

VOLUME 2 / NUMBER 3 / THIRD QUARTER



WEAVING
SUGGESTIONS

1977

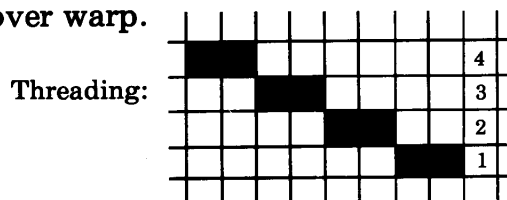


FLOOR PILLOWS FOR PLAYROOMS

By Lucia Pollard

These coverings are for regular bed pillows in order that they may be used as floor pillows. These are a great advantage for apartment use or children's rooms. These two pillows are woven on the same threading and warp. The main body of the cover is woven in basket weave but the pattern is a bound weave. It shows the versatility of bound weave on opposites.

The pattern looks complicated but after a few shots it is simple to understand and follow: Using a direct tie up the pattern is planned on graph paper. The pattern shot is always followed by a background shot on the opposite harnesses. For example, if the pattern shot is thrown with harnesses 3 and 4 up, then the following background shot is thrown with harnesses 1 and 2 up; if the pattern shot is thrown with harnesses 1, 2 and 3 up, the background shot is thrown with harness 4 up. Beat very hard, as for tapestry, to cover warp.



Stripe: Treadle: $\frac{1}{2}$; $\frac{3}{4}$ 2x $\frac{1}{2}$; $\frac{3}{4}$ 2x
 $\frac{1}{2}$; $\frac{3}{4}$ 2x $\frac{1}{2}$; $\frac{3}{4}$ 2x
 $\frac{1}{2}$; $\frac{3}{4}$ 2x $\frac{1}{2}$; $\frac{3}{4}$ 3x

Animal: Every shot of chenille is followed by a shot of the background. The chenille shot is underlined. Treadle: $\frac{1}{3}$; $\frac{2}{4}$ 9x legs

$\frac{1}{2/3}$; 4 4x body

$\frac{1}{2}$; $\frac{3}{4}$ 1x shoulder

$\frac{1}{2/3/4}$ 10x neck

$\frac{1}{4}$; $\frac{2}{3}$ 3x head

$\frac{1}{2/3/4}$ 2x ears

Background and top stripe: Treadle: $\frac{1}{2}$; $\frac{3}{4}$ 4x background

$\frac{1}{2}$; $\frac{3}{4}$ 2x stripe

Treadle A and B with 3 strands of the pearl red for the rest of the pillow. (14 inches)

“FOR PLAY ROOM FLOOR PILLOW” on the same warp, we suggest using Lily Art. 114, size 3/2 Pearl Cotton in colors Orange No. 402, Dk. Orange No. 1261, Burnt Orange No. 1457 wrapped together and used as one thread on bobbin as weft.

For Pattern: Lily Art. 106 Chenille 3 cut—color Dk. Brown No. 124.

The Chenille shot is underlined.

Treading: $\frac{1}{2}$; $\frac{3}{4}$; $\frac{1}{2}$ chenille
 $\frac{3}{4}$ orange
 $\frac{1}{2}$; $\frac{2}{3/4}$ 5x alternate
 chenille & orange

$\frac{1}{2}$; $\frac{3}{4}$; $\frac{1}{2}$ chenille

$\frac{3}{4}$; $\frac{1}{2}$; $\frac{3}{4}$ 2x orange

$\frac{1}{2}$; $\frac{3}{4}$; $\frac{1}{2}$ chenille

for the rest of pattern alternate chenille with orange

$\frac{1}{2}$; $\frac{2}{3/4}$ 4x

$\frac{1}{3}$; $\frac{2}{4}$ 3x

$\frac{1}{2}$; $\frac{2}{3/4}$ 4x

$\frac{3}{4/1}$; 2 2x

$\frac{4}{2}$; $\frac{1}{2/3}$ 5x

$\frac{2}{4}$; $\frac{1}{3}$ 3x

$\frac{1}{2/4}$; 3 2x

$\frac{2}{4}$; $\frac{1}{3}$ 3x

$\frac{2}{3/4}$; 1 2x

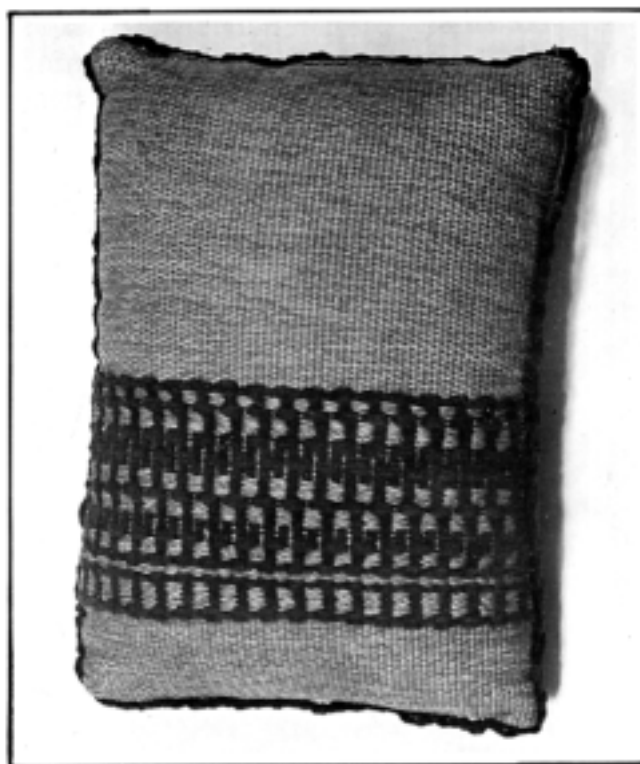
$\frac{4}{2}$; $\frac{1}{2/3}$ 5x

$\frac{2}{3/4}$; 1 2x

$\frac{3}{2}$; $\frac{1}{2/4}$ 3x

end with stripe of chenille

$\frac{1}{2}$; $\frac{3}{4}$; $\frac{1}{2}$



Treadle A and B with 3 strands of pearl (orange) for the rest of the pillow. (13 inches)

TO FINISH: Fold the material with selvages together and stitch in a one inch seam. Sew in zipper at one end and make a one inch seam at the other end.

Tack a cord of chenille around edge of pillow to give a finished look. Cord may be made of chenille by twisting two strands of No. 6 or four strands of No. 3 chenille together.

ALL-OF-A PIECE, TWO-IN-ONE PILLOW

By Barbara Bartholomew

MATERIALS:

Warp: Lily Art. 414 Carpet Warp—

Gold No. 17

Brown No. 120

Rust No. 129

Warp Length: 2 yards plus one yard loom allowance.

Warping Order:

A. Single-beam warping

12 ends gold, 8 ends brown, 6 ends rust;
continue this sequence of 26 ends for a total
of 19 repeats (494 ends); beginning and
ending 12 ends gold; total 506 warp ends.
or:

B. Double-beam warping

Top layer: 4 gold, 3 brown, 2 rust, 4 gold,
3 brown, 2 rust, 4 gold, 2 brown, 2 rust;
continue this sequence of 26 ends for a total
of 6 repeats (156 ends); end 4 gold, 3 brown,
2 rust, 4 gold (169 ends, total for top layer)

Bottom layer: 8 gold, 5 brown, 4 rust, 8 gold,
5 brown, 4 rust, 8 gold, 6 brown, 4 rust;
continue this sequence of 52 ends for a total
of 6 repeats (312 ends); end 8 gold, 5 brown,
4 rust, 8 gold (337 ends, total for bottom layer)

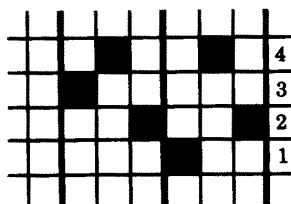
Total ends: 506

This sequence gives stripes, as shown. To
simplify, you could warp all one color—gold
—169 ends for top layer, and 337 ends for
bottom layer (506 ends).

Reed: 8 dent, 3 ends per dent

Width in Reed: 21 inches

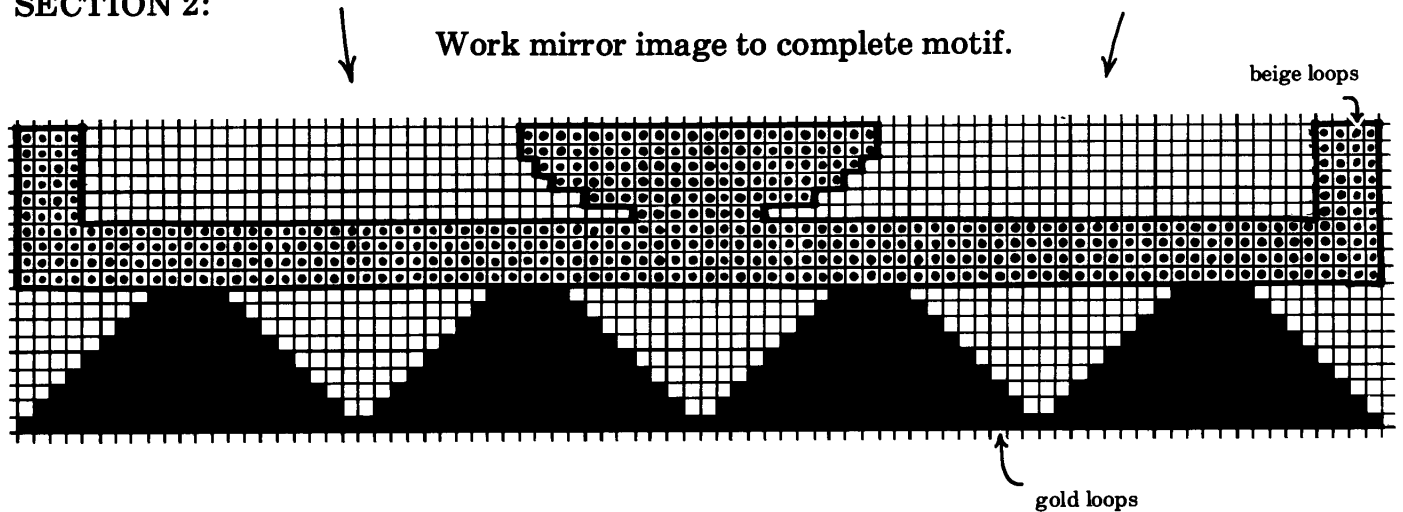
Threading:



This 6 thread draft makes the top layer 1 & 3
(8 ends per inch) and the bottom layer: 2 & 4
(16 ends per inch).



SECTION 2:



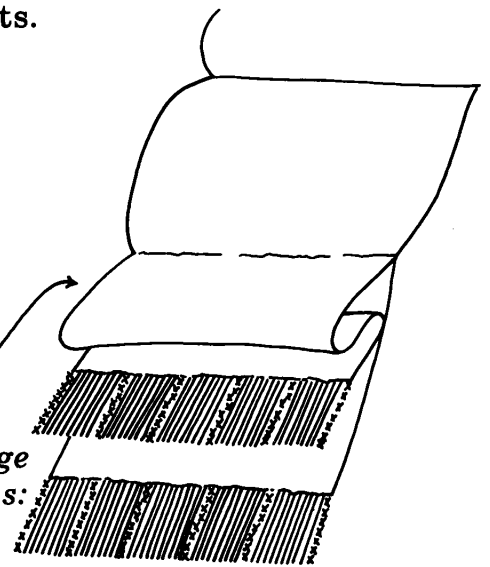
After layers are joined (1-3; 2-4; 1-3; 2-4 as above), make casing: with gold novelty yarn for top and bottom layers, using one shuttle per layer (do not join sides) weave each layer 19½ inches. (You may beat the top layer more loosely than the bottom; it won't matter. Use loom beater.)

Cut from loom, leaving long fringes at beginning and end of warp. Finish by steaming. If you wove picked-up loops, smear under side of loops with light coating of liquid latex or fabric glue

Tie fringes at beginning of section one into overhand knots, 8 ends per knot. Stuff sections firmly. Sew sides with gold carpet warp. Top layer in each section may be somewhat longer than bottom layer. Ease the longer edges in as you sew; they won't show. Before closing sides completely, fold pillow and enclose it in casing to test approximate fit. If casing is a bit short, remove a bit of stuffing. If casing is a bit long, unravel a few shots.

To fringe casing, begin with bottom layer. (See sketch.) Tie first 4 warp ends in a single knot. Twist these ends, 2 and 2, to make a cord, and secure with overhand knot. Repeat this process with last 4 warp ends and with 4 warp ends at 4 more equidistant points (total of 6 cords). Tie remaining ends in overhand knots, 6 ends per knot. Repeat with top layer. If top layer is slightly narrower than bottom, it won't matter. Twist first and last 4 ends for ties, as above, and match the other 4 cords with those on the bottom layer so that the two layers line up to enclose the pillow. Tie remaining ends in overhand knots for fringe, 4 ends per knot. Tie the cords (6 pairs) to enclose the folded pillow.

*Cords and fringe
on casing strips:*



One way to vary the total look, if you are confident and enjoy experimenting, is to make three-ten or twelve-inch sections. Then weave the casing about 24 inches, or as long as seems necessary to you.

Closed, this is a piece of "soft furniture"—a seat for a small child, a footstool, a head-prop. Open, it is an ornate, double section pillow for floor-lounging. Specifically, it is a pillow in two sections, woven in two layers simultaneously—the bottom layer in fabric-weight plain weave and the top layer in heavier weaver-controlled techniques—with casing woven as part of the piece. The top layer lends itself to a variety of tapestry techniques (rya, loops, hatching, needle-weaving, with warp covered or appearing as part of the design). It may be planned as a formal design, as here, or may be done freely, with odds and ends of yarns. This project is for an adventurous weaver, at east with a four-harness loom. It is challenging because of the varieties.

Treadling: These directions are for direct tie-up.

To weave top layer, raise harness 1 & 3 in turn.

To weave bottom layer, raise 1-2-3 & 1-3-4 in turn.

To join layers, raise 1-3, 2-4.

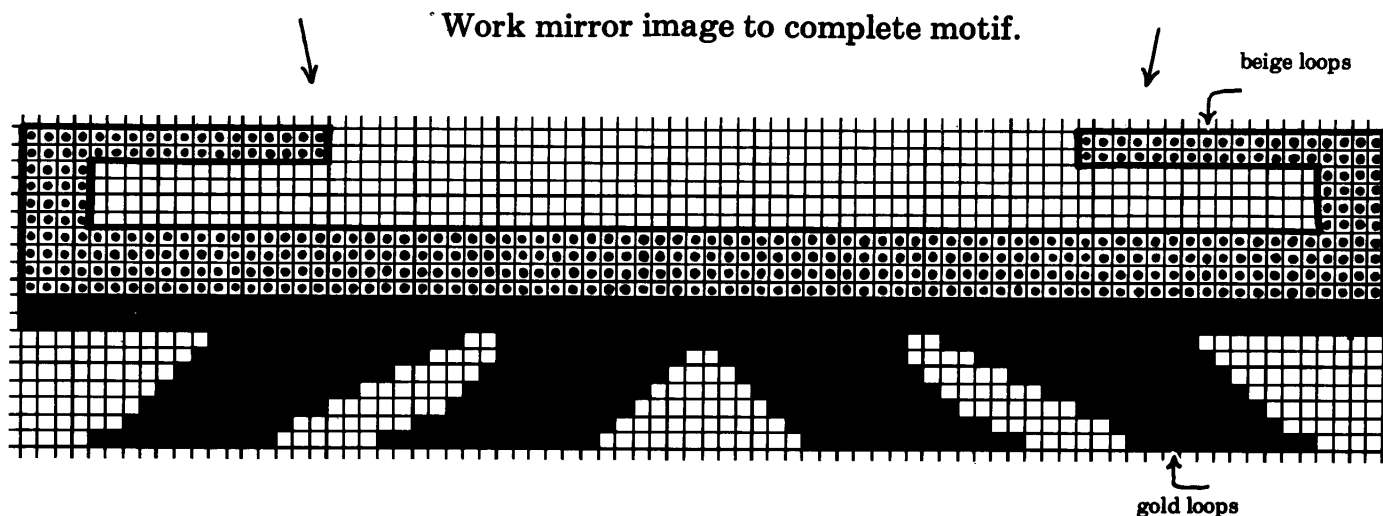
Weaving Method: Begin with 4 shots 1-3, 2-4 in gold Novelty Yarn (Art. 909C, color 79).

Weave 1½ inches in two layers: 1, 1-2-3, 3, 1-3-4, etc. Use gold carpet warp for bottom, gold novelty yarn for top. Keep layers separate; do not join at sides.

For the next 12 inches, weave separate layers in turn, keeping bottom layer even with or slightly ahead of top layer. Weave bottom layer with gold carpet warp. Weave top layer using heavier yarns in any weaver-controlled technique. In this example I have woven Greek-type pulled-up loops in 6-cut Chenille (Art. 106, beige, color 90, gold, color 17), and Soumak in Soft-Sheen (Art. 441X, rust, color 129) over 6 warp ends and under 3, and in Lofty Sheen (Art. 612, brown, color 120) over 8 warp ends and under 4. Beat top layer with Navajo or other manual beater.

(For loops, see Regensteiner, *Weaver's Study Course*, pp. 90-91, *skulato* technique. For pattern, see graph; better yet, design your own. For Soumak, see Regensteiner, *Weaver's Study Course*, pp. 99.)

SECTION 1:



After 12 inches, weave 1 inch with gold carpet warp for bottom layer and gold novelty yarn for top layer, as at beginning. Stop with both layers even. Change to gold novelty yarn for bottom layer. Beating carefully to keep layers lined up, weave ½ inch, using a separate shuttle for each layer (do not join at sides).

Beating firmly weave layers together by weaving 1-3; 2-4; 1-3; 2-4; (4 shots).

Continue in two layers, with gold novelty yarn for bottom layer, for ½ inch. Then switch to carpet warp for bottom layer. Weave a second 15 inch section using the same principles as for section one. (See graph for my design of pulled-up loops or, again, design your own). For the last ½ inch and weaving layers together, follow the same careful process as above.

of technique and exciting because of the versatile design possibilities.

These directions are for the pillow as I wove it. Note other possibilities along the way.

The main technical detail to keep under control is the tension of the warp, since the top and bottom layer "take up" at different rates. There are two possible routes for warping. If you have a loom with a double beam, use both beams and the tension problem should be minimal. If you have a single beam, be prepared to weight the slackening layer from the back of the loom. As weaving progresses, you may need to add more weight. I wove Greek-style picked-up loops, which required firm beating for stability. I slipped a dowel through the slack warp and, as it continued to slacken, hung old stockings with gravel in them from the dowel, adding more gravel as needed. Sand, a piece of brick, almost any weight will do. Other weaving techniques—needleweaving, distorted weft—do not require so firm a beat and, for them, such heavy weighting may not be necessary.

WOVEN FLOOR PILLOW

By Ruth Obolensky

MATERIALS:

Warp: Lily Art. 414 Carpet Warp
Natural No. 4 — 8 ounces

Weft: Lily Art. 106 — 6 cut Chenille
No. 124 Dark Brown — 5 skeins
Lily Art. 106 — 3 cut Chenille
No. 4 Natural — 5 skeins

Pattern: Tabby weave with inlay and loops.

Reed: 6 dent — 6 ends per inch.

Size of Pillow 28" x 28"

Length of Warp Threads: 3 yds. approx.
(28" x 2 plus take up and loom loss).

No. of Warp Threads: (28 x 6)
168 threads

Design:

Front: Step 1. Weave 1" Brown Chenille and throw 1 pick of Natural. Repeat this stripe 7 times.

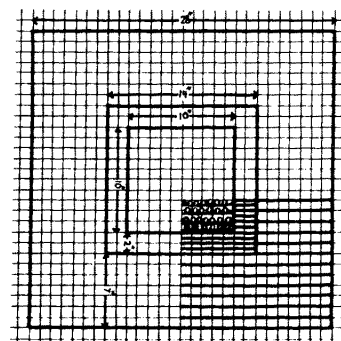
Step 2. To make center design: Continue with 1" wide tabby stripes on both sides for 7" border. In center 14", weave a narrow tabby stripe by alternating 1 Brown and 1 Natural pick for 2".

Step 3. Continue 10" outside border, the 2" border and in 10" center, weave the Brown Chenille, using the Skulato technique (1st row, a loop formed over a rod between every warp thread followed by two rows of tabby) and repeat.

Step 4. Same as Step 2.

Step 5. Same as Step 1.

Back: Weave 28" of 4" tabby stripes using Natural Chenille for 3 3/4" and Brown for 1/4".



Filled-in area shows design.
Outline shows dimensions.

The material for this bulletin and the preceding bulletin was prepared by members of The Contemporary Handweavers of Houston. Each pillow has its own distinctive beauty and quality. We are grateful to these weavers for their contribution to the success of the Lily Weaving Suggestions.

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