3;
repeat.

(8) Pseudo-Tabby Sheds
Treadle: 5, 6,
repeat.

(9) Six-Shed Twill Sequence
Treadle: 1, 2, 3, 4, 5, 6,
repeat.

(10) Twill with Pseudo-Tabby

Treadle: 6, 1, 5, 2,
6, 3, 5, 4,
repeat.

(11) Huck Sequence

Treadle: 6, 1, 6, 1, 6;
5, 2, 5, 2, 5;
repeat.

(12) Three-Shot Sequence

Treadle: 1, 5, 1;
2, 5, 2;
3, 5, 3;
4, 5, 4;
repeat.

(13) Three-Shot Sequence

Treadle: 1, 6, 1;
2, 6, 2;
repeat.

(14) Paired Progression with
Pseudo-Tabby

Treadle: 6, 1, 5, 1;
6, 2, 5, 2;
6, 3, 5, 3;
6, 4, 5, 4;
repeat.

(15) Spot Weave Sequence

Treadle: 6, 1, 6, 1;
6, 2, 6, 2;
repeat.

(16) Summer and Winter,
Classical, pseudo-tabby
weft like warp.

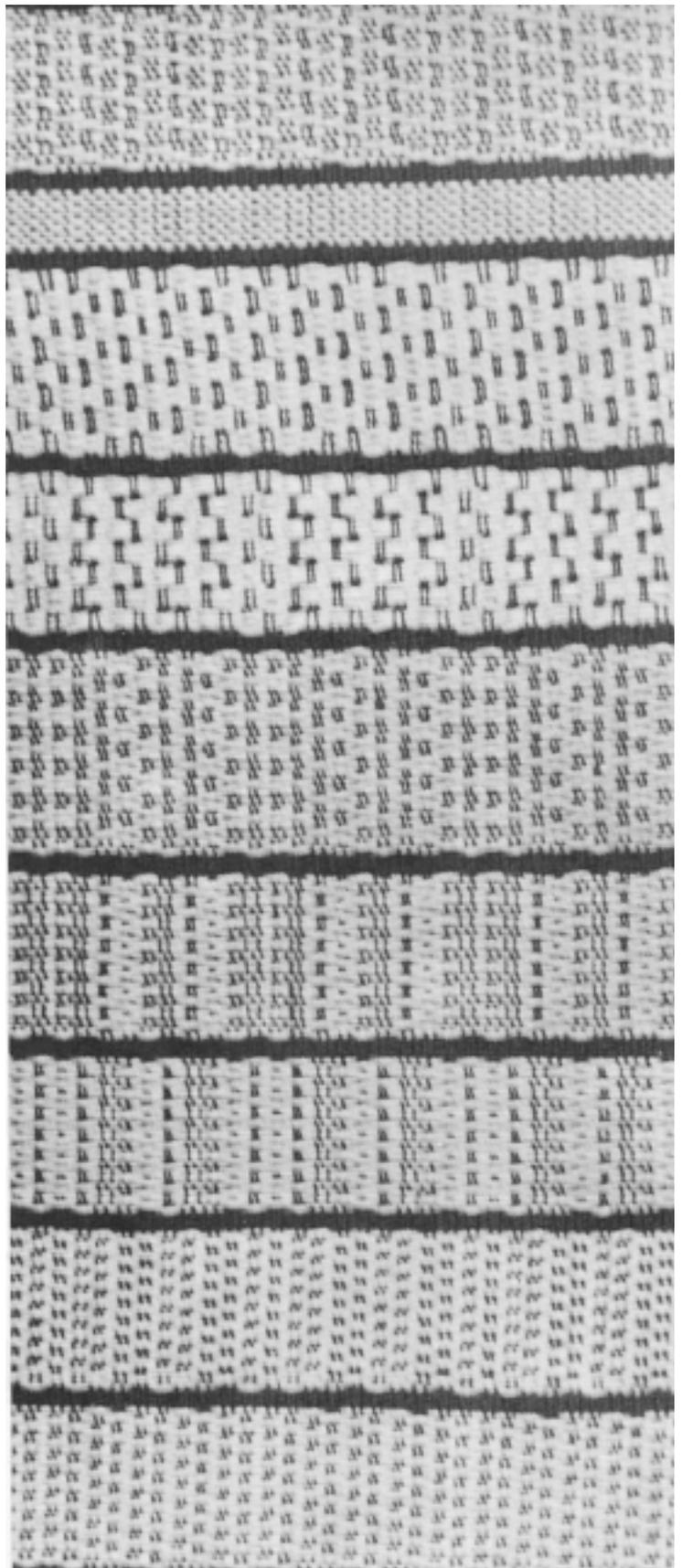
Treadle: Unit A—
6, 1, 5, 2, 6, 2, 5, 1.
Unit B—
6, 3, 5, 4, 6, 4, 5, 3.

Repeat units as desired for pattern.

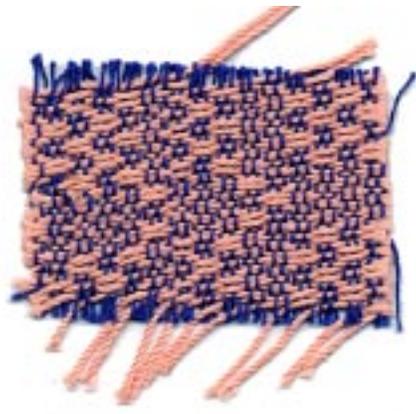
(17) Overshot Sequence,
pseudo-tabby weft like
warp.

Treadle:
3 A—6, 1, 5, 1, repeat;
B—6, 2, 5, 2, repeat;
C—6, 3, 5, 3, repeat;
D—6, 4, 5, 4, repeat.

Repeat sequences as desired for pattern.



Sample on the next page.



warp used for the illustrations was 24/2 cotton (Lily Article 314) set at 30 ends per inch, a warp set which would be completely impractical for the classical *M's and O's* interpretations. (For classical *M's and O's*, the 24/2 cotton should be set at about forty ends per inch.) A heavier weft was selected, 10/3 mercerized cotton (Lily Article 714), and used in a single color throughout. Weft like the warp was used on the pseudo-tabby sheds to form the separations between different texture samples.

The draft used for the interlacement-texture experiments is given at the beginning of the article, along with the *M's and O's* tie-up. A simple pattern is best since pattern elaboration distracts from the texture emphasis. The tie-up used for all these experiments is the one shown: the four treadles at the left form the *M's and O's* sheds, and the two at the right give the pseudo-tabby sheds. Thus, only six of the possible fourteen four-harness tie-ups are used, the ones which give balanced sheds. A further set of texture experiments could be made by adding the four treadles which lift single harnesses, and the four which lift three harnesses, though in *M's and O's* this field of experimenting is not as richly rewarding as is the restricted use of balanced sheds.

Systematic sampling will reveal many new and unsuspected adaptations for textiles of different types. Each one of the texture experiments shown here suggests to the imaginative mind some extended application, through the use of different warp and weft materials, different color or colors, different warp set, different pattern arrangement.