

# ADAPTATIONS OF COMMERCIAL WEAVES

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The articles shown in the photographs were woven as part of an experiment. Our idea was to take a commercially-woven fabric and attempt to make adaptations from it on the hand loom. We have felt for some time that most hand-woven fabrics have lacked originality and imagination merely because they have either followed set patterns handed down from generation to generation such as the Rose Path, Honeysuckle, etc., or, they have been copies of styles and designs of various historical periods. We are not, however, contending that this is true of all hand weaving, for, of course, there are inevitably those who are geniuses in the arts, who seem to have an innate ability to create out of thin air. Many of us are dissatisfied to be classed in the first category and yet we do not qualify as geniuses. For this reason, we hope that we have struck upon a happy medium.

Why not take a commercially woven fabric and use it as a basis for a hand-woven one? We do not mean merely to copy it. That would be farthest from our minds. What we do mean to show is how, through very simple changes, we can arrive at something very different from the original commercial material, and yet be able to trace it back to that original.

These changes might be made either in the warp or weft, or both. For instance, the color scheme might be altered, or

different types of yarns might be introduced, or the spacing might be changed. We think it is possible to see from our experiments, the infinite number of possibilities for working out something original from something unoriginal or pre-determined.

In our first experiment, we have limited ourselves purposely to the simplest possible variations such as interchange of colors and materials in warp or weft. We have clung to simplicity because we feel that most beginners have too elaborate ideas, and lose sight of the possibilities to be found through experimentation with simple materials and techniques.

Figure 1, below, is a reproduction of a commercial fabric done on the hand loom. The other pieces are attempts to show, on one simple warp setup, the possibilities for interesting variations using only the simplest treadlings. Interest is gained through the use of a heavy and light weight thread.

Yarn used: white, Bernat Candlewick, 1942;  
Perugian filler.  
Loom: Four-harness, 18 dents.  
White—two threads.  
Blue—eight threads.  
White—two threads.  
Etc.

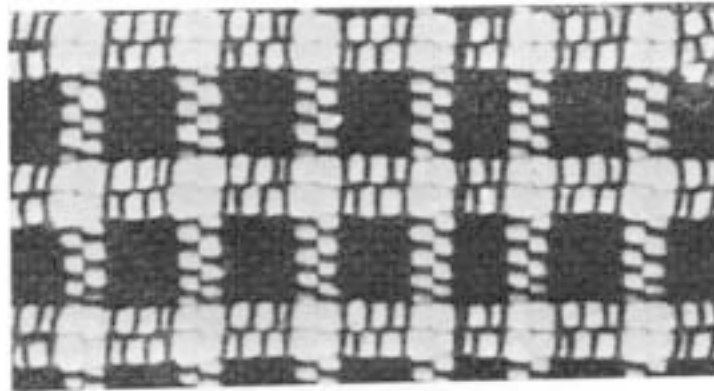


Figure 1

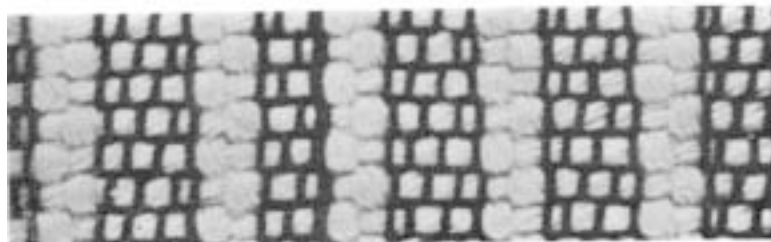


Figure No. 2a

Heavy white for weft  
Treadle 1-3; 2-4  
throughout the piece

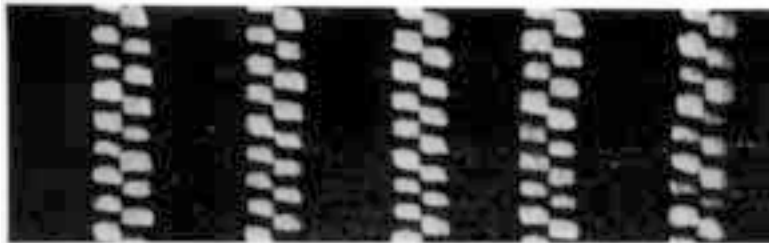


Figure No. 2b  
Perugian Blue filler  
used for weft  
Treadle same as for  
No. 2a

Figure No. 3a  
Alternating narrow  
stripes  
White, 1 pick  
Blue, 2 picks  
White, 1 pick  
Treadle 1-3; 2-4

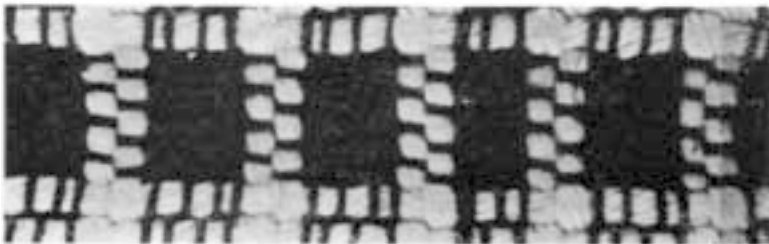
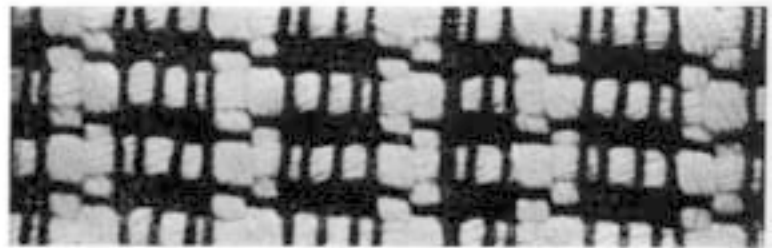


Figure No. 3b  
Alternating wide stripes  
White, 4 picks  
Blue, 8 picks  
White, 4 picks  
Treadle 1-3; 2-4

Figure No. 4a  
Twill  
Use of heavy white for weft  
Treadle 1  
Treadle 2  
Treadle 3  
Treadle 4

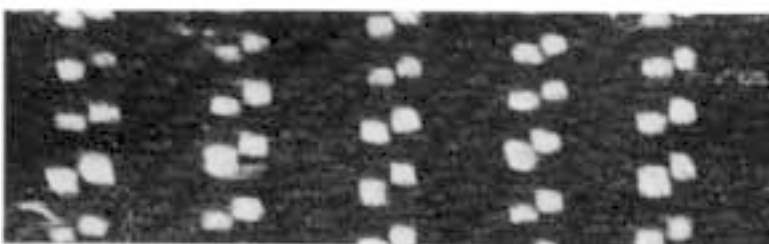
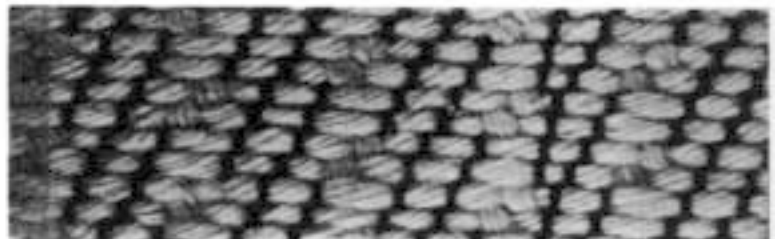


Figure No. 4b  
Twill  
Blue filler for weft  
Treadle same as for No. 4a