

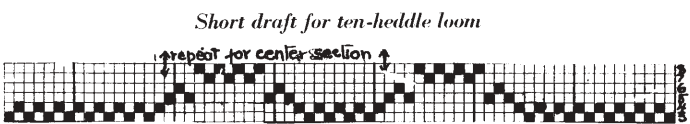
# "Swing" in Summer and Winter

BY HELEN LOUISE ALLEN

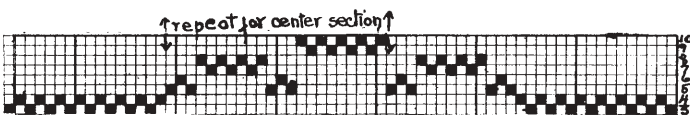
IN THIS DAY of "swing" music a weaver might try the idea on a loom. The characteristic of "swing" is that on a given melody each performer works out his own variations according to his talents. Just so in weaving, with a given draft each weaver should be able to work out original variations according to his or her ingenuity and talents in design. A few simple rules of design should be followed to give the best results.

Good proportion is the most important principle of design. In weaving this refers not only to the proportion of the article as a whole but to the divisions of the design and to the amounts of color if changes or color are made. The divisions should not be equal in size nor should one division be just twice the size of the other. The question of balance is not difficult in weaving as most of the patterns are symmetrically balanced. Emphasis or center of interest is a very important factor to be watched in planning designs for weaving or in using the design in an article. Either the center of the article should have the dominant interest with the border subordinated to it, or the border should be of greater interest with the center simple.

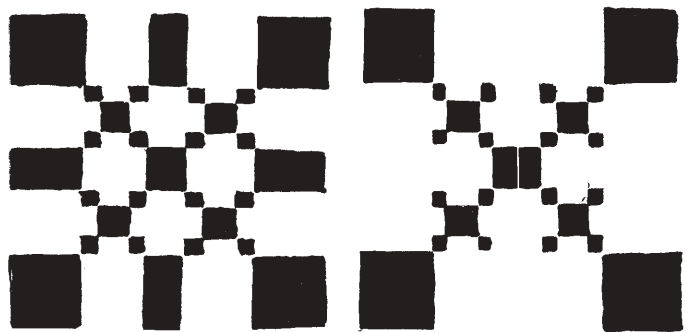
The draft worked with in this article is for either a ten- or an eight-harness loom. The ten-heddle loom will give more interesting designs than does the eight, although the differences are not as great as would be supposed. The original pattern for this draft is composed of checkerboard blocks of varying sizes. The second block is repeated after the third before moving on to the fourth. (Illustration III.) The central three blocks may be repeated as many times as desired



Short draft for ten-heddle loom



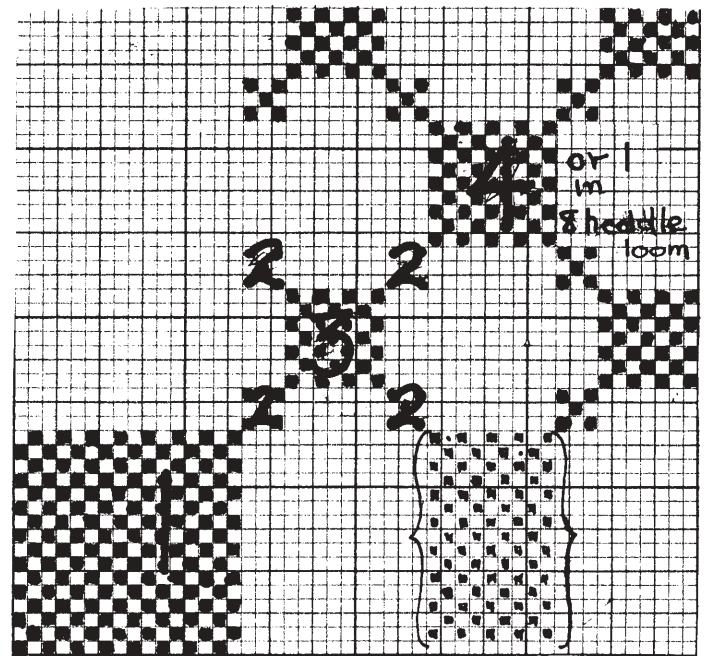
Short draft for eight-heddle loom



Basic design for eight-heddle loom

Basic design for ten-heddle loom

THE WEAVER



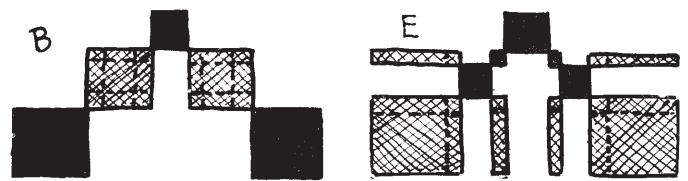
Basic design in checkerboard. Upper left-side shows effect in ten-heddle loom. Lower right shows design as it would appear for eight-heddle loom

with the corner blocks used only at the edge, giving the effect of a border.

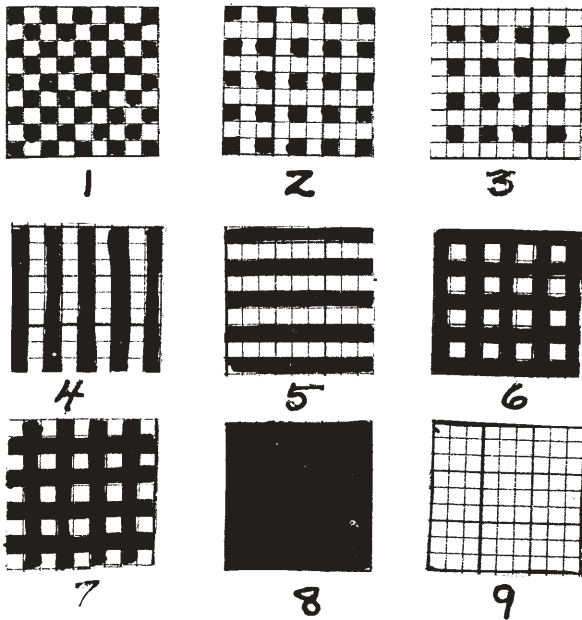
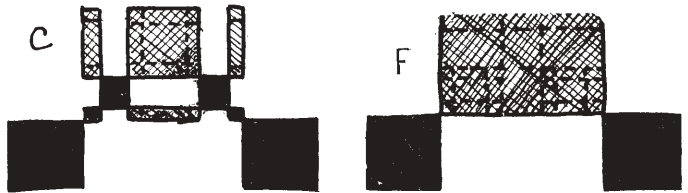
Each block of the pattern may be used as a single block by itself as in A and A<sup>1</sup>, or may be combined with neighboring blocks to form larger areas. B has block 2 and 3 thrown together. C has 2 and 4 combined, and owing to the repeat of 2, parallel bands are formed around the center. In D, blocks 1, 2, and 3 are combined into one large unit, leaving block 4 to stand alone. E combines B, blocks 1 and 2, which makes parallel stripes at the edge in what would be the border if the center blocks were repeated a number of times across the article. F throws all the center blocks together. Further variations of these can be made as desired. For example, E and F could be combined to give parallel lines at the edge: or block 4 could be omitted in F, leaving a hollow square in the center.

Besides these variations in basic design, there are nine types of treatment for each individual block. The blocks or areas may be treated as checkerboards, as shown in 1, and as used in many of the given designs; or as single checks, using the corner checks to give a large block as in 2 and in the center of Design V. Single checks using the inside checks give a smaller block with a light edge around it as in 3. Vertical or horizontal lines may be made as in 4 or 5, and are seen in Designs II, III, IV, VI, and VIII. The outside vertical and horizontal lines may be combined, giving a grill work with a closed edge as in 6, and seen in Designs V and VIII. The inside lines may also be used as a grill, having

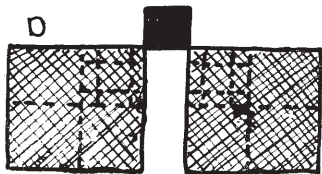
a serrated edge as seen in 7 and in Designs I and IV and V. The areas may be solid dark as in 8, or may be omitted entirely by using only the binder heddles for the pattern thread, i.e., using just heddles 1 and 2. This is shown in 9



Changes in design made by various combinations of the blocks. The dark blocks are uncombined



Treatments of the blocks or combined areas



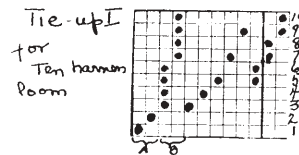
and in Design VI. The dark areas are used to give accent to the center of interest, while the other treatments will give varying dark and light values or "grays" to the design. The checkerboard and the grills will give a middle value, while the checks will give a light value.

None of the above treatments refers to the various textures that can be woven on a Summer and Winter weave, but only to the design possibilities of this draft. Summer and Winter may be woven using both binder heddles in single or in doubles, that is using each tabby combination after a binder heddle before using the next binder heddle, 4-1, tabby A, 4-1, tabby B, 4-2, tabby A, 4-2, tabby B. Summer

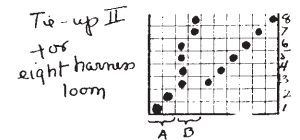
and Winter may also be woven using only one of the binder heddles, which will give the effect of vertical lines in the texture, or one may have one's own particular pet way of weaving Summer and Winter.

This draft is planned so that the small checks forming the blocks are of the same size. Each check may be threaded and woven as a single unit of Summer and Winter, or as double or triple units. For example, in the single unit scheme, the first check in the draft would read 3-2-3-1, the next 4-2-4-1, etc. In a double scheme, it would read 3-2-3-1, 3-2-3-1, and the next 4-2-4-1, 4-2-4-1. In the triple, 3-2-3-1, 3-2-3-1, 3-2-3-1, the next 4-2-4-1, 4-2-4-1, 4-2-4-2. The size of the thread used, the size of the article to be made and the number of times the center units are repeated would regulate the scheme to be used. The single unit scheme will give the most interesting effects. Of course one could vary the scheme with the different blocks. This would change the size of the blocks and would mean a careful regulation of the proportions.

The loom used may be a jack loom with tied heddles or a lever loom. The treadles would have to be tied according to the particular design. For example, in Design I for ten heddles, I would tie the treadles like this. For one of the combinations it will be necessary to step on two adjacent treadles with one foot. The B tabby I have put on two adjacent treadles as eight heddles, I have found to be too heavy to pull up evenly from one treadle.



Tie-up I for ten-harness loom



Tie-up II for eight-harness loom

For an eight-heddle loom Tie-up 2 is suggested, again using one foot on two adjacent treadles for one of the combinations. The designs are more easily worked out on a lever loom in which each lever is pushed down as desired. The designs can then call for as many combinations as desired, as one is not limited by the available number of treadles.

The following are the treadling of the given design. They are given for the ten-heddled loom. The treadlings are easily converted to the eight-heddled loom by substituting "3" for the "9" and "4" for the "10." Design I has been so transposed for the eight-heddled loom. The effect in design is of repeating the treatment in block 4 that is found in block 1. Design VIII would not transpose to give the best effect, but the other designs would work out all right.

Each row of the treadling direction is to be repeated with the binder and tabby combination that the weaver has chosen to use until the check or area is a square. This may take two or more repeats of the pattern treadling, depending also on the size of the pattern thread and of the size of the tabby thread.

In each of the designs the first two rows of treadlings are to be repeated until the corner is a square. In most cases this will be 8 repeats of these rows. In Design VIII the first treadling is repeated for 16 units or until the corner is square.

Design I for ten heddles:

- (a) 3-6
- 4-6-10
- Do these two rows 8 times.

Eight

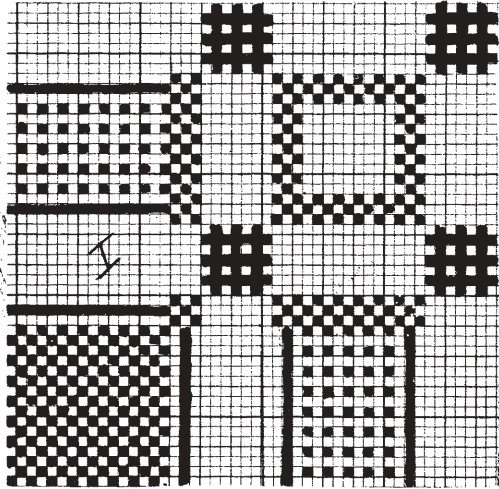
- (a) 3-6
- 4-6 (-4)
- 5-3

(b) 5-9  
3-4-6-10  
5-9

(b) 5-3  
3-4-6 (-4)  
5-3  
7

(c) 7  
7-8  
7 Repeat sections (c) and (d)  
7-8 for center of article.  
7  
7-8  
7  
7

(c) 7  
7-8  
7  
7-8  
7  
7-8  
7



(d) 5-9  
3-4-6-10  
5-9  
4-6  
5  
4-6  
5  
4-6  
5  
4-6  
5  
3-9-6-10  
3-4-6-10  
5-9

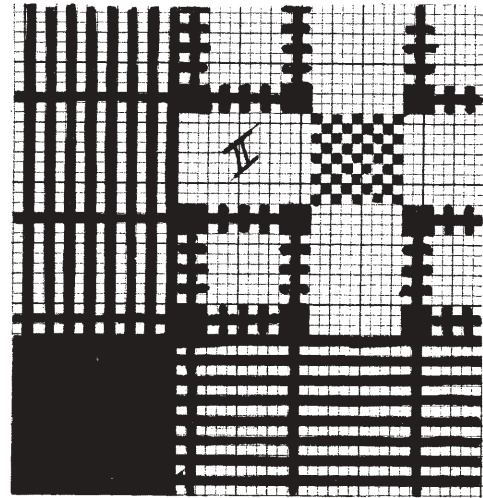
(d) 5-3  
3-4-6 (-4)  
5-3  
4-6  
5  
4-6  
5  
4-6  
5  
4-6  
5  
3-9-6 (-4)  
3-4-6 (-4)  
5-9

Design II for ten heddles:

(a) 3-4-6  
3-4-5-6-7-8-9-10  
Do 8 times.

(b) 4-5-6-7  
3-4-5-6-7-8  
4-5-6-7  
4-6  
4-5-6  
4-6  
4-5-6  
4-6  
4-5-6-7  
3-4-5-6-7-8  
4-5-6-7

(c) 9  
10  
9

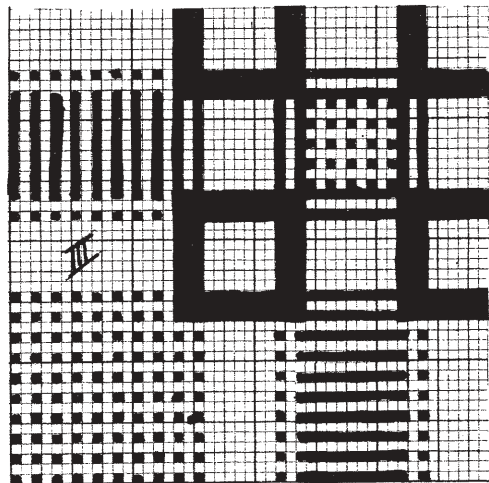


10 Repeat sections (b) and  
9 (c) for the center of the  
10 article.  
9  
10  
9

Design III for ten heddles:

(a) 3-5-9-10  
Binders only, i.e., heddles 1 and 2.  
Do these two rows 8 times.

(b) 3-5-6-7-8-9-10  
5-6-7-8  
3-4-5-6-7-8-9-10  
5-6, do 7 times.  
3-5-6-7-8-9-10  
5-6-7-8



3-5-6-7-8-9-10  
3-5-10 or 9  
3-5  
3-5-10 or 9  
3-5-10  
3-5-10 or 9  
3-5  
3-5-10 or 9  
3-5  
3-5-10 or 9  
3-5-6-7-8-9-10

5-6-7-8  
 3-5-6-7-8-9-10  
 5-6, do 7 times  
 3-4-5-6-7-8-9-10  
 5-6-7-8  
 3-4-5-6-7-8-9-10

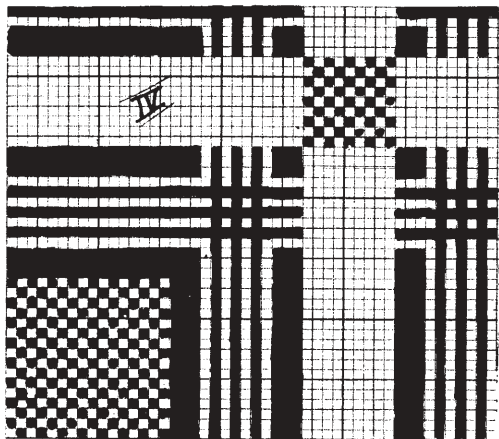
Using 9 instead of 10 will give the smaller inner checked square in the center of the design.

Repeat section (b) for the center of the article.

Design IV:

(a) 4-5-6-7  
 3-5-6-7

Do these two rows 8 times.



(b) 3-4-5-6-7, do for 3 units.

7  
 3-4-5-6-7-8  
 7  
 3-4-5-6-7-8  
 7  
 3-4-5-6-7-8  
 7  
 3-4-5-6-7, do for 3 units.

(c) 10 Repeat section (b) and  
 9 (c) for center of article.

10  
 9  
 10  
 9  
 10  
 9  
 10

Design V:

(a) 3-4  
 3-5-7-9

Repeat these two rows 8 times.

(b) 4-7-8

7-8  
 4-7-8

5-6-7

4-5-6-8

5-6-7

4-5-6-8

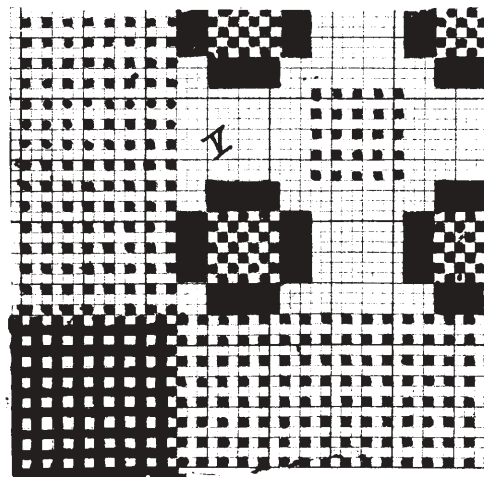
5-6-7

4-7-8

7-8

4-7-8

Repeat sections (b) and  
 (c) for center of article.



10  
 4  
 10  
 4  
 10  
 4  
 10  
 4  
 10

Design VI:

(a) 3-4-5-6-7-8-9-10

3

Repeat these two rows 8 times.

(b) 3-5-7-8

3-6-7-8

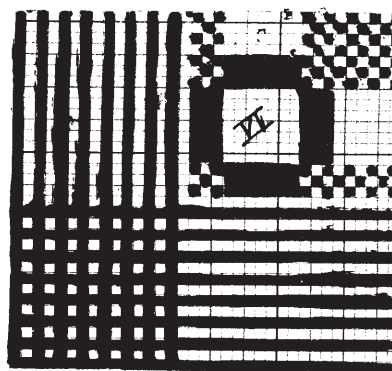
3-5-7-8

3-5-6, do for 7 units.

3-5-7-8-9

3-5-7-8-10

3-5-7-8-9



3-6-10  
 3-5-9  
 3-6-10  
 3-5-9  
 3-6-10  
 3-5-9  
 3-6-10  
 3-5-9  
 3-6-10

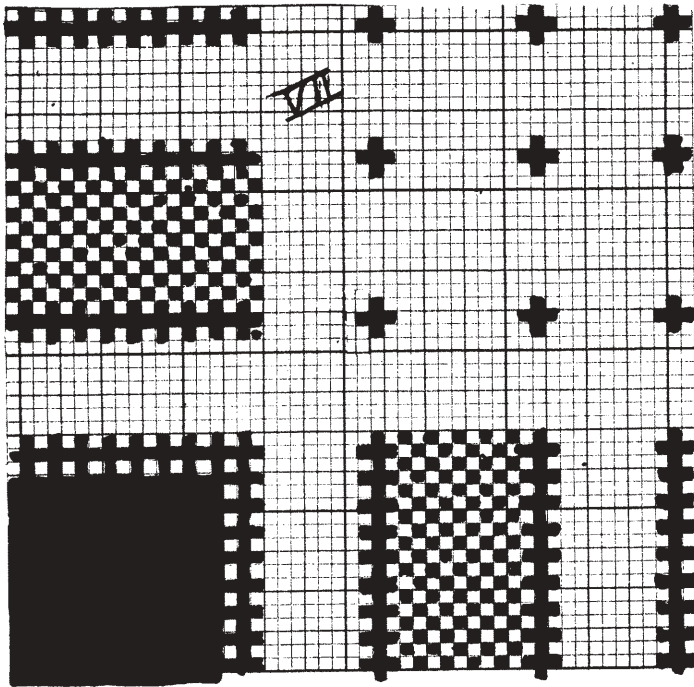
Repeat section (b) for  
 center of article.

Design VII:

(a) 3-4-6-10

3-4-5-6-9

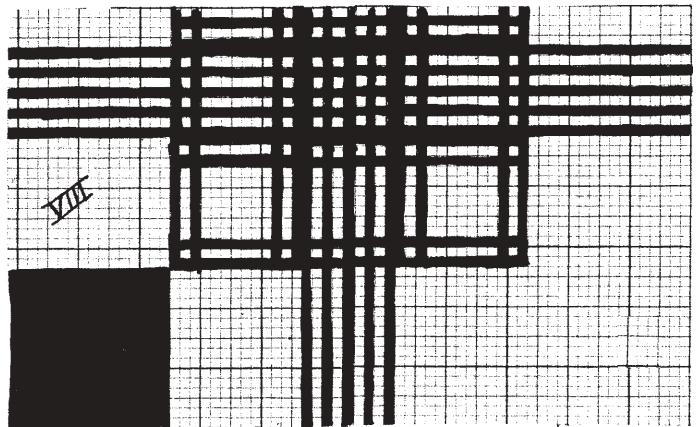
Repeat these two rows 8 times.



- (b) 4-6-10  
3-4-5-6-9  
4-6-10
- (c) Use binder combinations with pattern thread for 7 units.
- (d) 3-6  
3-4-5-6    Repeat sections (c) and  
3-6        (d) for center of the  
3-5        article.  
4-6  
3-5  
4-6  
3-5  
4-6  
3-5  
3-6  
3-4-5-6  
3-6

Design VIII:

- (a) 3-4-10 for solid dark corner.  
10 only for light corner.  
Do either of these for 16 units.
- (b) 5-6-7-8-9-10  
5-10  
5-6-7-8-9-10  
5-10, do for 7 units.  
5-6-7-8-9-10  
5-10  
5-6-7-8-9-10    Repeat section (b) for  
3-4-5-6-7-8-9-10    center of article.  
5-10  
3-4-5-6-7-8-9-10  
5-10  
3-4-5-6-7-8-9-10  
5-10  
3-4-5-6-7-8-9-10



The more elaborate the design used the simpler should be the color scheme. As intricate a design as Design VIII should be done in only a background and a pattern thread color. These would be better if they contrasted more in dark and light than in hue. A design as simple as Design VII might have two colors in the pattern thread, or might have a change of color in the warp and tabby areas on heddles 7 and 8 and used for the tabby of the same areas in which the binder combinations only are used.

The main interest in an eight- or ten-heddled design should be in the design rather than in the color scheme.