

# West-Faced Pattern Weaves Tabby to Taqueté



NANCY ARTHUR HOSKINS



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藏书章

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## Tabby to Taqueté

by

NANCY ARTHUR HOSKINS



In association with  
the University of Washington Press  
Seattle and London

Dedicated to my children  
Nanette, Matthew, Karen, and Lisa

I wish to express my sincere thanks to:

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Musée des Historique Tissus, Lyon, France

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The Egyptian Museum, Cairo, Egypt.

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...Albert J. Gayet (1856-1916) — archeologist of Antinoë.

...The weavers of ancient and Coptic Egypt.



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All textiles were woven by the author, or are from the author's collection unless otherwise noted.

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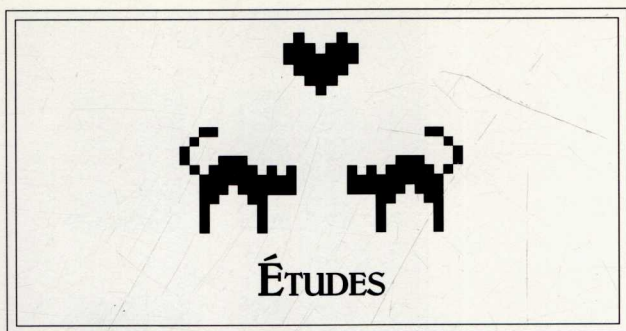


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***études (a' toodz) studies; pieces for practice of some special technique; compositions built upon a single technical motive, but played for their artistic value.***

*Études* was the title for a recent exhibit of the samplers created for *West-faced Pattern Weaves: Tabby to Taqueté*, and for *Boundweaving*, the teaching tape that I did for Victorian Video.

Alone in the gallery surrounded by my sixty samplers, I saw within the patterns images — as invisible to others as the warp within the web. The samplers seemed like a journal of my last three years woven in a personal iconography. Each one was a record in rhythm and color of a quiet, quotidian time weaving in my studio, watching leaves turn, snowflakes fall, or spring flowers bloom in the midst of my life's swirling schedule.

Since I began this book and the video there were weddings for three of my four children, college graduations, family reunions, a thirty-fifth wedding anniversary, and now, the birth of a first grandchild, Katie Lynn.

There were conferences in California, Rhode Island, and Australia with opportunities for professional growth and new acquaintances from around the world. There were exhibits, lectures, and teaching commitments. There were new 'tools' in my studio to learn to use — a computer, a dobby, and a 16-shaft, compu-dobby loom. There was also respite from the solitary, sedentary task of weaving or writing — vacations and adventures that left unforgettable impressions seeking expression — skiing the summit with a panoramic view of the Oregon Cascades in the sunshine and snow — diving deep in the ocean to swim in the ineffable underwater world of the coral reef — watching the sun set behind the pyramids of Egypt.

Always, there was a warp waiting for me on my loom.

Even if this project had not culminated in a book, I would consider it a worthwhile, and entirely enjoyable way to have spent the last three years. Like many weavers, I have sampled various techniques when lured by new ideas, new materials, new structures. Once I began the book and video there was an elegant discipline organizing each day, week, month, and year. There was the feeling of accomplishment as each 'étude' was finished. There were highlighted moments of enlightenment, and exciting moments of discovery. Now, I share my studies — my études — with you. I sincerely hope that this text will be informative, interesting, and inspirational.

I wrote the book because I felt that the method of drafting and designing used with my students, during the last ten years of teaching college weaving, would be useful for other weavers. I have had the privilege of watching a group of students progress from plain weave to taqueté and samitum over an extended period of time; and the advantage of being able to test new theories, techniques, terms, and draft forms in the classroom. It was immediately obvious what made sense and worked well — and what needed to be revised or rejected.

I regret that I have not had the opportunity to study 'boundweaving' with anyone else, but I have learned from the literature and the loom.

Recently, I have renewed my attempt to play the piano. I had the typical few lessons as a child, but had not touched a piano for years. As I struggle with simple songs, I am conscious of the similarity between playing the piano and weaving west-faced pattern weaves upon another instrument — the loom. The keyboard and pedals are like the warp and treadles, and the melody — like the design. One must coordinate mental, visual, and physical skills to play either instrument with facility. One must understand theory and be able to transform that knowledge into a beautifully executed expression.

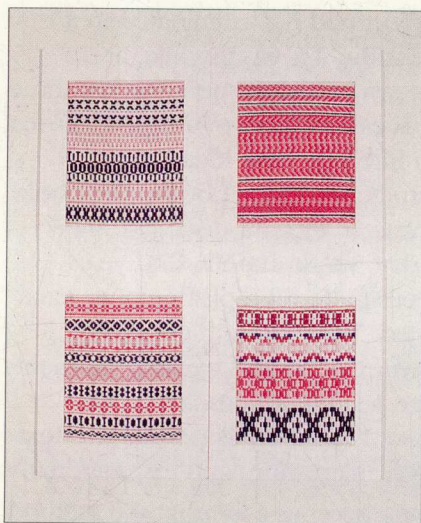
Creativity comes with control!

The samplers — the études — are pieces for practicing these special techniques.

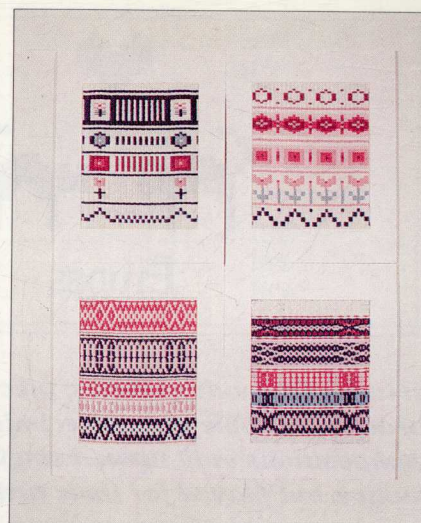
So practice and play 'con brio'!

December 1991

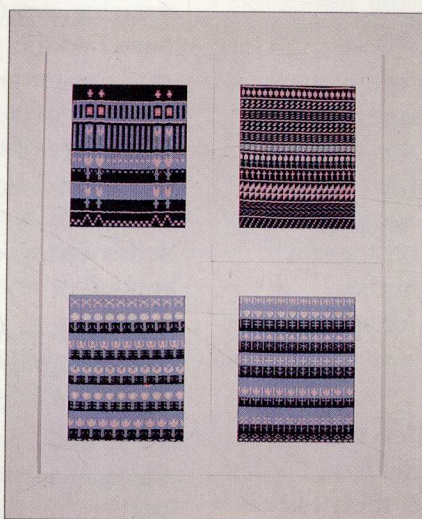




- UL VIII Point Twill: 2/2 On Opposites
- UR IV Twill: 2/2 On Opposites
- LL XI Rosepath: 2/2 On Opposites
- LR XIX Overshot: 2/2 On Opposites



- UL XX Overshot with Spaced Motifs: 2/2
- UR XVIII Overshot: 2/2
- LL XVI Twill with Spaced Motifs: 2/2 On Opposites
- LR XXI Overshot with Spaced Motifs: 2/2 On Opposites



- UL XV Twill with Spaced Motifs: 2/2
- UR II Twill: 2/2
- LL X Rosepath: 2/2
- LR IX Rosepath: 3/1

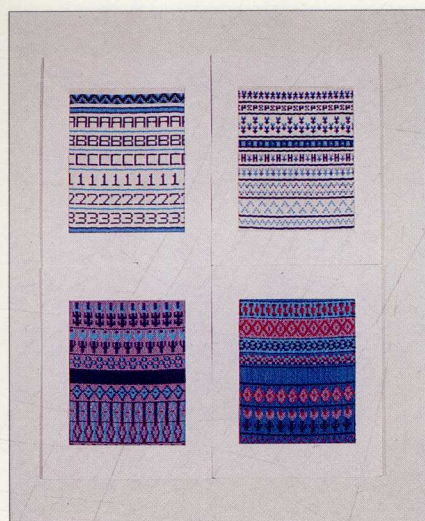


- UL XVII Overshot: 3/1
- UR IX Rosepath: 3/1
- LL V Point Twill: 2/1, 'Krokbragd'
- LR VI Point Twill: 3/1

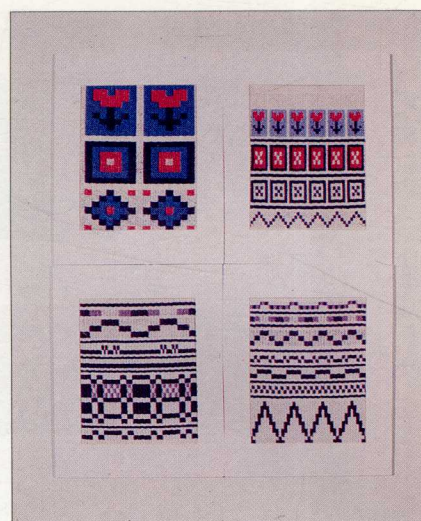


- UL III Twill: 2/2
- UR X Rosepath: 2/2
- LL X Rosepath: 2/2
- LR VII Point Twill: 2/2

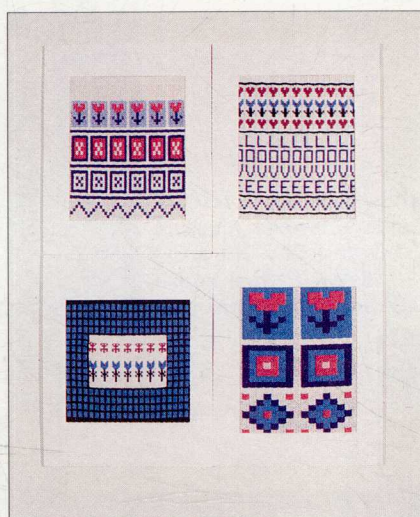




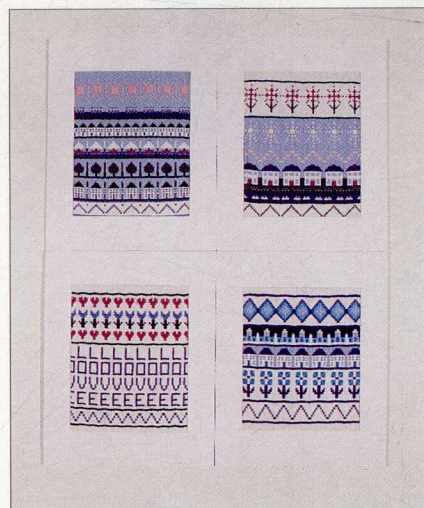
- UL XXV Asymmetry with a  
Five-Block Point Draft  
UR XXVIII Asymmetry with a Double  
Three-Block Draft  
LL X Rosepath: 2/2  
LR XII Rosepath: 2/2 and 2/2 On  
Opposites



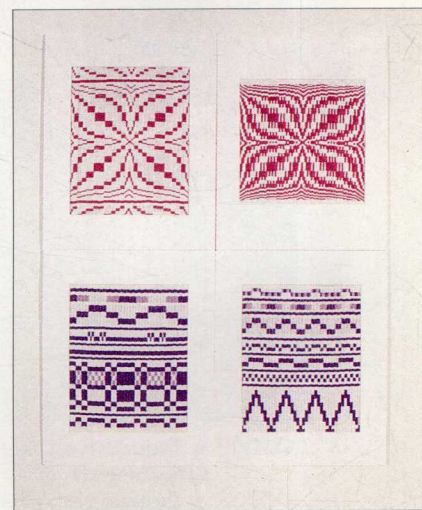
- UL XXXV Samitum with Threading #1  
UR XXXVI Samitum with Threading #2  
LL XXXIII Taqueté with Threading #1  
LR XXXIV Taqueté with Threading #2



- UL XXXVI Samitum with Threading #2  
UR XXVI Asymmetry with a  
Four-Block Point Draft  
LL XXIX Three and Five-Block Point  
Drafts Combined  
LR XXXV Samitum with Threading #1

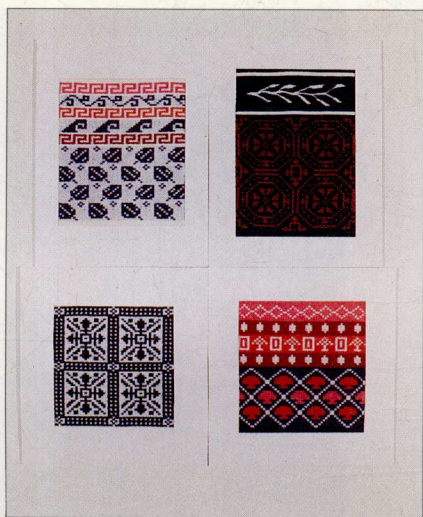


- UL XXX Six -Shaft Rosepath: 5/1  
UR XXXII Eight-Shaft Rosepath: 7/1  
LL XXVI Asymmetry with a  
Four-Block Point Draft  
LR XXXI Six-Shaft Rosepath: 4/2

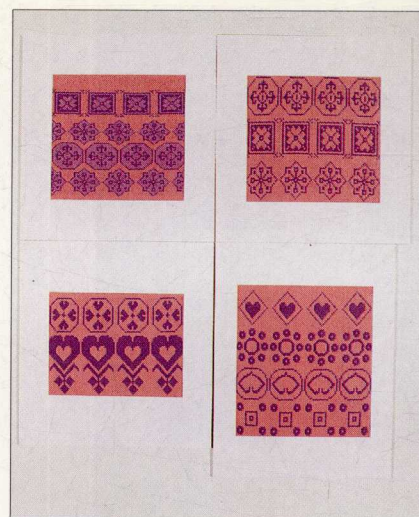


- UL XXII 'Blooming Leaf': 2/2  
UR XXIII 'Blooming Leaf': 2/2 On  
Opposites  
LL XXXIII Taqueté with Threading #1  
LR XXXIV Taqueté with Threading #2

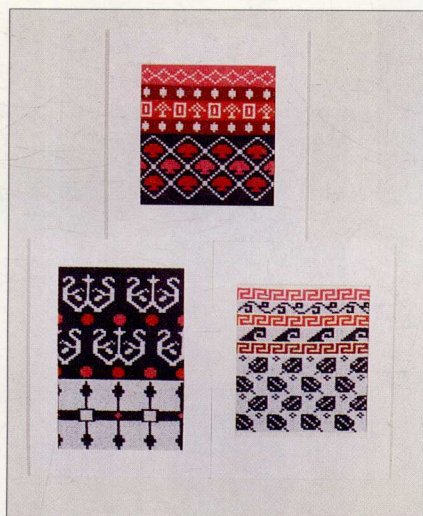




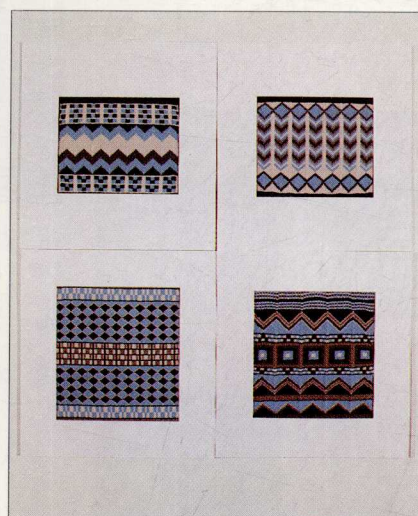
- UL XXXVII A Taqueté with Frets and Leaves  
 UR XLIII The Royal Ontario Museum Taqueté: Example Two  
 LL XLI The Denver Art Museum Taqueté: Example Two  
 LR XXXVIII A Taqueté with Trees (Tri-Colored)



- UL XLV A Samitum with Stars and Flowers (Tri-Colored)  
 UR XLIV A Samitum with Stars and Flowers  
 LL XLVII The Textile Museum Samitum  
 LR XLVI A Samitum with Hearts and Diamonds



- UC XXXVIII A Taqueté with Trees (Tri-Colored)  
 LL XXXIX A Taqueté with Palmettes (Tri-Colored)  
 LR XXXVII A Taqueté with Frets and Leaves



- UL LI Tutankhamun Tunic Band #3: A Seven-Shaft Point Twill  
 UR XLVIII Tutankhamun Band #1045: A Seven-Shaft Point Twill  
 LL LIII Tutankhamun Tunic Band #5: A Five-Shaft Point Twill  
 LR XLIX Tutankhamun Tunic Band #1: A Ten-Shaft Point Twill





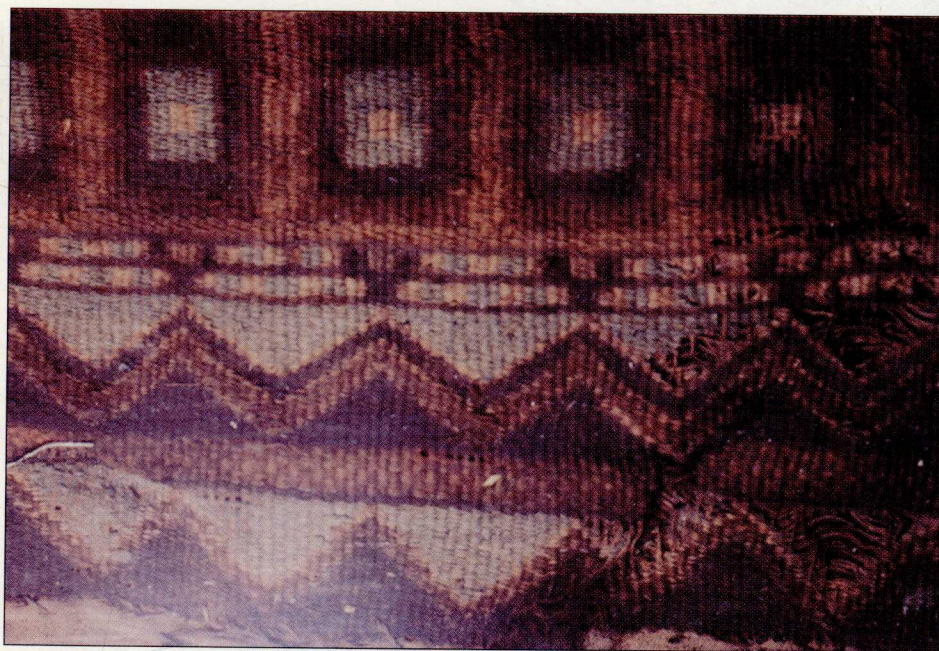
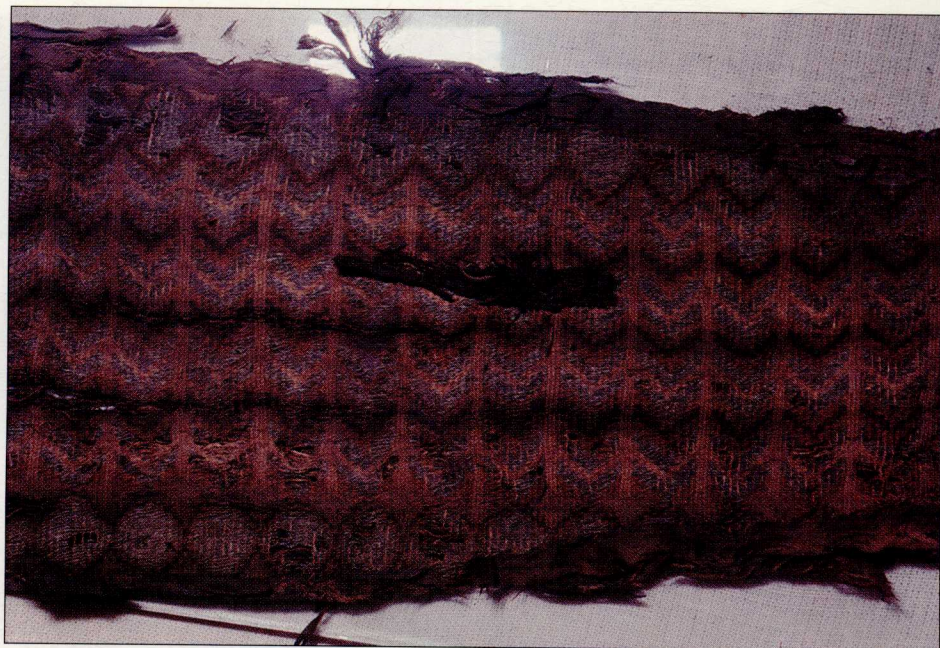
#1952.40 Taqueté from the Denver Art  
Museum, Denver, Colorado  
(10 3/4"h. x 10 3/4"w.)  
Gift of James Lovatelli  
(See Samplers XL and XLI)



#968.323.1 Taqueté from the Royal  
Ontario Museum, Toronto, Canada  
(See Samplers XLII and XLIII)

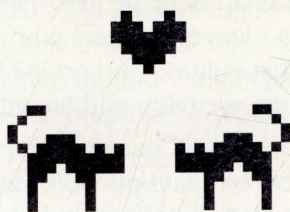


Tutankhamun Band #1045 (H. Carter #54p) from the Egyptian Museum, Cairo, Egypt  
(See Sampler XLVIII)



Tutankhamun Tunic Band #1 No. 642 (H. Carter No. 367j) from the Egyptian Museum, Cairo, Egypt  
(See Sampler XLIX)





## INTRODUCTION

*Weft-Faced Pattern Weaves: Tabby to Taqueté* is a text to teach you how to predict patterns and pictures in weft-faced weaves. Colorful, rhythmical patterns, charming folk art figures and flowers, and bold, geometric designs can be created in fabrics that are decorative and durable.

This book begins with an examination of the structural similarities of weft-face pattern weaves, and ends with an homage to their antiquity with replicas of three thousand year old patterns from textiles found in Tutankhamun's tomb. There are fifty-three lessons in the text, organized around one or more samplers, that progress from a simple two-shaft weave suitable for a rug to a sophisticated sixteen-shaft samitum in luxurious silk.

Samplers I through XXIII and Sampler XXXIII, with threadings based on plain weave, twill, point twill, rosepath, overshot, and taqueté, are for the four-shaft loom. Samplers XXIV through XXXVI have threadings based on twill, point twill, taqueté (weft-faced compound tabby) and samitum (weft-faced compound twill) for eight-shaft looms. Samplers XXXVII through LIII are re-creations of weft-faced patterns from Coptic and Ancient Egypt on five, seven, ten, fifteen, or sixteen shafts, some woven with the dobby or computer-assisted loom.

The text is a study guide on the weft-faced weaves for novice or experienced individuals or groups in the studio, workshop, or classroom. If you can read a threading draft and dress a loom you can follow the directions. If you can weave the pick and pick pattern in Sampler I, you will have learned the basic principle involved in weaving all weft-faced patterns. The fundamentals are included for beginners, and the advanced weavers will find some challenging lessons for multi-shaft looms.

Instruction on a video teaching tape, *Boundweaving*, complements the in-depth

material in this book. The video guides you through three variant weaves on a rosepath threading, and shows how the samples can be made into purses, pillows, or framed pictures. The demonstrations on the tape teach those subtle techniques of weaving that are so difficult to describe or diagram.

Learning a new weave is always a problem. How do you dress the loom without dealing with design? How do you effectively design when you haven't worked with that particular weave?

To deal with that problem, and to expedite learning, materials, drafts, and designs are specified for each sample. Warp and weft yarns, and appropriate sets that will work well with these weft-faced weaves are suggested. A palette of colors is recommended, but the selection of hues within that range is wide open to your personal choice.

One of my objectives for the book was to standardize the samplers so that their structural differences would be apparent.

The lessons contain material on theory, technique, and weaving tips, with each new project building upon the preceding ones. The samplers and lessons were woven and written simultaneously in the order in which they appear in the text. Discover with me the unique and fascinating characteristics of every new structure in their orderly progression from the simple to the complex.

All of the relevant information is presented in the familiar format of weave drafting, hereinafter called 'The Standard Draft', with the threading, tie-up, treadling, and drawdown. That information is then translated into a specific form of drafting for weft-faced weaves introduced in the Directions as 'The Polychrome Draft'.

A third form of drafting, 'Profile Drafting' or 'Block Drafting', is described with the lesson for Sampler XXXIII.

'The Formula', that teaches a method of modifying the tie-up of one threading to mimic another threading, is introduced with Sampler XXIV.

A new approach to working with multi-shaft block designs for weft-faced weaves, and some terms to use when working with combination blocks are described in lesson XXXIII, and used for all of the taqueté and samitum samplers.



Flamepoint patterns with tips on drafting, color order, and shuttle order are introduced with Sampler X.

New terms have been used when necessary in the text, but with careful consideration and consultation. Usually, definitions will follow the first use of a term, but on occasion they are more appropriately explained in a later section. The page numbers where definitions can be found *in context* will be identified in the index with bold face numerals. Definitions, which are included within the lessons, will always be accented with bold face letters. I cannot promise that all of the terms that I have used will be defined in the same way by others, or that they will be found in the literature. It was necessary to name things that occur repeatedly in weft-faced weaves in order to discuss them. Some of the terms used are merely a convenience, but others could well be adopted in reference to these weaves. Once defined, a term will be used consistently.

Patterns are provided as guides to the first experience with each new weave structure, not to inhibit creativity, but to enhance understanding. In the midst of any sample, when the correlation between the draft and design is evident, you are encouraged to develop your own ideas, and to abandon the prepared pattern.

Your imagination will flourish as you weave.

Explore beyond the boundaries of this book.

There are many other threading and treadling variations appropriate for weft-faced pattern weaves — not included in the book — that can be found in the references in the bibliography.

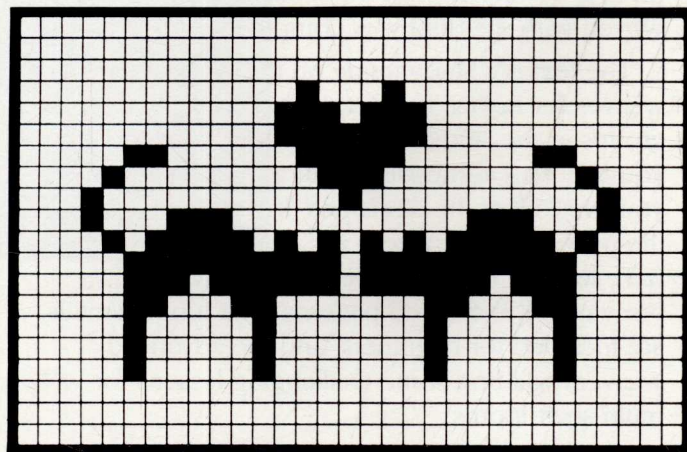
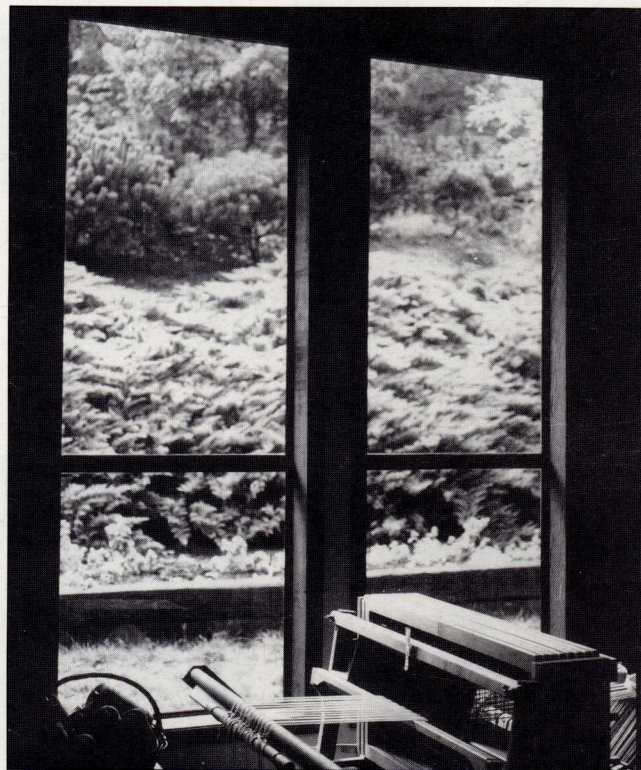
There are beautiful variety yarns that would be interesting to work with, while the materials used in the samplers have been limited. Variations in the sett of the warp and the scale of the designs have been avoided.

The book does not include any artistic or exploratory work of my own. It is quite deliberately a teaching text with the enticing — but confusing — variables of art fabrics eliminated. I am, however, interested in the work of others and in the work that you will create in the future. I would be very pleased to receive slides of new work that I might share with others through lectures and workshops. You'll find an address at the front of the book.

The Scandinavian heritage associated with 'boundweaving' I leave to others who have a connection to that culture, and access to historic and contemporary weaving and literature from that region.

The Navajo twilled patterns or 'saddle blanket' patterns are not included, but would be an interesting study for a student of Native American weaving.

I hope that *Weft-Faced Pattern Weaves: Tabby to Taqueté* will act as a catalyst for creative learning.





As a child I lived in a picturesque village on one of the Finger Lakes in Upstate New York. Summers were spent swimming and winters ice skating. Sometimes the ice on the lake would freeze as clear as glass. I remember being hesitant to skate past the familiar opaque and cloudy white ice onto the sheer, clear, nearly invisible sheet.

Novice weavers, and even experienced weavers, may feel that same hesitancy when approaching the weft-faced pattern weaves. The warp — usually so visible — disappears, and its role in the

interlacement and pattern formation can be mystifying. All of the color, texture, and pattern appear in the weft. Patterns can magically change into pictures — but how?

This teaching text will solve the mystery of what is happening that is hidden within the web, and develop your ability to design for these fascinating weaves.

You will not be skating on thin ice!



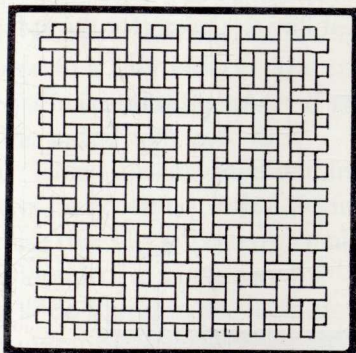
*Courtesy of Irene Arthur, Skaneateles, New York*



## DEFINITIONS AND DESCRIPTIONS

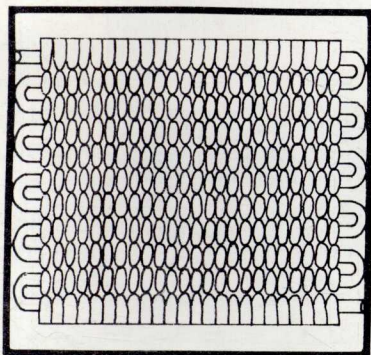
It's quite easy in a balanced weave to see structure. The warp and weft are both visible and contribute to the pattern, color, and texture.

### *Balanced Plain Weave*



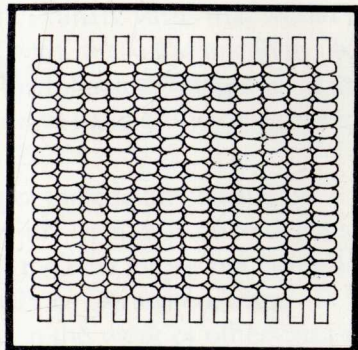
But, in a warp-faced plain weave only the warp shows.

### *Warp-faced Plain Weave*



And, in a weft-faced plain weave only the weft shows.

### *Weft-faced Plain Weave*



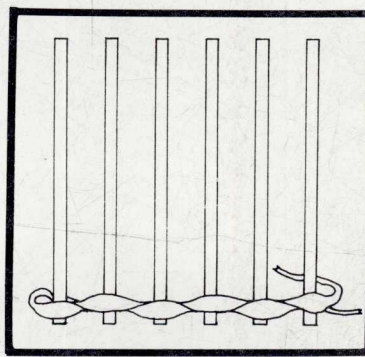
***Weft-faced weave:*** A weave in which the weft covers the warp. The warp, hidden within the structure, acts as a scaffold for the interlacement while the weft yarns create the composition.

***Warp, Weft, and Sett:*** The relationship between the warp, weft, and sett must be perfectly coordinated to achieve a weft-faced fabric.

***Warp:*** The warp should be strong and under taut tension.

***Weft:*** The weft should be soft and pliable.

***Sett:*** The sett should allow the weft to pack down and cover the warp.



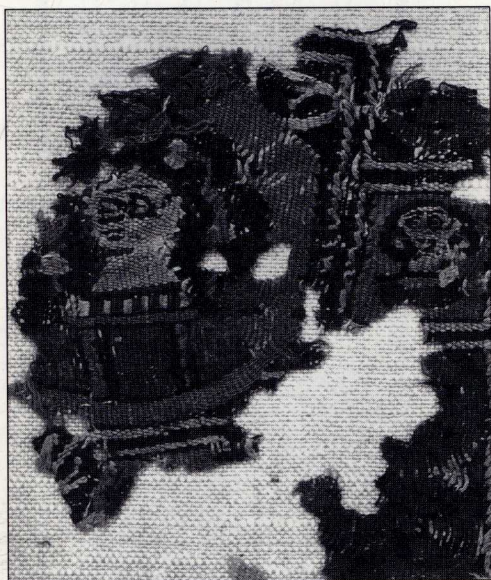
There are two main categories of weft-faced weaves: weft-faced tapestry weaves and weft-faced pattern weaves. These are both based on interlacing. There are other categories of weft-faced fabrics with twined, chained, looped, or pile surfaces.



***West-faced Tapestry Weave: A weaver controlled west-faced structure — usually plain weave — with discontinuous wefts building the color areas in a freely formed composition.***

Coptic and medieval tapestries, Navajo rugs, Near Eastern kelims, Chinese K'o-ssus, and contemporary tapestries are all examples of west-faced plain weave fabrics in which the weaver/artist controls completely the position of each spot of color, and paints with the wefts with considerable poetic license.

*Coptic Tapestry Fragment, Author's Collection*



*Chinese K'o-ssu Fragment, Author's Collection*



*'Jungle Hot Bird', Tapestry by Marta Rogoyska, 4' h x 6' w, Photo by Chris Parkes*



Tapestry is a painterly art with freely formed compositions, but pattern is the dominant design element in the final composition of the weave structures explored in this text.

"A pattern must conceptually extend to infinity." (Washburn and Crowe 1987, p.52)