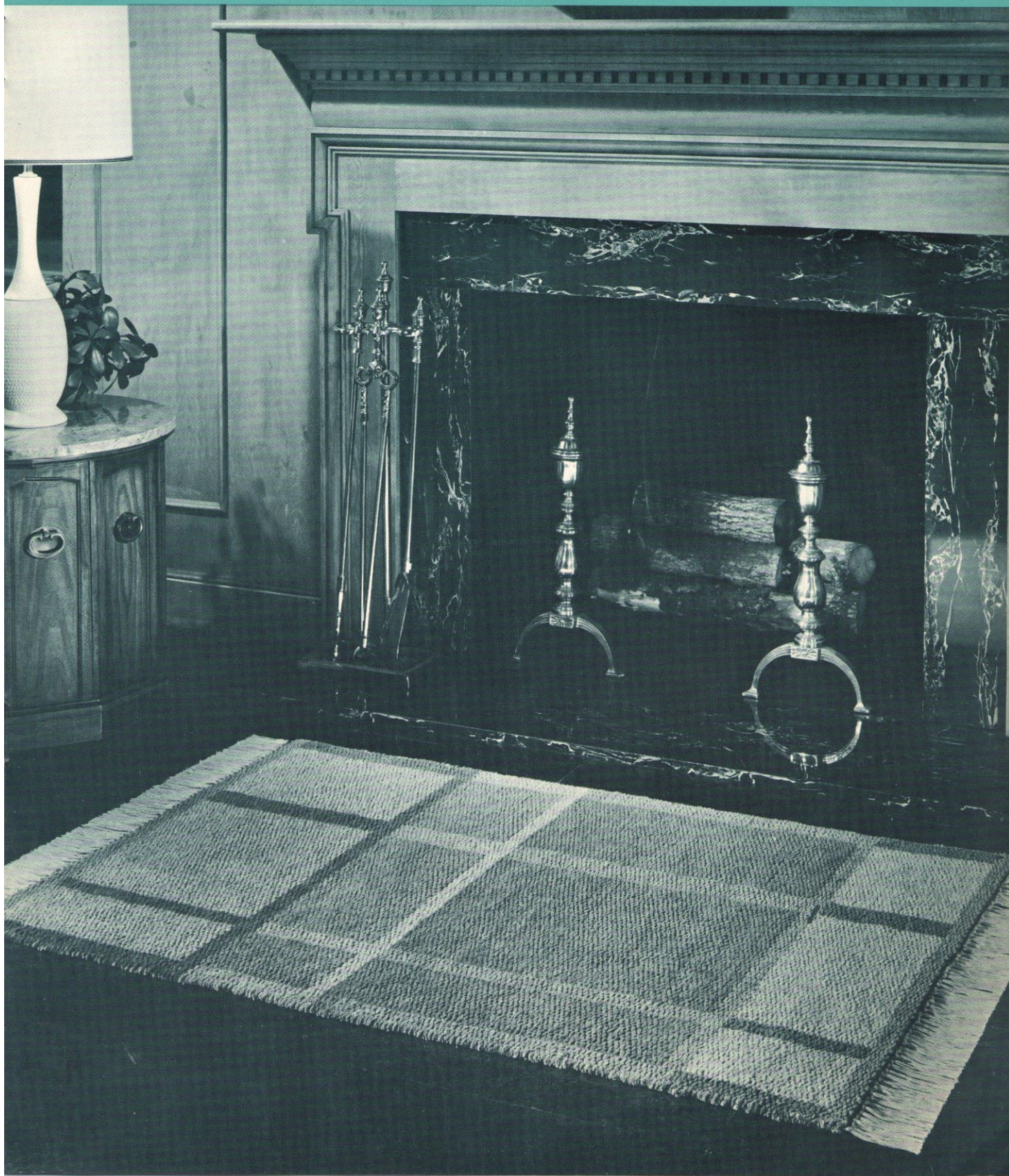


PRACTICAL WEAVING SUGGESTIONS

VOL. 3-62



Chenille Rugs

Virginia M. West

One of the more ambitious projects that handweavers almost always hope to undertake is the weaving of a rug for the home. Nothing seems to bespeak so eloquently of the weaver's artistry and at the same time his mastery of the loom as a personally designed rug. Frequently the project is delayed because of the seemingly insurmountable demands associated with rug-making. Parallel edges are an absolute must, and the rug should be thick enough to lie flat on the floor without curling. The latter is a prime requisite in rug-making for a flimsy rug that kicks up with each passerby is hardly worth the time and effort required. Weavers are discouraged when their first attempts produce obviously amateur results, and that may be the end of their rug-making.

The three rugs featured in this bulletin are woven of Lily's three cut cotton chenille, all on the same warp and threading. They are luxuriously velvety thick, completely reversible, and each can be woven in approximately ten hours. I give this information in answer to the universal question, "How long did it take you?"

Two of the rugs are Mondrianesque designs and the third is simple horizontal stripes, all on the same threading, thus illustrating the versatility of the pattern. The technique is not very well known. It is a Summer and Winter variation using a treadling that produces a double faced effect with two blocks of design possible on four harnesses. The thickness of the rugs makes them quite durable, and, like the traditional Summer and Winter, the reverse side is of the opposite color arrangement. These rugs are set fairly wide in the reed, but it is a simple matter to vary the width and/or the length to suit your requirements.

Complete and detailed directions for the three rugs are outlined on the following pages. I hope you will use this as your starting point, make a sample, and then use your ingenuity and imagination to plan your own design. There are boundless opportunities for variety and endless combinations of two, three, or more color arrangements. This is what makes handweaving constantly stimulating, offering unlimited horizons with the next throw of the shuttle.

The Warp Set Up

Material: Lily Art. 414, Carpet Warp, size 8/4 Natural.

Lily 8/4 carpet warp in natural is used, with three ends acting as 1. Colored carpet warp to blend with the colors used in the rug would be effective. 216 tripled ends or 648 ends of carpet warp are required. The three ends will be threaded as one in each heddle and will equal 15 ends per inch. This will make a luxurious fringe, as well as forming a solid skeletal framework for your rug.

In a 15 dent reed, thread three to a heddle, three to a dent, and skip two dents. Repeat across the warp.

In a ten dent reed, thread three to a heddle, three to a dent, and skip only one dent and repeat.

Number of ends 648

Warp length seven yards (adequate for the rugs illustrated).

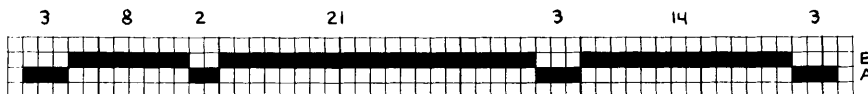
The Draft

The unit threading for Summer and Winter is:

Block A 1323

Block B 1424

The profile draft will be given with the understanding that each filled in square on the graph paper equals four threads, i.e., each square on line A represents 1323 and each square on line B represents 1424.



Total: 54 units x 4 = 216 tripled ends or 648.

The Tie Up

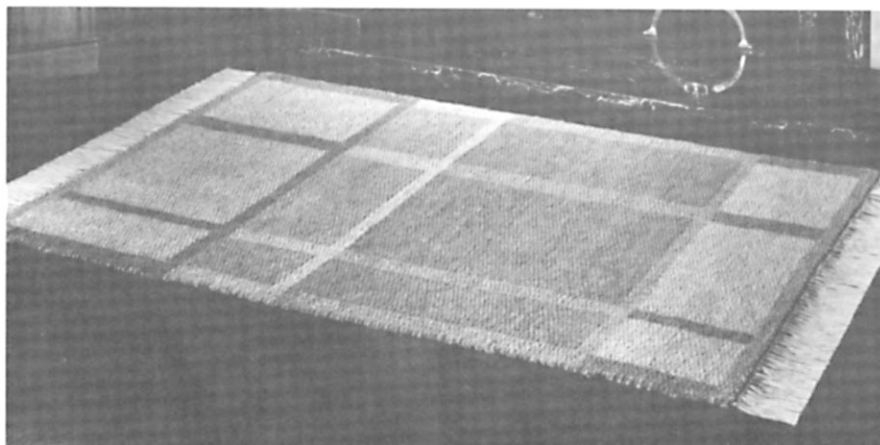
A jack-type loom is required since this is an unbalanced weave. Here is the tie up I found most convenient. Since my loom has only six treadles, I changed treadle two to three-four and treadled five and six together for the tabby heading at each end of the rug. Change treadle two back to two-four after the tabby heading.

By the way, did you remember that the tabby for Summer and Winter is one-two against three-four?

0	0					0	4
		0	0			0	3
		0	0	0			2
0	0			0			1
1	2	3	4	5	6	7	

See note above.

Mosaic



Shown on front cover.

The first rug uses three colors on two blocks, and the muted, subtle blend of Lily's light blue, delft blue and jade chenille produce a geometric, mosaic-like design; hence, its name.

WEFT: Lily Art. 106, Cotton Chenille, three cut, six skeins each Light Blue 26, Delft Blue 28 and Medium Jade 34.

WEAVING DIRECTIONS

Allow six inches for fringe. Start the rug with a tabby heading of ten shots of doubled carpet warp. **Harnesses** one-two, then three-four. Lily's Perle three, medium jade 1449, makes an especially attractive heading if you have it on hand. The tabby heading makes a firm base against which to tie your fringe. If you should desire a hem, weave two inches of tabby which will later be folded double to keep the rug reversible.

1. For the solid band at the beginning, jade chenille on one shuttle, light blue on the other, weave:

Treadle 5	jade
Treadle 2 and 4 together	light blue
Treadle 6	jade
Treadle 1 and 3 together	light blue

Repeat four times, for a total of 16 shots.

Now is a good time to remind you to always discontinue the weft at the right or left selvage, never in the middle of the web, even though it means wasting $\frac{1}{2}$ yard or so. Lap this end back for an inch in the following shed. Instead of cutting it off, thread the end into a blunt needle (a leather working needle is perfect) and weave it vertically

into the warp an inch or two and then cut off. This trick will insure that the cut end of the chenille does not fray, and that you can throw your handwoven rug into the automatic washing machine and dryer with perfect equanimity. Set the wash cycle for three minutes, and stop the spin dry as soon as the water is extracted.

2. For the first light blue blocks, weave:

Treadle 4	light blue
Treadle 2	dark blue
Treadle 3	light blue
Treadle 1	dark blue

Continue for eight inches.

You will see that two surfaces are being woven. On the shed made by treadle four, the upper layer is woven; on the treadle two shed the under layer is woven; on the treadle three shed the second shot of the upper layer is formed; on the treadle one shed the second shot of the lower layer is woven.

By this time you will also notice that the weft peeks through from one surface to the other adding interest and richness to the overall color scheme while the warp is completely hidden.

3. For the second solid band repeat Step one exactly.

4. We are now ready to weave the large 20 inch dark blue blocks.

Treadle 4 dark blue
Treadle 2 jade
Treadle 3 dark blue
Treadle 1 jade

Continue for 20 inches.

5. For the third solid band repeat one using light blue on top and dark blue underneath.

6. For the 7 inch jade blocks:

Treadle 4 jade
Treadle 2 light blue
Treadle 3 jade
Treadle 1 light blue

Continue for 7 inches.

7. For the fourth solid band repeat one using dark blue on top and jade underneath.

8. For the 14 inch light blue blocks:

Treadle 4 light blue
Treadle 2 dark blue
Treadle 3 light blue
Treadle 1 dark blue

Continue for 14 inches.

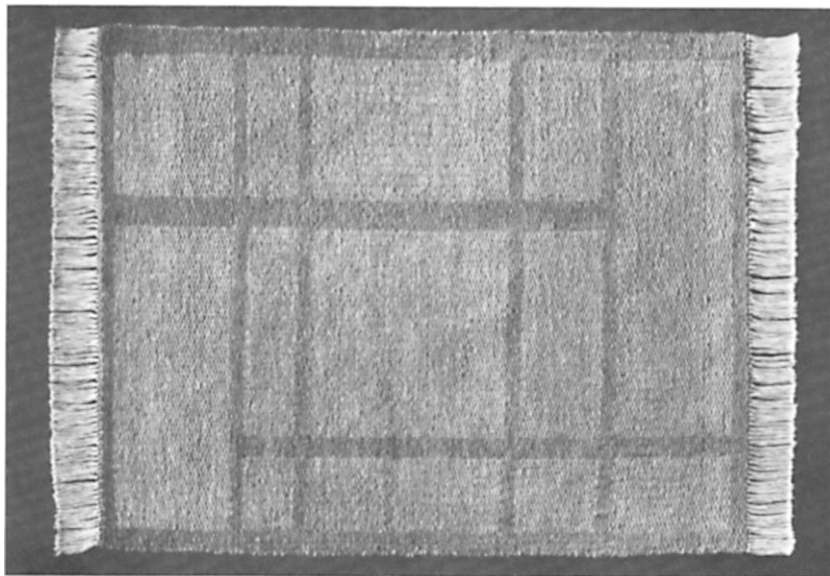
9. For the last solid band repeat one exactly.

Weave ten shots of tabby heading. Allow six inches for fringe before cutting off the loom.

The rug will measure about 40 x 55 on the loom. Upon removal from the loom, it will relax to 36 x 54. There is a lot of shrinkage which you must take into account in your planning.

A regular, rhythmic throw, beat, change, beat is the best guarantee for good selvages. Be sure the weft shuttles overlap at the selvages. This will occur automatically most of the time, but on some sheds, it will be necessary to remember to do so.

Tiles



The design for TILES developed when I realized how interesting an asymmetric pattern would be on the same draft. I knew that the only way to achieve this on four harnesses was to do a pick up—that is, to alternately pick up and depress the threads in the column area where I wanted to weave a large solid block. The idea is to manipulate the threads in the column or “A” block area as if they were threaded the same as the “B” block area. See profile draft.

This technique is easier than it sounds so do not be discouraged by the verbiage.

Tiles (cont.)

Weft: Lily Art. 106, Cotton Chenille, three cut, nine skeins each Delft Blue 28 and Medium Jade 34.

WEAVING DIRECTIONS

Allow six inches for fringe. Weave ten shots of tabby heading, **Harnesses** one-two alternately with three-four, with Lily Perle three in the same color as one of those in the rug.

1. For the solid band at the beginning, weave:

Treadle 5	blue
Treadle 2 and 4 together	jade
Treadle 6	blue
Treadle 1 and 3 together	jade

Repeat four times, for a total of 16 shots.

2. For the first nine inch pick up block, the pick up will be made in the first column area from the right between the two blocks. Use a pick up stick or a piece of ruler about 1½ inches wide and six inches long.

Treadle 4. Notice the way the threads rise in the pattern areas in a three up one down arrangement. Also notice the three groups of three threads that rise in the right column. To create the three down, one up in this area so as to weave solid pattern, depress the two threads on each side of the middle thread and hold these six down with the stick with one hand while throwing the jade shuttle with the other. Withdraw the stick. If you have made a mistake, you will notice it immediately.

Treadle 2. Notice the three singles that rise in the right column. Pick up from the lower layer the two threads on each side of each single for a total of six threads. Turn the stick sideways up close to the reed and throw the blue shuttle. Withdraw the stick.

Treadle 3. Follow the same procedure as for Treadle 4 with the jade shuttle.

Treadle 1. Follow the same procedure as for Treadle 2 using blue.

Continue for nine inches.

3. Repeat Step one exactly.

4. There will be no pick up in this area.

Treadle 4	jade
Treadle 2	blue
Treadle 3	jade
Treadle 1	blue

Continue for six inches.

5. Repeat Step one.

6. Treadle in the same manner as Step four for 15 inches.

7. Repeat Step one.

8. Same as Step four for four inches.

9. Same as Step one.

10. To weave the 11 inch pick up block in the left column at the end of the rug, follow the same procedure as in Step two. Break the column and weave pattern solid in this area by depressing or raising the proper threads with the pick up stick.

Treadle 4. Four threads will be depressed to the lower layer, since this column is narrower than the right one. Weave with jade.

Treadle 2. Pick up from the lower layer the two threads on each side of each single, for a total of four, and throw the blue shuttle.

Treadle 3. Same as Treadle four with jade.

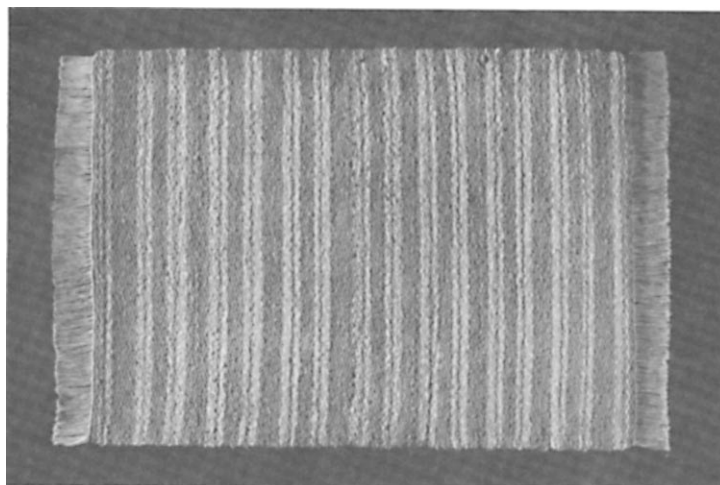
Treadle 1. Same as Treadle two with blue. Continue for 11 inches.

11. Repeat Step one.

Weave ten shots of tabby heading and allow six inches for fringe before cutting the rug off the loom. The fringe for both MOSAIC and TILES is tied in an overhand knot in groups of six threads.

The rug measures 36 x 50 after relaxing.

Lichen



LICHEN was planned to show that solid horizontal stripes may be woven from selvage to selvage on the same draft. Woven in Lily shades of natural, yellow, and gray, the effect is similar to the color of lichen growing on rocks. Nature inspires many successful color schemes.

Not needing such a wide rug this time, I simply dropped threads from each side of the loom and narrowed the warp down to 32 inches centered in the reed. The drafted blocks of "A" and "B" are not used at all in this treadling, and I found it more expedient to change my tie up. However, if you wish, you may follow Step one in the other directions for weaving solid bands of color.

THE TIE UP

0	0	0				4
0	0	0				3
0		0	0	0		2
	0		0	0	0	1
1	2	3	4	5	6	

Weft: Lily Art. 106, Cotton Chenille, three cut, four skeins each Gold 17 and Light Gray 86 and five skeins Natural.

WEAVING DIRECTIONS

Allow six inches for fringe. Weave ten shots of tabby heading, treadle three alternating with treadle four in Lily Perle three, old gold 79. The treadling will be constant—treadle six, treadle two, treadle five, treadle one. Following this rhythm, throw four shots all one color, then eight shots of the next color, and so on. Here is my color arrangement.

- | | |
|----------------|-----------------|
| (1) 4 gold | (8) 8 gray |
| (2) 8 natural | (9) 4 gold |
| (3) 4 gold | (10) 12 natural |
| (4) 12 natural | (11) 4 gold |
| (5) 4 gold | (12) 8 natural |
| (6) 8 gray | (13) *4 gold |
| (7) 4 gold | (14) 12 gray |

Repeat seven times, reversing from asterisk on the last repeat to balance the design.

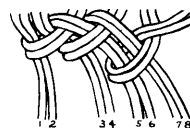
Weave ten shots of tabby, cut off with six inch fringe, and do the Philippine tie.

NOTE: Cut off the chenille each time you complete a color, weaving the end into the warp as in MOSAIC: It is also necessary to include the selvage thread on every other weft throw to make a firm edge on the rug.

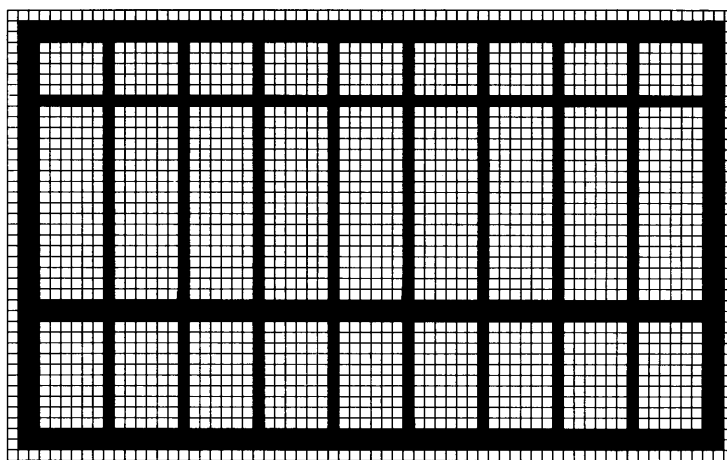
Lichen will be about 28 x 40 finished.

THE PHILIPPINE TIE

This tie makes a tidy braid along the fringe edge of the rug. Beginning at the left, make a tie with ends number five and six around the first four. This is called a half hitch and is taken in an upward direction. Bring the fifth and sixth ends down; discard the first two ends, and tie with ends seven and eight around the remaining four. Continue across both ends of the rug.



Additional Design Suggestion



This is my working drawing of another design possible on this draft. The entire design is drawn on graph paper, one square on the graph paper equaling one square inch in the rug. Notice the regular repeat of the blocks this time. This rug will require about three pounds of each of two colors, six pounds in all, and would be lovely in two shades of blue, for instance, or pink and rose, the very modern coral and gold, and so on. Any combination of the lovely Lily related shades could be used.



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