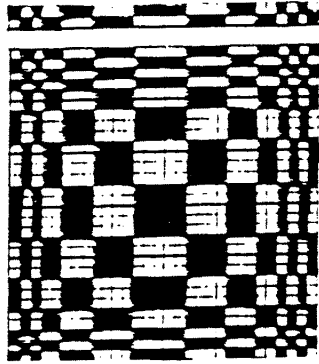


# Handweaving News



"Summer and Winter" Weave.

This weave is not as generally known and used as it should be. Yet it is not complicated or difficult when its essential structure is understood. As several subscribers have asked for information concerning it, this is being presented here.

First the name "summer and winter" refers to the texture of the weave and not to the pattern. The dark side or "winter" was generally woven with wool weft, and the light side or "summer" was woven with cotton. Old colonial pieces showing this type of texture do not seem to be nearly as common as either the regular 4 harness over-shot weave or double weave, and it is my opinion that this weave was fairly rare even among the early colonists.

Designing for "Summer and Winter" weave offers much freedom. The sizes of the pattern blocks can be large, in fact any desired size, as there are not long over-shot skips of weft. In planning patterns it is best to have contrasts of large and small areas, but in the woven texture there are no sharp contrasts between pattern and the background. Try to have definite centers of interest in each repeat of the pattern, or if desired a pattern may be written to take up the full width of warp. Only two pattern blocks are possible on the four harness loom, but even so, many attractive ways of weaving these can be used. Most of the old pieces I have seen were 4 block patterns woven on 6 harnesses. Six and eight block patterns can be planned for the 8 or 10 harness loom. With these many changes can be made, blocks can be combined or omitted and it is possible to do this by changing the tie-up and treadling.

Structure of the Weave. There are no long over-shot skips in this weave as each weft goes only over three warp threads, and under one warp thread. Any two block key draft can be used for the four harness loom, and each unit of this key draft will require 4 warp threads. To write the actual threading draft for a two block pattern, write one block 3,2,1,2, and the other 3,4,1,4; for each unit of the key draft. This writing is somewhat different from that regularly given for two reasons, first it is more logical, as the regular four harness tie-up of the loom is used, and also because the plain weave tabby is 1&3 and 2&4 as is the regular 4 harness over-shot. And the regular selvaige threading of 1,2,3, and 4 may be used too.

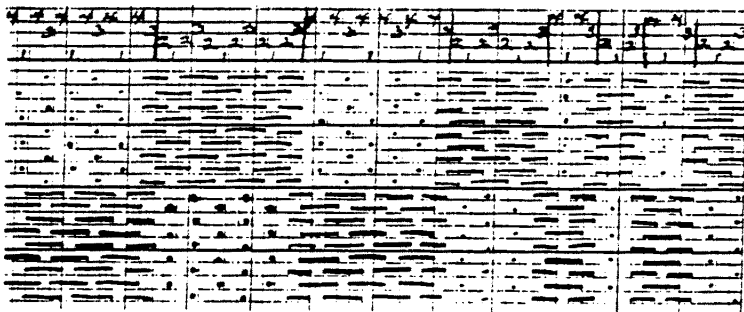
For patterns of more than 4 harnesses, use 3,5,1,5, for the 3rd pattern block, 3,6,1,6, for the 4th pattern block; 3,7,1,7, for the 5th pattern block; 3,8,1,8, for the 6th pattern block; 3,9,1,9, for the 7th pattern block; and 3,10,1,10 for the 8th pattern block. Plain weave thus would be 1&3 and 2,4,5,6,7,8,9,&10. The Structo looms are very easy to use for these patterns as any combination of harnesses can easily be made by bringing down the required levers. For experimental use the small 2" loom can be made into 8 harnesses, and used effectively for 6 block patterns.

Different Ways of Weaving "Summer and Winter" Weave.

1. "One and one" weave. Write a two block key draft for this weave. It can be arranged as a repeat as the one given below, or if desired it can be planned for the full width of the loom. Multiply the number of units in the key draft by four for the number of threads of warp needed, according to whether it is written as a repeat or for the full width of the loom. Weave a sampler to try out the pattern as well as to become familiar with the different kinds of textures possible in this weave.

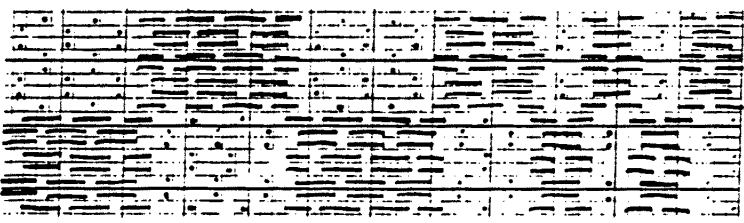
Weaving "One and one" consists of putting one shot of weft on 2&3, and one on 1&2. Repeat this alternately for one pattern block until it is squared; then one shot of weft on 3&4 and one on 4&1 until this, the second block is squared. The pattern shown below is just one half of one repeat of the pattern key draft on the top of Page 1. Plain weave tabby is used after each pattern weft shot. The single dots on the draft drawn out below indicate single skips of the pattern weft which show up in the plain background for varied effect. Note the difference in these dots according to the way the pattern is woven. No.1 shows the "one and one" effect. Also note that in the threading draft below one pattern block begins with a two thread block 3&2; while the second pattern block begins with a 2 thread block on 3&4. Start and end each pattern block with a weft shot on either of these combinations. Remember on the Structo loom, the opposites have to be used or 1&4 levers to weave block 3&2; and the 1&2 levers to weave block 3&4. Put in a shot of plain weave tabby between each pattern weft shot, alternating 1&3 and 2&4 as is usual. This is necessary as Structo harnesses rise instead of sink.

2. "Two and two" or weaving in pairs. At No.2 below is shown the effect of weaving in pairs. For this, weave one shot of 2&3, then 2 shots on 1&2; 2 on 2&3; 2 shots on 1&2; and one on 2&3; for one pattern block. For the other pattern block weave one shot of weft on 3&4; 2 shots on 4&1; 2 shots on 3&4; 2 shots on 4&1; and one shot on 3&4. Weave each pattern block down square, and note that the first shot of each pattern block is one shot on one pattern block, followed by two shots on each pattern block, and ending always on one shot the same as at the beginning of the block. Alternate plain weave tabby is used between these pairs. A little diamond effect weave appears depending on which plain weave tabby is used between the pairs. Weave two samples of this to see how this happens about 2 to 4 inches of each. For the first sample, follow the first shot of pattern weft with 1&3 tabby, and put the 2&4 tabby between the pairs.



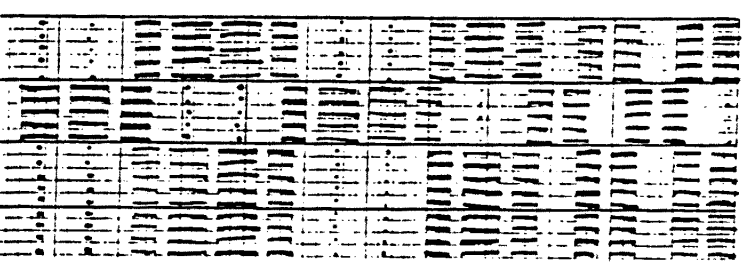
(1)  
2+3  
1+2  
2+3  
1+2  
3+4  
4+1  
3+4

Then after weaving a few inches, try out putting the 2&4 tabby after the first single shot. This will not show any difference in the drawing but it will when woven.



(2)  
2+3  
1+2  
2+3  
3+4  
4+1  
3+4  
4+1  
3+4

3. Weaving on one pattern shed repeated to square the pattern block. For this repeat 2&3 to square one pattern block as at Figure No.3 at the left. Alternate plain weave tabby after each of the pattern shots. Use 3&4 repeated for the second pattern block in the same way. Or if desired 1&2 might be used for one block, and 4&1 for the other. But keep to one system throughout the weaving.



(3)  
2+3  
3+4  
1+2

Recently an interesting old red and white Swedish tablecloth came to me which was woven in this fashion. In this also note where the single one thread skips occur and the different effect of the background from that of the two textures above.

4. Lengthwise stripes. Any one of the three methods of weaving described on page 2 may be repeated over and over on either one block or the other to make stripes lengthwise of the textile. This is effective for rugs, especially if a solid border is woven of the pattern, and then the stripe repeated for the center of the rug over and over. In planning this sort of thing try to arrange an interesting grouping of the pattern blocks so as to form a good striped center. Linen luncheon sets also may be worked out in the same way.
5. Solid Weft Stripes. Can be woven any desired width by using lever 3 alone, and lever 1 alone alternately. On a treadle loom where the harnesses sink, tie up 1&2&4 for lever 3; and 2&3&4 for lever 1. It is possible to weave these stripes of weft with a tabby or without. Try a few inches with a tabby, and then a few inches without. Then try levers 1&2&4 alternately with 2&3&4 in the same way just to see the difference in the effect.
6. Weaving "On opposites". For this two colors of weft must be used, a dark and a light, or contrasting colors. The warp threads should be set far enough apart so they will be entirely covered, or very fine weft should be used. Plain weave tabby may or may not be used between the shots on opposites. Also the warp should be stretched tighter than for regular weaving. Weave one shot on each pattern shed as follows; - 3&4 dark weft, 2&3 light weft, 4&1 dark weft, 1&2 light weft; repeat as desired to square the pattern block. The order of weaving is always the same. To weave the second pattern block simply change the colors, making the first shot of the next pattern block the same color as the last shot of weft on the preceding block. Many handsome effects can be achieved by using this technique, and a number of colors can be employed as well.
7. "Picking up only part of the pattern" may be carried out very easily. Carry the pattern weft only as far as desired in the open shed, then push it below the warp threads, change and put in the plain weave shot, change to the pattern shed again and bring up the pattern weft from below into the pattern shed at the point where it is desired, lay it for the required distance, change to alternate tabby shed and so on. Any of the different textures described on page 2 can be used for this and some most unusual patterns can be developed. Follow the weaving order for "one and one", weaving "in pairs", or weave on one continuous pattern shed as at No. 3.
8. Using 3 harnesses against one for "embroidery" weaving. Either harness 1 or 3 alone will raise a shed over three warp threads and under one all across the width of the warp threads. This makes it possible to do so called "Dukagang" or Swedish embroidery weave. Follow any cross stitch pattern, and weave enough times to square the three thread blocks. Isolated spot figures can be made by laying in the pattern weft as far as desired, then push the thread below the warp threads, throw a shot of plain weave, open the embroidery weave shed, bring up the pattern weft from below, and then throw an alternate plain weave, and so on. A Russian form of embroidery weaving can be done by using first harness 1, tabby, then 3, tabby and so on. This is a somewhat different form of embroidery weaving, but interesting to do.
9. Over-shot pattern. An overshot pattern may be woven by using harness 2 alone with alternate tabby between each pattern weft shot for one pattern block, or 4 alone with alternate tabby between for the second pattern block. In planning drafts where the overshot is to be used, do not plan the key draft pattern blocks too long or the overshot skips will be too long to be practical. A pattern of small blocks is best for this.
10. Modern effect by combining blocks. For this any two block summer and winter pattern can be used. Draw out the design to be followed and pin under the warp threads. Bring down levers 3&4 to open the pattern shed, carry the pattern weft as far as desired in this shed and bring it out on top of warp threads. With 3&4 still down, also bring down lever 2 which brings background on top. Put the pattern weft shuttle back down into this pattern shed carry as far as desired, bring to the top again, let lever 2 up, put pattern weft back down into the 3&4 shed again, carry as far as desired until the width of the warp has been used. Then put in plain weave tabby. Repeat as desired. For the other pattern shed use 1&2 down, carry pattern weft as far as desired, then bring down lever 4. Repeat for the width of the warp as necessary. Then put in the plain weave shots as usual. This has many possibilities for unusual pattern designs.