

BEST OF
HANDWOVEN

SUMMER & WINTER

Technique Series

11
PROJECTS
on Four &
Eight Shafts

WEAVE Summer & Winter video

with Madelyn van der Hoogt



Weaving Summer & Winter | 50 Minutes | \$19.99
DVD | SRN:16WV06

Traditional, yet contemporary, summer and winter fabric is reversible and fun to weave.

In this video, Madelyn van der Hoogt teaches you how to weave and design your own summer and winter fabrics. She shares the shaft-thrifty beauty of summer and winter drafts plus weaving tips, treadling variations for different surface effects, and exciting color possibilities. From household textiles to garment fabrics, summer and winter really is a weave for all seasons. Watch the video and start weaving it today!

Order your copy now at
www.interweavestore.com/weaving
or by calling 866-949-1646.

 **INTERWEAVE.**
interweavestore.com

This Best of *Handwoven* eBook was designed to accompany the video, *Weave Summer & Winter*. The video explores the summer and winter weave structure: how it works, how to use it to create your own block designs with profile drafts, how to adjust setts and beat, how to choose appropriate yarns, how to vary the surface texture with the lifting order of the tie-down threads, how to work with color (including polychrome effects). This eBook is the eye candy for the video. It contains eleven of the best summer and winter projects over many years of *Handwoven* magazine. Use the eBook along with the video to see how the principles of summer and winter can be applied, or use it as a stand-alone collection of great summer-and-winter projects to weave. They cover the gamut of summer and winter's unique variations.

Madelyn

CONTENTS

Summer and Winter Colorplay by Anne Dixon	1
Technicolor Picnic Cloth by Tracy Kaestner.....	3
Summer, Winter, Spring, and Fall by Kate Lange-McKibben.....	7
A Run of Linen Runners by Vicki Tardy.....	11
Multicolor Summer and Winter by Sarah Jackson.....	15
Drawstring Game Bags by Joan Sheridan Hoover.....	17
Summer Shawl by Sarah Saulson.....	20
Sheep Towels by Georgean Curran.....	23
Summer and Winter Towels by Georgean Curran.....	25
Polychrome Vest Fabric by Yvonne Stahl with Helen McKee.....	27
Summer and Winter Throws by Julie McClure.....	29
Tips for Planning, Hemstitching, and Fringing.....	32

To view facing pages side by side in Adobe Acrobat, under View/Page Display, select Two Page View. Under the same menu select Show Cover Page in Two Page View.

© Interweave, a division of F+W Media, Inc. All rights reserved. F+W Media grants permission for any or all pages in this issue to be copied for personal use.

Join Today!

www.weavingtoday.com

Your online source for *Weaving Today*, (our free e-newsletter), *Handwoven* magazine subscriptions and back issues, free projects, weaving forums, and more!



Summer and winter colorplay

by Anne Dixon

These samples are woven in 20/2 cotton to make them a size that fits in a study notebook. In 10/2 cotton at 24 ends per inch, they would be about 8" wide, finished. Add to the 3x/2x repeats and/or add colors for larger pieces. (With the 4-shaft version, the interlacements will be the same for all the framed squares.)

The samples follow the principles of a color gamp: that is, a series of colors are threaded in the warp in the same width each, and the same color order/width is followed in the weft.

Fabric description Summer and winter.

Finished dimensions

Twelve hemmed samples 6" by 8" each.

Warp and weft

Warp: 20/2 pearl cotton at 8,400 yd/lb, 116 yd each #10 Purple and #10 Red; 112 yd each #5 Yellow Red, #10 Yellow, #10 Green, #10 Blue, and #10 Purple Blue (Lunatic Fringe). Tabby weft: 20/2 pearl cotton about 75 yd each of the same colors as in the warp plus black and white. Pattern weft: 20/2 cotton used doubled, about 130 yd of the same colors as warp plus black and white.

Notions Matching sewing thread.

Total warp ends 198 (includes 2 floating selvages).

Warp length

4 yd (allows 3" for take-up and 27" for loom waste).

E.P.I. 32. **Width in reed** 6³/₈".

P.P.I. 48 (24 tabby, 24 pattern).

Take-up 5% in width and length.

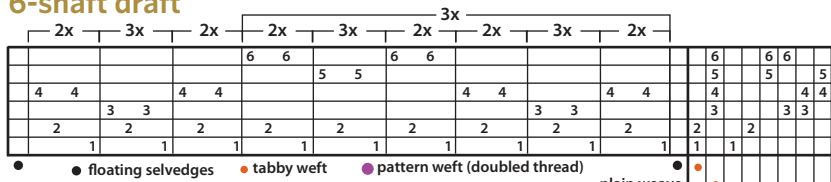
Weaving

Use the Warp Color Order for the tabby weft. Begin and end each sample with 3/4" plain weave for hems (purple before starting the sample, red after finishing) and follow the instructions given for Samples 1-12 with the treading in the Draft.

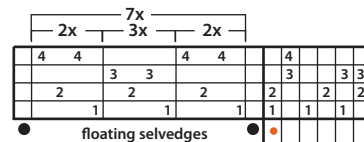
Finishing

Cut samples apart and sew hems by hand or machine.

6-shaft draft



4-shaft draft



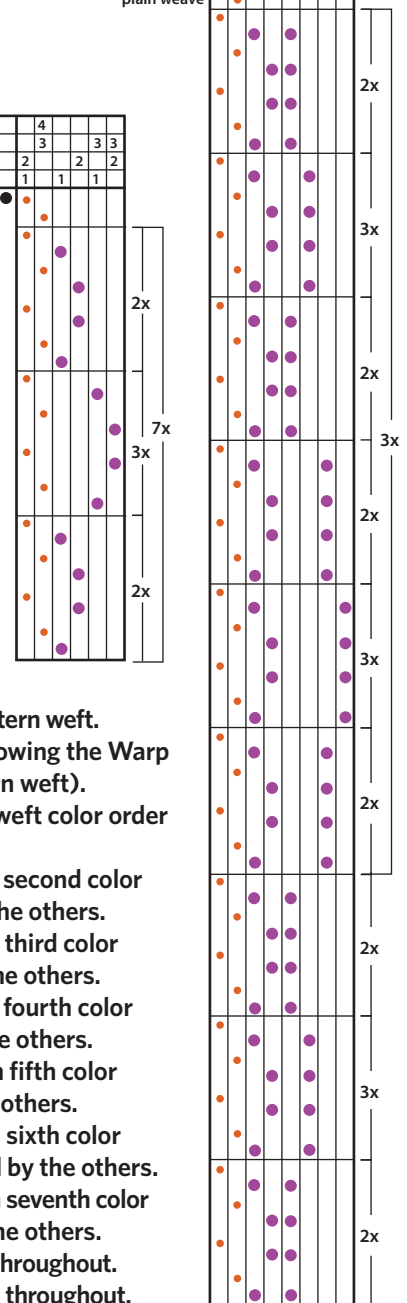
Warp color order

29	29	red (#10 Red)
28	28	orange (#5 Yellow Red)
28	28	yellow (#10 Yellow)
28	28	green (#10 Green)
28	28	blue (#10 Blue)
28	28	blue-purple (#10 Purple Blue)
29	29	purple (#10 Purple)
198		

Samples 1-12

Use 20/2 doubled for pattern weft.

1. Weave plain weave following the Warp Color Order (no pattern weft).
2. Use the same pattern-weft color order as for the tabby weft.
3. Start pattern weft with second color (orange) followed by the others.
4. Start pattern weft with third color (yellow) followed by the others.
5. Start pattern weft with fourth color (green) followed by the others.
6. Start pattern weft with fifth color (blue) followed by the others.
7. Start pattern weft with sixth color (blue-purple) followed by the others.
8. Start pattern weft with seventh color (purple) followed by the others.
9. Use black pattern weft throughout.
10. Use white pattern weft throughout.
11. Use black tabby weft with the pattern weft as in Sample 2.
12. Use white tabby weft with the pattern weft as in Sample 2.





pattern pick
→ Weft color pink,
tobby colors pink
and blue
Pattern weft 2/3b,
tobby 2/3b.
Brick throughout.
NOTE: Use pink
tobby with first
two picks, then
blue toby with
next two picks.

Technicolor picnic cloth *by Tracy Kaestner*

Oh, the lazy days of summer! Perk up your loom with some hot colors. If you are reading this in the winter, brighten a winter's day with thoughts of summer and a picnic on the beach. If you aren't the picnicking kind, this cloth would also make a lovely table square to liven up summer place settings. Summer and winter is an ideal structure for working with color—it's hard to believe, but there are only three colors of yarn (besides white) in this cloth!

My plan for the picnic cloth was to use three very bright colors that had been beckoning to me for several long winter months—yellow, pink, and turquoise. I expected interesting combinations when the colors crossed in the plain-weave ground cloth, but the first time I saw the piece on the loom from a distance I thought my eyes were playing tricks on me—there were more color mixes than seemed possible!

The surprise comes from the fact that the optical mixing of any two colors depends on which color is in the warp and which is in the weft. I thought there would be six color mixes, and instead there are nine—all from the original three colors.

Summer and winter and color

Summer and winter is a colorist's dream weave structure. The plain-weave ground cloth allows colored stripes in both warp and weft. If these stripes coincide with block changes, striking designs can result. A correspondence between color changes and block changes also makes threading and weaving much easier.

The all-white pattern weft in this cloth acts to unify and soften the colors, turning them into the pastel tones of sherbets. (Varying the color of the pattern weft would add even more color mixes as it interlaces with the ground-cloth colors.)

Once thought of as a dark/light (mostly blue-and-white) structure for coverlets, summer and winter begs for greater attention from the contemporary weaver!

The dukagång treading system

Summer and winter is well known for its thrifty use of shafts as well as for its speckled effect in the background areas. The speckled look can be modified by weaving summer and winter in what has sometimes been called the dukagång treading method: instead of raising the tie-down shafts alternately, only one of the tie-down shafts is raised for the pattern picks throughout. This method fills the background

(and the pattern areas) with smooth, restful stripes.

An added benefit to the dukagång method is that fewer treadles are needed—only two for tabby and one instead of two for each pattern-block combination. This is not very significant with drafts for four shafts, but as shaft numbers increase, you can quickly run out of treadles. Besides, more treadles take more time to find with your feet.

You are also less likely to make treading errors with the dukagång method. It is easy to use the wrong treadle occasionally if you are alternating between two—and it is even easier not to notice this mistake until the cloth is off the loom!

On four shafts, the dukagång method requires only four treadles. I tied up six treadles, however, so that I could sample each of the other treading options—the “brick,” “o's” and “x's” methods—to see which one I liked best. It's a good idea for you to do this, too—you might find you prefer one of them.

Fabric description Summer and winter.

Finished dimensions

One hemmed picnic cloth 37" by 37".

Warp and weft

Warp: 16/2 Egyptian cotton at 6,720 yd/lb (Lone Star Loom Room), 600 yd yellow #11, 1,800 yd pink #30, and 1,320 yd turquoise #40.

Tabby weft: 16/2 Egyptian cotton, 160 yd yellow #11, 450 yd pink #30, and 348 yd turquoise #40.

Pattern weft: 8/2 Egyptian cotton at 3,200 yd/lb, 940 yd white #0003.

All yarns are available in 250 gram tubes (16/2 cotton, 3,510 yd/ tube; 8/2 cotton, 1,760 yd/tube). Weft amounts do not include sampling.

Notions

Matching sewing thread.

Total warp ends 1,240.

Warp length

3 yd (allows 4" take-up, 36" loom waste, 26" sampling).

E.P.I. 30. **Width in reed** 41½".

P.P.I. 38 (19 tabby, 19 pattern).

Take-up and shrinkage 10% in width, 5% in length.



Originally published in *Handwoven*®, May/June 2006, pp. 44-47.

© Interweave, a division of F+W Media, Inc. All rights reserved. F+W Media grants permission for any or all pages in this issue to be copied for personal use.

weavingtoday.com 4

Weaving

Wind a warp of 1,240 ends 3 yd long following the Warp Color Order. You can use either a front-to-back or back-to-front warping method, but since there are a lot of threads and this is a wide warp, I recommend back to front with two crosses. In this case, wind a threading cross at one end and a cross for a raddle with ½" spaces at the opposite end (15 ends per group, 10 ends in the last group). Chain the warp from the warping board, starting with the threading cross.

Using the raddle cross, spread the warp in the raddle, centering for 41½", and beam the warp with firm and even tension. When the threading cross reaches a convenient position for threading, place the lease sticks in the cross and thread the threading units for Block A or Block B 5x times for each square in the threading row of the Profile Draft. For example, begin with Block A (1-3-2-3) 5x for 20 ends, then Block B (1-4-2-4) 5x, for 20 ends, etc.

Sley 3 ends in each dent of a 10-dent reed (or sley 2/dent in a 15-dent reed) and tie the warp onto the front apron rod with even tension.

Wind three bobbins with the three 16/2 tabby-weft colors and one bobbin with 8/2 white pattern weft. Weave 1½" with yellow in plain weave (tabby) for the hem.

Weave the cloth using the tabby-weft colors in the same color order as in the Warp Color Order. Substitute the 4-pick treading units for Block A or Block B for squares in the treading section of the Profile Draft. For example, the first block in the treading profile is Block A. Using the dukagång method (a), weave 1-2 tabby, 2-4 pattern, 3-4 tabby, 2-4 pattern. Then repeat Block A until the first block on the right side of the cloth forms a square. For me, this took six times. Then change to Block B; weave 1-2 tabby, 2-3 pattern, 3-4 tabby, 2-3 pattern the same number of times.

Continue, changing block colors in the tabby weft to correspond to color changes in the warp direction, always weaving to square. In this cloth, the areas of ten squares of Block B took 59 repeats to square; three squares of Block B took 19 repeats, and single squares of either block, six repeats. (The proportions of the blocks in your cloth should look like the cloth in the photo on page 4; if your beat is looser, weave fewer repeats; if your beat is tighter, weave more.) End with 1½" plain weave in yellow for second hem.

You can use one of the other treading systems (raising tie-downs alternately or in pairs. If you use a "paired" method, change to a new block only after a complete sequence of 4 pattern picks to complete the x or o shape.

Warp color order

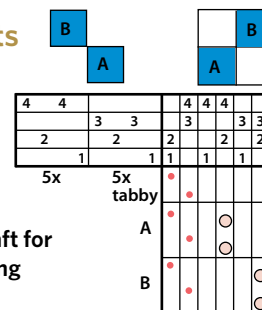
440	220	220	turquoise	
600	200	200	200	pink
200	100		100	yellow
1,240				

Heddle count

380	shaft 4
240	shaft 3
310	shaft 2
310	shaft 1
1,240	

Threading and treading units

Use any of these treading methods. The dukågang method (a) is used for the picnic cloth.



a. Raise one tie-down shaft for all pattern picks (dukågang method).

b. Raise the tie-down shafts alternately for the pattern picks (brick method).

c. Raise the tie-down shafts in 1-2-2-1 order (o's paired method).

d. Raise the tie-down shafts in 2-1-1-2 order (x's paired method).

Finishing

Remove the cloth from the loom. Machine zigzag or serge raw edges. Machine wash, warm water, delicate cycle. Tumble dry, low heat. Press with a hot iron. Turn up and press half the hem sections; then turn again so that no hem shows on the front side and press again. Blind-stitch hems and overcast openings at selvages.

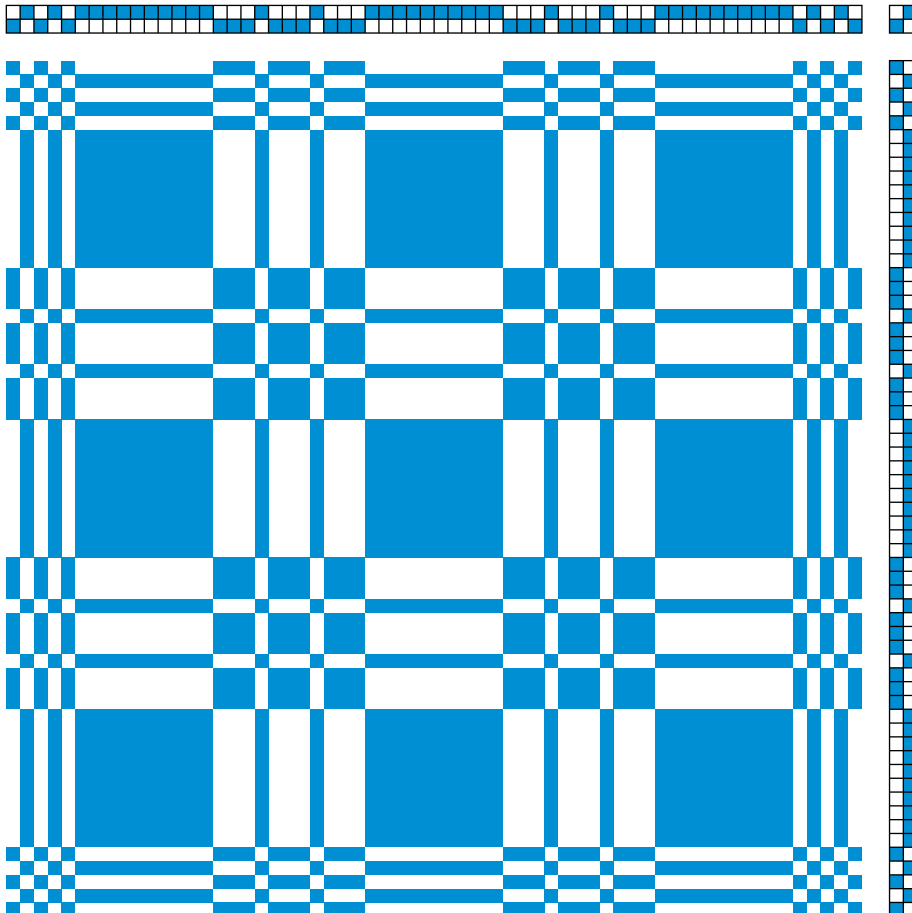
Tips for planning tablecloths

To design tablecloths or large table squares, I like to start with a typical profile draft and enlarge it (keeping its original proportions) to fit my fabric. To do this, first determine the width and length you wish your cloth to be; then choose your materials. In summer and winter, the plain-weave ground cloth for a tablecloth is usually cotton or linen in a sett appropriate for plain weave (8/2 cotton at 20 epi, 16/2 linen at 20 epi, 10/2 cotton at 24 epi, 16/2 cotton at 30 epi, etc.).

Step 1 Determine how many ends you'll need for the desired width. I wanted this cloth to be about 40" wide for a finished width of about 36". For 16/2 cotton at 30 epi, that meant 1,200 ends.



Profile draft



Step 2 Count the squares in your profile threading draft —there are 62 squares in the threading in the profile draft for the picnic cloth.

Step 3 Divide the number of squares into the number of threads for your desired width to determine the number of threads to use for each square. In summer and winter, this number must be divisible by four since there are four threads in each structural unit. 1,200 ends divided by 62 squares equals 19.35. I rounded this number up to 20 (which is divisible by four) for a total of 62 times 20 = 1,240 warp threads (each square on the threading profile therefore equals five repeats of the 4-thread summer and winter unit) and a final weaving width of 41½".

Summer, winter, spring, and fall

by Kate Lange-McKibben

My Northwest island garden and an investigation of 4-block summer and winter on four shafts inspired a year-long color study. The result has been a series of woven expressions of the four seasons.

My design principle was to assign a different color to each block in the warp. For each season, I wove a set of small runners, each using different tabby and pattern weft colors. I planned the colors for the runners by first making paper weavings of selected prints of colorful paintings by Wolf Kahn from an old calendar. I used the paper weavings to design yarn wraps of four warp colors in proportions that determined the threading width of the four blocks. Once the loom was threaded, I could play with color in the pattern and tabby wefts.

The structure

Four-block, 4-shaft summer and winter is an ideal structure for exploiting color. Two blocks of summer and winter are threaded the usual way (1-3-2-3, 1-4-2-4), and then a second two blocks are threaded on the same shafts but upside down (4-1-3-1, 4-2-3-2). The tie-down shafts in one pair of blocks serve as the pattern shafts in the other and vice versa. This sharing of shafts adds to the color play.

Fabric description Summer and winter.

Finished dimensions

Three hemmed runners 10" by 22" each.

Warp and weft

Warp: 10/2 pearl cotton at 4,200 yd/lb (UKI), 228 yd Dark Pistachio #294, 114 yd Deep Lavender #93, 96 yd Henna #172, 297 yd Magenta #136, 48 yd Yellow #113.

Tabby weft: 20/2 pearl cotton at 8,400 yd/lb (UKI), 218 yd. For Runner 1, Deep Lavender #93; Runner 2, Lipstick #36; Runner 3, Oleander #80.

Pattern weft: 5/2 pearl cotton at 2,100 yd/lb (UKI), 174 yd. Runner 1, Persimmon #028; Runner 2, Periwinkle #146; Runner 3, Sapphire #13.

Notions

Matching sewing thread.

Total warp ends 261.

Warp length

3 yd (allows 5" for take-up and 22" for loom waste).

E.P.I. 22 (3-3-3-2 in an 8-dent reed).

Width in reed 11 $\frac{7}{8}$ ".

P.P.I. 40 (20 tabby, 20 pattern).

Take-up and shrinkage 15% in width and length.

Weaving

These instructions are for three Summer runners only. Weave them for practice and then begin your own color exploration for more runners and/or runners for the other seasons. You'll be surprised by what you learn!

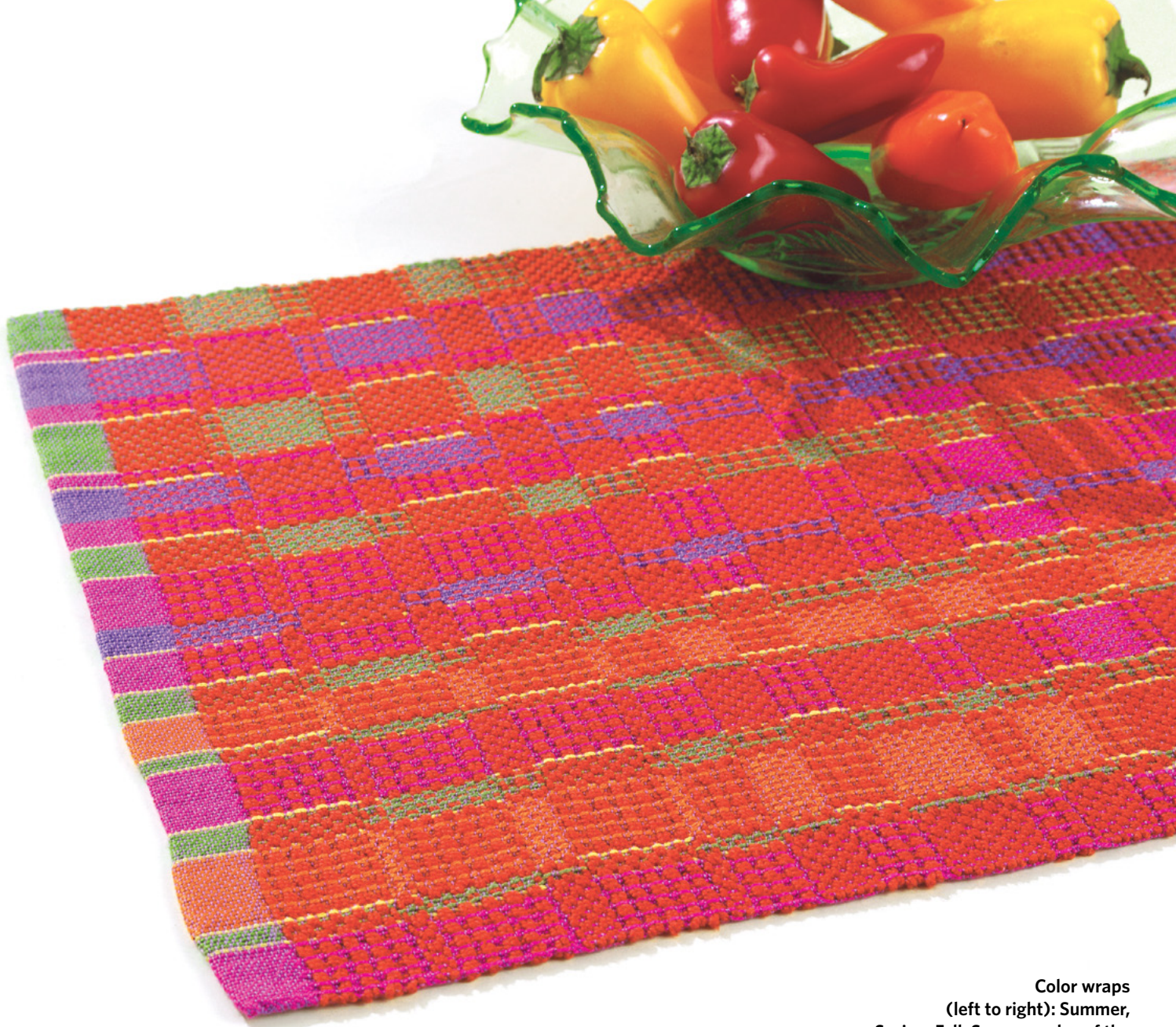
Wind a warp of 261 ends 3 yd long following the Warp Color Order. In the threading in the Draft, note that one warp color is assigned to each block, a separate color to the transition threads (t) between some of the blocks. Use your preferred method to warp the loom. These instructions are for front-to-back warping.

Chain the warp from the warping board, ending with the threading cross. Sley an 8-dent reed in a 3-3-3-2 order (sley three dents with 3 ends each, the fourth dent with 2; and repeat) for a sett of 22 epi.

Thread the shafts following the Draft. You may notice that this draft does not always follow the usual rules for 4-block, 4-shaft summer and winter. In the rules, when there's a change from Block B to D or from Block D to B, a thread is subtracted to avoid threading two adjacent ends on the same shaft (see asterisks in the Draft). Instead, a transition thread (t) is sometimes added between B and D blocks. If the warp were all one color and the intention were to produce a block design created by the pattern weft, the transition between these blocks would show an irregularity. The color changes at block edges mask this irregularity in these runners.

Beam the warp and tie onto the front apron rod. Wind a bobbin of 20/2 Deep Lavender for the tabby weft and a bobbin of 5/2 Persimmon for the pattern weft to weave the first runner.

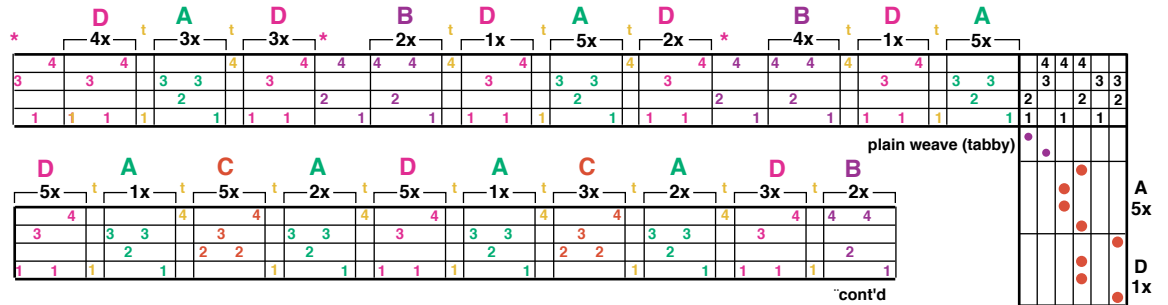
Weave 1 $\frac{1}{2}$ " plain weave with Deep Lavender for a hem and then weave the runner alternating tabby and pattern following the complete treadling in the Draft two times. When you change to a new pattern block, weave an extra tabby pick. (This is always necessary in 4-block, 4-shaft summer and winter at changes from Blocks A or B to Blocks



Color wraps
(left to right): Summer,
Spring, Fall. See examples of the
Spring, Fall, and Winter fabrics, pages 9-10.



Draft



Warp color order

16	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	Yellow		
99	20				20				12			12	19		12	4	8	4	Magenta
32									12										Henna
38													8		11		19		Deep Lavender
76																20		20	Dark Pistachio
261																			

C or D or vice versa. It is not necessary at changes between A and B or between C and D, changes which do not occur in these runners.)

The treading of the tie-down threads for the pattern weft in this runner is one of summer and winter's "paired" methods (2-1-1-2). You can instead alternate the pattern treadles in each block or try the other paired method (1-2-2-1).

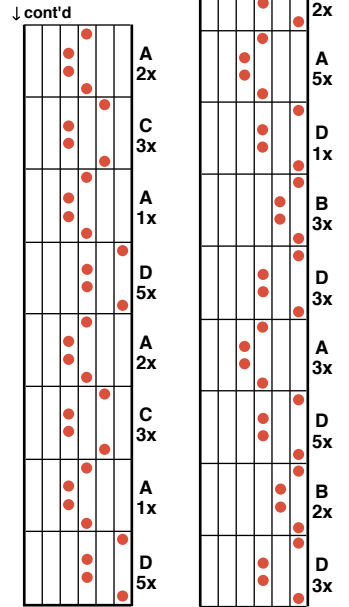
End with 1½" plain weave for the second hem. In the same way, weave the second

runner with 20/2 Lipstick tabby weft and 5/2 Periwinkle pattern weft and the third runner with 20/2 Oleander tabby weft and 5/2 Sapphire pattern weft.

Finishing

Remove the runners from the loom and cut apart. Turn all raw edges under two times and sew hems by hand or machine.

Wash by hand in warm water, rinse, and lay flat until almost dry. Press until completely dry with a hot iron.



Use tabby throughout: before each pattern pick, weave a tabby pick, always alternating 1-2 vs 3-4. When you change to a new block, weave two tabby picks.





***On page 9: the Spring runners.
On this page (top to bottom):
Fall, Winter, and Summer.***

A run of linen runners *by Vicki Tardy*

This project was inspired by a linen runner from an issue of *Väv Magasinet*. The simple lines of the design appealed to me, but the weaving method (using a weaving sword for pick-up in damask) did not! I was able to make a profile draft of the same design in five blocks with a sixth block for a border. This way, I could weave the design—and others, too!—on eight shafts in summer and winter, completely loom-controlled.

I love the crispness and luster of fabrics made of linen. They seem to have an ageless, heirloom quality. Weaving with linen, however, is different from weaving with other fibers. Even as it unrolls from the tube, linen feels different. It is stiff and a bit wiry. Because of its lack of elasticity, extra care is required to keep warp tension even. It also takes practice to turn a linen weft into the next row and beat it in so that a little loop doesn't form at the selvage.

Beating on an open shed does not work well with linen—a linen weft tends to bounce back toward the reed. I find it works much better to pass the shuttle through the shed so the weft lies at an angle (you will have to experiment to see exactly how steep the angle needs to be), bring the beater to the fell with the shed still open, and then, keeping the beater against the fell, change to the next shed and give one or two more quick beats.

Linen is also unique in that it is stronger when it is wet. For that reason, some weavers mist their linen warps or work in humid conditions to help prevent breakage. It should be noted that breakage is much less a problem with a plied yarn than a singles yarn.

Design options

I like to weave more than one item on the same warp, but I become bored if they all look the same. Even for a set of placemats I vary the treadling from one mat to the next. For this project, I wound a warp long enough for three runners. Working with my 6-block profile draft, I used different block combinations for the profile treadling of each runner. Using linen for the pattern weft in summer and winter gives the woven piece some of the same look and hand as damask.

Resources

Heinrich, Linda. *Linen: Flax Seed to Woven Cloth*. Atglen, Pennsylvania: Schiffer Publishing, Ltd., 2010.

Lundmark, Elvy. "Checks in Classic Symmetry," *Väv Magasinet*, Number 3, 1986, pp. 14–15.

THE THREE RUNNERS

Fabric description Summer and winter.

Finished dimensions Three hemmed runners: 21 $\frac{1}{8}$ " by 62 $\frac{1}{4}$ " (Runner 1), 21 $\frac{1}{2}$ " by 65" (Runner 2), 21 $\frac{1}{4}$ " by 61 $\frac{1}{8}$ " (Runner 3).

Warp and weft

Warp: 40/2 linen (from Webs) at 6,000 yd/lb, 4,809 yd Natural. Tabby weft: 40/2 linen, 3,300 yd Natural.

Pattern weft for Runner 1: 20/2 linen (from Webs) at 3,000 yd/lb, 1,100 yd half-bleached

Pattern weft for Runner 2: 16/1 linen at 4,800 yd/lb, 1,300 yd Medium Blue #132

Pattern weft for Runner #3: 16/2 linen (from Lone Star Loom Room) at 2,400 yd/lb, 950 yd Moss Green #145.

Total warp ends 687.

Warp length

7 yd (allows for take-up and 35" loom waste and sampling).

E.P.I. 30.

Width in reed 22 $\frac{9}{10}$ ".

P.P.I.

24 tabby, 24 pattern (Runner 1).

26 tabby, 26 pattern (Runner 2).

20 tabby, 20 pattern (Runner 3).

Take-up and shrinkage 8% in width and length.

Warping

Wind a warp of 687 ends 7 yd long in two chains, one of 330 ends, the other 357. Winding two chains prevents uneven build-up on the pegs and makes it easier to beam the threads evenly. Wind 2 ends at a time, keeping them separate with a finger.

For each chain: Tie the cross and chain the warp from the warping board, working from the end farthest from the cross up to the cross.

Put a rod through the loops closest to the cross on both chains and secure the rod to the back apron rod of the loom. Place lease sticks through the crosses in both chains and hang the lease sticks behind the castle, level with the heddle eyes. (Be sure the heddles are pushed to the sides; remove the shafts if necessary so that the warp passes



Originally published in *Handwoven*®, May/June 2005, pp. 52-55; also included in *Weaving with Linen*, a Best of *Handwoven* eBook.

© Interweave, a division of F+W Media, Inc. All rights reserved. F+W Media grants permission for any or all pages in this issue to be copied for personal use.

weavingtoday.com 12

straight from the raddle to the back apron rod.) Spread the warp in the raddle with 30 ends in each inch, 27 in the last inch; secure the raddle to the front beam.

Beam the warp under firm and even tension, packing the layers with paper or sticks. (Be sure the paper or sticks extend several inches beyond the width of the warp.) If another person is not available to hold the chains under tension while you beam, crank one rotation of the beam, go to the front of the loom and pull tight on small sections of the warp, and repeat this sequence until the warp loops reach the raddle.

Cut the loops and tie in 1" bundles with slipknots; remove the raddle. Turn the warp beam until the threads are in position for threading.

Thread following the Draft. Sley 2/dent in a 15-dent reed or 3/dent in a 10-dent reed. Tie the warp onto the front apron rod in $\frac{1}{2}$ " groups; adjust tension carefully (do not tie tight, just even).

Weaving

Using the plain-weave (tabby) treadles, weave a heading to space the warp threads. Before you start the runners, practice weaving with the pattern and tabby wefts for a few inches to get a feel for handling the linen. Determine the best weft angle so that a loop doesn't form at the selvage

but also so that there is little or no draw-in.

Begin weaving the first runner. The first and last pattern repeats (15x for Runner 1, for example) for each of the runners are the hem sections. They are designed so that when the hems are turned, the turned part will match the back side and the runners are therefore reversible (i.e., if the pattern weft shows on the back side, it shows on the hem section that is turned). Weave the runners so that the design areas are woven to square (the horizontal stripes in Runner 1, for example, should be the same distance apart as the vertical stripes). You can add or subtract pattern picks to adjust (always alternate a pattern pick using tie-down shaft 1 with a pattern pick using tie-down shaft 2). Weave all three runners following the treadling sequences in the Draft. Separate the runners with a few picks in a contrasting yarn.

Weave a few picks of plain weave to secure the edge, cut the fabric from the loom, serge or machine zigzag the ends of each runner, and cut the runners apart.

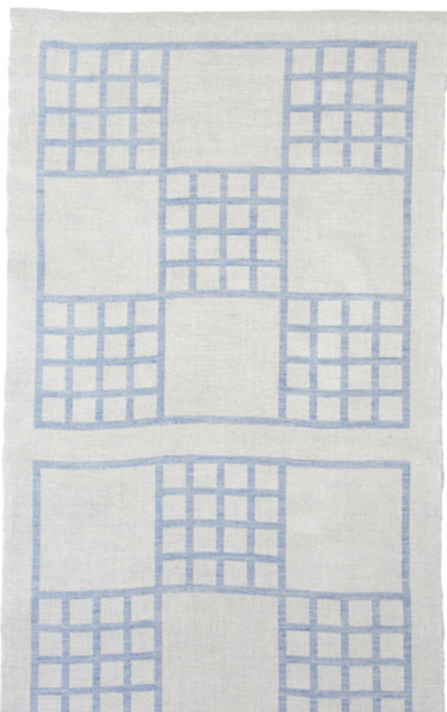
Finishing

Machine wash, regular cycle, warm water, with Ivory Liquid; rinse on cold. Tumble in the dryer for 5 minutes or less and iron while damp on a linen setting. Turn raw edges under two times; press and pin hems. Lay flat until completely dry. Sew hems by hand.

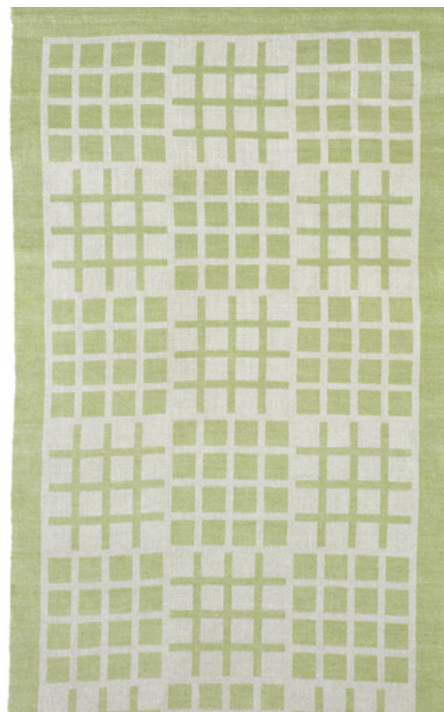
Runner 1



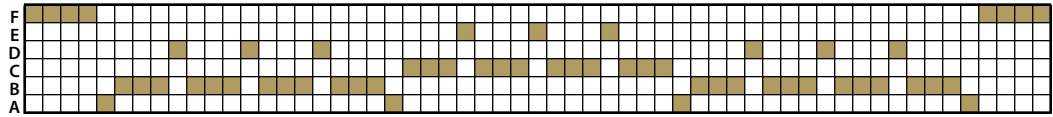
Runner 2



Runner 3

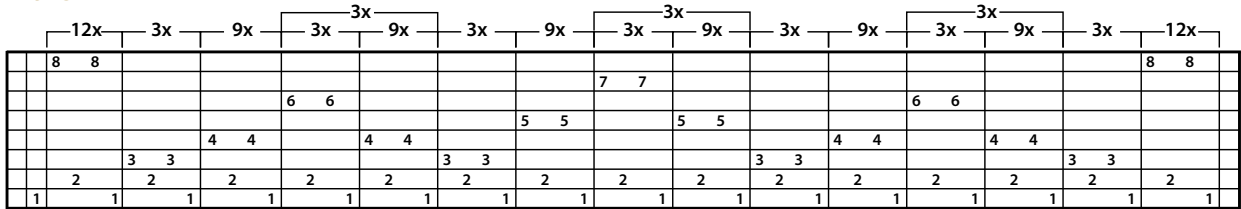


Threading profile



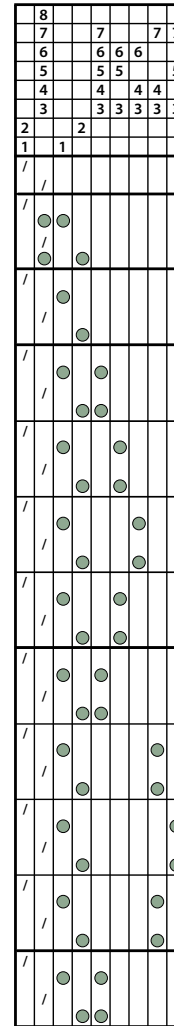
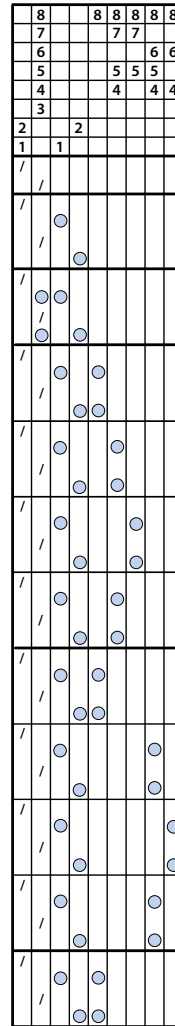
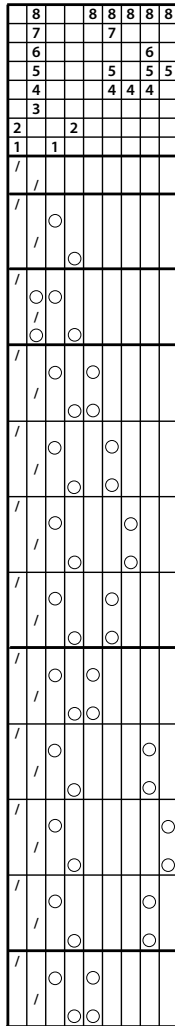
Each square in this profile threading represents three units of summer and winter.

Draft



● floating selvages

- For all three runners:
 / tabby (plain-weave) weft:
 40/2 linen, natural
 Depress 2 treadles
 where more than one
 symbol appears in
 the same weft row.
- Runner 1
 ○ pattern weft: 20/2 linen,
 half bleached (white)
 Weave: a, b, [c, d] 4x, c, e, b, a.
- Runner 2
 ● pattern weft, 16/1 linen,
 Medium Blue
 Weave: a, b, c, d, c, e;
 b, d, c, d, e;
 b, c, d, c, d, b, a.
- Runner 3
 ● pattern weft, 16/2 linen
 Moss Green
 Weave: a, b, [c, d] 4x,
 c, e, b, a.





Originally published in *Handwoven*®, March/April 2011, pp. 60-61.

© Interweave, a division of F+W Media, Inc. All rights reserved. F+W Media grants permission for any or all pages in this issue to be copied for personal use.

weavingtoday.com 16

Drawstring game bags *by Joan Sheridan Hoover*

Summer and winter is a rewarding block weave. You can create relatively complex designs on a minimum number of shafts. The draft for these bags is a variation of one in Carol Strickler's *A Weaver's Book of 8-Shaft Patterns* (page 153). The design is a framed flower created by six blocks on eight shafts.

I use one of these bags to hold the dice for the game Farkle. Also called "the dice game," Farkle is lots of fun. It requires no cards, the counting is easy, and it can be learned in just a few minutes. It also requires a bit of strategy. These little bags take longer to weave than a game of Farkle takes to play, but they will delight you every time you get out your dice.

Many new bioengineered yarns are now available to handweavers. Some are made from substances like soy and milk by extruding proteins from the raw materials. Cellulose yarns like bamboo go through a similar process using a starchy pulp of stems and leaves. Small bags offer an opportunity to try out small amounts of these yarns. In all four bags, the warp and tabby weft are Soy Silk. The four pattern wefts used for these bags are Soy Silk, bamboo, a hemp/cotton/Modal blend (Modal is made from wood pulp), and a Soy Silk/Superwash/cotton/chitin blend (chitin is made from crab and shrimp shells). At only forty yards of pattern weft per bag, a small skein is all you need!

And, if you want to use your bags for Farkle, come to www.heritagespinning.com/farkle.pdf to learn how to play.

Fabric description Summer and winter.

Finished dimensions

Four drawstring bags about 4½" by 6½" each.

Warp and weft

Warp and tabby weft for four bags with a natural warp and tabby weft: 10/2 Soy Silk at 4,300 yd/lb (Southwest Trading Company), 980 yd natural. Variegated pastel (pale blue) pattern weft: 10/2 Soy Silk used doubled, 86 yd handpainted (Waiting for the Sun). Blue pattern weft: 100% bamboo yarn at 2,100 yd/lb (Bambu 7), 43 yd Chagall Blue #297. Variegated rose pattern weft: TOFUtsies sock yarn (50% Superwash wool, 25% Soy Silk, 22½% cotton, 2½% chitin) at 2,120 yd/lb (Southwest Trading Company), 43 yd #733 Get Your Feet Wet. The warp and weft for the purple bag in the photo on page 18 is 10/2 handpainted Soy Silk (FM Radio) from Conjoined Creations; the purple pattern weft is Hempathy (34% hemp, 41% cotton, 25% Modal) at 1,390 yd/lb, 43 yd color #012. Pattern weft yardage includes drawstrings.

Notions

Matching sewing thread.

Total warp ends 150 (includes 2 floating selvages).

Warp length

4¼ yd (allows 7" for take-up and 26" for loom waste).

E.P.I. 30.

Width in reed 5".

P.P.I. 22 ppi in plain-weave areas, 30-36 in pattern areas (15-18 tabby, 15-18 pattern.)

Take-up and shrinkage 10% in width and length.

Weaving

Thread the shafts by substituting threading units for squares on the threading row of the Profile Threading and Treading draft. For example, the first square in the profile threading is in the F row. Thread 1-8-2-8 for Block F. The second square is in the D row; thread 1-7-2-7, then 1-8-2-8, and continue.

Weave a plain-weave heading in scrap yarn. Weave the fabric for each bag following the instructions included with the drafts, substituting treading units for squares in the treading columns of the Profile Threading and Treading draft. In the pattern areas, aim for 30 ppi (15 pattern, 15 tabby). Separate bags with 1 pick in a contrasting color (with the plain weave lining, each bag section will be about 30" long).

Finishing

Remove the fabric from the loom. Machine zigzag raw edges (do not cut apart bags). Machine wash warm; tumble dry. Steam press. Machine zigzag along both sides of contrasting-color picks and cut bags apart.

Sewing and assembly

For each bag: Choosing the "right" side, fold the fabric in half between the two flower designs, wrong sides together. Sew a single seam joining the cut edges of the plain-weave lining sections. Turn the bag (now a loop) right side out. Flatten so the two folds are at the beginning and end of the pattern section. Sew through bag body and lining at the top and bottom of each ½" plain-weave section to make drawstring channels. Fold the two layers of fabric in half to make a sandwich of four layers with the lining on the inside.



Originally published in *Handwoven*®, September/October 2007, pp. 60-62.

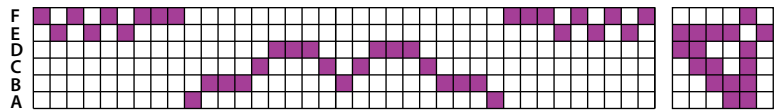
© Interweave, a division of F+W Media, Inc. All rights reserved. F+W Media grants permission for any or all pages in this issue to be copied for personal use.

weavingtoday.com 18

Top stitch side seams from the bottom of the bag to the bottom of the drawstring channels through all four layers.

To make the drawstrings, cut 5 strands of pattern-weft yarn 5 ft long each (15 strands for 10/2 Soy Silk). Tie in an overhand knot at both ends. Insert a pencil into the yarns near the knot at one end, have a helper do the same at the other end, and twist until firm. Fold the yarn in half and allow it to twist on itself. Tie a knot at the end opposite the fold. Repeat for second cord. Using a safety pin in the folded end, thread one cord through the front channel and then the back; thread the other cord through the back channel and then the front. Tie the ends on each side together in an overhand knot and trim off earlier knots.

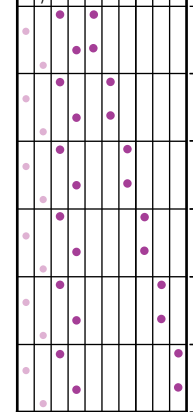
Profile threading and treading



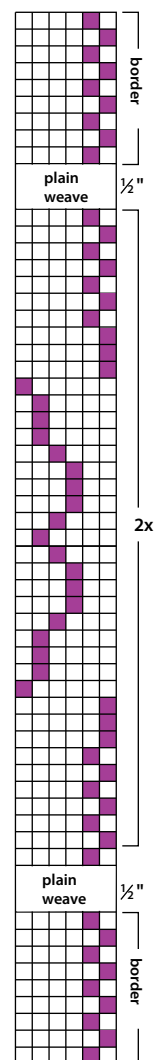
Threading and treading units

	F	E	D	C	B	A	1	2	3	4	5	6	7	8	9	10
8	8						8		8	8	8	8	8	8		8
	7	7					7						7			7
			6	6			6					6	6	6		6
				5	5		5			5	5	5	5	5		5
					4	4	4			4	4	4	4	4		4
						3	3			3	3	3	3	3		3
2	2	2	2	2	2	2	2			2	2	2	2	2		2
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

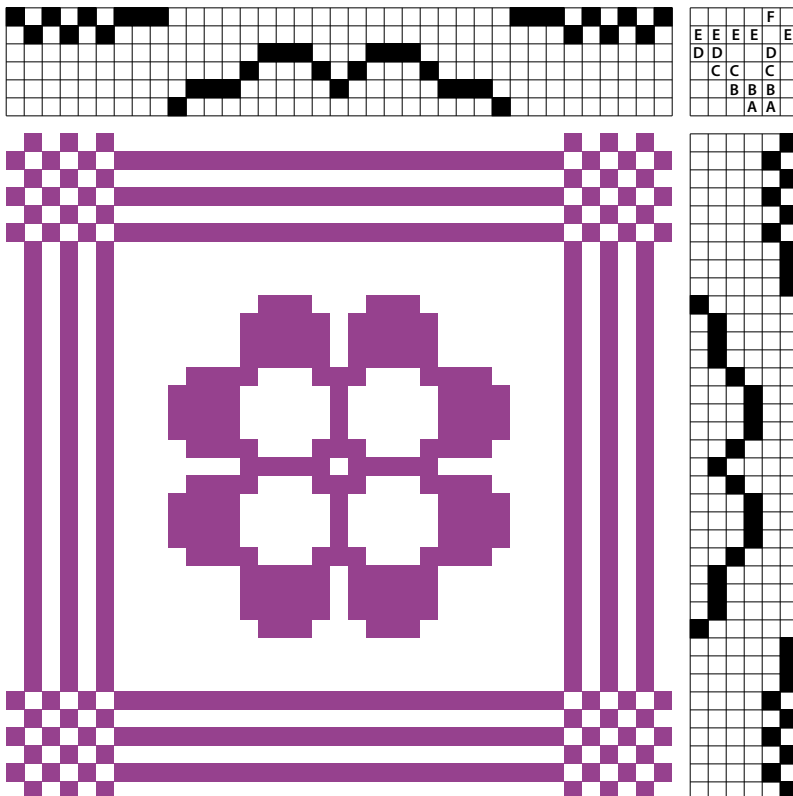
plain weave



• tabby weft
• pattern weft



Complete profile draft



For each bag: Weave 7½" plain weave for the lining. Then weave the pattern substituting one 4-pick treading unit for each square in the treading columns of the Profile Threading and Treading. For example, the first square is in the E column. Follow the sequence for E using two treadles (3 and 9 and then 4 and 9) together for the pattern picks, alternating with tabby. For the ½" plain-weave sections, weave 12 picks each. End with 7½" plain weave.

Summer shawl *by Sarah Saulson*

One of my favorite aspects of summer and winter is the way it can be used to create original designs. With only eight shafts, surprisingly complex designs are possible. And while summer and winter often produces a relatively heavy fabric, with a little planning you can use the structure to weave lightweight, luxurious garments such as this summery shawl.

Soft and pliable 8/2 Tencel as the warp helps make this summer and winter shawl light and drapable. Tencel's glorious sheen is an additional benefit. It is paired in the shawl with a light, airy, and luxurious wool/silk blend as the pattern weft. A bit of novelty yarn appears in the centers of the diamonds in both warp and weft to highlight the design.

Summer and winter on eight shafts

Eight shafts provide six independent pattern blocks in summer and winter; shafts 1 and 2 are reserved for the tie-down threads. Such a straightforward threading system makes it easy to borrow designs from other weave structures and convert them to summer and winter. I love the diagonal lines and diamond shapes in Navajo rugs, and for many years I have enjoyed using summer and winter to make designs inspired by them. For this shawl, I adapted a 6-shaft rosepath twill threading (1-2-3-4-5-6-1-6-5-4-3-2-1-6). An individual warp end in the twill threading becomes a threading unit in summer and winter (an end on shaft 1 becomes one unit of Block A, 1-3-2-3, for example).

A simplified treadling

It is easy to run out of treadles with summer and winter. The tie-up used for this project reduces the number of treadles by always raising shaft 1 with the pattern shafts (sometimes called the dukagång treadling system) rather than alternating between shaft 1 and shaft 2. Weaving is faster and easier with this method, too. Allow yourself the luxury of going slowly enough, however, to check that you are weaving the blocks correctly. Music can help: Bob Dylan's Time Out of Mind worked beautifully for me.

Fabric description Summer and winter.

Finished dimensions

One shawl 21½" by 74¾" plus 9" fringe at each end.

Warp and weft

Main warp: 8/2 Tencel at 3,360 yd/lb (WEBS), 1,494 yd Mineral Green.

Tabby weft: 10/2 pearl cotton at 4,200 yd/lb (UKI), 769 yd Sapphire #13.

Accent warp and weft: rayon novelty at 2,300 yd/lb (Skinny Majesty, Silk City), 95 yd Periwinkle #162.

Pattern weft: 18/2 wool/silk at 5,040 yd/lb (JaggerSpun), 816 yd Marine blue.

Total warp ends 442 (includes 2 floating selvages).

Warp length

3½ yd (allows 8" for take-up and 30" for loom waste; loom waste includes fringe).

E.P.I. 18 (1-2 in a 12-dent reed).

Width in reed 24¾".

P.P.I. 26 (13 tabby, 13 pattern).

Take-up and shrinkage 12% in width and length.

Weaving

Wind a warp of 442 ends 4 yd long following the Warp Color Order. To thread the shafts, substitute the corresponding threading unit for Blocks A-E for each square on the threading rows of the Profile Draft. When you come to the novelty yarns, be sure that they are threaded on shafts 1 and 2 and the main warp ends on shaft 3 or 8. This will require that you have followed the warp color order carefully.

Beam the warp with even tension and tie onto the front apron rod. Tencel is slippery, so wrap the first half of each square knot twice; adjust the tension and then tie the second half of the knot.

Weave plain weave with scrap yarn to spread the warp. Allowing 12" for fringe, weave 4 picks plain weave, ending with the tabby treadle that raises shafts 3-8. Then alternate pattern and tabby picks substituting a corresponding treadling unit for each square in the treadling columns of the Profile Draft. Maintain a relatively gentle beat to achieve 13 tabby, 13 pattern picks per inch. Use the novelty yarn for the 2 tabby picks in the marked center block of the group of three. Allow 12" unwoven warp for the second fringe.

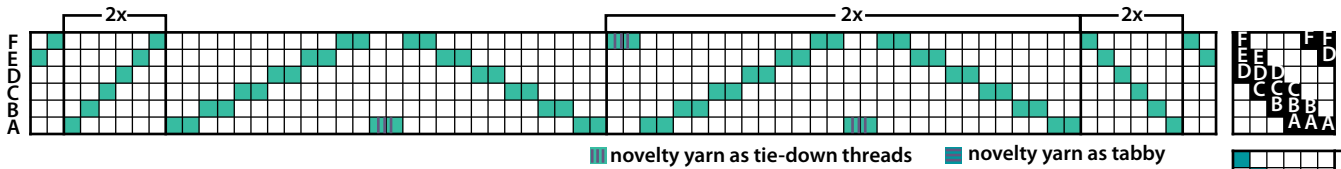
Finishing

Cut the shawl from the loom. Twist the fringes with two groups of 7 ends in each fringe. Machine wash, gentle cycle, 5 minutes agitation. Soak in rinse water with fabric softener; spin out water; hang to dry. Gently steam press.

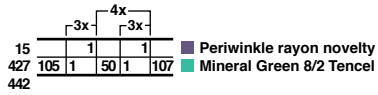


Originally published in *Handwoven*®, May/June 2006, pp. 48-50.

Profile draft



Warp color order



Heddle count

shaft 8	44
shaft 7	36
shaft 6	32
shaft 5	32
shaft 4	32
shaft 3	44
shaft 2	110
shaft 1	110
	440

Threading and treading units

	F	E	D	C	B	A										
8	8							8	8	8	8					
		7	7						7	7	7					
				6	6							6	6	6		
						5	5								5	5
								4	4							4
										3	3					
	2		2		2		2		2		2					
		1		1		1		1		1		1		1		1

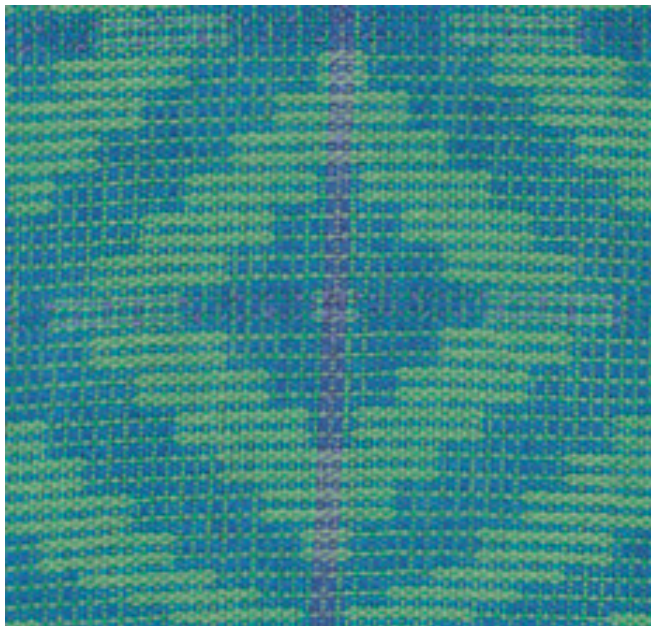
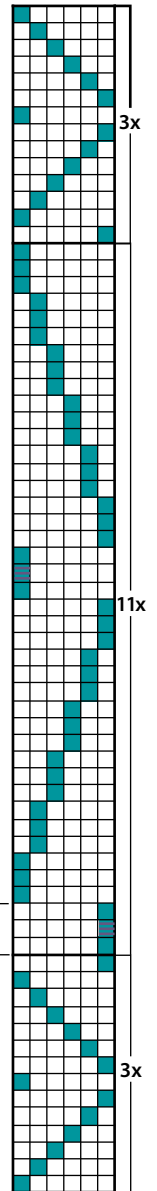
● plain weave / /

- floating selvages
- main tabby weft 10/2 Sapphire
- pattern weft 18/2 Marine Blue
- novelty pattern weft: Periwinkle (use where marked in profile)

Note that one fourth of the warp is threaded on shaft 1 and one fourth on shaft 2. Make sure you have enough heddles before threading.

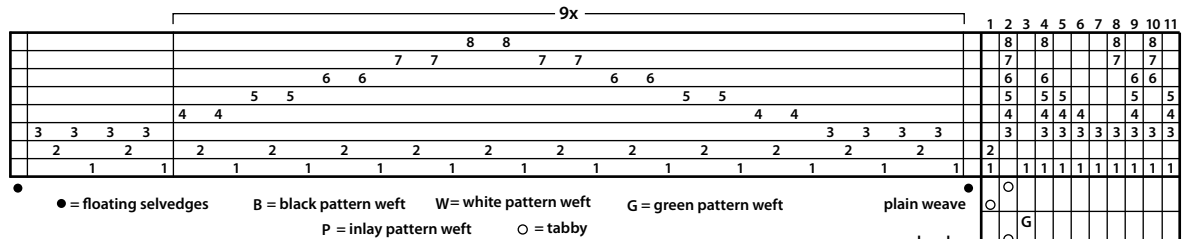
Sometimes a shaft that is tied to many treadles tends to float. If that happens to shaft 1 with this draft, add a steel bar or other weight to the shaft.

When you reach the symbol for the novelty weft, set the tabby shuttle aside. Pick up the novelty shuttle and weave 3 tabby picks with it (alternating with pattern as usual). Begin and end the novelty weft by tucking the tails around the floating selvedge and into the shed. You can carry the tabby weft up the edge without binding it off, and then return to weaving with the 10/2.



Sheep towels *by Georgeann Curran*

Draft



These towels with their decorative sheep borders will make perfect gifts for your spinning and weaving friends. The amounts given allow you to choose the number of towels to weave.

Fabric description

Plain weave and summer and winter.

Finished dimensions

Each towel is 18" by 27" with $\frac{3}{8}$ " hems.

Warp and weft

Warp: 8/2 unmercerized cotton at 3,360 yd/lb (UKI), 406 yd Bleached White per towel plus about 310 yd for 27" loom waste. Tabby weft: about 300 total yd of main color, 10-20 yd of the accent color (8/2 Bleached White and #50 Blue per towel). Pattern weft: 3/2 pearl cotton at 1,260 yd/lb (UKI), about 30 yd #79 Natural, 20 yd Black, and 10 yd #28 Hunter Green per towel.

Notions

White sewing thread.

Total warp ends

406 (includes 2 floating selvages).

Warp length

36" per towel plus 27" loom waste.

E.P.I. 20.

Width in reed $20\frac{3}{10}$ ".

P.P.I. 16 (in plain-weave areas).

Take-up and shrinkage

12% in width and length.

Weaving

If you are weaving more than one towel, separate the pieces with at least 2 picks of contrasting-color weft. For the "front-view" sheep borders, follow the treadling in the draft. You can use a pick-up stick to create motifs or the inlay method described below for the "side-view" sheep.

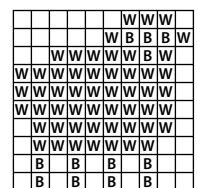
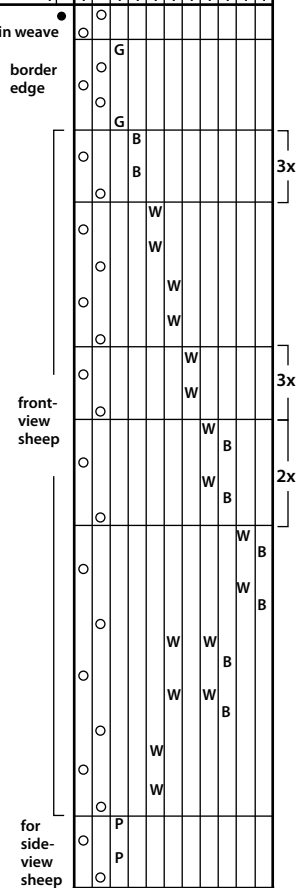
For the "front-view" sheep towel, weave: $2\frac{3}{4}$ " blue plain weave; 1 border edge (use white for tabby); 6 picks blue plain weave; 1 sheep front view (using blue for tabby; note that there are sometimes 2 pattern picks in different sheds between tabbies); 6 picks blue plain weave; 1 border edge (white for tabby)*; 17" blue plain weave; then reverse from * to the beginning.

For the "side-view" sheep towel, weave: $2\frac{3}{4}$ " white plain weave; 1 border edge (white for tabby); 4 picks blue plain weave; inlay for the sheep as instructed below (use blue for tabby); 4 picks blue plain weave; 1 border edge (white for tabby)*; 18" white plain weave. Reverse from * to the beginning.

Inlay each side-view sheep with treadle 3 (placing them as desired), using butterflies of the pattern weft colors (six sheep are inlaid in the border of the towel on page 24), dropping the butterflies to the back of the fabric to make the weft turns. Each square in the diagram equals 2 pattern picks covering 3 warp threads.

Finishing

Machine stitch both ends of each towel and cut apart along the contrasting-color wefts. Turn each end under twice to form a narrow hem; hand stitch the hems with white sewing thread. Machine wash and dry; press.



Pick-up pattern for side-view sheep



Originally published in *Handwoven**, March/April 1990, pp. 93, 85-86; also included in *Top Ten Towels on Eight Shafts*, a Best of *Handwoven* ebook.

© Interweave, a division of F+W Media, Inc. All rights reserved. F+W Media grants permission for any or all pages in this issue to be copied for personal use.

weavingtoday.com 24

Summer and winter towels by Georgan Curran

Draft

● = floating selvages ○ = tabby ● = pattern weft

Red flowers Purple flowers Boat

plain weave

ABCDEF

F

EF

DEF

CDEF

BCDEF

BCDE

CD

You can weave all of the border designs in these towels on the same warp simply by changing the tie-up. They make a great project for a table loom, too, making tie-ups unnecessary. If your table loom is narrower than 21", consider weaving guest towels instead of dish towels.

Fabric description

Plain weave and summer and winter.

Finished dimensions

Each towel is 17" by 32" with $\frac{3}{8}$ " hems.

Warp and weft

Warp and tabby weft: 8/2 unmercerized cotton at 3,360 yd/lb, about 780 yd Bleached White (UKI) per towel.
 Pattern weft: 3/2 pearl cotton at 1,260 yd/lb, about 30 yd total of selected colors per towel.

Notions

White sewing thread.

Total warp ends 406 (includes 2 floating selvages).

Warp length

36" per towel plus 27" loom waste.

E.P.I. 20.

Width in reed 20 $\frac{3}{10}$ ".

P.P.I. 16.

Take-up and shrinkage 10% in width and length.

Weaving

The border designs are woven "dukagång" fashion, i.e., for all pattern picks the same tie-down shaft is raised with selected

pattern shafts (those where the pattern weft does not show), first following one tabby shed, then following the other. For example, for the Heart, to weave pattern in Block F, shafts 1-3-4-5-6-7 are raised (tie-down shaft 2 and pattern shaft 8 are down); to weave pattern in Blocks E and F, shafts 1-3-4-5-6 are raised (2, 7, and 8 are down). If you do not have enough treadles or you do not want to change the tie-up for each design, you can use a skeleton tie up for all of the designs. So that you can step on multiple treadles at the same time, raise the opposite pattern shafts from those given in the full tie-up and weave the fabric face down. For example, for the Heart, to weave pattern in Block F, step on treadle 9. To weave pattern in Blocks E and F, step on treadles 8 and 9 together. For the other designs, change the full tie-ups into skeleton tie-ups by raising the opposite pattern shafts from those given in the full tie-ups.

For each towel, weave 3" plain weave, then the border design, and then plain weave again until the towel measures 36".

Finishing

Remove the fabric from the loom, cut towels apart, turn ends under twice, and sew hems by hand or machine. Machine wash, cool water; press before completely dry.

A	A	B	C	D	E	F	E	D	C	B	A	A		
A	A	B	C	D	E	F	E	D	C	B	A	A		
				E	F	E								
			D	E	F	E	D							
			D	E	F	E	D							
			D	E	F	E	D							
			E	F	E									
			F											
		C	D					D	C					
		B	C	D	E			E	D	C	B			
		B	C	D	E			E	D	C	B			
		B	C	D	E			E	D	C	B			
		C	D					D	C					
		D		F		D								
		D		F		D								
		D		F		D								
		E	F	E										
		F												
A	A	B	C	D	E	F	E	D	C	B	A	A		
A	A	B	C	D	E	F	E	D	C	B	A	A		
				E		E								
			D	E		E	D							
			D	E		E	D							
			C	D	E		E	D	C					
			C	D	E		E	D	C					
			B	C	D	E		E	D	C	B			
			C	D	E	F	E	D	C					
			D	E	F	E	D							
					F									
				E	F	E								
			C	D	E			E	D	C				
A	A	B	C	D						D	C	B	A	A
A	A	B	C	D	E	F	E	D	C	B	A	A		
			C	D						D	C			
			C	D	E					E	D	C		
			C	D	E					E	D	C		
			D	E	F	E	D							
			E											
			F											
		B	C	D	E					E	D	C	B	
		B	C	D						D	C	B		
		B	C		F					C	B			
					E	F	E							
			D	E	F	E	D							
			D	E	F	E	D							
			E	F	E									
		B	C							C	B			
		B	C	D						D	C	B		
		B	C	D	E					E	D	C	B	
		C	D	E						E	D	C		
		D	E	F	E	D								
		E												
A	A	B	C	D	E	F	E	D	C	B	A	A		
A	A	B	C	D	E	F	E	D	C	B	A	A		
			C	D						D	C			
			B	C	D	E				E	D	C	B	
			B	C	D	E	F	E	D	C	B			
			B	C	D	E	F	E	D	C	B			
			C	D	E	F	E	D	C					
			D	E	F	E	D							
			E	F	E									
			F											
A	A	B	C	D	E	F	E	D	C	B	A	A		
A	A	B	C	D	E	F	E	D	C	B	A	A		



Polychrome vest fabric by Yvonne Stahl with Helen McKee

The word “polychrome” simply means more than one color, but its most frequent use in weaving is with summer and winter. It refers to the insertion of more than one pattern weft between tabby picks—one pattern weft (i.e., one color) shows in one block (or blocks), the second pattern weft (a second color) in a different block (or blocks). Because the two wefts interlace with the same tie-down end (on shaft 1 or 2), they compress together so that two completely different colors appear side by side.

This vest began as an idea for a way to feature Mountain Colors hand-dyed, variegated wool/silk yarn. Mountain Colors wool/silk has more bounce than JaggerSpun’s Zephyr (and it draws in a bit more when the fabric is removed from the loom).

This fabric is the result of playing with colors and treadling orders. You can duplicate it, but it will be easier and more fun to play with your own treadling and weft color orders. Each bracketed row of the treadling directions tells which treadles and colors to use for each block. First, weave tabby (t, always alternating a and b). 1-3 P means to step on treadles 1 and 3 together and weave with Peacock. The number outside the bracket indicates how many times to repeat the sequence. Note that in Patterns I and IV, you’ll be making two pattern picks between tabbies; in Pattern V you’ll be making four! (Specific sewing directions are not included.)

Fabric description Summer and winter.

Finished dimensions

Fabric 25" by 52", enough for a medium-size vest.

Warp and weft

18/2 wool/silk at 5,040 yd/lb (50% wool/50% silk, JaggerSpun Zephyr and Mountain Colors Winter Lace).
Warp: 1,595 yd Jade (Zephyr).

Pattern and tabby wefts: 397 yd Red Willow (Winter Lace in variegated reds and violets), and 604 yd Peacock, 163 yd Copper, 89 yd Mahogany, 57 yd Cinnebar (all Zephyr).

Notions Matching sewing thread.

Total warp ends 580.

Warp length

2¾ yd (allows 6" for take-up and 35" for loom waste).

E.P.I. 20.

Width in reed 29".

P.P.I. 18 in plain-weave areas, 24 in areas with one pattern weft (12 tabby, 12 pattern), 30 in areas with two pattern wefts (10 tabby, 20 pattern).

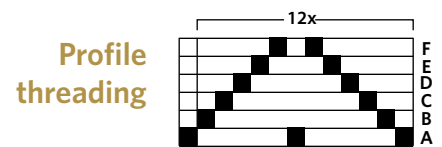
Take-up and shrinkage 14% in width, 18% in length.

Weaving

Wind a warp of 580 ends 2¾ yd long. Using your preferred warping method, thread the shafts substituting the corresponding 4-end unit for each square in the Profile Threading. Weave following the Treadling Directions. Each row starts with a tabby pick (t); always alternate between tabby a and tabby b. The other numbers and letters indicate the treadles to press together, the pattern-weft color to use, and (outside the brackets) the number of times to repeat the row. For the first row: weave tabby (Peacock), use treadles 1 and 3 (Peacock), then 1 and 4 (Red Willow); repeat 4x.

Finishing

Remove fabric from the loom. Machine wash, warm water with Eucalan; soak 30 min; agitate 1 min. Hang to dry; steam-press.



Threading units and treadling directions

F	E	D	C	B	A	a	b	1	2	3	4	5	6	7	8
8	8														
	7	7													
			6	6											
					5	5									
							4	4							
									3	3					
2	2		2	2		2								3	3
	1		1		1		1								

Weave: *3" plain weave (P);
weave I, II, III, IV, V, IV, III, II, I;
repeat from *; end with 3"
plain weave (P).

Weave 1 tabby pick (t) in the
color indicated before the
pattern pick(s) in each row
below; alternate a/b.

I [t P, 1-3 P, 1-4 W] 4x
[t P, 1-5 P, 1-6 W] 4x
[t P, 1-7 P, 1-8 W] 4x
Weave 10 picks
plain weave (P).

II [t P, 1-3 W] 4x
[t P, 1-4 W] 4x
[t P, 1-5 W] 4x
[t P, 1-6 W] 4x
[t P, 1-7 W] 4x
[t P, 1-8 W] 4x
[t P, 1-7 W] 4x
[t P, 1-6 W] 4x
[t P, 1-5 W] 4x
[t P, 1-4 W] 4x
[t P, 1-3 W] 4x
Weave 10 picks
plain weave (P).

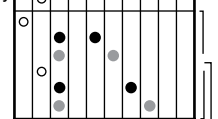
III [t P, 1-8 W] 14x
[t C, 1-3 W] 4x
[t P, 1-8 W] 14x
Weave 6 picks
plain weave (W).

IV [t Cu, 1-3 W, 1-4 Cu] 3x
[t Cu, 2-3 W, 2-4 Cu] 3x
[t Cu, 1-5 W, 1-6 Cu] 3x
[t Cu, 2-5 W, 2-6 Cu] 3x
[t Cu, 1-7 W, 1-8 Cu] 3x
[t Cu, 2-7 W, 2-8 Cu] 3x

V Weave plain weave
(6 M, 2 Cu, 4 C, 4 M).

[t M, 1-3 M, 1-4 Cu, 1-3 M, 1-4 Cu] 2x
[t M, 1-4 Cu, 1-5 C, 1-4 Cu, 1-5 C] 2x
[t M, 1-5 P, 1-6 C, 1-5 P, 1-6 C] 2x
[t M, 1-6 P, 1-7 W, 1-6 P, 1-7 W] 2x
[t M, 1-7 W, 1-8 M, 1-7 W, 1-8 M] 2x
[t M, 1-6 P, 1-7 W, 1-6 P, 1-7 W] 2x
[t M, 1-5 P, 1-6 C, 1-5 P, 1-6 C] 2x
[t M, 1-4 Cu, 1-5 C, 1-4 Cu, 1-5 C] 2x
[t M, 1-3 M, 1-4 Cu, 1-3 M, 1-4 Cu] 2x
Weave plain weave
(4 M, 4 C, 2 Cu, 6 M).

plain weave, tabby



Treadling example for:
t, 1-3 ●, 1-4 ●
t, 1-5 ●, 1-6 ●

t = tabby a or b
P = Peacock
W = Red Willow
C = Cinnebar
Cu = Copper
M = Mahogany



This lined vest is designed and sewn by Helen McKee. A rope braid (created like a twisted fringe) is sewn to black bias binding that is enclosed like piping in the handsewn seam that joins vest and lining. Helen also made the buttons.

Originally published in *Handwoven*, September/October 2010, pp. 58-59.

© Interweave, a division of F+W Media, Inc. All rights reserved. F+W Media grants permission for any or all pages in this issue to be copied for personal use.

weavingtoday.com 28

Summer and winter throws by Julie McClure

I don't consider myself a production weaver, but I like to weave multiple items on each warp. It's a great way to economize since loom waste is added only once, keeping the frugal part of my nature satisfied. I also thread only once for more than one item, so it saves threading time, too.

Summer and winter for throws

For a weaver who is not terribly interested in historical patterns, I am unusually fond of the pine-tree borders in traditional coverlets. Coverlets have always seemed too ambitious for my limited weaving time. When I found a 4-block turned-twill horse blanket in *Keep Me Warm One Night* with a double pine-tree border, I thought, Hooray! Four twill blocks require sixteen shafts (too many for my 8-shaft loom), but four blocks of summer and winter use only six shafts. In addition to changing pattern-weft colors between pieces with summer and winter, you can use different treadling methods ("bricks," "o's," or "x's").

The yarns I actually used for these throws are mill ends. They are very much like the Harrisville yarns recommended in this article, but you can also make other substitutions. Besides Harrisville Highland for the pattern weft, JaggerSpun Maine Line 8/3 wool is suitable or you can choose from most 4-ply knitting worsteds. An extra 8" warp length is included for sampling yarns and treadling orders. Choose a different color for your second throw and/or a different treadling method.

Fabric description Summer and winter.

Finished dimensions

Two throws 40" by 65" each plus 5" fringe at each end.

Warp and weft

Warp and tabby weft: 2-ply wool at 1,800 yd/lb (Harrisville Shetland), 5,650 yd Pearl #045.

Pattern weft: 2-ply wool at 900 yd/lb (Harrisville Highland) 1,160 yd per throw; Blackberry #19 was used for the throw shown here.

Total warp ends

544 (add 2 floating selvages if desired).

Warp length

6 yd (allows 10" for take-up, 8" for sampling, 18" for fringe between sample and blankets, and 26" loom waste, which includes end fringe of second throw).

E.P.I. 12. **Width in reed** 45½".

P.P.I. 22 (11 tabby, 11 pattern).

Take-up and shrinkage 12% in width, 13% in length.

Weaving

Wind a warp of 544 ends 5¾ yd long and use your preferred method to warp the loom. To thread: Substitute one threading unit for Blocks A-D for each corresponding square on the threading rows of the Profile Draft. For example, begin with Block A 1-3-2-3, then D 1-6-2-6, then C 1-5-2-5, etc., and continue. I didn't use them, but you can add a floating selvedge to each edge.

Weave plain weave in scrap yarn to spread the warp. Practice with an 8" sample. Allowing 6" unwoven warp between the sample and first throw and 12" between the two throws for fringe, begin and end each throw with 4 picks plain weave using tabby weft. Weave the first throw by substituting a treadling unit in for each square in the treadling columns of the Profile Draft, alternating tabby (Pearl) and pattern (Blackberry). Note that there are 11 diamond repeats in the throw; 5 are shown in the Profile Drawdown. Maintain 22 picks per inch (11 tabby, 11 pattern); the throw will measure about 75" on the loom. Weave the second throw the same way as the first. You can use the "brick" treadling method instead for a different textural effect.

Finishing

Remove the two pieces from the loom and cut them apart, allowing 6" of fringe for each. Secure the warp fringe for both throws with overhand knots including 4 warp ends in each knot. Twist the fringes using two 4-end groups per fringe; secure with an overhand knot at 4".

Fill a washing machine with enough very warm water (include some mild detergent) to completely cover the two throws. Soak for 15-20 min, then agitate, gentle cycle, for about 6 min. Rinse and spin out the water on the gentle cycle, then spin again using the normal cycle. Shake each throw gently and lay flat to dry, preferably on a drying rack or flat sweater-drying frames. Steam-press on both sides, holding the iron just above the surface of each throw. Finally, trim the ends of the fringe evenly below the knots.

Resources

Burnham, Dorothy K., and Harold B. Burnham. *Keep Me Warm One Night: Early Handweaving in Eastern Canada*. Toronto: University of Toronto Press, 1972, #396, p. 295, (out of print).

van der Hoogt, Madelyn. *The Complete Book of Drafting for Handweavers*. Petaluma, California: Shuttle-Craft Books, 1993, summer and winter treadling methods, pp. 77-79.



Originally published in *Handwoven*[®], September/October 2009, pp. 60-62.

© Interweave, a division of F+W Media, Inc. All rights reserved. F+W Media grants permission for any or all pages in this issue to be copied for personal use.

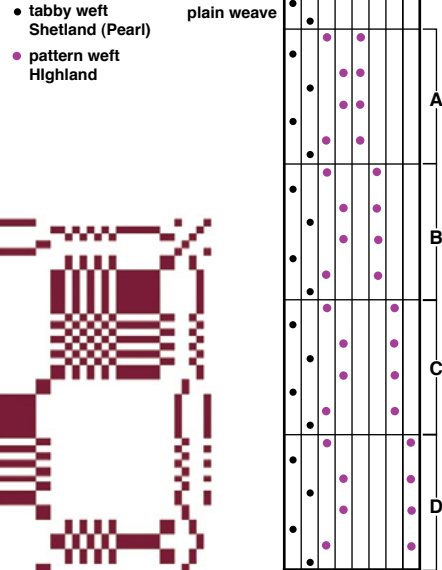
weavingtoday.com 30

Profile draft

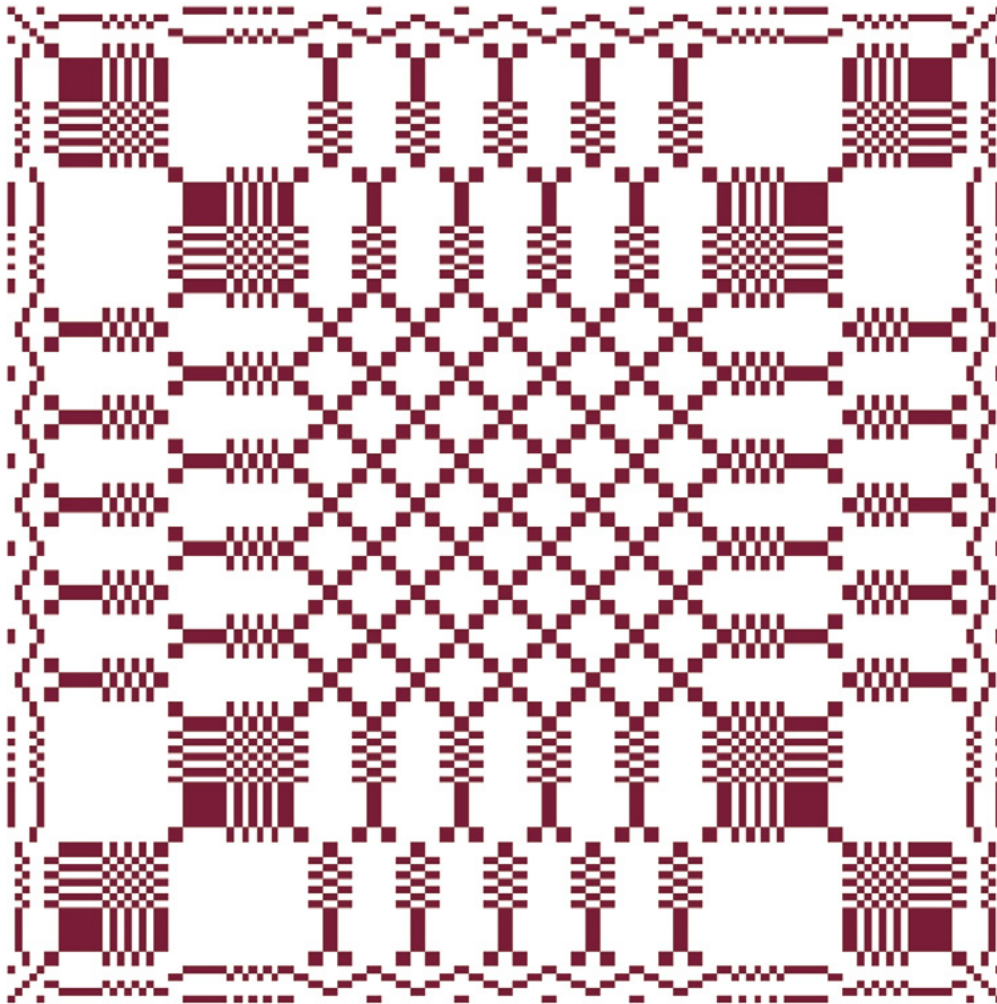


Threading and treading units

D				C				B				A				ABCD							
6		5		4		3		2		1		6		5		4		3		2		1	
6	6											6											6
		5	5									5											5
				4	4							4											4
						3	3					3											3
2		2		2		2		2		2		2											2
	1		1		1		1		1		1												1



Profile drawdown



"Brick" treading

6		5		4		3		2		1	
6											6
5											5
4				4							4
3				3							3
2				2							2
1				1							1

A • 2x

B • 2x

C • 2x

D • 2x

TIPS FOR PLANNING, HEMSTITCHING, AND FRINGING

TAKE-UP AND SHRINKAGE

Weft take-up and shrinkage.

As you weave, extra weft length (beyond the width of the warp in the reed) must be placed in the shed to allow for weft take-up (in *Handwoven* projects, this amount is included in required weft yardage). The fabric then draws in as the weft bends over and under the warp thread so that the width of the woven cloth is narrower than the width of the warp in the reed. The cloth narrows further after it is removed from the loom, and shrinkage will narrow it even more if it is washed. To calculate the percentage of weft take-up and shrinkage, divide the finished width by the width of the warp in the reed.

Warp take-up and shrinkage.

As you weave, the warp bends over and under the weft threads so that fabric length is less than the length of the warp threads that produce it (*Handwoven* projects give the number of inches allowed for this take-up under Warp Length). When you release tension and remove the fabric from the loom, the fabric takes up in the warp direction. If you wash the fabric, shrinkage further decreases its length. To calculate the percentage of warp take-up and shrinkage, divide the finished fabric length by the woven length (measured under tension on the loom) plus the inches given for warp take-up.

To calculate how long to weave a fabric for a specific finished length, use the percentage derived by dividing the finished length listed in the project by the woven length measured under tension on the loom (for this percentage, do not include the inches allowed for take-up in the warp yarn).

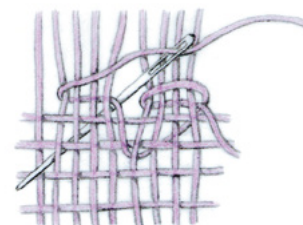
TWISTING (OR PLYING) THE FRINGE

Divide the number of threads for each fringe into two groups. Twist each group clockwise until it kinks. Bring both groups together and allow them to twist around each other counter-clockwise (or twist them together in that direction). Secure the ends with an overhand knot. (Use the same method to make a plied cord by attaching one end to a stationary object.)



SIMPLE HEMSTITCHING

Weave several picks of plain weave, ending with the shuttle on the right side if you are right-handed, left side if you are left-handed. Measure a length of weft three times the warp width and cut, leaving the measured length as a tail. Thread the tail into a blunt tapestry needle.



Take the needle under a selected group of ends above the fell and bring it up and back to the starting point, encircling the group. Pass the needle under the same group of ends, bringing it out through the weaving two (or more) weft threads below the fell. Repeat for each group of ends across the fell. Needleweave the tail into the selvedge and trim. (See * below.)

DOUBLE (ITALIAN) HEMSTITCHING

Weave several picks plain weave, ending with the shuttle on the right side if right-handed, left side if left-handed. Measure a length of weft four times the warp width and cut, leaving the measured length as a tail. Thread the tail into a blunt tapestry needle.

Take the needle under a selected group of warp ends above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Then begin again, encircling the next group of ends. (See * below.)

**For both methods: To hemstitch the first end of a piece, weave a header, weave four or five picks of plain weave (or of the basic weave structure used in the piece), and hemstitch over the top two or three weft rows. Weave the piece and then hemstitch the other end over the last two or three weft rows. Remove the fabric from the loom and discard the header and weft threads below the first hemstitching.*

