

Practical Weaving Suggestions

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AN UPHOLSTERY FABRIC

by Berta Frey

A type of weaving that has been rather neglected in America is the patterned warp-faced rep. Perhaps this is because we have seen it illustrated in Scandinavian books as a rug weave. But in the proper materials it makes an excellent upholstery fabric.

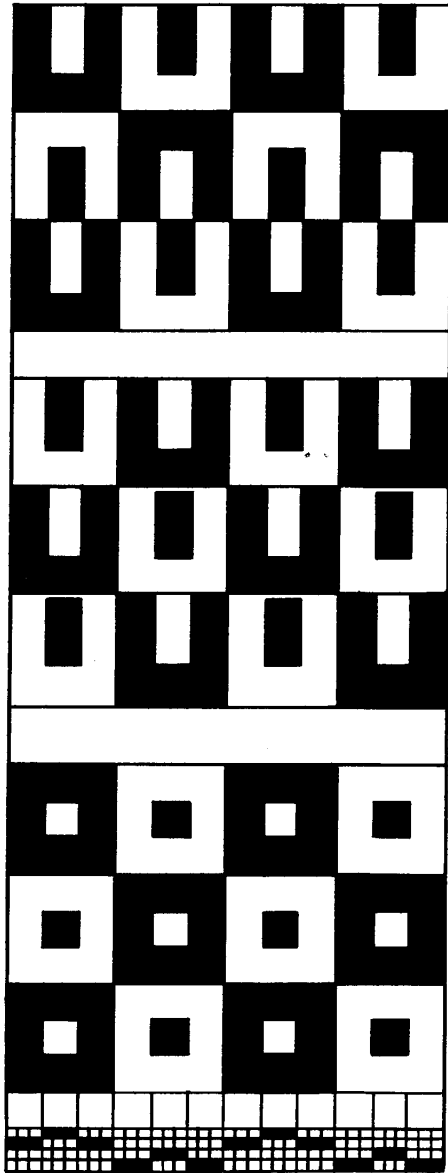


Fig. 1

It is strong and firm; it has "texture" as well as pattern. And the newest fabrics show a definite trend toward pattern. Most important of the advantages of this weave is the fact that suitable materials are easily available and in a wide and beautiful range of colors. Perhaps this should be listed first rather than secondly, for we have all been frustrated many times trying to get just the right shade of color in a suitable yarn for our dream fabrics. It can be woven on any loom — even two harnesses can produce simple patterns of stripes, and elaborate patterns can be done on multi-harness looms. However, the more simple patterns that are possible on four harnesses are much more in keeping with today's style of decoration.

Fig. 1 shows a pattern diagram with a pattern (or profile) draft for a very severe pattern that would be suitable on a modern type chair of simple lines. Above it are two variations that are possible with different treadlings. Fig. 2 is essentially the same pattern, but the severeness is somewhat lessened by changing the

proportions. Fig. 3 shows an entirely different pattern that would fit a wider variety of chairs than would the pattern of fig. 1. Note that the variation shown above fig. 3 is the same as the top variation of fig. 1, but turned sideways.

This is a weave for which it is easy to make suitable patterns and for which to write drafts.

The warp yarn should be a soft twist and not very heavy. The warp carries the two colors of the pattern and it makes for a better looking fabric if the colors are not too contrasting in value. It must be sleyed closely enough that it as nearly as possible covers the weft. There are two weft yarns, one quite heavy and the other fine. The color of the weft yarns is not too important, for they show very faintly. If the heavy weft is near the darker warp color, it seems to blend better than a lighter weft. The fine weft shows even less than the heavy one. If there is enough of one color of the warp yarn left over, it can be used as the fine weft. Use only one of the colors, for it does show up just enough to make the weaving look faded in streaks.

Several yarns might be used for this weave. A little experimenting will be needed to find the proper sley and the proper balance of warp and weft. No. 10 Pearl Cotton (Art. 114) sleyed at 60 (30 dark and 30 light) per inch would make a good fabric with No. 3 Pearl as the heavy weft and No. 20 for the fine weft. This would be rather light weight for this particular weave but still a sturdy upholstery. Floss (Art. 114) set at 40 per inch is about as heavy as one would want for upholstery. Use four ends per dent on a 10-dent reed. A 20-dent reed is so fine that it would crowd the two warps and would slow up the weaving considerably — as well as rubbing the warp yarns.

Because of the heavy weft, the “take-up” is great; allowance must be made for this when winding the warp. Also, the weaving tension needs frequent adjustment. I find that if I release the cloth beam ratchet by one notch every two or three inches, the weaving is faster, easier, and more even. At all times, the warp tension should be less than when weaving other materials.

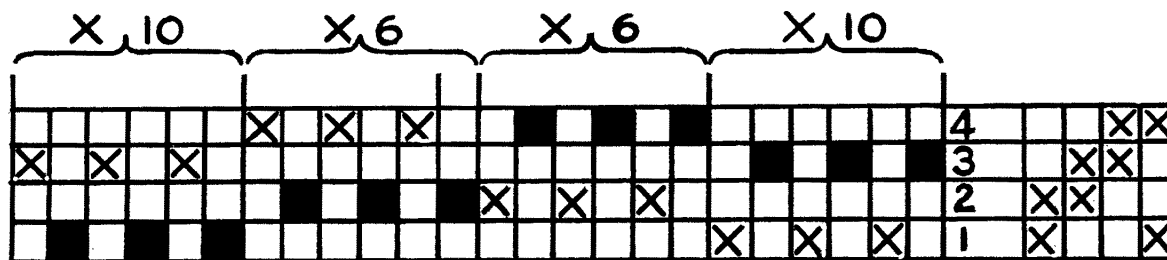


Fig. 4

Only one threading draft is given here (fig. 4) and it is for the design shown in fig. 3. A little study will show how the draft can be written for designs of fig. 1 and fig. 2. It is a very simple form of draft and no pitfalls for mistakes. Note that there are two heddles next to each other on the number 2 harness and again on the number 3. This is not a mistake. The drafts might have been written to avoid this, but it would have put two dark warp threads next to each other and two light ones next to each other. In the finished cloth, the effect is practically the same, no matter which method of writing the draft is used. It is easier to keep the warp ends in order if the sequence of alternating dark and light threads is kept the same.

The fabric illustrated here was made on an 18-dent reed with two ends per dent. 36 ends per inch covers the weft adequately, but an 18-dent reed is an odd size and probably not very common equipment with most weavers. (Weaving this piece came at one of those frustrating times — the only empty loom was 30 inch width and the only available 10-dent reed was 20 inches wide). Three ends per dent in a 12-dent reed was not satisfactory. The reed marks were uneven and the fabric is too closely woven and too heavy for ordinary washing to remove the marks. Four per dent in a 10-dent

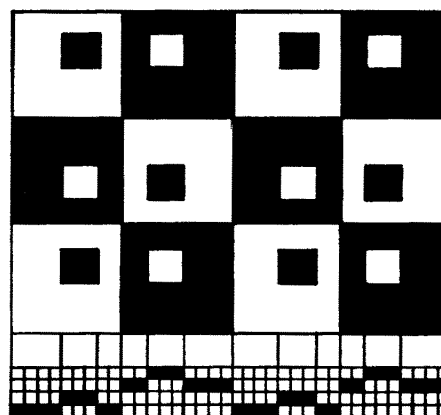


Fig. 2

reed, while showing reed marks to a certain extent, will have the marks evenly spaced and therefore less obvious. 4 per dent on a 12 dent reed is good coverage of the weft but is a bit extravagant in the use of warp. At 30 per inch in a 15-dent reed, the warps do not cover the weft completely. A 15-dent reed might be used, but great care must be taken with the colors of the weft yarns. They will not show up enough to carry their individual colors, but do change the tones of the warp more than seems possible.

The draft as written at fig. 4 is planned for 40 ends (20 dark and 20 light) per inch. There are 192 ends in one repeat. At 40 per inch, the complete pattern is just under five inches. The small squares are approximately one inch each.

When treadling, measure to see that the pattern weaves "square". It should be five ribs in the small square and eight ribs to finish out the full square of one half of the pattern. A diagram of one repeat of the pattern is given at fig. 5.

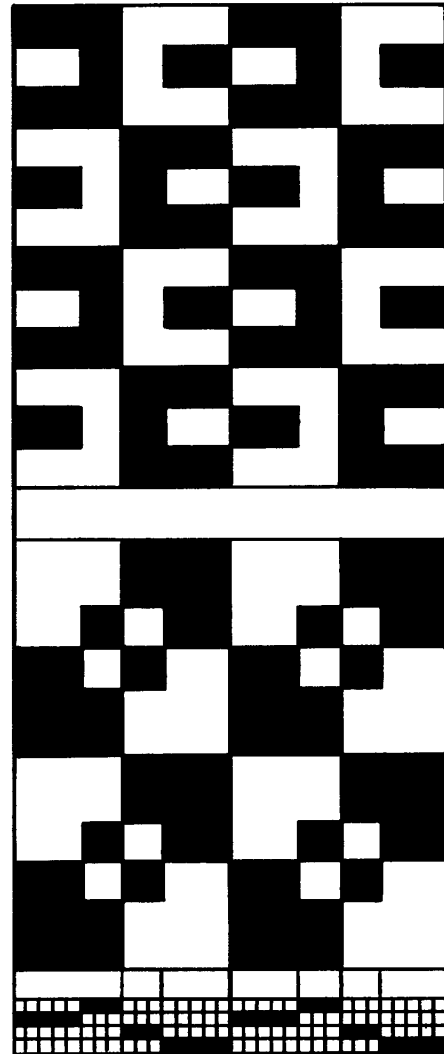


Fig. 3

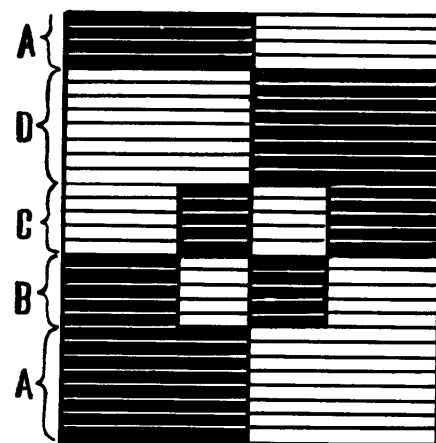


Fig. 5

THE ORDER OF TREADLING IS:

Section A — Harnesses 1 & 2 (dark) UP — weave with heavy weft.

Harnesses 3 & 4 (light) UP — weave with fine weft.

Section B — Harnesses 1 & 4 (dark) UP — weave with heavy weft.

Harnesses 2 & 3 (light) UP — weave with fine weft.

Section C — Harnesses 2 & 3 (light) UP — weave with heavy weft.

Harnesses 1 & 4 (dark) UP — weave with fine weft.

Section D — Harnesses 3 & 4 (light) UP — weave with heavy weft.

Harnesses 1 & 2 (dark) UP — weave with fine weft.

NOTE that there is no fine weft where section B changes to section C and no fine weft where section D changes to section A.

Some statistics about the fabric illustrated may be of interest:

Two pounds each of Floss, Art. 114, #1461 Beaver and #645 Cork were used to make the warp. The warp was 28 inches in the reed at 36 per inch; because of the heavy weft thread, there was no shrinkage in the weft direction, and the piece came off the loom still measuring 28 inches.

The warp was made nine yards long, the loom waste was $\frac{3}{4}$ yards. The finished length was seven and three-eighths yards making about one yard of take-up in the length. In estimating a warp, it would be well to allow about 15% for take-up.

Rug Weave Yarn (Art. 814) R-120 Brown was used for the heavy weft. One skein wove between 12 and 14 inches. The fine weft was No. 10 Pearl (Art. 114) in Cork

#645 and four ounces was more than enough for the full length, though it took more than the one two ounce tube.

The piece was taken to the neighborhood tailor to be steam pressed. He was asked to use plenty of steam in both the top and bottom of his steam table. The pressing served to smooth and finish the cloth rather than to shrink it. There was no appreciable shrinkage in the width — it still measured 28 inches. The length measured seven and one-quarter yards.

If the color combination suggested above does not fit into your particular color scheme, then select one of the combinations below, or select your own colors from the wide range of smart, decorator colors available in Lily's high-quality yarns.

Art. 114 Floss		and	Art. 814 Rug Weave Yarn	
Combination A (Illustrated)				
Beaver	1461		Brown	R-120
Cork	645			
Combination B				
Crabapple	1458		Peach	R-5
Peach	85			
Combination C				
Olive	1452		Emerald	R-62
Lt. Olive	1451			
Combination D				
Claret	1416		Dusty Rose	R-49
Heliotrope	1456			

**ART. 114 — LILY MERCERIZED PEARL
COTTON AND FLOSS**

Fast Colors

79 Old Gold	536 Pistache	984 White	
85 Peach	539 Steel	992 Blue	
402 Orange	562 Bottle Green	993 Med. Blue	
404 Yellow	574 Old Rose	1019 Pink	
406 Lt. Yellow	607 Lt. Rust	1211 Brown	
407 Violet	617 Lacquer	1260 Rust	
408 Lavender	635 Copenhagen	1261 Dk. Orange	
409 Diadem	637 Purple Navy	1262 Lt. Pink	
429 Emerald	645 Cork	1402 Linen Color	
438 Red	654 Mahogany	1411 Tarragon	1452 Olive
440 Scarlet	655 Maroon	1416 Claret	1453 Reseda
441 Black	656 Chili Brown	1431 Taupe	1454 Grotto Blue
444 Deep Red	766 Pekin Blue	1432 Buff	1455 Peacock
458 Dk. Rose Pink	767 Lt. Green	1441 Henna	1456 Heliotrope
459 Green	773 Pimento	1446 Silver	1457 Burnt Orange
476 Turquoise	862 Natural	1447 Raspberry	1458 Crab Apple
479 Beauty Rose	908 Sal. Rose	1448 Lt. Jade	1459 Canary Yellow
501 Jade	920 Skip. Blue	1449 Med. Jade	1460 Topaz
522 Navy	933 Delft Blue	1450 Dk. Jade	1461 Beaver
524 Saxe Blue	952 Lt. Blue	1451 Lt. Olive	1462 Chartreuse



**ARTICLE 814 — LILY RUG WEAVE YARN
Fast Colors**



R- 1 White	R-26 Lt. Blue	R-49 Dusty Rose	R- 86 Lt. Gray
R- 2 Black	R-28 Delft Blue	R-55 Lt. Green	R- 87 Gray
R- 3 Cream	R-29 Dark Blue	R-58 Hunter Green	R- 90 Beige
R- 4 Natural	R-33 Navy	R-59 Dk. Green	R- 95 Red
R- 5 Peach	R-36 Turquoise	R-61 Med. Green	R-104 Deep Rose
R-10 Yellow	R-41 Salmon	R-62 Em. Green	R-105 Wine
R-12 Chartreuse	R-46 Rose Pink	R-70 Lavender	R-120 Brown
R-20 Orange	R-47 Lt. Pink	R-75 Purple	R-124 Dk. Brown
			R-129 Rust

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