

HANDWEAVING NEWS



Some Modern Variations on M's and O's Threading Drafts.

The M's and O's threading drafts are an interesting texture with which some very unusual woven effects can be obtained. The threading is often found in early Colonial American weavings and in many of the Scandinavian books as well. Its name is derived from the fact that small O's seem to appear in the small woven blocks, and the M'S make up the opposite pattern blocks. This simple threading alternates first one unit of the pattern then the other unit, and each unit of this pattern is composed of eight threads, - namely harnesses 1,2,1,2,3,4,3,4 for one unit, and 1,3,1,3,2,4,2,4, for the other unit pattern block. There is no tabby weave possible on these threadings. This is the basic draft. From this many textures and other arrangements are possible. In an effort to discover what can be done with this simple threading draft, Mrs. Helen Hill, one of my students at Wayne University, worked out a sampler of different modern effects. And these will be given for you now.

Explanation of the Tie-up Drafts on Page 2. At Figure No.1 on page 2 is given the regular tie-up for the M's and O's threading drafts. Below the tie-up draft is shown the order in which each combination of harnesses is woven. For instance at Figure No.1 tie-up, treadle 1 is tied to harness 1&2. Treadle 2 is tied to harness 3&4. Treadle 3 is tied to harness 1&3, and treadle 4 is tied to harness 2&4. Below this tie-up draft the X indicates to use treadle 1 or harness 1&2 combination. The next X indicates to use the 3&4 combination or treadle 2. Note that the crosses alternate for 10 X. This means one shot on each shed alternately 10x. For weft use mercerized cotton white No. 20 on a warp of the same set 30 threads to the inch. The other pattern block is woven as indicated by the crosses below, 10x alternating treadle 3 and 4, one shot on each shed. The order of the treading of these tie-ups looks like a threading draft written vertically. Read them from the top to the bottom. The X's indicate one color and the /'s mean another color. Gather together an assortment of different odds and ends of threads and weave a sampler. I will indicate what kinds of threads we used, but others will work just as well particularly if you like experimenting yourself. And such work is very much worth while. Most weavers perhaps would rather take and weave what some one else has worked out than to take the time to do this sort of thing, but I believe it is the only way that original effects can be gained, and it offers a wide and unexplored field for the person who really does creative work and enjoys it.

Tie-up Drafts with Order of treading below.

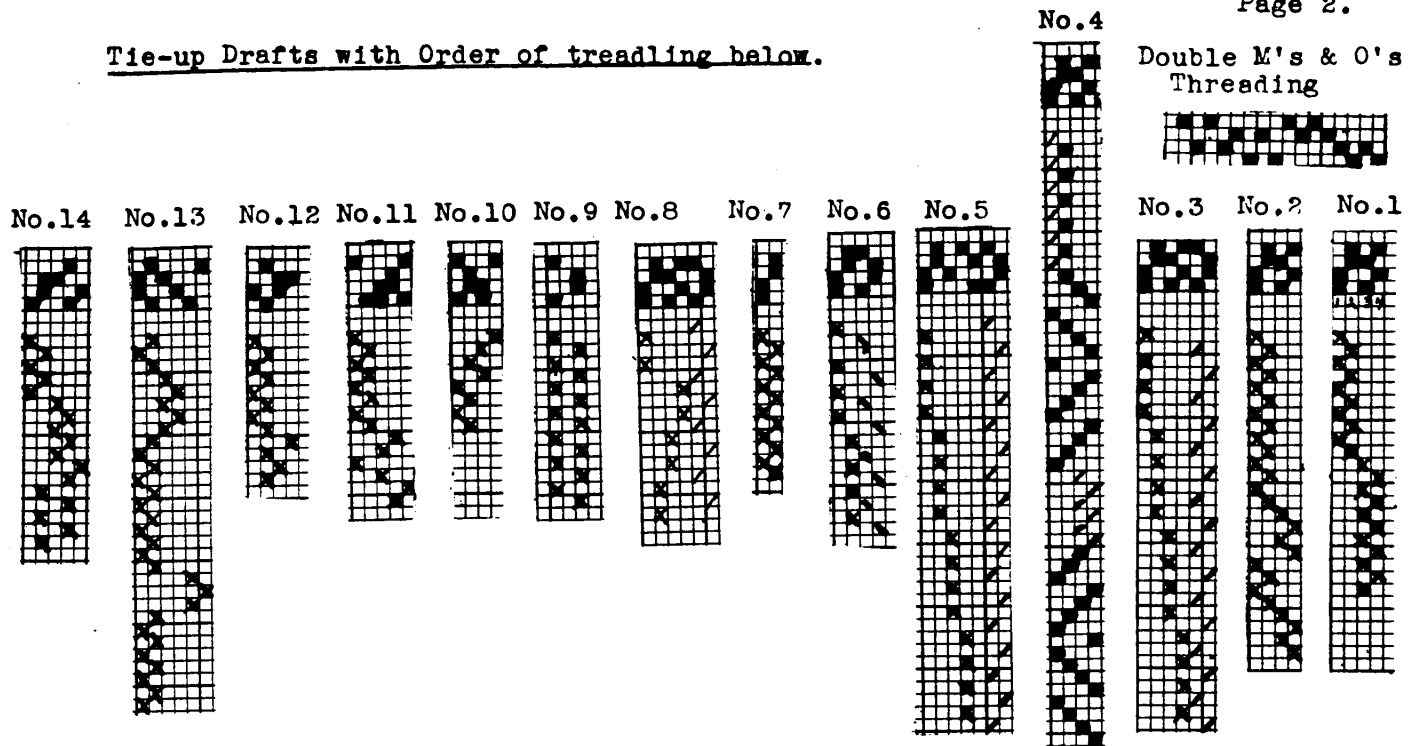


Figure No. 2 Tie-up. Same as No. 1. Weave with yellow rayon thread about the size of No. 10 cotton. Do not beat too hard and this might have possibilities for glass curtains.

Figure No. 3 In this tie-up we have added 1&4 and 2&3 combination, which is as near to the plain weave as is possible on this threading. Weave the X's with wool fabric yarn or similar thread and the /'s with 20/2 cotton. Good for an all over upholstery repeat.

Figure No. 4 Is woven with two colors of rayon thread, yellow for the /'s, and brown for the squares, one shot on each shed as indicated. This gives an unusual twill effect which might be used in many articles with good effect.

Figure No. 5 Differs from No. 3 in that harness 2 and harness 4 are tied alone to a treadle. Woven as indicated this gives an interesting twilled small over-shot pattern, with the use of 1&4 and 2&3 as a plain weave after each pattern shot of the twill.

Figure No. 6 Gives a similar effect but uses only two of the over-shot blocks which alternate to give a vertical effect. Good using all wool weft of fabric yarn in two colors. Our sample was worked out in grey and green wools.

Figure No. 7 Was worked out with a peach color rough cotton alternated with light gray carpet warp. This uses only two of the harness combinations.

Figure No. 8 is similar to No. 5 but was woven with gray carpet warp and fine rough cotton.

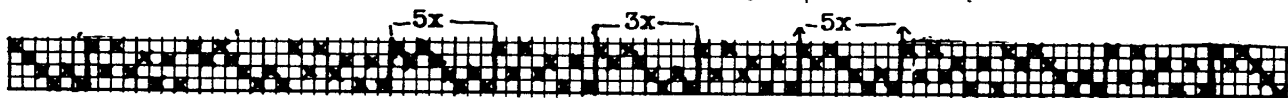
Figure No. 9 Try several variations using color. 2 shots of gray carpet warp, one rose bouclé cotton, 1 white rough cotton, one rose, and repeat. For another sample one shot of each color repeated. For another sample one gray shot, 3 white, one gray, one white, one gray, and 3 white, repeat from beginning as desired. This is simple but right colors and threads will develop unusual texture.

Figure No. 10 - 14 From here on the materials have long warp skips on one side and heavy threads such as candlewick cottons and heavy white rayons were used. Note that most of these tie-up use some of the harnesses tied up singly.

Key Draft for Sampler No. 2

Figure No. 16
Threading Draft for Figure No. 15 arranged for Warp of
 180 threads 20/2 cotton, 30 threads to inch.

Figure No. 15

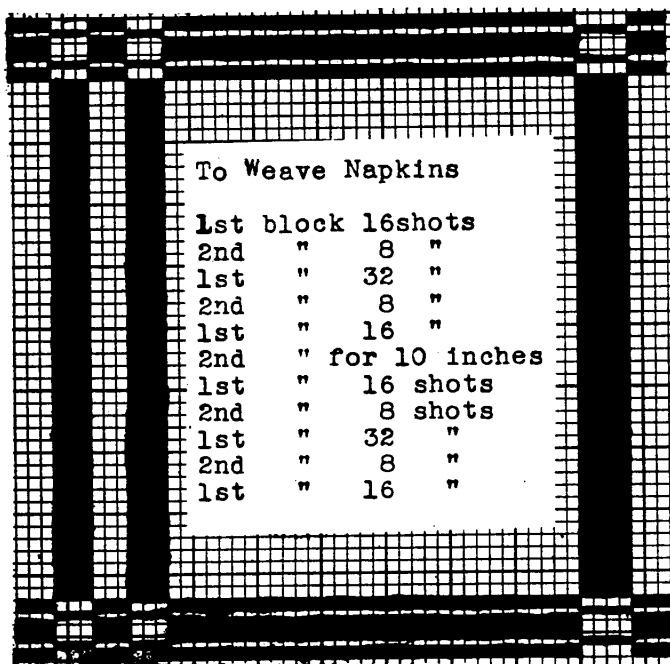


This is the complete threading. The extra threads at the beginning and end of the draft are put in to use up the required number of threads. Note that there are 8 warp threads for each unit of the key draft. Directions for the weaving are given on the next page. Of course any of the tie-ups given above could also be used if desired. This second sampler was designed and worked out by Clara Stone.

Weaving of sampler No.2

1. For the first sample, use mercerized cotton No.40 crochet. Use the regular tie-up as given at Figure No.1 on Page 2. Weave to square the pattern blocks. Use 1&2 and 3&4 alternately for one pattern block, one shot on each shed. And 1&3 and 2&4 alternately for the second pattern block, one shot on each shed.
 2. Horizontal stripes can be woven by weaving with 2 colors. Alternate the colors by using two shuttles. These shots can be repeated as desired. The regular tie-up is used for this also.
 3. For this variation bring down only one harness at a time in the following order, - #1,2,3,4,3,2. Repeat from the beginning as desired. This gives the effect of a closely woven over-shot material if well beaten down.
 4. Another variation is to use harness #1 alone; then #2 and 3; #4 alone; then #2 and #3, repeat as desired. Almost any kind of yarn can be used depending on type of fabric.
 5. Try mercerized cotton No.3 or No.5. Weave the regular tie-up pattern blocks. The effect is of course much heavier than that of No.1 above.
 6. With mercerized cotton No.3 or No.5, weave as follows, - harnesses #1 and 2; 3 alone; 2 alone; and 3 & 4 together. Repeat as desired. A heavy texture good for upholstery.
 7. With fine homespun, Millen tweed yarn is excellent, weave harness 1 alone, 2 alone, 3 alone, and 4 alone. Repeat as desired. Beat up well. Would be excellent upholstery.
 8. Another finely textured material can be woven by using harnesses 1& 2; 2&3; 3&4; 1&4. Repeat as desired. The other pattern block can be woven in the same way by using 1&3; 2&3; 2&4; and 1&4. 40/2 linen or cotton about the same size would make a very firm close luncheon set material if beaten down close and firm.
- Many more combinations are possible. These samples were all woven, each with one kind and size of yarn. Just using different kinds and sizes of yarn would vary the effects gained, and of course colors would add interest too. One gets surprising results from this kind of experimenting which are often most worth while.

Luncheon Set in Double M's and O's. Diagram of the place mat and key draft and threading draft given on Page 1. Diagram of napkin given below. Designed and woven by Clara Stone. Warp 420 threads of No.20 mercerized cotton, 40/2 linen could be used also. Weft #20 mercerized cotton, color Cork, obtained from Lily Mills Co. This is an unbalanced



threading draft which does not center, and is of the same character as those given for the "Summer and Winter" weave in March Handweaving News. To weave the place mat, weave the 1st pattern block, 1&3 and 2&4 alternately for 24 shots. The 2nd pattern block 1&2 and 3&4 alternately for 8 shots. Then the 1st block 16 shots, 2nd, - weave 8 shots

1st,-	"	40	"
2nd,-	"	8	"
1st,-	"	16	"
2nd,-	"	30	"
1st,-	"	24	"
2nd,-	"	8	"
1st,-	"	16	"
2nd,-	"	Weave for 12"	for center.
1st,-	"	16	shots
2nd,-	"	8	"
1st,-	"	32	"
2nd,-	"	8	"
1st,-	"	16	"
2nd,-	"	26	"
1st,-	"	16	"

(It is necessary to count the number of times each pattern block is woven so the mats will all be the same.

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