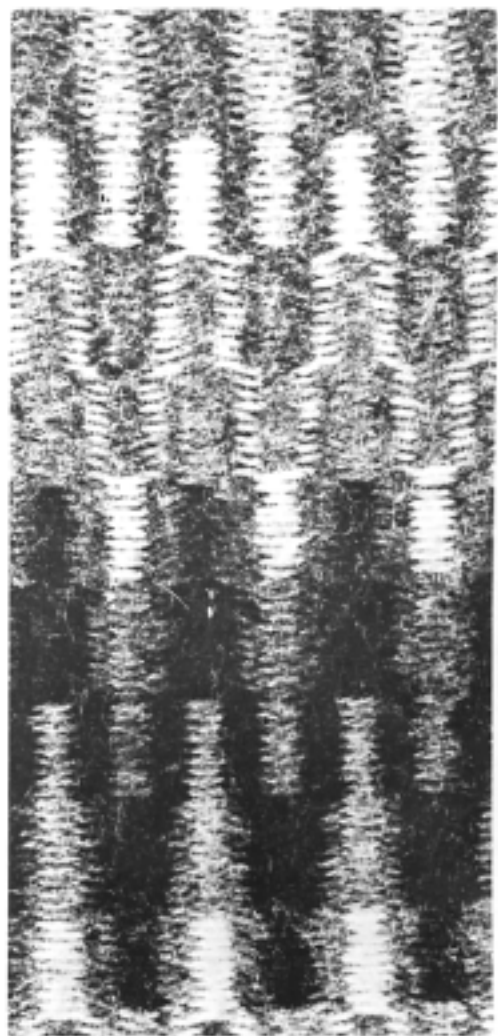
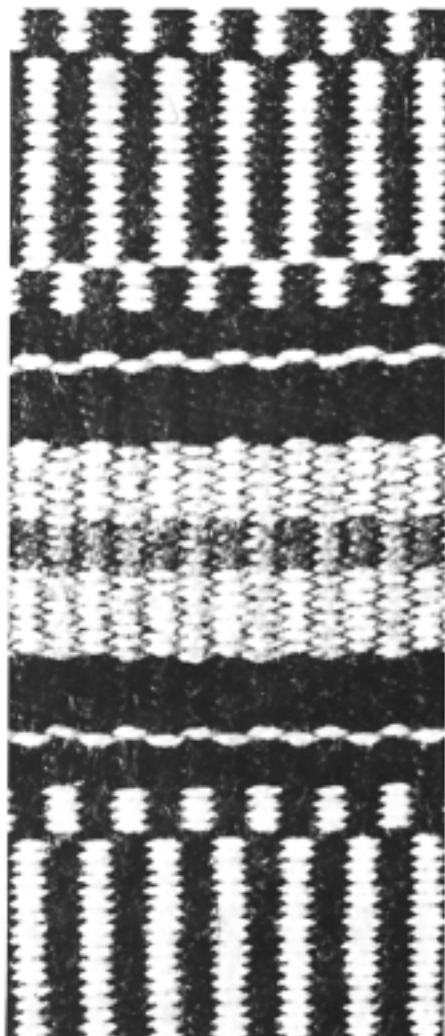
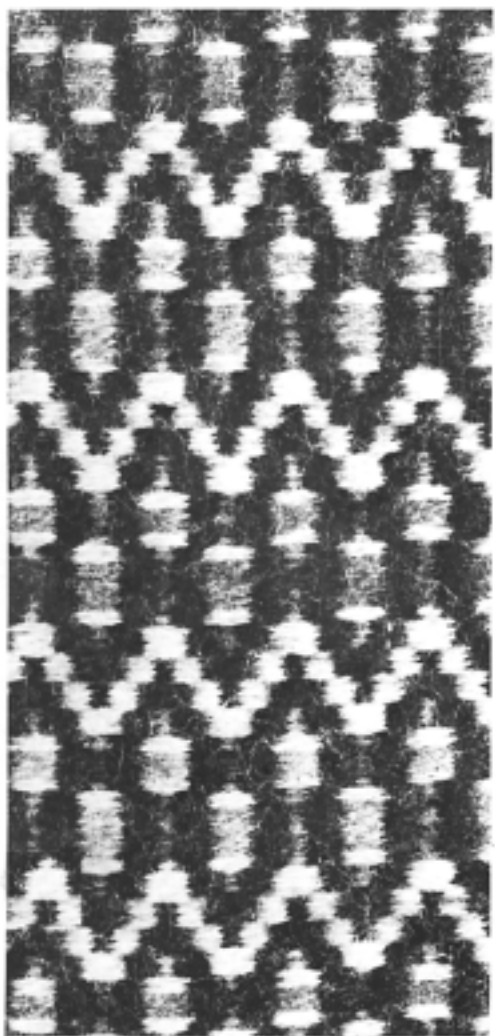
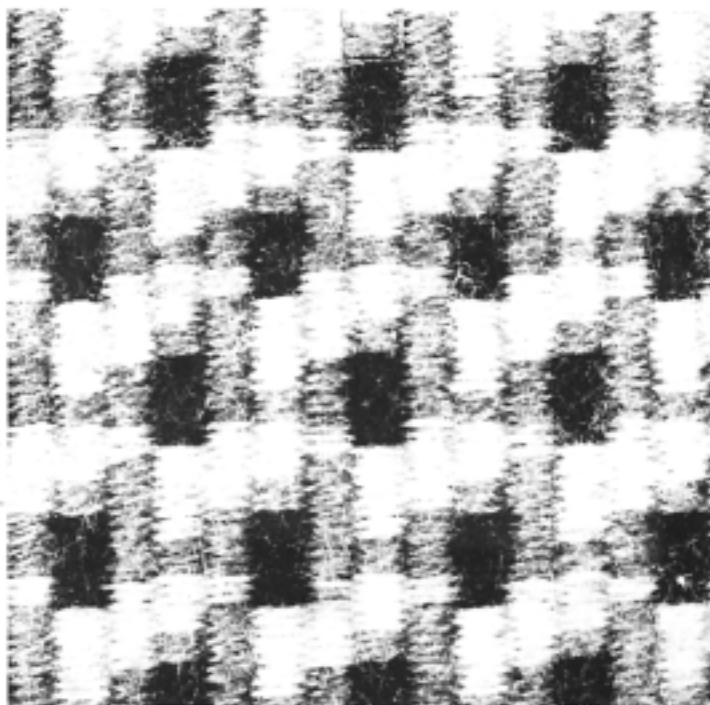
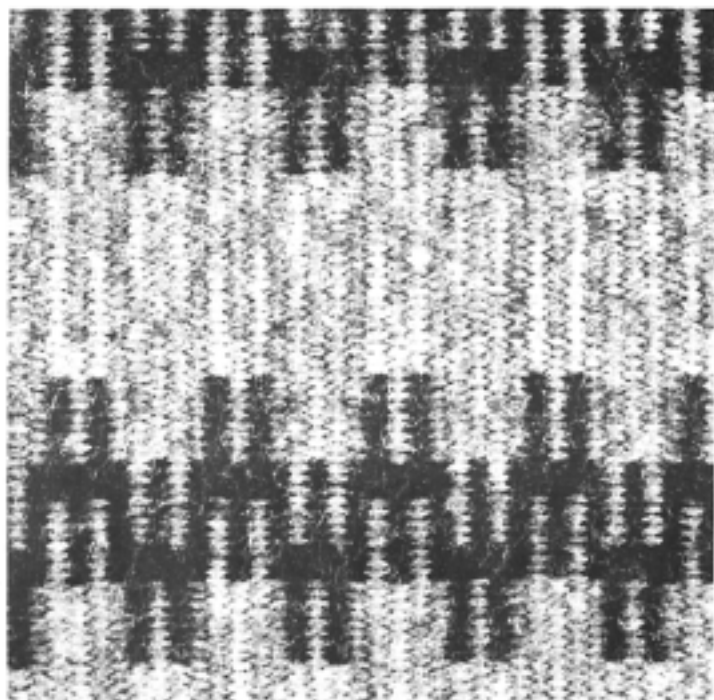


practical weaving suggestions

VOL. 2-68



Cushions . . . a la Scandinavian

ELMER W. HICKMAN

Cushions are popular today for several reasons . . . decoration, giving cheery accents where desired, TV viewing convenience, and generally welcomed comfort. We see a great variety of cushions, or pillows, some small, some large, of different shapes, and comprising fabrics from dainty materials to rather elaborate tapestry effects. Regardless for what reason a cushion project may be chosen a lot of satisfaction is usually derived from the finished result.

The technique selected for this project was Scandinavian "bound weaving" (bunden vavning). Bound weaving may be woven on many drafts, but the Scandinavians invariably choose Twill, Rosepath, Krokbragd, and Monk's Belt. Many different cushions may be woven on the same warp by simply re-threading the draft and reed sleying. The warp is always completely covered in "classical" bound weaving, in which case the warp must be set farther apart in the reed than for customary weaving. The finished textile has a tapestry appearance. It is not an inlay technique, even though it may appear so, since the weaving is done by shuttles carrying the weft yarns from selvage to selvage. The resulting fabric is, in most cases, usually heavy and durable. Scandinavians use several tie-ups for this bound weaving, but four of the weavings illustrated on the cover of this magazine may be woven with our standard treadle tie-up, although the 3-harness textile treadling may have to be adjusted for your particular loom. The design in DOMINO is accomplished by using straight "on opposites" treadling for the weft, the treadling being always the same. "On opposite" treadling is also used for SCANIA, one shed being used for the pattern color shots, and the opposite shed used for the background color. However, sometimes the order of sheds is reversed, necessitated for forming the design. Straight Twill treadling is used for two fabrics, BARGELLO and MODERNE, the treadling being the same order throughout the entire weaving. The design changes are due to the yarn color changes in the shed. The 3-harness textile, AURORA BOREALIS, is treadled always in the same order, and the design is also accomplished by changing the weft yarn colors. Both sides of the material are usable in four of the fabrics, but only one side of AURORA BOREALIS is usable. For cushions, the usable two sides of the fabric is economical; offering, if occasion demands, the opportunity of reversing the material.

The weaving is slow, and must be carefully watched so that no errors occur, but the resulting fabric is always rewarding if a good design is selected. Designs are first developed on cross-section paper (8 or 10 squares to the inch) and followed methodically. The warp yarns are often linen yarns, but that is not absolutely necessary. Carpet Warp, Lily Art. 414, is successful set at 12 ends to the inch. Lily Art. 714 (10/3) is successful set at 12 ends to the inch, and Lily Art. 114 Size 5 Pearl gives satisfactory results set at 10 ends to the inch.

In the textiles where Lily Art. 110 2-ply wool weft is used, one strand of weft may be wound on the bobbins instead of two strands of the wool. This method will produce a thinner and finer textile, but will require about twice the weaving time. If one strand of wool weft is employed, weave twice as many weft shots as those given in the instructions, since the pattern blocks should be squared in the designs. If one strand of weft is used, the web should beat down more easily, than when the two strands of wool are wound on the bobbins.

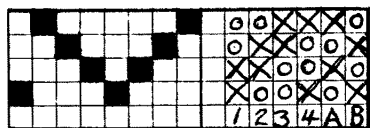
I know nothing about the finishing of cushions, but common sense tells me that the finished fabric must be several inches wider than the size of the chosen pillow form. An 18 inch square of finished material should be sufficient to cover a 16 inch square pillow form. This bound weaving draws in considerably unless one is especially careful. Pillow forms may be had from mail order firms in 12" x 12", 11" x 15", and 16" x 16", and in round shapes 12" in diameter, all forms being 4" high at the crown. Cotton covered Dacron filled pillow forms may be had in 12" x 12", and 16" x 20", and larger sizes. Kapok and Dacron fillings, as well as shredded foam filling are available, the contents of a package being enough stuffing for a 17" square pillow. One authority recommends that the inside covers for the filling material be made 1/2 inch larger than the actual cushion. This permits expansion allowing the filling to form a much fuller pillow. Plain backing may be woven on the loom, or a commercial cloth may be purchased for the cushion backing, unless, of course, the weaver wishes to weave the entire cushion of bound weaving fabric. A few color combinations are suggested for some of the cushions.

HINTS: Use the "x's" on the treadling draft for **sinking**, or counterbalanced, looms, and the "o's" for **rising shed looms** and hand lever operated table looms.

Keep yarns from the shuttles interlocked at the selvages, even though yarns may, at times, be at rest. This assures neater selvages.

I think it best to weave only a single width of fabric at a time, rather than try to weave a pair of cushion tops, side by side, at the same time, especially in this bound weaving technique.

If the weaver has difficulty in beating down the weft shots to completely cover the warp, it would be well to add weight (such as an iron bar or lead weights) to the underside of the loom beater. This may not be necessary, in which case, use a tapestry fork-beater, or a silver table fork with dull tines.



Draft

BARGELLO

(Shown on cover bottom right)

WARP: Lily Art. 114 Mercerized Pearl, Size 5, any color.

WEFT: Lily Art. 110 Weaving Wool, Black 2, White 1, Ming Gold 17, Rust 129, Med. Blue 29, and Lt. Green 55. Each color to be wound double strands on bobbins.

SET: Thread one warp end in a heddle. Sley one warp end in a dent of a No. 10 reed. Stretch warp tightly.

WEAVING: Beat down the weft so that the warp is completely covered. Read across the page.

	Treadle 1	Treadle 2	Treadle 3	Treadle 4		
PATTERN:	(1) Gold	Rust	Rust	White	.....	10 times.
	(2) Rust	Rust	White	Green	.....	10 times.
	(3) Rust	White	Green	Green	.....	10 times.
	(4) White	Green	Green	Black	.....	10 times.
	(5) Green	Green	Black	Black	.....	10 times.
	(6) Green	Black	Black	Blue	.....	10 times.
	(7) Black	Black	Blue	Blue	.....	10 times.
	(8) Black	Blue	Blue	White	.....	10 times.
	(9) Blue	Blue	White	Rust	.....	10 times.
	(10) Blue	White	Rust	Rust	.....	10 times.
	(11) White	Rust	Rust	Gold	.....	10 times.
	(12) Rust	Rust	Gold	Gold	.....	10 times.
	(13) Rust	Gold	Gold	Black	.....	10 times.
	(14) Gold	Gold	Black	Black	.....	10 times.
	(15) Gold	Black	Black	White	.....	10 times.
	(16) Black	White	Green	Green	.....	10 times.
	(17) White	Green	Green	Rust	.....	10 times.

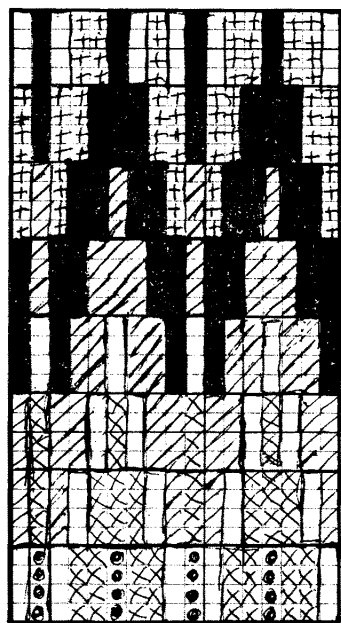
Repeat from the beginning.

COLOR SUGGESTIONS: Weft yarns of Lily Art.110, Weaving Wool, doubled on bobbin.

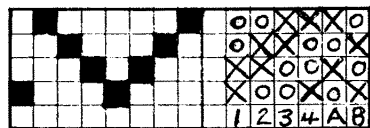
A. Red 95, Black, White, Turquoise 36, Emerald 62, and Gold 17.

B. Dark Brown 124, Green Gold 67, Beige 90, White, Rose Pink 46, Aqua 53.

C. Wine 108, Rose Pink 46, Dusty Pink, Lemon 11, Beige 90, and Gray 87.



Pattern Design



Draft

SCANIA

(Shown on cover bottom left)

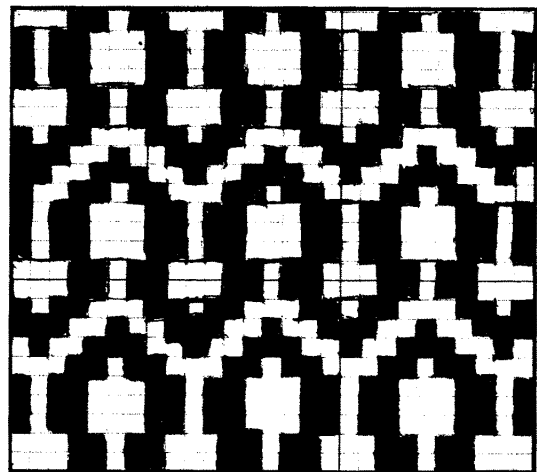
Pattern Design

WARP: Lily Art. 714 Mercerized Three Strand, any color.

WEFT: Lily Art. 110 Weaving Wool, Black 2, Lemon Tint 11, Rust 129, Med. Blue 29, Lt. Green 55, Rose Pink 46. All weft yarns to be wound double strands on bobbins.

SET: Thread one warp end through a heddle. Sley one warp end in a dent of a No. 10, or No. 12, reed. Have warp stretched taut.

WEAVING: Weave approximately $\frac{3}{4}$ inch heading with Lily Art. 414 Carpet Warp. Then weave a plain border area with Black Weaving Wool yarn on Tabby treads, any width desired. The design consists of three units woven on "on opposites" treading. Use the "X's" of tie-up for Sinking Shed looms, and the "O's" for Rising Shed looms.



UNIT A: Zigzag Figure. Read across the page.

Treadle 1, Lemon Tint
 Treadle 2, Lemon Tint
 Treadle 3, Lemon Tint
 Treadle 4, Lemon Tint

Treadle 3, Black 4 times (total 8 shots).
 Treadle 4, Black 4 times (total 8 shots).
 Treadle 1, Black 4 times (total 8 shots).
 Treadle 2, Black 4 times (total 8 shots).

UNIT B: Large Pendant Figure

Treadle 1, Lemon
 Treadle 1, Blue
 Treadle 1, Lemon

Treadle 3, Black 2 times (total 4 shots).
 Treadle 3, Black 8 times (total 16 shots).
 Treadle 3, Black 2 times (total 4 shots).

UNIT C: Small Pendant Figure

Treadle 4, Lemon
 Treadle 4, Rust
 Treadle 4, Lemon

Treadle 2, Black 2 times (total 4 shots).
 Treadle 2, Black 4 times (total 8 shots).
 Treadle 2, Black 2 times (total 4 shots).

Beat so that the warp is covered completely. Repeat the weaving from the beginning, either repeating the colors as given in the instructions, or change the colors in Units B and C. Example: In Unit B, instead of using the 8 shots of Blue, choose 8 shots of Green weft, keeping the Lemon yarn as given in the directions. In Unit C, instead of the 4 shots of Rust, change to 4 shots of Pink wool. This color change may be employed throughout the weaving as desired. This color change, if woven throughout the weaving, gives bright accents to the finished textile. Furthermore, two colors of weft wool may be wound on a bobbin, instead of two strands of the same color, giving a heather effect. Also the colors, as in Unit B, may be changed; that is, switch the Lemon for the Blue, and in Unit C, switch the Lemon and Rust.

AURORA BOREALLIS

(Shown on cover top left)

WARP: Lily Art. 114 Mercerized Pearl, Size 5 or Lily Art. 314.
 Stretch warp tightly.

WEFT: Lily Art. 110 Weaving Wool, Black 2, Turquoise 36,
 Ming Gold 17, and Rose Pink 46, doubled on bobbins.

SET: Thread one warp in a heddle. Sley one warp end in a dent of a No. 10 reed.

WEAVING: BEAT WELL! The warp must be entirely covered. Use the "x's" on the treadle tie-up for **Sinking Shed** looms, and the "o's" for **Rising Shed** and lever operated table looms.

TREADLES: Read across the page.

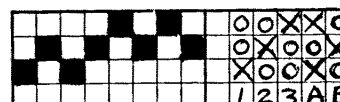
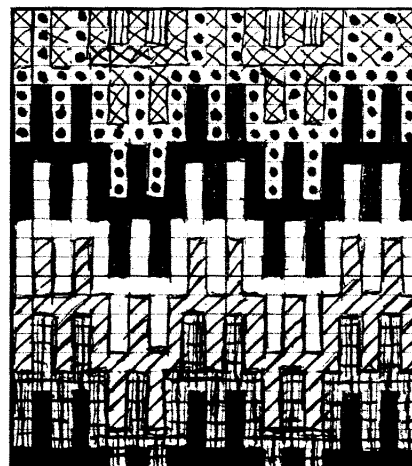
	One	Two	Three	
PATTERN:	(1) Black	Turquoise	Turquoise 4 times	Pattern Design
	(2) Black	Black	Turquoise 4 times	
	(3) Gold	Black	Turquoise 4 times	
	(4) Gold	Black	Black 4 times	
	(5) Gold	Gold	Black 4 times	
	(6) Rose	Gold	Black 4 times	
	(7) Rose	Gold	Gold 4 times	
	(8) Rose	Rose	Gold 4 times	
	(9) Turquoise	Rose	Gold 4 times	
	(10) Turquoise	Rose	Rose 4 times	
	(11) Turquoise	Turquoise	Rose 4 times	
	(12) Black	Turquoise	Rose 4 times	

Repeat from the beginning.

It is not necessary to remove the fourth harness frame from the loom. Divide the heddles on the fourth harness frame and push each group to the sides, then tie them to the frame. The heddles, may be removed from the fourth heddle frame, if desired. The standard tie-up on any type of loom may remain undisturbed. Table looms with hand levers will cause no difficulty.

COLOR SUGGESTIONS: Use Lily Art. 110 Weaving Wool for weft, doubled on bobbins.

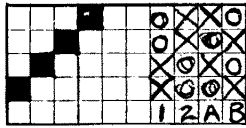
1. Black, White, Light Green 55, and Red 95.
2. Dark Blue 30, Yellow 10, Emerald 62, and Rust 129.
3. Dark Brown 124, Ming Gold 17, Beige 90, and Natural 4.



Draft

DOMINO

(Shown on cover bottom center)

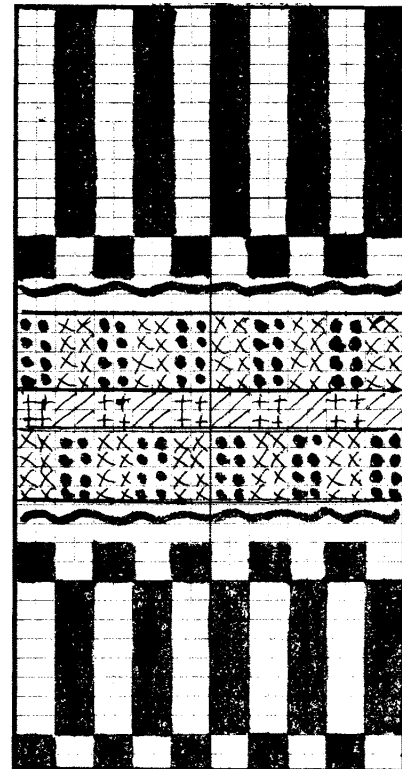


Draft

WARP: Lily Art. 414 Carpet Warp (any color), or Lily Art. 114, Mercerized Pearl, Size 5.

WEFT: Lily Art. 114, Mercerized Pearl, Size 3, Black 441, Natural 862, Skipper Blue 920, Yellow 404, Dark Orange 1261, Med. Jade 1449.

SET: Thread one warp end in a heddle. Sley one warp end in a dent of a No. 10 reed. (A 12 dent reed may be used for narrow widths of fabrics. The weft does not beat down so well when a 12 dent reed is used.)



Pattern Design

WEAVING: Weave approximately an inch of heading with Harnesses 1&3 and 2&4, using the Carpet Warp for weft. For the pattern use Treadle 1, then Treadle 2, and always, throughout the weaving, use the treadles in that order. Pattern changes in the design are accomplished by yarn color changes, not by treadle changes. Use "X's" on the treading draft for **sinking shed looms**, and the "O's" for **rising shed looms**. Weave 12 shots of Black only on Treadles 1 and 2, or more shots, if desired, for an edge border or base.

PATTERN: (Using Treadle 1, then Treadle 2 — and always in that order.)

- (1) Alternate 4 shots White on Treadle 1, and 4 shots Black on Treadle 2 (total 8 shots).
- (2) Alternate 16 shots Black on Treadle 1, and 16 shots White on Treadle 2 (total 32 shots).
- (3) Alternate 4 shots White on Treadle 1, and 4 shots Black on Treadle 2 (total 8 shots).

BORDER: (Using Treadle 1, then Treadle 2 — and always in that order.)

- (4) Alternate 8 shots of Black **only** on the two pattern treadles (total 8 shots).
- (5) Alternate 2 shots of White **only** on the two pattern treadles (total 2 shots).
- (6) Alternate 12 shots of Black **only** on the two pattern treadles (total 12 shots).
- (7) Alternate 6 shots Yellow, and 6 shots Jade on the two pattern treadles (total 12 shots).
- (8) Alternate 4 shots Blue, and 4 shots Orange on the two pattern treadles (total 8 shots).
- (9) Alternate 6 shots Yellow, and 6 shots of Jade on the two pattern treadles (total 12 shots).
- (10) Alternate 12 shots Black **only** on the two pattern treadles (total 12 shots).
- (11) Alternate 2 shots White **only** on the two pattern treadles (total 2 shots).
- (12) Alternate 8 shots of Black **only** on the two pattern treadles (total 8 shots).

MAIN BODY OF THE CUSHION: (Using Treadle 1, then Treadle 2 — and always in that order.)

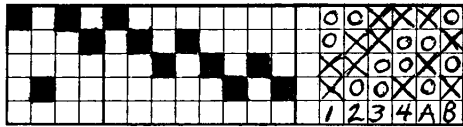
Alternate 4 shots White, and 4 shots Black on the two pattern treadles (total 8 shots). Alternate Black and White for as many shots as desired for the body of the cushion, using the two pattern treadles. The border given above may be repeated at the center of the cushion, as well as at the other end of the cushion, or the border may be repeated at only the other end of the cushion.

Beat well, so that the weft covers the warp completely.

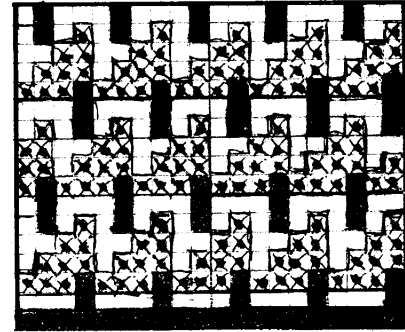
Any two contrasting colors may be used for the weaving of the body of the cushion, choosing harmonizing colors for the borders.

MODERNE

(Shown on cover top right)



Draft



Pattern Design

WARP: Lily Art. 714, Mercerized Three Strand, any color.

WEFT: Lily Art. 110, Weaving Wool. Black 2, White 1, and Rose Pink 46. All weft yarns are wound double strands on the bobbins.

SET: Thread one warp end in a heddle. Sley one warp end in a dent of a No. 12 reed.

WEAVING: Weave a heading of Carpet Warp (8/4) on the Tabby sheds A and B.

TREADLING: Read across the page.

	One	Two	Three	Four	
BORDER:	Black	Black	Black	Black	..... 12 or more times for a base.
PATTERN:	(1) Black	Rose	Rose	Rose	..... 3 times
	(2) White	White	White	Rose	..... 3 times
	(3) White	White	White	Rose	..... 3 times
	(4) White	Rose	Black	Rose	..... 3 times
	(5) Rose	Rose	Black	Rose	..... 3 times
	(6) White	White	Black	White	..... 3 times
	(7) White	Rose	White	White	..... 3 times
	(8) Rose	Rose	White	White	..... 3 times
	(9) Black	Rose	White	Rose	..... 3 times

Repeat the above nine weft shots units for the pattern of the body of the cushion. End with the solid Black border.

The treadling throughout is Treadles 1,2,3,4. The order of the treadling does not change, only the yarn colors do. The warp must be completely covered. It is advisable to continually check, since it is so easy to make a mistake in this type of weaving. Be on the alert always. Allow plenty of slack yarn in the weft shots, as this fabric narrows in considerably. Allow extra warp in the width to compensate for the "pull in." This set makes a heavy textile sleyed 12 ends to the inch. It could be woven set at 15 ends to the inch, giving a lighter weight fabric, and still beat down the weft to cover the warp. For weft, other than the Weaving Wool, Lily Art. 108 Six Strand Floss may be used on a 10/3 warp (Lily Art. 714), set at 10 or 12 ends to the inch, and wound single strand on the bobbins.

The draft for this textile is a most unique one for modern designing. I believe the late Mary Meigs Atwater originated this desirable draft for rugs.

COLOR SUGGESTIONS: Lily Art. 714 for warp, any color. For weft use the following combinations with Lily Art. 110 Weaving Wool, doubled on bobbins.

1. Dark Brown 124, Ming Gold 17, and Gray 87.
2. Black 2, Red 95, and Gray 87.
3. Dark Blue 30, Turquoise 36, and Natural 4.

If mistakes occur, check the already woven material by comparing the blocks of design, which are built on 3,6,9, and 12 shots of weft.

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