

## Shuttlecraft Bulletins: Converting Double Weave to Summer and Winter

This month's column is on converting double weave to summer & winter weave structures. The bulletins that contain this topic are: Numbers 31 (April 1927), 41 (February 1928) and 43 (April 1928). I am not that familiar with this topic, but I can see that it may take my weaving into a new and interesting direction. First, let me cover some background. By "double weave" I think that Mary Meigs Atwater is referring to patterned double weave, not a plain double weave, where one may weave a tube or a double width fabric to open for a blanket or tablecloth. Instead, think double weave coverlet, which I have neither seen nor considered. I have always thought of coverlets as being woven in overshot, or summer & winter weave structures.



Well, not so. Patterned double weave, sometimes called "Colonial" double weave, has more recently been published by Jennifer Moore in her book, *Doubleweave* as a runner (see the project "sun, moon, and stars runner" for a patterned runner with solid light areas on one side and dark on the other-photo taken from *Traveling Stitches* blog) and by Judie Eatough in *Weavers*

Magazine, issue 40 with a draft for mug rugs. This structure is attractive and produces a firm fabric. It would make quite a substantial blanket. Webs offers a colonial double weave draft for a baby blanket, based on the blooming leaf overshot pattern. The photo here was taken from their website catalog.



Webs describes this structure as one that allows one to weave a reversible doubleweave colonial overshot pattern without the weft floats of overshot. The threading starts with a basic overshot pattern, in which the threading is paralleled and warped and woven in two contrasting colors. This produces much more pattern without doing pick-up in a 4-shaft double weave fabric.

The draft given in Bulletin 31 is provided as a block or profile draft, which is the key to weaving in either structure from the same draft. Mary calls this the "short draft" and is explained as each square of the draft representing 4 warp threads threaded according to the weave selected. When trying to translate a profile draft for warping, I've found that it can be helpful to write out a thread-by-thread draft for at least a portion of the draft.

The number of harnesses needed for each weave from a block draft varies, as may the number of treadles. The draft given for an old unnamed pattern from a 1927 Craftsman at Work exhibition in Boston, requires 6 shafts for summer & winter and 12 for double weave.

Bulletin No. 41 provides a preview of 7 profile drafts from the "Book", presumably the *Shuttlecraft Book of American Hand-weaving* that was yet to be published. These are the drafts described as Patterns of the Lisbon Star Type-on 5 or more blocks, requiring 7 shafts in summer & winter, and all are found on p. 234 of the 1973 printing of the Shuttlecraft book, with illustrations for 3 of them.

The draft in Bulletin No. 43 is from a 1730 German pattern book. In summer & winter weave, it requires 10 shafts, but with a few changes, Mary converted it to be woven on 8. She reduces the number of treadles needed as well, dedicating 2 treadles to the tie downs that she designates "X and Y", and using 2 feet to treadle the weave. This technique is better described in the Shuttlecraft Course, lesson 6.

The take-away message for me at least, is the versatility of the profile or block draft. *Handwoven* magazine featured 2 articles in the Nov/Dec issue, 2011 on Using block weaves: *Block Weave Basics: Using a Profile Draft* by Tien Chiu and *Unit Weaves, Profile Drafts, and the Weave-Along* by Madelyn van der Hoogt. Both articles better explain the use of profile or block drafts, how versatile they are, and have wonderful illustrations. Also recommended is Madelyn van der Hoogt's book, *The Complete Book of Drafting for Handweavers*, see Chapter 5: From Blocks to Units. Also see the Key to Block Weaves summary, on p. 26 of the book, where threading keys for several weaves, both non-unit and unit are listed.

Online, see the presentation by the Indiana Weaving Group: *Designing with blocks*, on how to use one draft design to weave another:

<http://www.weavingindiana.org/PDFs/DesigningWithBlocks.pdf>

Robyn Spady on her blog discusses the use of blocks (<https://spadystudios.wordpress.com/2012/03/>) with many, many more references.

And see Amanda Cutler's blog entry on profile drafts here: <http://weave-away.blogspot.com/2011/07/profile-drafting.html>

