

**WEAVING
SUGGESTIONS**

1977

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DIAGONAL PILLOW

By Phyllis Tucker

Warp—Lily carpet warp doubled
 Sett—5 ends per inch in any reed that will produce the sett. The pillow can be made on a rigid heddle loom, a back strap or even a tapestry loom if the sett is correct and the warp can be made long enough.
 Width in reed—13 inches
 Length of warp—2½ yards
 Number of warp ends—65—remember to use a doubled strand.

Note—This pillow is constructed of a long strip of cloth which is folded in a special way and stitched. It can be woven in many different patterns—bound summer and winter, tapestry, and a combination of rya and plain weave come immediately to mind—depending on the loom available and the interest of the weaver. This demonstration pillow has been developed in the simplest way in the hope that it will encourage beginning weavers with simple looms to try larger projects. If you want to reproduce this pillow, thread for plain weave.



Weaving—Weave 2 inches of weft in single carpet warp and beat each pick tightly to cover the warp for the first hem. Weave 4 squares as follows—Square 1: Weave 13 inches in weft with Art. 441 color 129 Rust. Measure carefully with tension off the warp. Watch edges carefully—they will show. Square 2: Weave 13 inches with Lily Art. 106 3 cut natural. Beat the chenille just to cover the warp. You can pack it but the hand is better with a lighter beat. Square 3: Same as 1 except Art. 441 color 105 Wine. Square 4: Same as 2. Weave the second hem.

Assembly—Remove woven strip from the loom. Finish the warp ends and cut them short. Before beginning to sew the pillow familiarize yourself with the way it is folded by marking and folding a piece of paper. Mark a piece of paper like Diagram A and fold 1 toward 2, 2 toward 3, 3 toward 4, and 4 toward 1.

It is easy if you keep the lettered side of the paper toward you and fold away—toward the unprinted side. After folding, the pattern will look like Diagram B on one side and Diagram C on the other.

Fold the strip of cloth like you folded the paper. Stitch line AC on one side and BD on the other. Sew selvages edge to edge—use carpet warp and a blunt needle. A Figure 8 stitch will produce an invisible join; if the sides aren't coming together exactly

DIAGRAM A

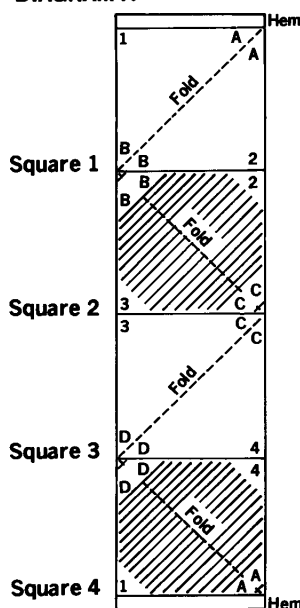


DIAGRAM B

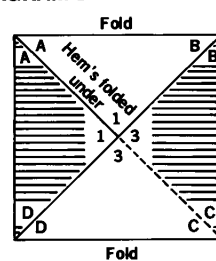
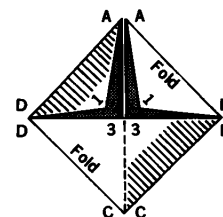
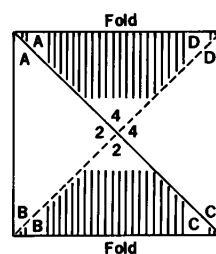


DIAGRAM C



ease the longer side as it won't show. Finally turn in the hems and stitch from the point toward the center. Stuff tightly with dacron fiber fill and finish closing. You may, of course insert a zipper but handstitching will make the pillow reversible and will only take about 5 minutes to replace after cleaning.

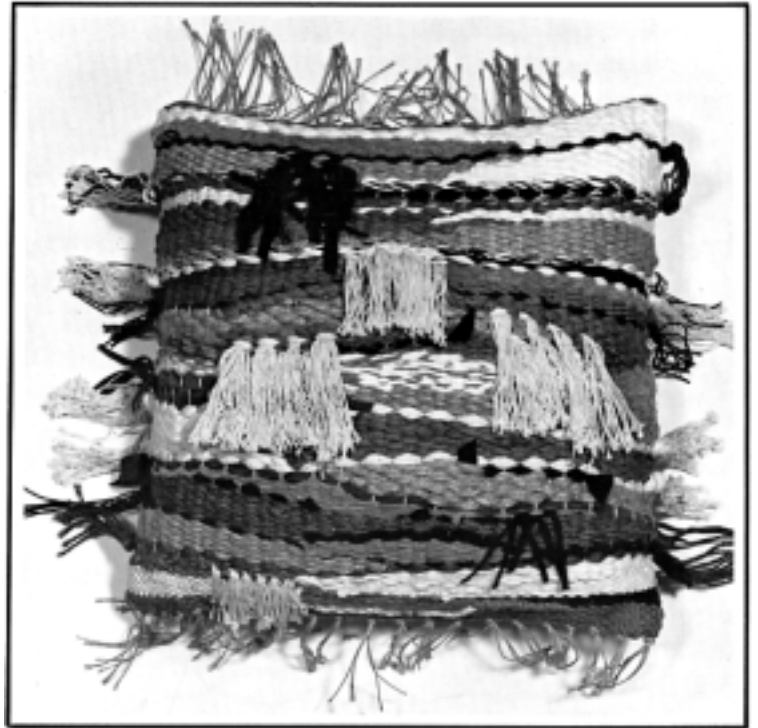
DECORATIVE FLOOR PILLOW

By Jeanne Hambleton

I have found that weaving a decorative floor pillow can be fun and very profitable, as we all know a weaver can't throw anything away, especially scraps of yarn from a project. What better way is there to use all those beautiful odds and ends.

The pillow combines many materials:

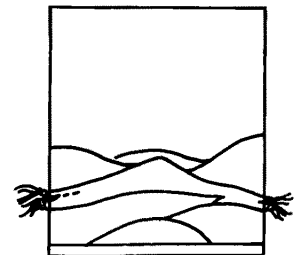
- Lily—Linen rug warp (Art. 107-A)
- Rug weave yarn (Art. 814)
- Lofty sheen rug filler (Art. 612)
- Navycord (Art. 1114)
- Carpet warp (Art. 414)
- Chenille (Art. 106)
- Jute-Tone (Art. 47)
- Jute-Jumbo (Art. 46)
- Leather-old purse (cut in strips)



A heavy duty stretcher frame loom (30" x 26") was used to set up this pillow. Nails on the top and bottom were used to insure that the warp and tension were held firmly in place.

The linen warp (Art. 107-A) was sett at 4 ends per inch as a continuous warp thread, 20" wide. The linen was wonderful to use as it was very strong and slick, which made it easy to pack down with a hand beater. A 2 inch heading at the top and bottom of the frame was used to even the warp; the heading eased removal from the loom.

The weaving is an example of the build up process. I started out with a mound of color and changed to another color building up another hill—sometimes traveling the whole width of the pillow—sometimes not. The whole effect of the pillow became one of a very cellular design.



To achieve texture which was my primary interest, I used many things. I combined many threads together as one pick in areas and then back to a single thread pick for the next area. Combining different color threads is a nice way to blend and lead into other colors and at the same time the combination adds another dimension to the surface. Soumak and Rya knots, an obvious textural technique, helped to create another textural quality. At the same time these techniques are used to build up and also break up the design.

This pillow, a very fun thing to do, certainly opened up a whole new area of work for those extra yarns. Besides all this—it is a very comfortable hairy creature.

Use a neutral fabric for back of pillow.

THREE-LAYER FLOOR PILLOW

By Mary Jean Fowler

BASIC DESCRIPTION: The floor pillow is made with three woven layers—a red base with an orange layer with narrow openings over it, and the openings of the second layer framed with a third outer layer of dark, heavier weaving. This outer layer is meant to take wear and dirt. All three layers are woven on one warp.

MATERIALS:

Lily Art. 114 Pearl Cotton, size 5/2, on 2 oz. tubes
3 reds: color no. 439, Brilliant Red 4 tubes
 color no. 440, Scarlet 4 tubes
 color no. 773, Pimento 4 tubes
2 oranges: color no. 1457, Burnt Orange 5 tubes
 color 1261, Dark Orange 5 tubes
Lily Art. 47, Jute-Tone, on 4 oz. tubes
 color no. 124, Mocha Brown 4 tubes



WARP:

Warping unit is 5 threads, 1 of each pearl cotton color. (439—440—773—1457—1261, reds together, oranges together.)

18 threads per inch

Width: 32" in reed.

576 threads (125 units plus 1 extra thread).

Length: 6 2/3 yards to 7 yards long.

THREADING: Thread for plain weave (1-2 for two harness loom or 1-2-3-4 for four harness loom). Threading color sequence is random threading of each unit, with the general rule that three reds are together and two oranges are together. The odd number of threads in the unit rotates to colors from harness to harness.

Reed: 12 dents per inch

Sley: 3 threads per 2 dents (2-1-2-1-2-1-2-1-2-1-2-1 = 18 threads per inch).

TIE-UP: For plain weave.

WEAVING THE FIRST OR BASE LAYER: Weft is one shuttle each of the three reds (color nos. 439, 440 and 773). Repeat these in the same order. Careful manipulation of the shuttles will develop neat edges. Plain weave. Weave 66".

WEAVING THE MIDDLE LAYER WITH SEVERAL NARROW OPENINGS: Weft is the two oranges (color no. 1457 and 1261). Alternate the colors. Careful manipulation of the shuttles will develop neat edges. Plain weave.

Total length of the layer is 66". Weave 22 to 23 inches plain weave, full width. Then plan openings in the center area of the warp, leaving at least 7" margin on each side. Openings on example measure as follows: 9" margin—1 1/4" opening—2 1/4" woven area—1 1/2" opening—4" woven area—1 1/2" opening—2 1/4" woven area—1 1/4" opening—9" margin. Spacing of openings and woven areas may vary as the weaver desires. Each woven area will require one small shuttle of each orange color. At intervals, weave cotton rags into the warp left in the openings to keep warp tension in these areas. Weave openings a length less than the 20" allowed for the frame

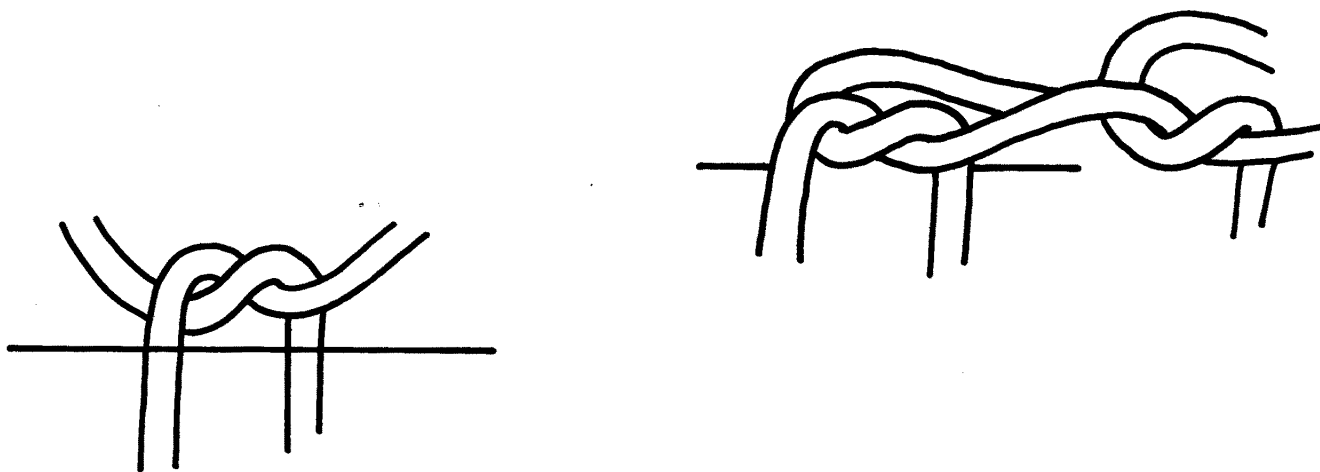
in the outer cover. Openings on the example are 13" long. Weave 22" to 23" plain weave, full width, to finish the length.

Colors of weft can be reversed for first and second layers for variation as the weaver desires.

WEAVING THE OUTER LAYER: Weft is Lily Art. 47, Jute-Tone. Weave 23 inches plain weave, full width. To weave sides of frame, weave 6" wide areas on both edges of the warp. At intervals weave cotton rags into the warp of the opening to keep warp tension in this area. Weave side areas 20" long. Width of opening should be 20". Then weave full width, plain weave, for 23 inches to finish the layer.

CONSTRUCTION OF PILLOW: Remove warp from loom. Stitch ends of each section with sewing machine and cut areas apart.

Tie the edges of the openings with a tied edge finish, as might be used on a rug. I tied 4 strand groups and 2 4-strand groups in a simple knot. Then I doubled back the left hand ends. These I combined with the right hand ends and picked up 4 more strands for the next knot. As the combined group gets bigger, I dropped the shorter ends, trimming them later. Tie the edge with the right side of the fabric down, so fringe hangs onto the under side. Trim ends off. Ends of final group can be anchored by threading them in a needle one at a time and weaving the ends into the woven fabric.



Layer the fabrics. Put the red layer down first. Lay the orange layer over the red layer. Keep them straight. Lay the outer layer on top, centering the hole over the openings. Baste around the frame, catching all three layers. Baste edges of the weaving.

Mark center of the lengthwise direction. To make the seam, which goes across the middle of the back, bring one end up to the middle and over it for 1 to 2 inch seam allowance. Bring the other end up to the middle and just past it, 1 to 2 inches, for the seam allowance. Stitch the side seams of the pillow, leaving 1 to 2 inch side seams. Be sure to turn back seam allowance for the back seam and be sure side seams catch all three layers. The outer layer is wider; the heavier weft spreads the warp more. I stitched seams by hand, using some of the leftover warp thread.

Turn pillow so seams are inside, design on outside. Stuff. This pillow took three bags of batting.

Stitch opening closed with hidden stitches.

If the frame of the outer layer stands out from the second layer, a few catch stitches at the corners will hold it in place.

A MODERN MONK PILLOW

By Jana Vander Lee

This pillow is an interpretation of the traditional pattern called "Monk's Belt." Threading the loom, tie-up, and treading follow the standard Monk's Belt procedures. The effect in this particular pillow was achieved by coordinating the two warp stripe colors to the two blocks of the threading pattern.

By threading Block A in one color stripe and Block B in the color of the other stripe, it is easy to know when to change blocks while threading. Matching colors to blocks also creates exciting color pattern relationships. A color stripe of the warp can be "erased" by the "float thread" of that block. A stripe block can be woven as plain weave with the color of the other stripe which then forms a third color.



This pillow was designed for those who enjoy the process of building areas of woven color. Since this pillow was woven in Double Quick it is strong, durable and machine washable.

Yarn Required: 8 skeins (Art. 50) Double Quick cream, or any light color for a 3 yard warp (this allows for take-up and loom loss).
 8 skeins Double Quick dark brown, or any dark color
 2 skeins Double Quick aqua, or a contrasting color

Warp color sequence:	<u>Threads</u>	<u>Color</u>	
	24	cream	
	12	brown	
	6	cream	
	12	brown	
	6	cream	
	12	brown	
	24	cream	
	6	brown	
	12	cream	
	6	brown	
	4	cream	
	6	brown	
	12	cream	
	6	brown	
Reverse from here	24	cream	
for 2nd half of design ←	14	brown	
for front of pillow.	16	cream	center stripe of pillow

Threading:

The cream threads form Block A which is threaded harness 2, harness 1, repeated as necessary. The brown threads form Block B which is threaded harness 4, harness 3, repeated as necessary.

Sleying: 15 ends per inch (making 388 ends) approximately 26" wide.

Treadling:

Tie-up:

SINKING SHED

TREADLE:

1	2	a	b	HARNESS			
	X	X		4			
	X		X	3			
X		X		2			
X			X	1			

RISING SHED

1	2	a	b	HARNESS			
○			○	4			
○		○		3			
	○		○	2			
	○	○		1			

Directions:

Treadle 1 weaves Block A.

Treadle 2 weaves Block B.

In the weaving of the pattern blocks, weave a pattern shot then weave tabby "a". Weave another pattern shot, then weave tabby "b". For example: 1,a,1,b,1,a,etc.

Do this except where specific tabby directions are given.

Weft color sequence	2"	tabby brown
for 1st half of	3/4"	Block A: brown, tabby: cream ("floats" with brown)
front of pillow:	3/4"	Block B: aqua, tabby: cream ("floats" with aqua)
	1/4"	Block A: aqua, tabby: cream, woven: b,a,a,a,b
	1/4"	Block B: aqua, tabby: cream
	3/4"	Block A: brown, tabby: cream
	1 1/2"	tabby: brown
	3/8"	tabby: cream
	5/8"	tabby: brown
	3/4"	Block B: aqua, tabby: cream
	1"	tabby: brown
	3/8"	tabby: cream
	3/8"	tabby: brown
	1"	Block A: brown, tabby: cream
	1/4"	Block B: aqua, tabby: cream
	3/8"	tabby: brown
	3/8"	Block A: brown, tabby: cream
Reverse and repeat	3/4"	Block B: aqua, tabby: cream
above for 2nd half	1/2"	Block A: aqua, tabby: cream, woven: b,a,a,a,b
of design for front		
of pillow.		

This is the center weft stripe of the pillow.

Note: Weave an additional 2" on the final brown tabby for the hem. Back is continuation of warp but woven only in brown tabby making a striped effect.

Sewing suggestions: Bind off the edges of the fabric with a machine stitch zig-zag.

In sewing the pillow square cut the corner to avoid points that will develop as you stuff the pillow.

Construct an inner lining pillow.

Place inner lining pillow inside the handwoven one before you begin stuffing.

Hand stitch the top seam.

Make tassels and attach to the corners.



Contemporary Handweavers of Houston has been a meeting ground for weavers in this area for over 25 years. Presently there are about 140 members. They come from many other places and have a variety of backgrounds. Their interests range from contemporary to traditional, from weaving for their own interests to marketing their products, from beginners to very advanced. Many spin and dye their own threads. The organization holds regular informative meetings and workshops encouraging beginners and skilled weavers opportunities to grow in their interests.

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