



WEAVING
SUGGESTIONS

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FEATURING PROJECTS BY PERSIS GRAYSON
HANDSPUN COTTON SHIRT · SHEEPS COAT HAT AND BAG



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SHEEPSCOAT HAT AND BAG by PERSIS GRAYSON

It's only natural you'll want to try Lily's new items recently added to their line.

The Sheepscot is so soft and luscious that you instinctively want to stroke it even as you pick up your first skein. It cries out to be used so many ways and the fact that it is easy to dye is another reason for its limitless possibilities. Using Lily's weaving wool Art. No. 111 for a warp, it can be used as a weft for pillows, scarfs, couch throws and clothing, etc.

During our travels this summer, I made a small shoulder bag with it on my Lilette Loom. The shoulder bag caused a lot of attention because everyone thought it was handspun, so I decided to try one on my big loom and share the directions with you.

I would not recommend using the Sheepscot for a warp, and yet that is exactly what I did! I used two strands as one and wound 60 double threads 3 1/3 yards long (6 double threads to the inch for 10 inches in the loom). By handling it very carefully, I was able to wind it on, with a raddle keeping the threads in place. I drew in a plain twill, diagonally through the heddles and tied it on. Then I took the reed out of the loom and used my flat shuttle as a beater and, sometimes, to just ease the weft in place. Sometimes I used an ordinary comb or a table fork. It's tricky to work like this, but it is a good experience. If you wish an easier way, use Lily's Art. 111, color No. 4 (Natural) sett 6 double threads to the inch, put double in the heddles and thread through a 6 dent reed. You can make the bag and hat with much less trouble. The effect will not be the same, but the results are good. In making up the bag and hat later, tie on some Sheepscot fringe in addition to the warp fringe to give the extra interest to the finished piece.

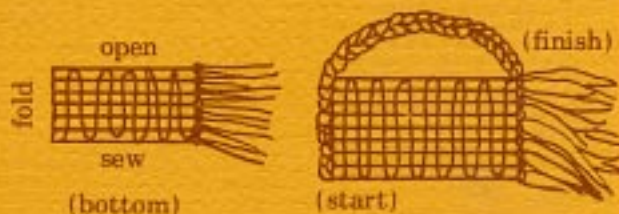
The Sheepscot is also used in the weft, but first I made sure I left at least 12" for a fringe.

The weft was woven in tabby, mainly doubled in the shuttles, but sometimes using 4 strands. After throwing each weft shot and before beating it in place, I took my fingers and "picked-up" about 1/2" above the surface where some of the slubs were in the yarn. By doing it at random, you are able to get the effect wanted of fluffy puffs.

For the bag, weave 20"—then leave 24" of unused warp (12" for the fringe for bag and 12" for the cap). Then weave 20" for the cap and allow 12" more for the fringe before cutting it off. (The thrums will make great weft shots in other weaving), so nothing is wasted.



To make up the bag, fold it in the middle and with a tapestry needle and some of the yarn, sew up the bottom 10", then knot the warp ends together to form one side. I made a one yard long

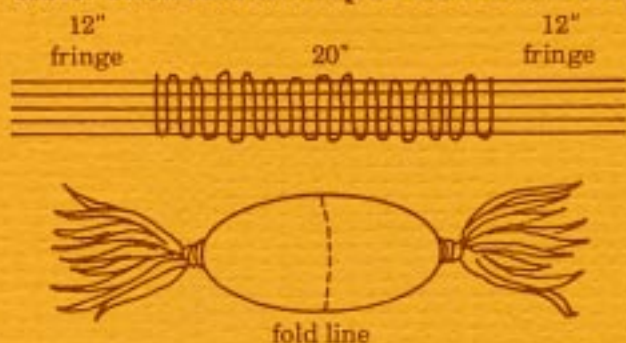


macrame handle which was attached to the bottom of the folded side, giving it stability to compensate for the weight of the fringe on the other end—then brought the handle up over and finished it by attaching at the top of the fringed end. The macrame strap has a core of 8 threads and 5 strands on each side to make the knot.

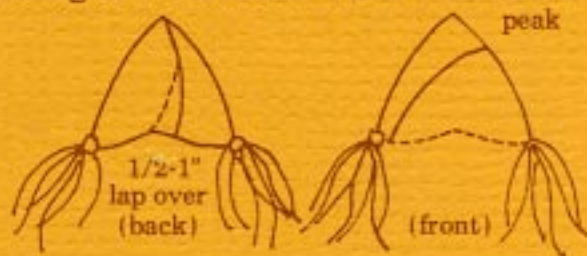
Start by tying all threads (18) together at the top. Then take group A and lay it on top of C. Bring B over A under C and over A. When pulled tight, C is encased by A in front and B in back. Keep repeating, always keeping A on top.



The cap is simply a matter of wrapping the fringe nearest to the 20" tabby woven center with a double strand several times as close to the weaving as possible. Then fold the cap in the middle and



going from no lap over at the fold on top (which forms the peak of the cap) lap over the bottom about 1/2" to 1" depending on head size, and whip stitch the tapered lap on both sides to form the cap. It is worn with the fringe forming a fan over the shoulders that is both flattering to the face and warm to the neck.



HANDSPUN COTTON SHIRT by PERSIS GRAYSON

Another new product of Lily's is unspun cotton for spinners. It is premium quality and 3 lbs. for \$2.50 is a real bargain. I've always wanted a handspun Mexican-type hupil or simple shirt, but I never thought I had the time to spin that much cotton.

However, when I discovered I could spin the cotton without carding—just as I pulled it from the bag, I began to spin in earnest. I was not striving for a perfect thread, rather, I wanted a rough slub, even over-twisted in places. Since I don't have time to sit and spin for long intervals, I brought my spinning wheel into the kitchen, and spun whenever I could—either while waiting for water to boil—or listening to the news or even while talking on the phone. I'd put the receiver in the crook of my neck and spin away while I talked. It took about three hours to fill a bobbin and over a couple of weeks I spun up six full bobbins with about 125 yards on each giving me a total of about 750-800 yards of cotton for the body of the shirt. It would be a good idea to make a small sample from your own spinning to judge the thickness of your thread, to see how much yardage you require.

I had already decided to use Lily's natural cotton Art. 314 in size 10/2 and



color 862 for a warp because it is the ideal color and size to go with the handspun cotton. It also makes a good fringe.

The warp was set 26" in width—468 threads at 18 ends per inch. They were sett 2 per dent in a 9 dent reed. I used a standard twill pattern to get a tabby weave so it would show off the design of the handspun. If you wish to have a more intricate design on the front pattern bands, you could draw in any four harness pattern you wish as long as it will weave a tabby for the body of the shirt.

The weaving proceeds as follows: The neck slit must come exactly in the center if you wish the shirt to hang properly, so be sure to check your measurements carefully . . .

First allow 4"-6" for a fringe.

FRONT of shirt—

Weave straight tabby for 2½" (Treadles 1 & 3, then 2 & 4, alternately).

Weave "pattern" for 2" (For "pattern", I took some of the raw cotton and rolled it into ¼" diameter thread which I laid in on a pattern shed (1 & 2 treadles) with alternating tabby between. The placement of these heavy weft threads create their own pattern by the way they are grouped).

Weave straight tabby for 15".

Weave "pattern" for 3" then start neck slit by dividing the warp and using two shuttles, one on each side of the center. Continue "pattern".

Weave "pattern" for 2" more making 5" of "pattern". Continue to use two shuttles.

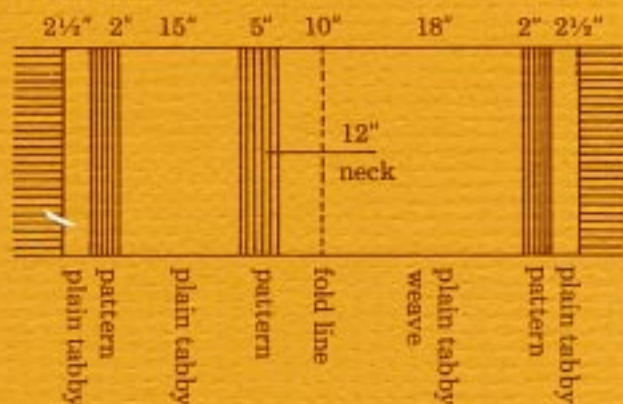
Weave straight tabby for 10" to finish neck slit in center. Then using one shuttle:

Weave straight tabby for 18";

Weave "pattern" for 2";

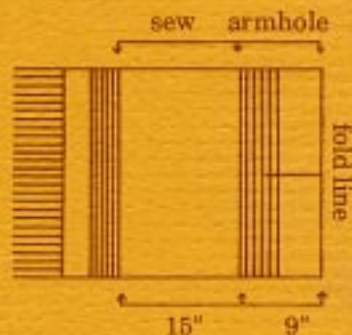
Weave straight tabby for 2½";

Leave 4"-6" for fringe.



When you remove your weaving from the loom, fold over at 28½". This should place the neck slit in the middle (6" in the front and 6" for the back).

Leave armholes by sewing the sides together where the 15" of tabby weave is on the front. The seam starts at the bottom of the top "pattern" and ends at the top of the border "pattern". See drawing.

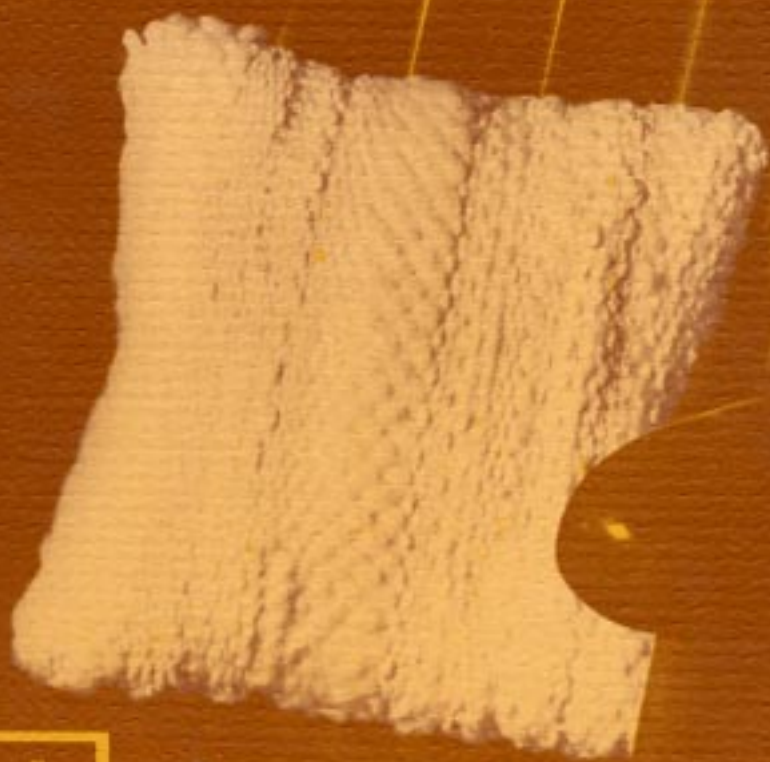


This shirt washes well in cold or lukewarm water and will shrink about 2". For the best textural effects, rough dry it by laying it flat and only smoothing with your hand or hang on a padded hanger. Good "wash and wear" item.

If you are not a spinner, we would like to suggest that you substitute some of the "ready-made" Lily natural yarns such as Art. 909C Novelty and accent with more heavily textured cotton rug yarn or filler (Arts. 814 or 1014). If our Novelty yarn does not give the desired weight, two or three strands could be plied together. The results will be equally as satisfying.

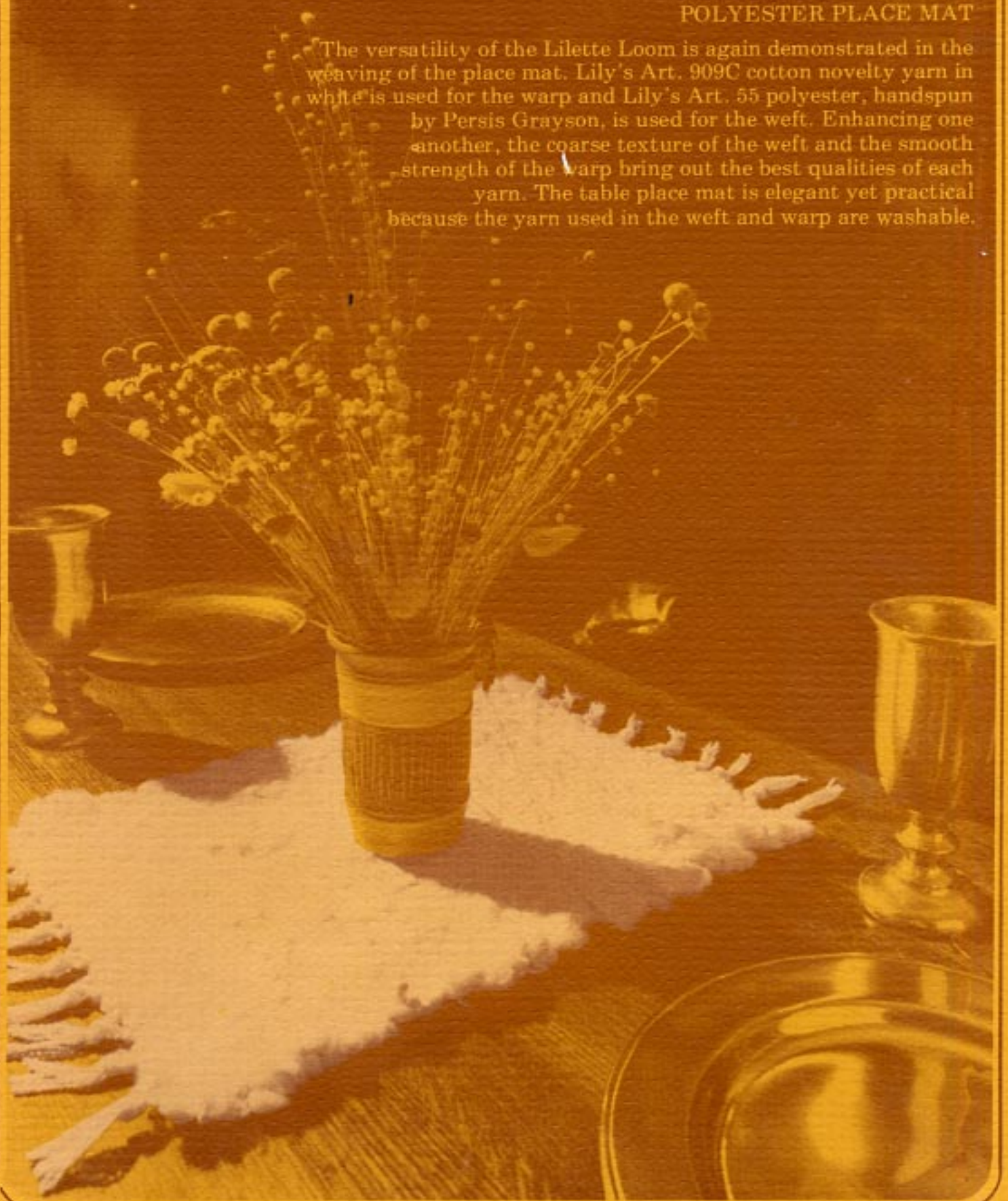
SHEEPSCOAT PILLOW

The pillow is woven on a Lily frame loom, the Lilette using Lily's Art.1014 Four Strand Filler as the warp. The front of the pillow is woven with a wide assortment of Lily yarns in natural colors giving it not only softness to the touch but also eye-catching design. Lily's Art. S295C Sheepscoat is used to weave the back in a simple compliment to the texture of the front. A variety of techniques is used to create the appeal of the many textures on the front.



POLYESTER PLACE MAT

The versatility of the Lilette Loom is again demonstrated in the weaving of the place mat. Lily's Art. 909C cotton novelty yarn in white is used for the warp and Lily's Art. 55 polyester, handspun by Persis Grayson, is used for the weft. Enhancing one another, the coarse texture of the weft and the smooth strength of the warp bring out the best qualities of each yarn. The table place mat is elegant yet practical because the yarn used in the weft and warp are washable.



Samples of yarn for all the projects in this quarterly can be obtained from the handweaving department Belding Lily, Shelby, North Carolina.

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