

# PRACTICAL WEAVING SUGGESTIONS

VOL. 3-43



**TEXTURES  
INSPIRED  
BY  
NATURE**

by **Mary E. Snyder**

Inspiration — ideas — design — how can we awaken the senses to create? Nature in her bounty has given us a world from which to choose. Let us not just “look” but “SEE.”

Next time you have occasion to be outdoors take time to look at a leaf, a piece of wood or bark, a stone, a flower. Pick it up to examine closer. Do you see the delicate and intricate pattern — the beauty of the colors — it isn't just one solid color, but a myriad of colors and shades.

Nature's textures and colors are our decorator colors, some in very subdued backgrounds with accents of the purest hues. With my color photography interest I have collected rare bits of nature in her finest moments. A crumbling fence post, age-grayed with a touch of purest orange moss sprayed against the soft gray background. A heather brown-green pine bough covered with a light greenish-gray lichen dusted with white flowerlets. The vari-colored and textured possibilities in the mosses — the rough surfaced barks — the exquisite combination of fine moss on driftwood. Go hunting with eye or camera for inspiration, “nature's way.”

These few projects are given with the hope that the weaver will see about him other examples for textiles.

# ILLUSTRATION 1 • DRAFT 1 (shown on front cover)

**WARP:** Lily Art. 110, Weaving Wool, White No. 1, Peach No. 5, Ming Gold No. 17, Rust No. 129

**WEFT:** Lily Art. 110, Weaving Wool, White No. 1

or

**WARP:** Lily Art. 114, Mercerized Pearl Cotton, Size 20, Natural No. 862, Yellow No. 404, Burnt Orange No. 1457

**WEFT:** Lily Art. 114, Mercerized Pearl Cotton, Natural No. 862

**REED:** 15 dent double sley

ILLUSTRATION I, Draft 1 is taken from a Marlin Spike shell. The smoothness of the shell indicates a fine wool or fine cotton for a skirt project. The asymmetrical bands of yellow-gold and white with uneven polka dots of dark orange suggest a warp pattern float. As the warp pattern threads are used regularly there is no need for a second beam. A four harness twill with the warp pattern on a fifth harness was my choice. For the tabby weave, as in the sample, two harnesses could be used for the background with the third for the warp pattern. The draft was planned for an asymmetrical stripe, repeated—however a more irregular stripe could be designed if wished.

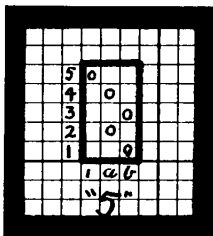
Article 110, Lily Weaving Wool in white with either peach or ming gold for the

background and rust for the warp stripe would be a good choice. By using only white for the weft the stripe effect of the warp pattern will be clearer. The sett should be either 20 or 24 threads per inch.

For the cotton material use Article 114, Lily Mercerized Pearl Cotton in size 20, natural and yellow for the background warp, and burnt orange for the warp pattern. Double sley in a 15 dent reed. Weave with the white.

A word about the polka dot effect. It will be easier to plan a repeat when weaving any amount of yardage rather than try for an all over asymmetrical pattern effect. See suggested treadling with the draft.

## TIE-UP

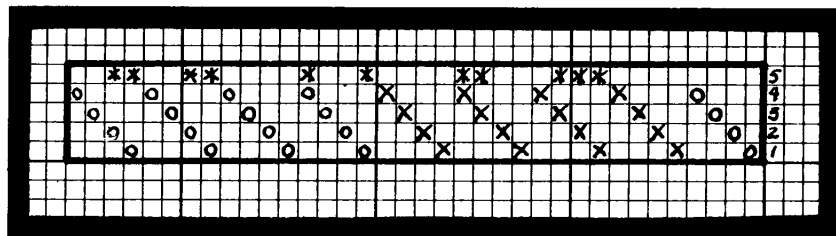


Tread:  
Tabby a, b,

### Suggested warp pattern repeat

a & 5 } b & 5 }	1x	a, b,	2x
a, b,	1x	a & 5 } b & 5 }	2x
a & 5 } b & 5 }	1x	a, b,	2x
a, b,	4x	a & 5 } b & 5 }	2x
a & 5 } b & 5 }	2x	repeat	

## DRAFT



o white  
x peach or yellow  
\* rust or burnt orange  
Double sley all background  
Sley warp pattern with background as it occurs

## ILLUSTRATION 2 • DRAFT 2 (shown on front cover)

**WARP:** Lily Art. 114, Mercerized Pearl Cotton, size 3, Light Jade, No. 1448

**WEFT:** Lily Art. 114, Mercerized Pearl Cotton in sizes 10, 5, 3, in Emerald No. 429, Turquoise No. 476, Jade No. 501, Light Jade No. 1448, Medium Jade No. 1449, Dark Jade No. 1450, Peacock 1455.

Lily Art. 105, Novelty Yarn, size 1 in Jade No. 501 and Light Green No. 767

Lily Art. 106, Cotton Chenille, size 6 cut in Delft Blue No. 28, Medium Jade No. 34 and Light Green No. 55

**REED:** 8 dent double sley

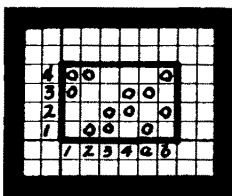
ILLUSTRATION II, Draft 2, was suggested by an Indian Turquoise necklace — this project designed for upholstery fabric or pillow top. The draft is an M's and O's, but not woven with the "block" weaving as is usually done in the traditional manner. The block weave is incidental to the texture effect created by the frequent change in the treadled blocks and the weft colors. At no time weave more than four shots in one color, nor two repeats of one block. The wefts should be of many types, weights, colors, and shades of yarns — from deep turquoise-blue to greenish-turquoise, blues, light to deep peacock to a light greenish color.

Lily Article 114 Mercerized Pearl Cotton in sizes 10, 5, 3 in the colors listed above, Lily Article 105 Novelty Yarn in size I in colors

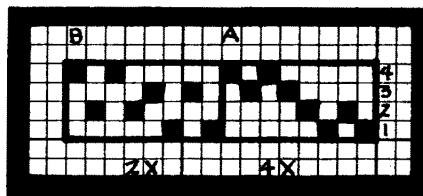
above and Lily Article 106 Cotton Chenille Yarn in 6 cut size in colors above make an excellent combination.

One note of encouragement, this will be quite slow in weaving due to the many changes, but the end result is worth every minute of time spent weaving. I found that the long stick shuttles were more efficient to use as so many small amounts of wefts were needed. No regular sequence need be followed as no two areas in the turquoise are exactly alike. And a word about procedure with all these sticks. Keep the shots even, two or four in each color, start the shuttles from one side. Place a table or bench alongside your loom — replace the sticks without tangling the yarns. In other words do not allow overlong lengths to crisscross one another.

### TIE-UP



### DRAFT



**Tread:**

Block A 1, 2, repeat as desired

Block B 3, 4, repeat as desired

Weave no more than 2 to 4 shots of one color at a time — nor more than 2 repeats of one block.

## ILLUSTRATION 3 • DRAFT 3 (shown on cover)

**WARP:** Lily Art. 114, Mercerized Pearl Cotton, size 3 in Buff No. 1432, and Topaz No. 1460, size 20 in Brown No. 1211

**WEFT:** Lily Art. 120, Sports Yarn, Brown No. 124

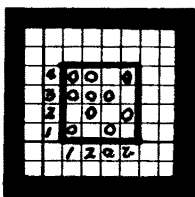
**REED:** 8 dent — sley as indicated

ILLUSTRATION III, Draft 3 is a deeply ribbed fabric suitable for upholstery or pillow fabric, and in finer yarns for drapery materials. This was designed to resemble the deep ribbed shell as shown. In careful examination we find the ribs are striped, 2 buff, 1 tan, 1 buff, 1 tan and repeated. The very narrow indented space between the ribs is dark brown. How can we weave this "ribbed" effect? The draft, on opposites, masses warp in a few dents, the weft, a very stretchy wool pulls in widthwise. Lily Article 114 Mercerized Pearl Cotton was used for the warp, size 3 in Buff and Topaz are the heavy ribs and size 20 in Brown for the finer indented stripes. A very stretchy yarn as Lily Article 120 Sports Yarn in Brown was used for the weft. Contrary to most cautions, here

we will keep the weft taut at all times, not unnecessarily pulling in the edge threads to a breaking point, but rather not making an arc or bubbling in the weft for extra ease in the width. In other words, keep the weft yarns fairly taut at the end of each pick or shot.

When off the loom this very tautness will further relax and cause the shrinkage widthwise, the heavy warp threads will push up, the fine warp threads will pull in and make deep ribs. The beat should be quite firm. If planning for any long amount of yardage be sure to place, if not between every turn on the warp beam, at least no more than two turns, heavy wrapping paper and/or corrugated paper. This is necessary because of the variation in size of the Pearl 20 and the Pearl 3 in stripes.

### TIE-UP



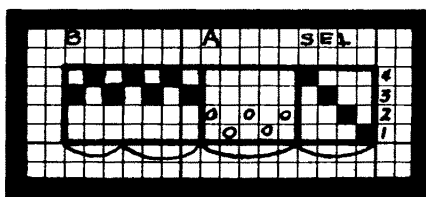
Tread:

a, b, 1x  
1, 2, 3x or more

Beat quite firm.

Brown Sports Yarn weft only.

### DRAFT

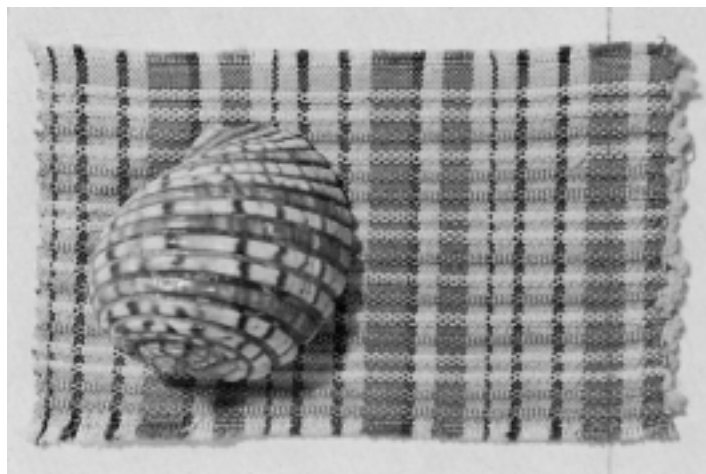


o Size 20 Pearl, Brown.  
■ Size 3 Pearl, Buff and Topaz.

Threading Plan

Selvage	Brown	o
A	Brown	o
B	Buff	■
A	Brown	o
B	Buff	■
A	Brown	o
B	Topaz	■
A	Brown	o
B	Buff	■
A	Brown	o
B	Topaz	■

## ILLUSTRATION 4 DRAFT 4



**WARP:** Lily Art. 114, Mercerized Pearl Cotton, size 10 in Natural No. 862, Brown No. 1211 and Cork No. 645

**WEFT:** Lily Art. 114, Mercerized Pearl Cotton, size 10 in Natural No. 862 and Cork No. 645  
Lily Art. 130, Knitting Worsted in White No. 1

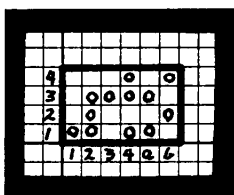
**REED:** 15 dent double sley

ILLUSTRATION IV, Draft 4 is taken from the same shell, but turned around to show horizontal ribs. This is planned for an upholstery fabric. Rather than weave tucks where usually a second or an auxiliary beam is needed we will weave a tubular rib and pad as we weave.

Lily Article 114 Mercerized Pearl Cotton, size 10 in Natural, Brown and Cork was used for warp. The stripes are asymmetrical, but must necessarily be repeated, for the width. The weft is Natural and Cork, the padding a double strand of Lily Article

130 Knitting Worsted in white. When we turn the shell in this direction we find there is not only a warp color stripe, but also a weft stripe made by the same color order as above, so be sure to follow the color in the weft. The size of the ribs may be designed as you desire, either large or small, by the number of repeats of the tubular area. If made larger increase the two strands of knitting worsted to either four or more strands to fill the space firmly. If weaving for upholstery do not make the ribs too bumpy, however for pillow tops this may prove to be most interesting.

### TIE-UP



#### Tread:

a, b, Cork tabby as desired  
1, 2, 3, 4, Natural 2x (or more)  
b, open rib — insert padding  
a, b, Cork 3x beat very firm

Repeat from 1, 2, 3, 4, weaving for the rib,

Natural 2x

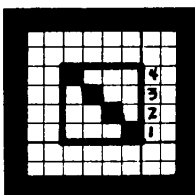
Cork 1x

Natural 1x

Cork 1x

(Weave only the cork for the tabby between. Beat all very firm.)

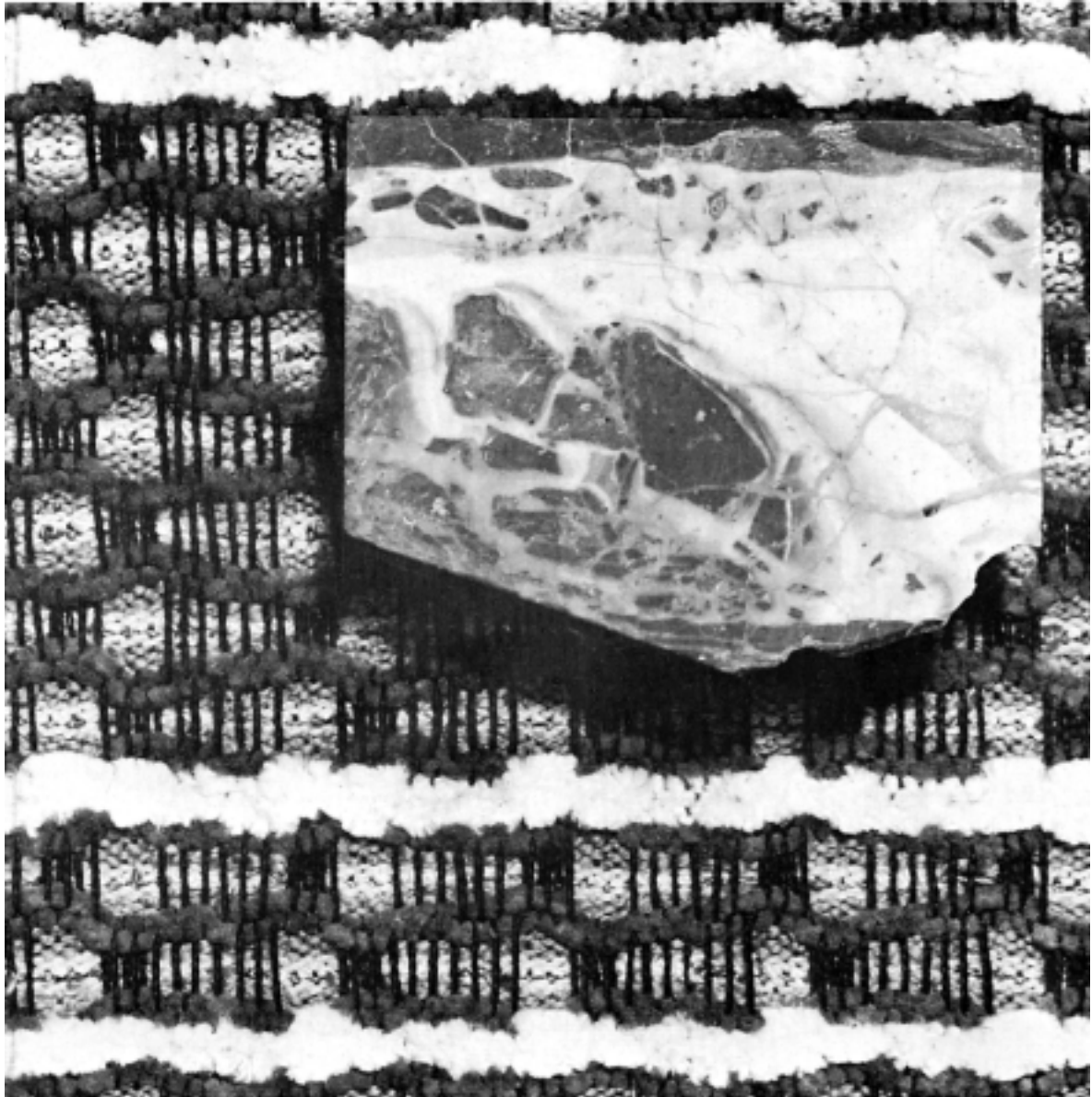
### DRAFT



#### Threading Plan Stripe

Natural	8 ends
Brown	2
Natural	8
Brown	4
Natural	12
Brown	4
Natural	8
Cork	16
Brown	4
Natural	8
Cork	12

repeat



## ILLUSTRATION 5 • DRAFT 5

**WARP:** Lily Art. 114, Mercerized Pearl Cotton, in size 5 or 3 in Black No. 441

**WEFT:** Lily Art. 106, Cotton Chenille, size 6 cut in Gray, No. 87 and size 3 cut in Natural No. 4  
Lily Art. 105, Novelty Yarn, size 1 in Natural No. 862 and Steele No. 539  
Lily Art. 414, Carpet Warp in Rust No. 1330

**REED:** 12 dent single sley, 15 dent single sley for heavier upholstery fabric

ILLUSTRATION V, Draft 5 is an M's and O's draft again, but woven entirely different from Draft 2. This is with a Honeycomb treadling and for drapery or pillow

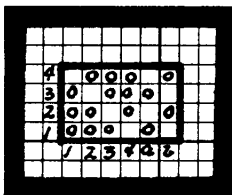
tops. This project was designed to resemble a piece of rock with the colors distributed in slightly roundish patterns. The colors are in many shades of gray, from light to  
(Continued)

a dark charcoal, natural white, and a thin line of rust appearing now and then. There was no attempt to weave the pattern areas of even size, nor exactly the same, rather to more closely resemble the rock with some large "honeycomb" patterns, some quite small, combining in the pattern treading in one Block two or three shades of grays and perhaps two shots of the rust. By this manner of weaving the asymmetrical effect of the rock was more closely followed. With sampling too you may try out the effect you might like best in using either the paired tabby shots or the single alternate tabby shots between the blocks. This tabby incidently

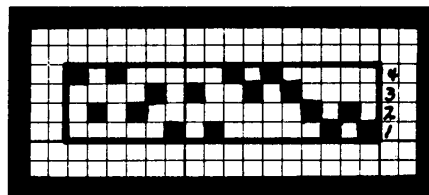
was always the dark gray chenille. In one sample I added more heavy white by using the Golden Mean proportion and building from 2x, 3x, 5x, 8x, 13x, using two shots of heavy white chenille as a break between each of the numbered repeats of the pattern. Rather than rows evenly spaced this seemed to tie in with the asymmetrical effect of the rock design.

**Lily Article 106 Cotton Chenille** in a 6 cut size, Gray was used for tabby throughout, 3 cut in Natural was the accent stripe used in the Golden Mean proportion fabric. For the pattern wefts — **Lily Article 105 Novelty Yarn**, size I in Natural and Steele, and **Lily Article 414 Carpet Warp** in Rust.

#### TIE-UP



#### DRAFT



Tabby a, b,  
Block A 1, 2,  
Block B 3, 4,

a, b, 6 cut gray chenille

1, 2, (alternate)—2 shots Lily Article 105 Novelty Yarn	Steele
2 shots Lily Article 105 Novelty Yarn	Natural
2 shots Lily Article 414 Carpet Warp	Rust
(beat firm) 2 shots Lily Article 105 Novelty Yarn	Natural
2 shots Lily Article 105 Novelty Yarn	Steele

b, a, 6 cut gray chenille

3, 4, (alternate) Weave as above but reduce number of shots — use different colors (all in shades of grays, whites, off-whites—use varied sizes Pearl cotton, chenille, etc.)

**NOTE:** Make some pattern blocks all grey, all white, all rust, there are an unlimited number of combinations possible. If you wish to add the heavy 3 cut natural chenille plan a regular repeat of the blocks as in the Golden Mean Proportion manner, after a 2x repeat of blocks weave 2 shots 3 cut Natural chenille, 3x weave 2 shots of chenille, and so forth. Always, however,

weave the regular gray 6 cut chenille tabby shots and in addition weave the heavy Natural chenille, then 2 tabby shots Gray chenille.

If you wish a smaller regular repeat of the Honeycomb pattern blocks, sley as above noted, do not repeat the pattern block as many times, beat very firm, do not weave in the heavy Natural chenille.

**LILY MILLS COMPANY • Shelby, North Carolina**

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