

M's and O's

EMPHASIS ON WEFT

By Harriet Tidball

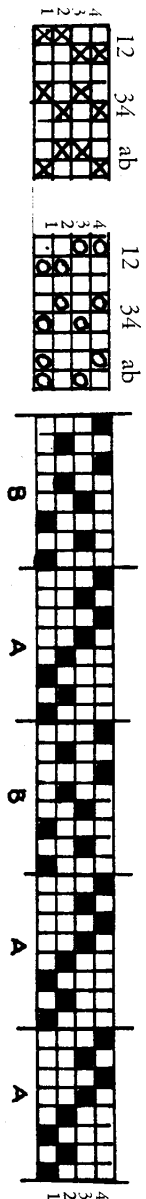
The fascinating stage of exploring any new weaving technique comes after the weaver has mastered the classical interpretations and starts sampling to discover what further potential the technique has. Sampling for new effects is more rewarding when done on a narrow warp than when done on a wide, planned 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.

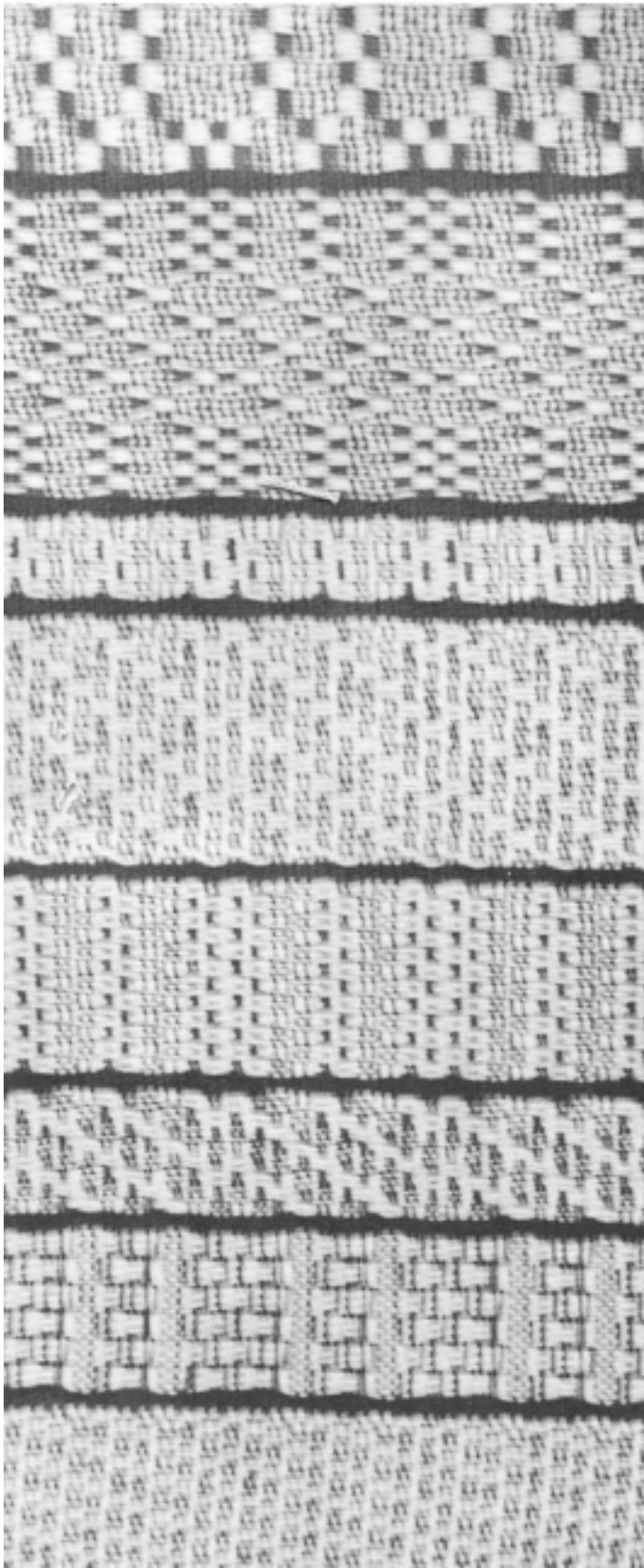
For best results the objective of any sampling project should be well in mind before the sampling is started. Each different trial should be made purposefully, and the line of thought should be carried from the simple to the complex. Below are listed the chief sampling objectives, in the order in which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

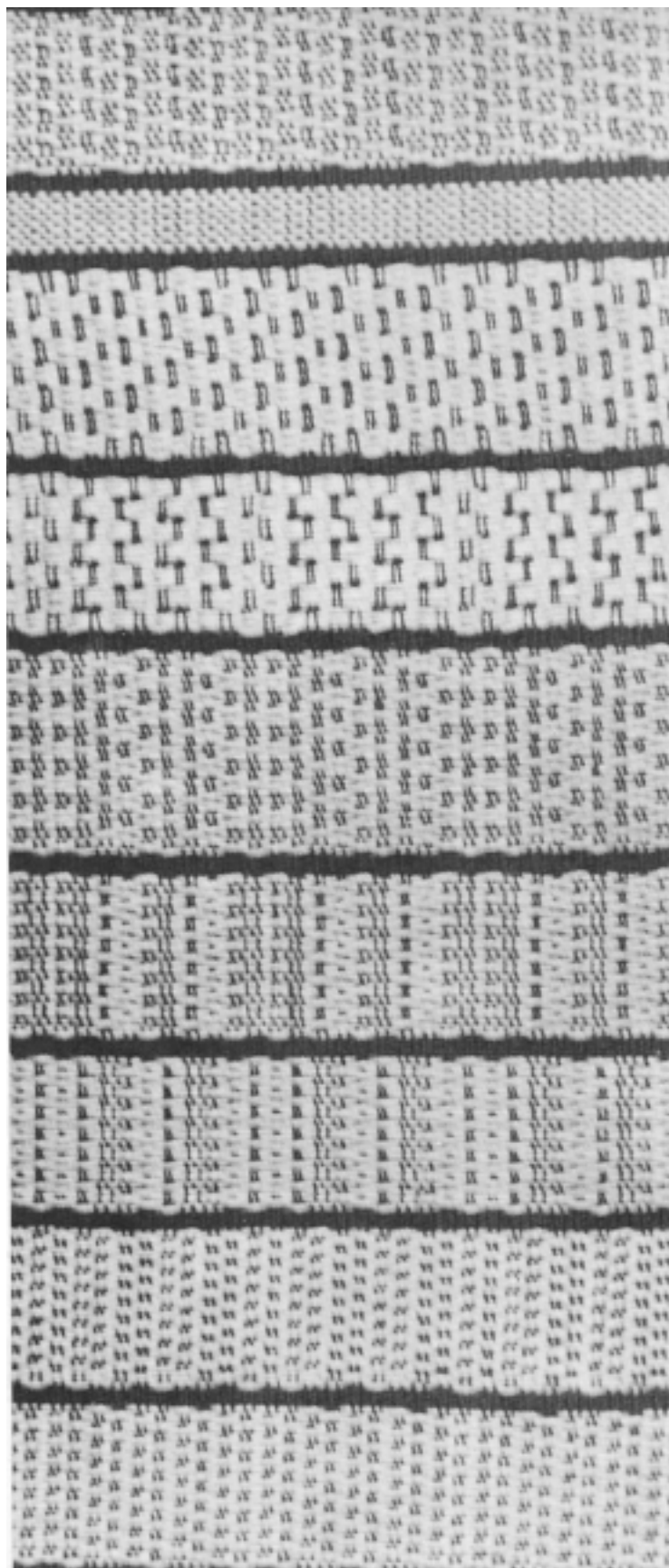
Treadle: Unit A—
6, 1, 5, 2, 6, 2, 5, 1.
Unit B—
6, 3, 5, 4, 6, 4, 5, 3.

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.

