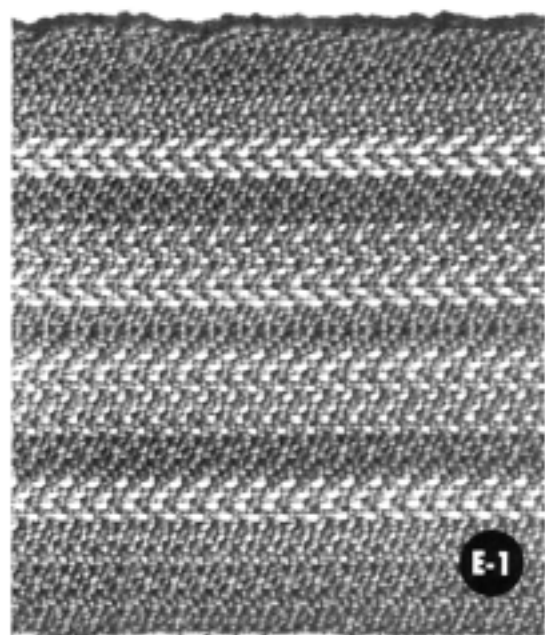
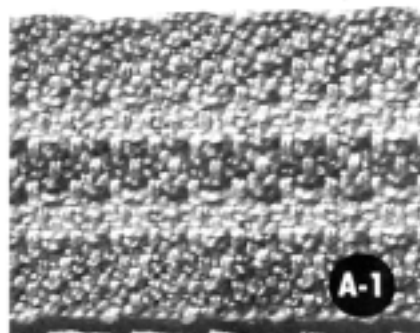
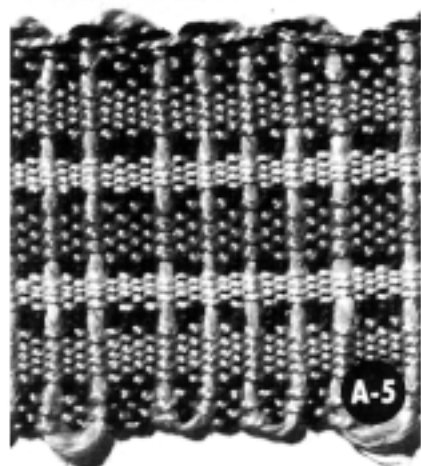
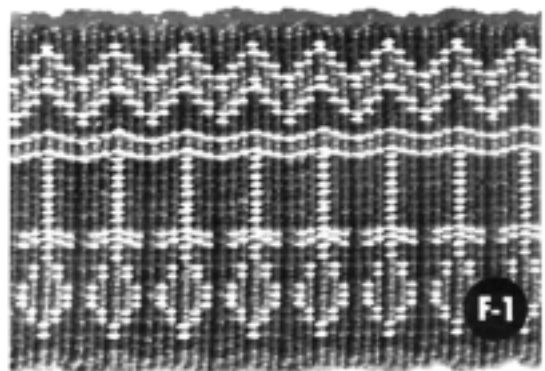
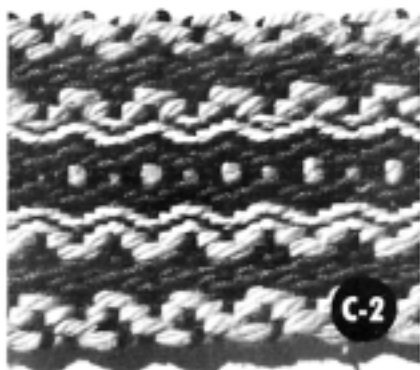
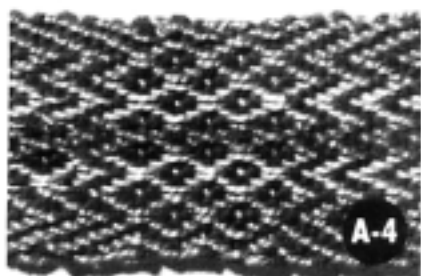
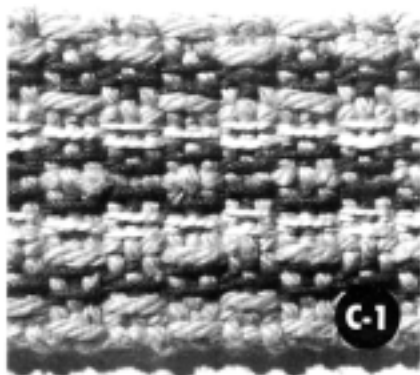
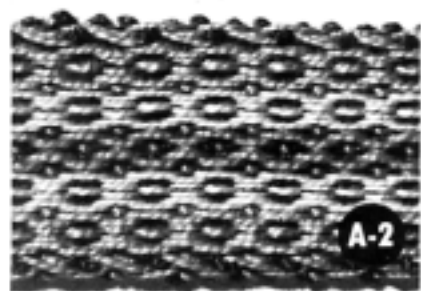
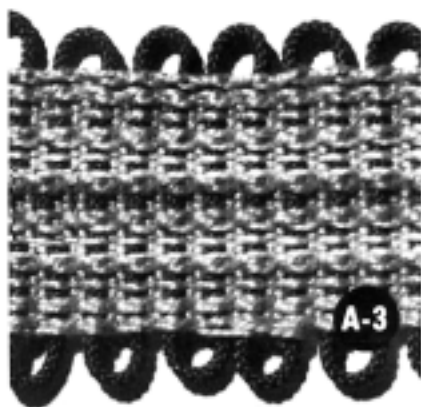


practical weaving suggestions

Vol. 2-71



BELTS
GIRDLES
AND
SASHES



BELTS, GIRDLES AND SASHES

Mary E. Snyder

Do you realize the importance of so simple an accessory to fashion as the belt? At one point in history it was a degradation to deprive a man of his belt. It was also a mark of humility for a man to wear a beltless gown. Throughout the ages man has used belts and girdles to keep his garments in order. And a large part of the world still depends on some style of belt or girdle to hold up skirts or breeches. We must also be aware of the cultures wearing only a breech-cloth or a belt from which to hang their necessities of trade or sport. More civilized people look on the belt primarily as a decorative accessory.

During the 14th and 15th century belts were quite ornate, being crafted of gold and silver, and set with jewels. Men used the belt from which to hang a sword or dagger, a purse or pouch. Attaching small gold and silver "Folly Bells" from a shoulder baldric was long a popular style. Women suspended from their girdles a perfume pomander, a mirror, or a seal.

Belts and girdles are high-fashion once again to accessorize smart, fashionable knit dresses, suits, pant suits, and jeans. Currently the wearing of colorful belts has been accepted by both men and women. However, the trend is not to ornate jeweled designs, but follows the peasant handcrafted styles. A weaver can make adaptations of an Ancient Egyptian pattern, or a Canadian "Ceinture Flechee" girdle. Indian, Mexican, and Guatemalan belts offer a rich source for design, and can be used to create patterns in contemporary textured fabrics. Fortunate is the person who can weave a replica or some variation of these colorful and patterned belts. The weaver's imagination will find many uses for belts and bands. They become guitar straps, hat or head bands, bag handles, trimmings for ponchos, ski parkas, sweaters, or jumpers, and webbings for luggage racks and chairs. Braids in narrow widths can be woven for upholstery or pillow bandings.

In the projects presented is a variety of weaves, materials, and adaptations of old and ancient girdles and sashes. May I suggest that these be used as examples of belts, and that the designer be inspired to change and adapt the weaves, colors, and yarns to further variations. Long, Macrame knotted, three-strand braids, or fringes tied with an overhand knot can finish the longer belts and girdles. For the shorter style, rings, buckles, or other metal fasteners can be attached. Short fringes twisted or knotted are used to tie the belt about the waist.

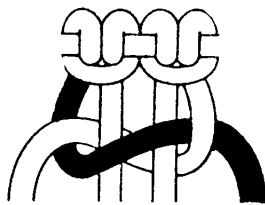


Fig. 1 Macrame Knot
Half Knot

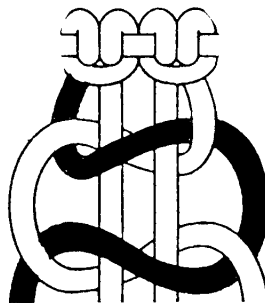


Fig. 2 Macrame Knot
Twisted

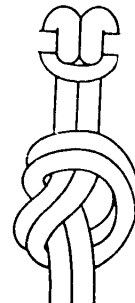


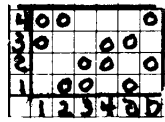
Fig. 3 Overhand Knot

All designs shown on front cover.

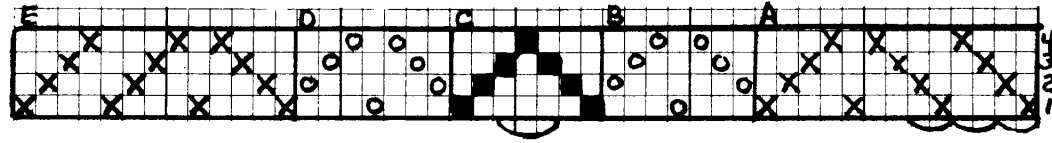
BELTS A — in Twill and Rosepath

Warp: Lily Art. 114 Perle size 3 (see symbols below draft)
Weft: As indicated with each belt
Harness: 4
Reed: 12 dent double sley (note triple sley in center)
Width: 2 inches
Length: Allow 90 inches for belt 60" woven 15" fringe each end

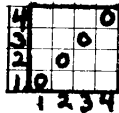
No. 1 Tie-Up



Draft



No. 2 Tie-Up



x Burnt Orange 1457
o Yellow 404
■ Pimento 773

A-1 Belt Tie-Up No. 1

Treadle: 1,2,3,4,1,4,3,2, repeat

Weft: Article 114 size 3, Yellow 404

Beat firm, but not hard. Do not lose the pattern design.

Either of the two other colors can be used as weft.

Leave 15" fringe at each end. Macrame knot in a half knot (fig. 1).

Divide each color, and knot in small sections.

A-2 Belt Tie-Up No. 2

Treadle: 1,2,1,
4,3,4,

Weft: Lily Art. 114 repeat size 3, Dark Green 459, use double strand.

This treadling weaves a warp and weft face — consider the warp face the right side which is a honeycomb type of weave.

Leave 15" fringe on each end and knot with an overhand knot.

Divide color sections, make three rows of knots by redividing the sections (fig. 3).

A-3 Belt Tie-Up No. 1

Treadle: a,b, tabby Lily Art. 114 Perle size 3 Black 441

1 pattern Lily Art. 48 Macra-Cord Brown 608

Repeat this sequence. Leave a loop of the Macra-cord for a picot edge to form a selvage trim.

This belt is short and finished with two black rings. Fold the woven materials just over the ring and darn the warp ends into the belt fabric. Follow the color sections.

Clip ends.

Braid colors as in the warp, tie onto the rings for tie-cords.

A-4 Belt Tie-up No. 1

Treadle: 1,2,3,4, 3x Lily Art. 1014, Four Strand Rust 129.

3,2,1,

4,3,2,1, 3x

2,3,4,3,2,1,2,3,4,3,2,

repeat from beginning

Leave 15" fringe at each end. Divide into color sections.

Braid each section 1/2 of the length, divide each section in half and braid small sections.

A-5 Belt Tie-Up No. 1

Resley for this belt;

double sley four ends
skip three dents
double sley eight ends
skip three dents
sley seven ends 2-3-2
skip three ends
sley seven ends 2-3-2 center reverse

Treadle: Weave tabby a,b, **Lily Art. 114 Perle** size 3 Black
Weave tabby a,b, **Lily Art. 47 Jute-Tone**, Pumpkin 20
Vary the number of Black repeats between Pumpkin Jute-Tone
i.e. a,b, Black
a Pumpkin
b,a, Black
b Pumpkin
repeat 2x
a,b, Black 2x

Vary this sequence by weaving the first section 3x or 4x then repeat the sequence of the Black 2x.

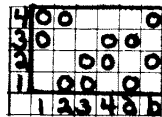
This belt was woven short, attached to Black rings, and a braided length attached for waist ties.

BELT B — Rosepath

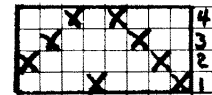
Warp: Lily Art. 110 Weaving Wool Black
Weft: Lily Art. 110 Weaving Wool Black, Red, Blue, Green
Novelty metallic if desired

Harness: 4
Reed: 15 dent double sley
Width: 2"
Length: 27"

Tie-Up



Draft



B-1 Belt

Treadle:
1,2,3,4, use tabby a,b Repeat 3 times, Use 3 colors A,B,C,
2 shots of tabby in B color
1 shot of tabby in metallic or another color
2 shots of tabby in B color
Treadle: 1 Pattern 4 times (use tabby) C color
2 shots of tabby in B color
1 shot of tabby in metallic or another color
2 shots of tabby in B color
(this will be considered the border)
4,3,2,1, in A color
4 in B color
1,2,3,4, in A color
(weave border in reverse)

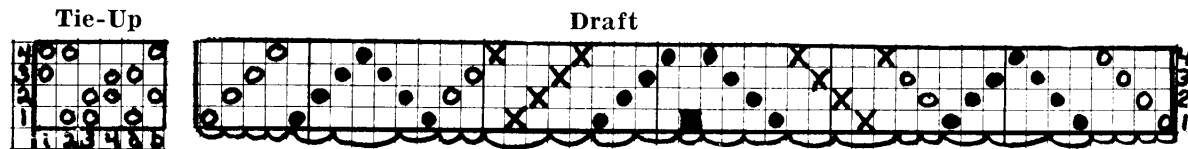
This belt was woven 2½ inches long on a 27 inch wide warp.

Rather than set up the width for one belt, use some longer project warp and weave belts on the end.

Finish this belt with a lightweight felt or flannel backing, machine stitch on. Braid long ties with many strands of the fine wool, or make a twisted cord.

BELTS C — Novelty Texture

Warp: See symbols below draft
Weft: As indicated with each treading direction
Harness: 4
Reed: 12 dent sley as indicated
Width: 2"
Length: Allow about 36 inches for these short belts



o Lily Art. 814 Chartreuse 12 ■ Lily Art. 47 Pumpkin 20
 • Lily Art. 50x Dk. Emerald 62 ~ Sley in one dent
 x Lily Art. 114 Size 5 Chartreuse 1462

C-1 Belt

Treadle: 1,2,1, **Weft:** Lily Art. 814, Chartreuse 12
 3,4,3,
 repeat

As this is a short belt use either rings or the two-part buckle that slips together. Fold some of the woven fabric around the flat end, darn warp ends back into belt fabric about 1½".

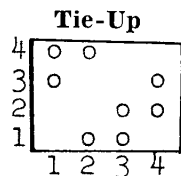
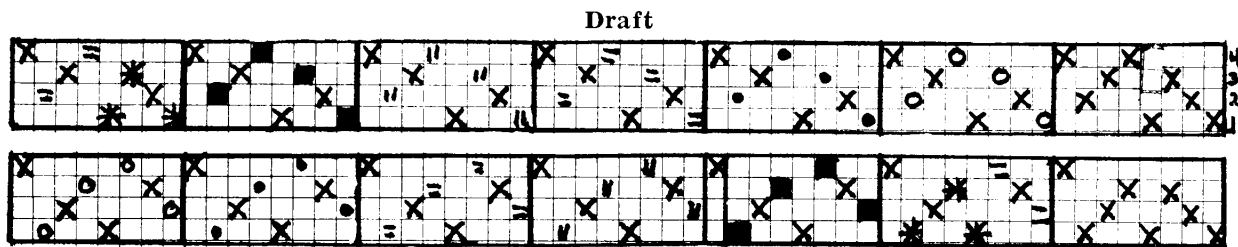
C-2 Belt

Treadle: 1,2,3,4,3,2, **Weft:** Lily Art. 114, size 3 Black

Weave this as a long belt with about 15" fringe each end. Macrame knot the 4 heavy strands at each side, the center dark green and the jute-tone pumpkin. Braid in a 3-strand braid the three yarns between the other sections.

SASH E — Canadian "Ceinture Flechee" Sash

Warp: Lily Art. 110 Weaving Wool. Use double strand. See below for colors.
Weft: Lily Art. 402 Wintuk Devil Red 99
Harness: 4
Reed: 10 dent 4 ends per dent 2 ends per heddle
Width: 4½ inches
Length: 3 yard warp allow 18" fringe each end



x Red 95 * Spanish Yellow 46
 o Evergreen 182 ■ Light Blue 26
 • Light Green 55
 = White 1
 || Skipper Blue 121



E-1 Sash

Treadle: Twill 1,2,3,4, Beat very firm

This is a woven version of the French Canadian Trapper's Sash. The originals were braided with an arrow design. These were 10 inches wide and 15 feet long, and were bound about the waist several times. They were valued as a fashionable accessory to the trapper's costume in the early and mid 1800's in Quebec.

