

Some Weaves for Upholstery and Curtain Fabrics

BY MYRA L. DAVIS

THE weaver who is anxious to make fabrics of quality usually finds that upholstery and curtain materials present difficulties that are hard to overcome. In both of these types it is not sufficient that the fabric be pleasing in color and graceful in design; the fabrics must meet other qualifications which are governed by the uses to which they are put.

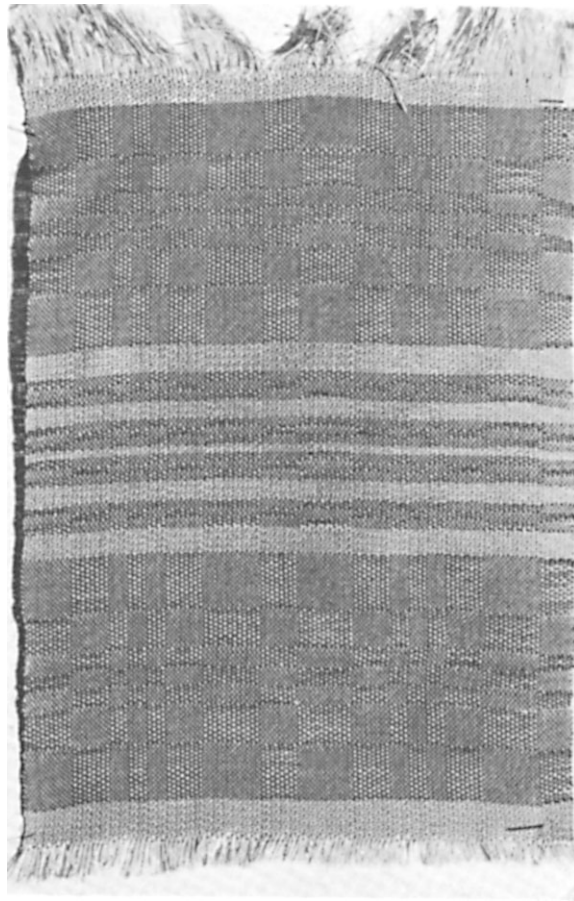
Upholstery goods undergo hard usage, yet long wear is expected of them. More particularly they must be woven so firmly that the threads will not pull as the fabric is stretched over the furniture frame, and also the weave must be close enough to prevent the horsehair used in upholstering from pushing itself through. Any experienced decorator experiments with his fabrics to assure himself that they meet these qualifications before he puts them to use. He pulls on the fabric to see if the weave holds its stability; then he will look at it through light to see if it is porous.

Curtain materials present another set of problems. They must be able to break the intensity of light rather than prevent it from filtering through; and in their use for decoration graceful draping is often essential. As sunlight is powerful enough to fade colors, fast dyeing in the yarns is another essential that must not be forgotten.

Many weavers, both in this country and abroad, experiment in these fabrics, and often with

successful results. The collection offered here is based on some Danish fabrics woven in the last few years. A friend of the writer was in Denmark recently and gathered a group of weavings that

she thought would be of interest to the American hand weaver. From the group six were selected for reproduction. As there were no drafts it was necessary to work out the weaves through experiment; some had the appearance of double weaving or six-harness work, but good duplicates were made on the four-harness loom, and they are presented here. The yarns, especially the warps, are a little different than in the originals. The Danish weavers use finer counts than we do, and consequently their warps are set much closer, running up to sixty and eighty threads to the inch. Not only is this unnecessary but, as a matter of fact, from the opinion of many people we can say that the results are more happy with our coarser warps spaced



Sample No. 2

further apart. The patterns come out stronger, yet the fabrics themselves meet all requirements of their classes.

Sample No. 1 — This is a pattern for upholstery fabrics and possesses an unusually simple motif. As the little squares would become monotonous in large areas, this fabric should only be used for footstools, seats of small chairs, and benches. The sample shown here was worked out with

Perle No. 20 in gold as warp, set thirty-six threads to the inch. The binder thread is black Perle No. 20, and the pattern thread is black Perle No. 10. In carrying out this pattern, color combinations of two or three shades can be used; but should there be three it is advisable to have two of them close in hue.

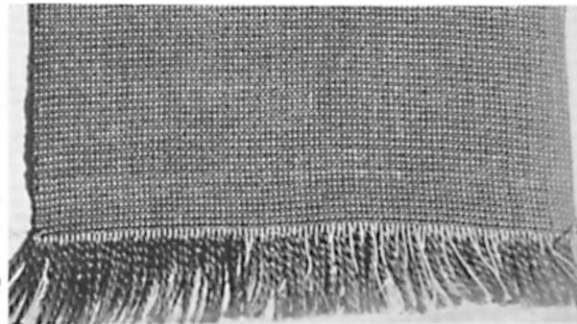
Tabby: 1-4, 2-3. This is not a perfect tabby, but is quite all right for a binder.

Treadling: 12 (1-2), 12 (3-4).

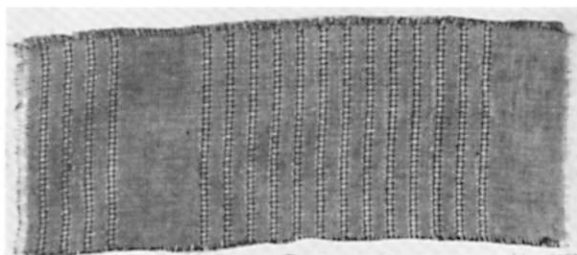
Sample No. 2 — This is a curtain material with a delightful pattern and simple but effective border. The weave is sufficiently open for light to filter through, yet there is enough body in the fabric so that it will drape in graceful folds. The sample was carried out with a warp of Perle No. 20 in gold and weft of Perle No. 20 in black, and gold for the borders. The warp is set thirty threads to the inch. Any color combination can be used in this pattern.

Treadling:

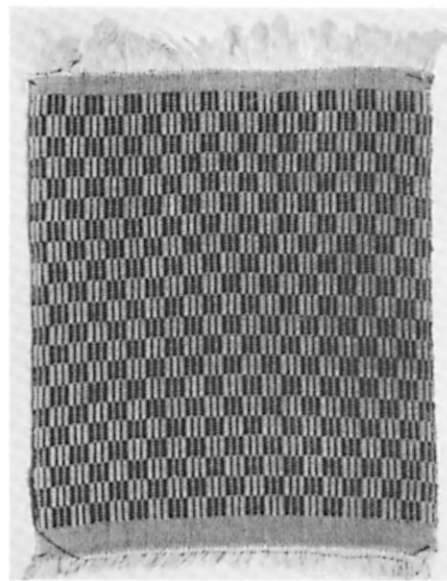
1-3, 2-4, 1-2, 3-4 for $\frac{3}{8}$ inch with gold.
12 (1-2, 3-4), 8 (1-3, 2-4), 4 (1-2, 3-4), 4 (1-3,



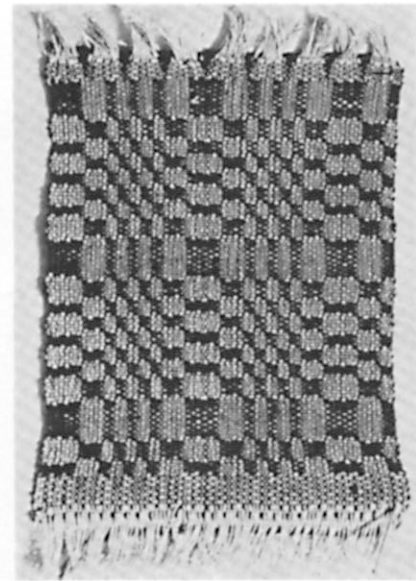
Sample No. 4



Sample No. 5



Sample No. 1



Sample No. 3

2-4), 4 (1-2, 3-4), 8 (1-3, 2-4), 12 (1-2, 3-4) with black.

1-3, 2-4, 1-2, 3-4 for $\frac{3}{8}$ inch with gold.
2 (1-3, 2-4), 2 (1-2, 3-4), 2 (1-3, 2-4) with black.
1-2, 3-4, 1-3, 2-4 for $\frac{1}{4}$ inch with gold.
2 (1-3, 2-4), 2 (1-2, 3-4), 2 (1-3, 2-4) with black.
1-2, 3-4, 1-3, 2-4 with gold. This is the center of the broad band.

Sample No. 3 — Many people have a preference for upholstery material that has wool yarn in it. Wools denote luxuriousness and also are soft. To meet this demand many upholstery fabrics, especially those of today, are worked out in cottons as warp with wool as the weft. Of such a type is *Sample No. 3*.

The design in this fabric breaks up into large squares with ziz-zaggy lines of small blocks enclosed. There is sufficient variety in the composition of the pattern to make it suitable for all sorts of upholstery work. The warp is set thirty-six threads to the inch and consists of Perle No. 20 in gold. The weft is Fabri wool in black.

Treadling: 8 (3-4, 2-1), 4 (2-4, 3-1), 3 (3-4, 2-1), 3 (2-4, 3-1), 3 (3-4, 2-1), 3 (2-4, 3-1), 3 (3-4, 2-1), 4 (2-4, 3-1).

Sample No. 4 — This piece was woven on the tie-up for sample No. 6, and consists of a plain tabby weave. The fabric has a firm body and is suitable for covering small areas where conspicuous or large expanses that are of secondary importance — like the sides and backs of chairs. It is so substantial that it will wear indefinitely. The warp is alternate threads of Perle No. 3 in black and Perle No. 20 in gold. The tabby thread is Perle No. 20 in black. In appearance the fabric is a sweep of black with the gold spottings through it.

