Double Weave Twill Journey

INTRODUCTION

After attending a seminar by Alice Schlein on "Double Weave Twill" at the Southeast CW Gathering in June 2017, I wove a sampler, part of it pictured to the right, using her handout as a guide. The three shuttles, three color rotation red, yellow, green was always used. With a double weave tie-up using a parallel threading, it is readily apparent that to weave the bottom layer the top layer needs to be raised. Using a straight threading and a lift plan, what needs to be raised to weave the bottom layer is not as apparent, though as shown below the results are the same. Alice's article, "Double Twill for Dobby Looms," (CW Journal, October 2017 #115) has a clear explanation of converting a tie-up to a lift plan.



Parallel threading and double weave tie-up

Straight threading and a lift plan

EXAMPLES of ERRORS



Leslie Killeen



One of Alice's 36 modules, (used with permission) is shown above, either a 3/1, 2/2, or 1/3 twill lift plan for the top layer and always a 2/2 on the bottom. I remember asking Alice if she could look at the modules and know what they would produce. Now, I too can answer, "Yes"! Note the first pic will give you a clue as to which the above is. A part of the woven sample is shown to the right.



Double Weave Twill Sampler

DESIGNING—ERRORS CAN BE INTERESTING

Double Weave Twill using 8 shafts can produce only one block, Block A, as 4 shafts are needed for each layer. A second block, Block B can be simulated by switching the warp threading color order. Using Tan (T) and Black (B), you could have TBTB BTBT TBTB to give what appears as 2 blocks in an ABA order. After weaving the 3-color rotation for Alice's sampler, I tried using just two colors either tan (T) or black (B), one at a time. If I wanted separate layers, I would use two shuttles, one with black and one with tan. I did extensive sampling to come up with many variations. I was working from a paper copy when inputting Alice's modules into *PCW Fiberworks* Some errors occurred and to my surprise created some interesting patterns, two shown here.





The first two repeats have the correct number of pics, followed after the break by several repeats with no pic 12, producing a funky twill used in *Eclipse 2017*.

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The first two repeats are shown correctly followed after the break with the error in pic 4. Shaft 3 is shown raised instead of shaft 4, creating a stitcher or a grid pattern which I used in *Sudoku meets Double Weave Twill*. The red arrows — indicate pic 4 of the 12 pic repeat

Picture by Mary Kirscher

Eclipse 2017

I used the same warp for *Eclipse 2017* as used for the *Sudoku meets Double Weave Twill*, but rethreaded the middle B block to an A block, keeping the two B block borders (B AAA B). I used various modules to create the desired image: darkness of the night moving to lightness of day; followed by the eclipse, when the moon totally blocked the sun, creating the sense of darkness during the day. As the sun and moon moved apart, lightness reappeared, with a moment of chaos. The twill that had a missing pick was used maybe giving viewers a moment to pause questioning that something was wrong with the twill, resembling a similar moment of chaos during the eclipse.

Picture by Mary Kirscher

Sudoku meets Double Weave Twill

The simulated block ability provides the 3 blocks needed for the puzzle: A B A. Adding two border blocks gives B ABA B. The three stacking puzzles were woven each separated by a narrow spacer. The contrast between dark and light values draws you in, and on a closer viewing, the beaded numbers shows the viewer that it is a Sudoku puzzle. An error in the input, provided the grid for the beads. Finally, a small puzzle in the bottom right-hand square is a completed Sudoku puzzle with the use of red beads. This is symbolic of an Asian signature stamp.

CONCLUSION

What started as a challenge to study and sample a new-to-me aspect of double weave yielded two woven pieces. I found that by using the modules, I could design on the fly since I did not need to create a complete treadling sequence—just one module at a time. Although designing with modules in the liftplan is probably more common when one has more than eight shafts, even with eight, one can put different combinations of modules together, maybe even alter them to see what might appear. Being open to the unexpected when human errors are introduced can be just another way of pushing the boundaries of 8 shafts.

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