

SIX HARNESS "Summer and Winter" WEAVE

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Those of you who have a six harness loom will enjoy using some of the variations suggested here for the weaving of a four block "summer and winter" pattern. The effects described are different in character from the regular method of weaving this texture. Even the pattern itself is lost in some of these combinations, and the colors are used in such a way as to give an entirely modern effect to the fabric.

At Figure No. 1 is shown an ancient fragment which I have in my own collection of early American weaving. It is a variation of the "Whig Rose" type of pattern so common in many of these colonial weaves, and is woven the so called "rose" fashion. It is my belief that the "summer and winter" texture was not used as often as the four harness or the double weave among our early weavers. At least examples

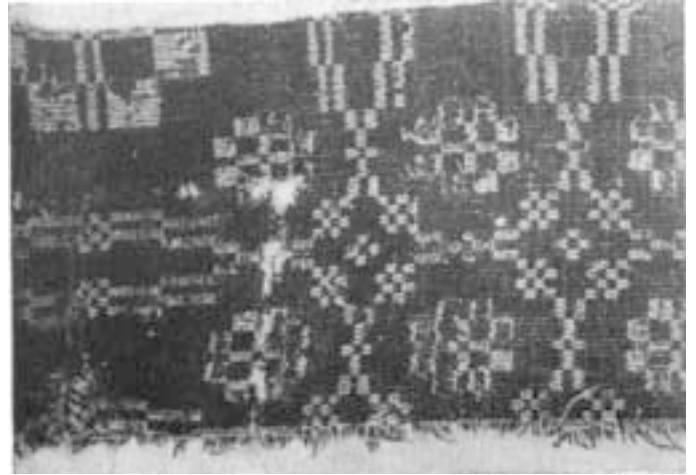


Figure No. 1 Photograph of an ancient fragment in the author's personal collection of early American weavings.

Figure No. 2 Key Draft and Pattern Effect

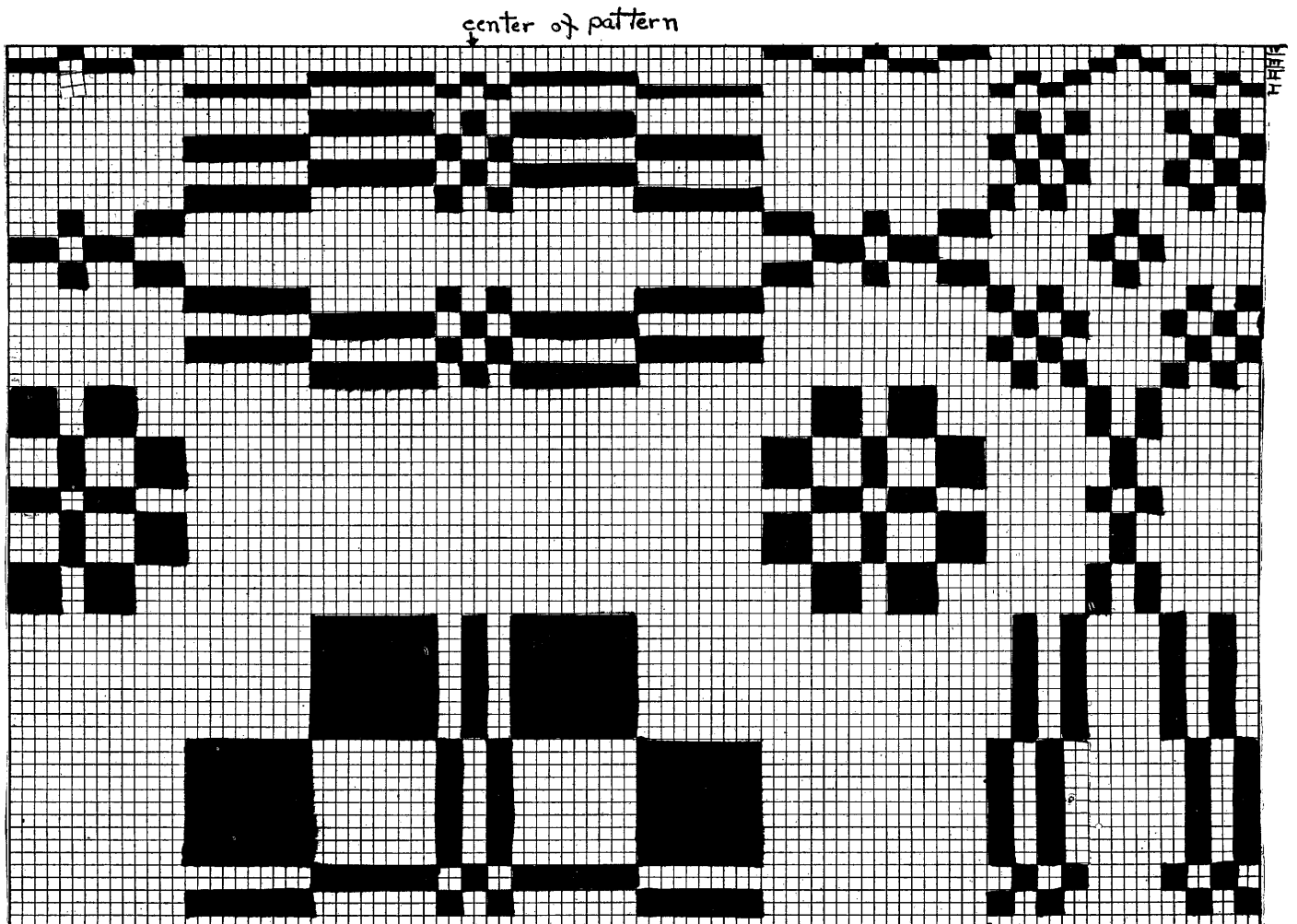


Figure No. 2 Key draft of pattern of Figure No. 1.

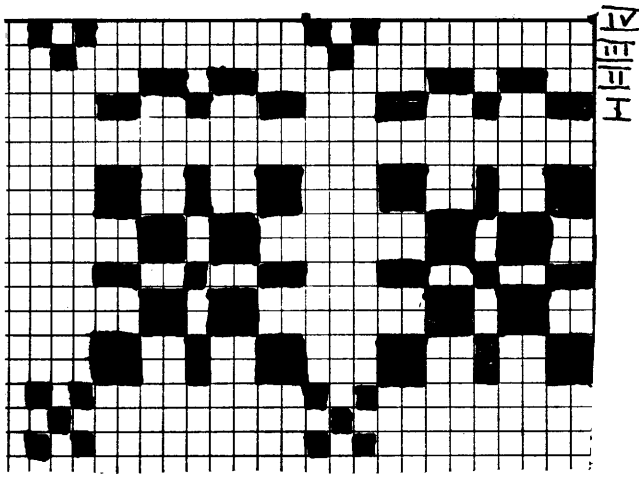


Figure No. 3 Key draft derived from Figure No. 1.

of it today are not found nearly as often as the other two types. And modern weavers do not seem to use it as much either. This old piece is woven of finely spun blue wool, and white cotton, set at about 24 threads to the inch. Warp and weft are about the same size.

The drawing at Figure No. 3 shows the four block key draft for this pattern and the draw down of the pattern effect. The figures I, II, III, and IV at the right of the draft indicate pattern blocks. This is not the threading draft, it is a draft of the units of the pattern blocks. Each unit of this key draft equals 4 warp threads, two of these are on one harness for the pattern block, while the other two warp threads of the unit are on harness 1 and 2. Thus for each unit of this key draft, thread pattern block 1 — 1, 3, 2, 3; for pattern block unit 2 thread 1, 4, 2, 4; for block 3 thread 1, 5, 2, 5; for block 4 thread 1, 6, 2, 6. Repeat each of these units as indicated by the number of units in each pattern block of the key draft. Any summer and winter threading is threaded in this way. The key draft of this pattern makes a very large figure. If desired all of the pattern blocks may be cut in half. This would make smaller figures, and would keep the original proportions the same.

At Figure No. 3 is a simple pattern derived from the large pattern key draft by just taking the small rose and making it half as many units, and then taking just the small center figure. This gives a key draft with only 12 units, and will require 48 warp threads for this one repeat. Two repeats are shown on the key draft, and they are woven "as drawn" which means as the pattern is threaded. This is also called "star" fashion in contrast to the "rose" fashion of the ancient piece described above. The actual threading draft for Figure No. 3 is given at Figure No. 4. And Figure No. 5 is a photograph of the actual weaving of the pattern as drawn down at Figure No. 3. This is woven "in pairs". The fabric was folded to show both sides in the illustration, and was woven in three colors; black, green, and pale yellow of Bernat's



Figure No. 4 Threading Draft for Figure No. 3.

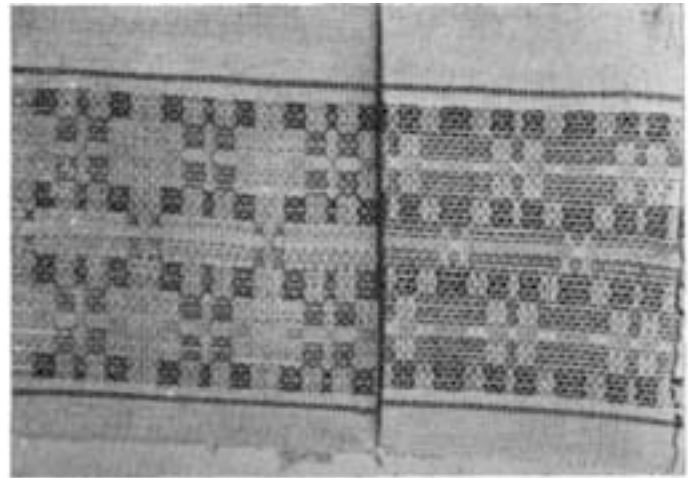


Figure No. 5 Woven "as drawn" and star fashion of Figure No. 3.

linen floss. Warp used was 40/2 linen natural set at 24 threads to the inch in the reed. The regular tie-up for this pattern is given at Figure No. 6 (A) and (B). The one at (A) would require ten treadles or two for each pattern block represented by the numerals I, II, III, and IV. Plain weave or tabby is 1 & 2 for A tabby and 3, 4, 5, and 6 for the B tabby. The tie-up at Figure No. 6 (B) requires only 6 treadles, but to use this one must use both feet. Use first treadle 1 alone with the required pattern treadle, and then treadle 2 alone with the required pattern treadle when weaving. Directions given below are for the levers of the Structo loom. From these it is easy to transpose the same tie-up to the treadles of the 6 harness Bernat loom if desired.

Directions for weaving of Figure No. 5. As some may not understand how to weave "in pairs" and the figures "as drawn", directions will be given in some detail for this. Use levers 1 & 2 for the plain weave shot to the left, and levers 3, 4, 5, and 6 for the opposite plain weave shot to the right. Of course when using a treadle loom, use the treadle to correspond in each case. With Bernat's heavy white linen floss, weave 35 shots of plain weave for the heading. Then 2 shots of black linen floss, 4 shots of white linen floss. For the first pattern block, or *block 1*, use black linen floss for the pattern shots and 40/2 natural linen for the plain weave shots which alternate after each pattern shot. With black weave 2456—once, 12 plain weave, 1456—once black; 3456 plain weave, 1456 black—once, 12 plain weave, 2456 black once, 3456 plain weave, 2456 black—once, 12 plain weave, 1456 black—once, 3456 plain weave, 1456 black—once, 12 plain weave, 2456 black—once, 3456 plain weave. Plain weave alternates between each pattern shot, and will be understood and *not* written for the rest of the directions. Be very careful and keep the alternation of this plain weave correct.

For the second pattern block or *block 2*, weave as follows.—with green linen floss, 2356—once, 1356—2x, 2356—2x, 1356—2x, 2356—once. Then *block 1* again weaving with yellow linen floss,—2456—once, 1456—2x, 2456—once. Repeat *block 2* with green as given above, and repeat *block 1* with black as given at the beginning. Weave the next block or *block 4*, with green, 2346—once, 1346—2x, 2346—once.

And *block 3* with yellow, 2345—once, 1345—2x, 2345—once. This is the center of the repeat, repeat back in the same order to the beginning. This is the basic pattern which can be used for bags, upholstery material or any purpose where an all over pattern is desired.

Now for some of the unusual variations of this pattern. The original effect of this pattern is entirely lost in the arrangement given below. Many interesting color possibilities may also be used. This particular piece at Figure No. 7, was woven for a bag, and it is photographed so as to show both sides of the fabric, either side of which could be used for the right side if desired. Four colors of heavy linen floss were used for this with a little black. Note that only one tie harness, namely harness 2 is used with the pattern harnesses throughout the weaving. Alternate plain weave is used after the pattern shots but is not written in. With white linen floss weave 25 shots of plain weave. Then one black, one dark green, one light green, one yellow green, and one yellow plain weave, 5 shots of white, one black, and 2 white. Now use 40/2 natural linen for plain weave with the floss in color for the pattern shots. *Block 3*—2346—4x D green, *block 4*—2345—4x L green, *block 1*—2456—4x yellow green, *block 2*—2356—4x yellow, *block 4*—2345—4x L green, *block 3*—2346—4x D green, *block 4*—2345—4x L green, *block 2*—2356—4x L green, *block 1*—2456—4x D green; center of border, repeat back to beginning in same order.

At Figure No. 8 is a piece of weaving which I have not seen anyone else do. As far as I know it is an *original* use for this weave and presented in the "Weaver" for the first time. It enlarges the scope of this already very excellent weave. Here we have overshots skips on the right side combined with plain weave. If alternate plain weave shots are used between pattern shots, the opposite side from the over-shot is entirely in plain weave. If only the 1 & 2 plain weave is used with the pattern shots, there are warp float skips on the back of the fabric. In planning summer and winter patterns to weave in this fashion, it is best not to have the pattern blocks too long or the over-shot skips will be too long for

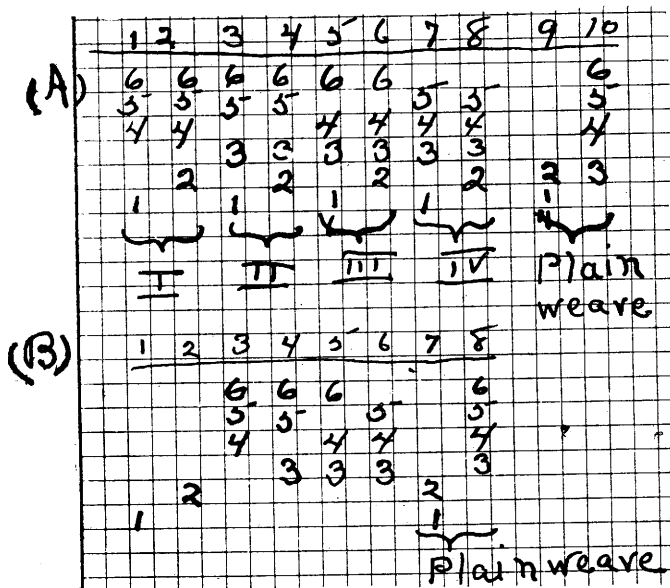


Figure No. 6 (A) Complete tie-up. (B) Combined tie-up.

FIGURE NO. 8

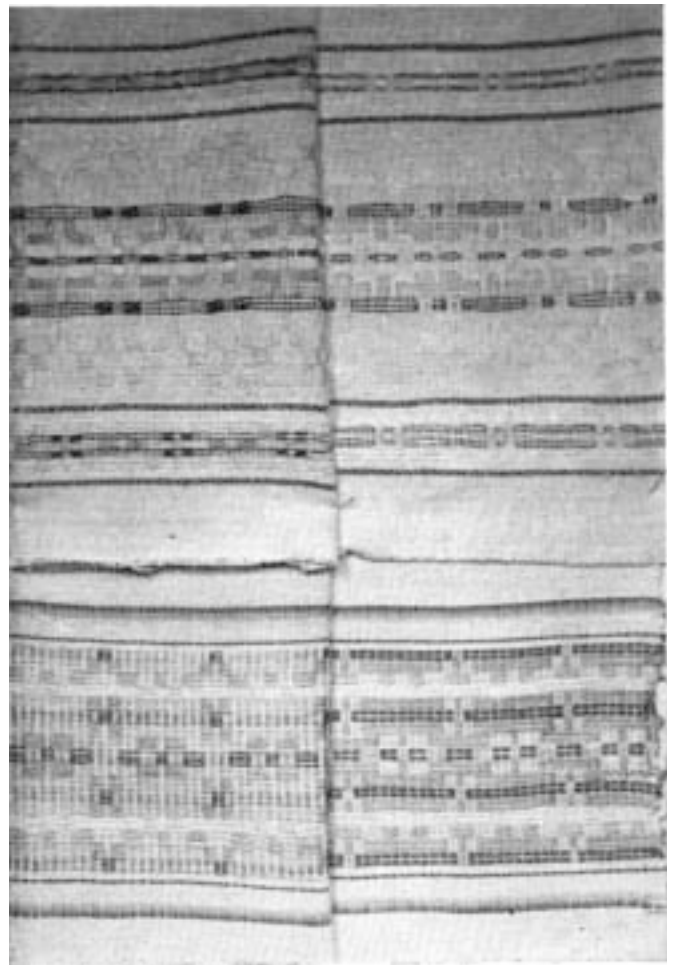


FIGURE NO. 7
Original variations of the weave.

practical use. Over-shot blocks may be woven by using levers 456, 356, 3 alone, 35, 45, 36, 46, 345, and 346, using 1 & 2 and 3, 4, 5 and 6 for the plain weave as usual. To weave Figure No. 8 proceed as follows — 35 shots white linen floss plain weave, 2 shots black, 3 shots white. Then 46-4X with yellow, and plain weave with 40/2 natural linen between the pattern shots. Now 345-2x black, 36-2x orange, 345-2x black, 46-4x yellow, for the first narrow border. Then 3 shots white linen floss in plain weave, 2 shots black, 5 shots white. For the center border, use 1 & 2 only for tabby between pattern shots, using 40/2 natural linen after each pattern shot. Continue for this border, 356-4x yellow, 456-4x, 35-4x, 346-4x; black 356-3x; orange 345-3x, 45-3x; yellow 36-3x; black 456-2x; center of wide border. Repeat back in same order to the beginning to finish.

Figure No. 9 is the same type of pattern as at Figure No. 8 but a different combination of color. For this use dark blue linen floss, medium blue, and green with white linen floss for the heavy plain weave, and 40/2 linen for the fine plain weave back of the pattern shots. Only one tabby namely 1 & 2 is used back of the pattern shots. This makes rather long skips of warp on the back where the pattern shots have been repeated a large number of times. This might be objectionable if the back of the fabric was to show. But it

FIGURE NO. 9

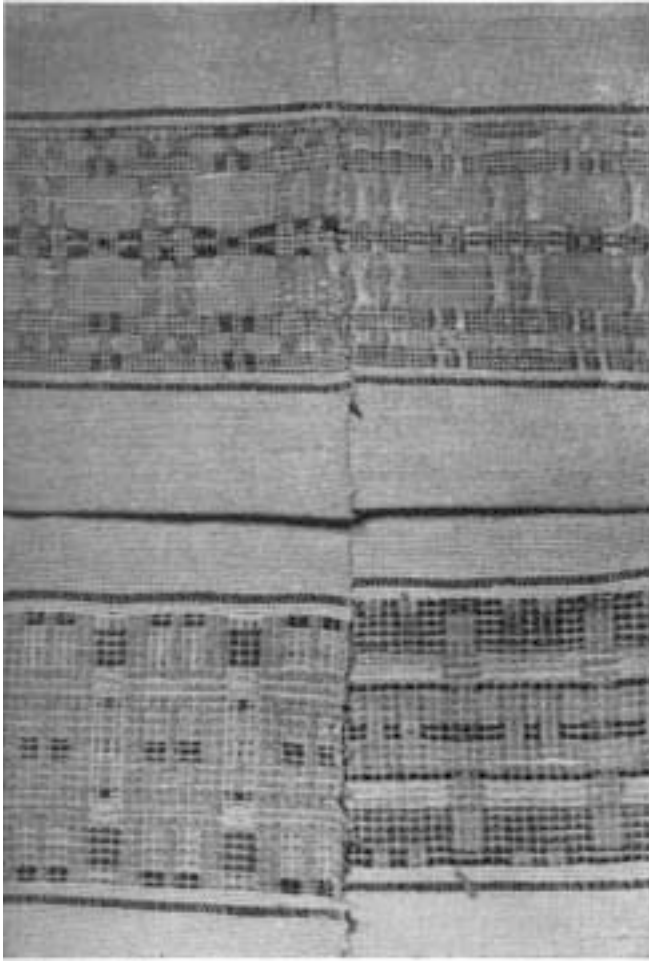


FIGURE NO. 10
Original variations of the weave.

would of course be all right for bags or for anything in fact where there was to be a lining. Weave this as follows: — Plain weave with heavy linen floss as desired, then 2 shots of dark blue, use 40/2 linen for the fine plain weave shots

after each pattern shot, — 345-4x green, 36, 3x blue 345-4x green, 356-10x blue, 456-2x green, 346-2x dark blue, center of the border, repeat back to the beginning in reverse order for the rest of the border.

Figure No. 10 shows another different method of weaving. Here again is an opportunity to use several colors, and to combine blocks of two colors on the same row of weaving. Use one shot of one color on one shed, then one shot on another shed, then fine plain weave tabby. It's very simple and easy to do and has many possibilities. Note that only one tie harness is used with the pattern block combinations, namely harness one in this case. To weave this piece proceed as follows; — Plain weave in white linen floss as desired, then 2 shots of dark blue, 3 shots of white. Then use alternate shots of 40/2 linen tabby between patternsots.

1356—blue once	}	repeat 3x	
1456—light green once			
134—dark green once	}	repeat 8x	
1456—medium blue once			
136—light green once	}	repeat 2x	
1456—medium blue once			
134—yellow once			
156—medium blue once	}	repeat 3x	
134—yellow once			
156—medium blue once	}	repeat 2x	
1346 dark blue once			
1356—light green once	}	repeat 6x	
146—medium blue once			
1356—dark blue once	}	repeat 4x	Center repeat back to beginning in reverse order for rest of border.
1456—light green once			

Another material which would weave up well in this way is Bernat's fabri yarn. It beats up especially well, and can be used double for the pattern shot and single for the fine plain weave between the pattern shots. This would be excellent for chair seats or upholstery fabric especially on a dark warp.

TYPES OF OVERSHOT PATTERNS (Continued from page 15)

good for pillow tops with four clusters of leaves about the central table.

The Radiating patterns are listed as follows:

- (a) The Sunrise Figure with Tables.
- (b) The Sunrise Figure in Various Combinations.
- (c) Patterns Based on the Blooming Leaf Figure.
- (d) The Bow-Knot Figure.

In these patterns there is always a central figure with radiating leaves or veins. Examples are "The Sunrise Coverlet", "Lee's Surrender", "Star of Bethlehem" and "Double Bow-Knot".

SERIES V. THE PATCH PATTERNS. (See Shuttlecraft Book, P. 195.)

The sample pattern shown here is from Group (c) Four-Block Patch Patterns, Pattern No. 131, "A Patch-Pattern from Kentucky", (See Sh. Bk. P. 197). One repeat only of the pattern is shown.

The Patch Patterns are listed as follows:

- (a) Two-Block Patch Patterns.
- (b) Three-Block Patch Patterns.
- (c) Four-Block Patch Patterns.

In these patterns the blocks of any one portion or group of blocks are written on opposites. The result is a span or expanse of rigid square forms resembling Stars or Tables connected at their points by other small blocks or small Tables. The entire plan of these patterns adheres strictly to square outlines and blocks on opposites. Examples are "Monk's Belt", "Doors and Windows", "Leopard Skin" and "Four o'Clock".

SERIES VI. MISCELLANEOUS—PATTERNS NOT READILY CLASSIFIABLE UNDER PRECEDING HEADS. (See Shuttlecraft Book, P. 200.)

The sample pattern shown here is from Group (c), Pattern No. 146, "No Name", (See Sh. Bk., P. 202).

These patterns are listed as follows:

- (a) The Sunflower Patterns.
- (b), (c), Miscellaneous.

In all of these patterns there is a peculiarity in the connection between figures, and the general pattern formation does not adhere to the regular plans of types given above. There are some interesting examples, such as "Ladies' Delight or Sunflower", "Job's Trouble" and "Indiana Frame Rose."