

# PRACTICAL WEAVING SUGGESTIONS

VOL. 4-59

Traditional  
threadings  
in a modern  
manner

# TRADITIONAL THREADINGS IN A MODERN MANNER FOR DRAPERY AND UPHOLSTERY MATERIAL

M. Lillian Hunter

In recent years great emphasis has been put on variations on twill threadings, or what industry calls "straight draw". This fails to recognize the large volume of threadings, many with historic names, that have been handed down to handweavers. It is true that most modern homes are not the place for colonial type fabrics even when partially furnished with antiques. However, have the handweavers made the most of the design possibilities of these threadings?

For a long time the style trend was for textured materials; more recently there is seen some patterns in textiles used for upholstery and for drapery. There is texture in many fabrics woven on twill threadings, but not much pattern is possible.

Recently a definition has been given which should be in every weaver's studio - "Traditional is copying the solutions of others, modern is working out our own solutions". We have all been urged repeatedly, by BERTA FREY, to put on a little extra warp for a job, and then experiment on what is left when the job is done.

The following suggestions began in much this way, and are offered with the hope of inspiring others to try their hand at innovations.

When planning a fabric for use in a specific room, it is necessary to consider all the factors that go into the make up of a well correlated group, the most important of which are the size and color scheme of that particular room, and adjoining ones, and the other fabrics that will be used in the room. Several samples may have to be made before the right weight, texture and color are attained.

There are a great many novelty yarns available today to the handweaver, and they are especially needed for most of the textured fabrics. However, with patterned material, novelty yarns are confusing and often make a "fuzzy" pattern. Lily Mills yarns come in such a great variety of colors, sizes, and novelties that almost any effect can be planned. Another advantage, is that because they can be obtained in small amounts (which we can be sure of reordering) it is easier to keep a greater variety on hand for experimental urges.

These samples were planned for draperies; however, some are suitable for upholstery. The advantages of handwoven fabrics are many. There is great personal satisfaction in having created an original design and woven a good piece of material, and they are a wonderful conversation piece in a room.

None of these designs will need a lining as is so often needed for drapery, though some are fairly light in weight. After draperies are made it is well to let them hang several days before hemming as the fabric may stretch some. Too, some of the fabrics may need weights enclosed in the hems to make them hang in nice folds. Weighted tubing, for this purpose, can be found in the drapery department of most stores.

The first five designs are on an overshot threading - honeysuckle, note the extra threads at A to B, and D to E. This is done to make a plain weave stripe at the edge of the material for a better finish. More threads could be added if a hem is desired. The fabric is enough alike on both sides not to need facing. The number of repeats of B to C has to be governed by the width of the loom.

## DESIGN No. 1

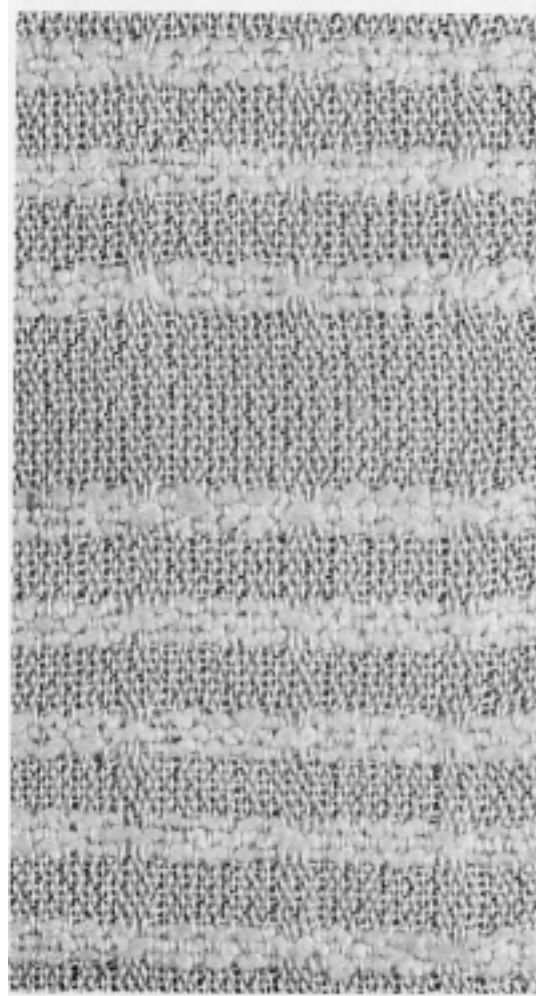
### Materials:

**Warp** Lily Art. 214, Mercerized Cotton, size 20 3, White.  
 Sleyed 2 per dent in 12 dent reed (single in heddles)  
 24 ends per inch

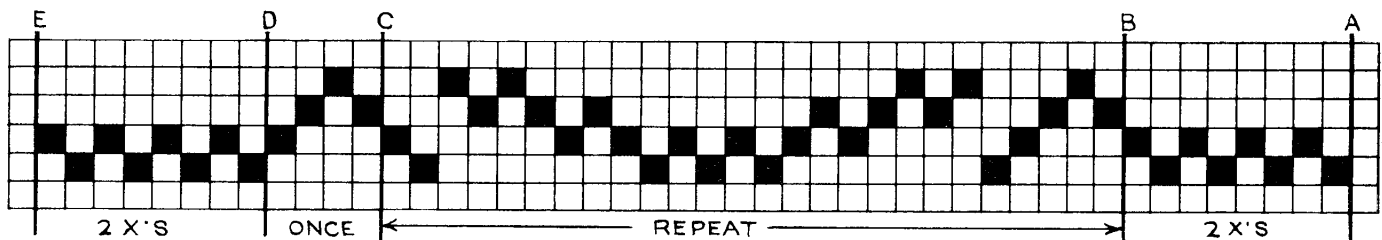
**Weft** Lily Art. 105, Novelty Yarn, size 1, White.  
 Lily Art. 305, Metallic Yarn, Variegated Natural and Silver.

### Threading No. 1

**Weaving:** The groupings of stripes may be varied. The sample was woven with \*5 repeats on 3-4, 1-2, 3-4 with Art. 105, separated by 7 tabby on 1-3 and 2-4 of Art. 305, followed by 18 tabby, then 3 repeats on 3-4, 1-2, 3-4 with the heavy thread separated by 7 tabby; then 18 tabby: and repeat from \*. This fabric is semi-sheer and it drapes very well. Art. 305 gives a nice crispness.



### Threading No. 1





## DESIGN No. 2

### Materials:

**Warp** Lily Art. 214, Mercerized Cotton, size 20/3, White.

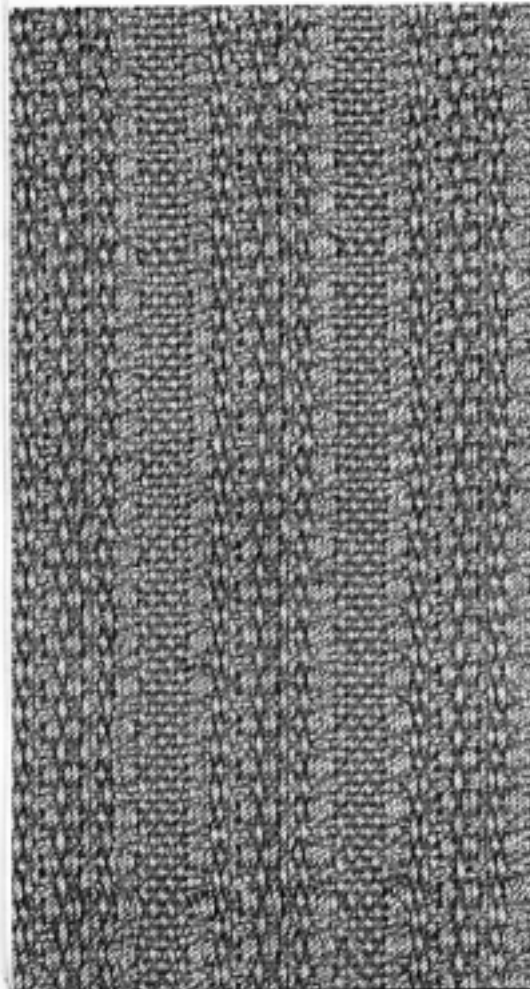
Sleyed 2 per dent in 12 dent reed (single in heddles)

24 ends per inch

**Weft** Lily Art. 114, Mercerized Pearl Cotton, size 3, Crab Apple 1458 or any light shade of a color.  
Lily Art. 105-A, size 1, Natural and Gold 863

### Threading No. 1

**Weaving** - With Art. 114, weave 1-4, 2-4, 1-4  
With Art. 105-A, weave 2-3, 1-3, 2-3  
No tabby extra thread.



## DESIGN No. 3

### Materials:

**Warp** Lily Art. 714, Mercerized Soft Twist, Ming Gold 17

**Weft** - Same as warp

### Threading No. 1

**Weaving** - 1-4, 2-4, 1-4, 2-3, 1-3, 2-3 and repeat.

## DESIGN No. 4

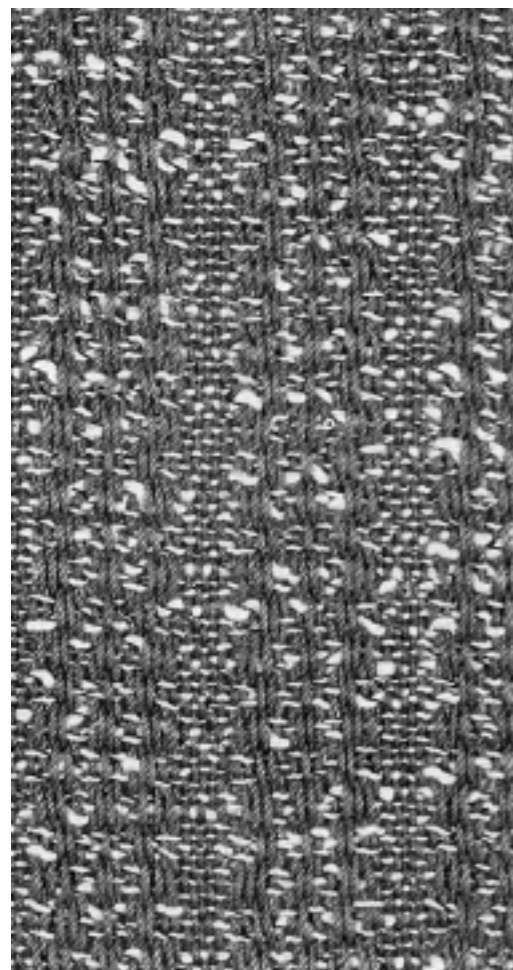
### Materials:

Warp Lily Art. 714, Mercerized Soft Twist, Ming  
Gold 17

Weft Lily Art. 105-A, size 2, Natural and Gold 863

Threading No. 1

Weaving - same as Design No. 3



## DESIGN No. 5

### Materials:

Warp Lily Art. 714, Mercerized Soft Twist, Ming  
Gold 17

Weft Lily Art. 114, Mercerized Pearl Cotton, Size 3,  
Tarragon 1411; and

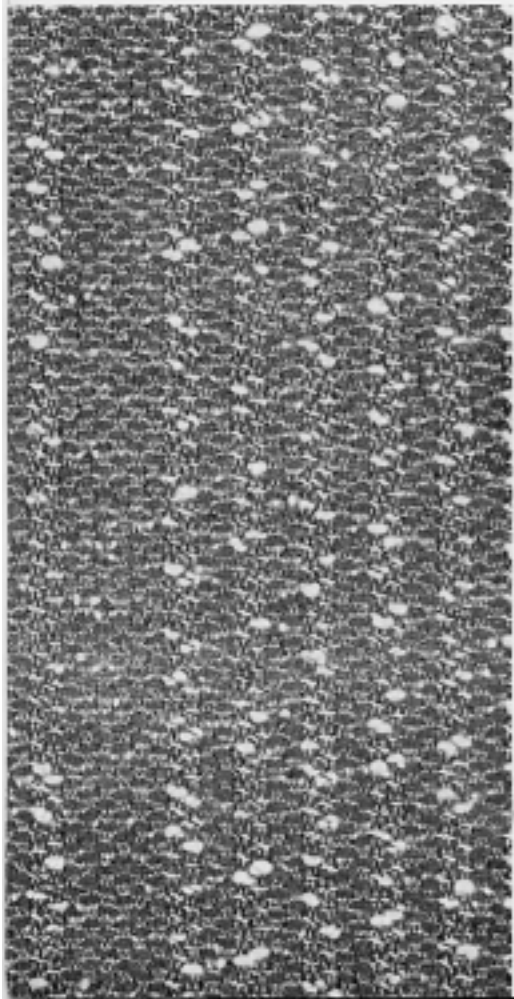
Lily Art. 105-A Novelty Yarn, size 1, Natural  
and Gold 863

Threading No. 1

Weaving - 2-3 with Pearl, alternating with  
1-4 with Art. 105-A



The next three designs are on M's and O's threading.  
This threading is usually considered a one shuttle weave,  
but it can be very adaptable and interesting, and very  
different from what is most often seen.



## DESIGN No. 6

### Materials:

**Warp** Lily Art. 108, Soft Twist Cotton, size 8/2.  
Medium Jade 34

**Weft** Lily Art. 108, Soft Twist Cotton, size 8/2.  
Medium Jade 34 and

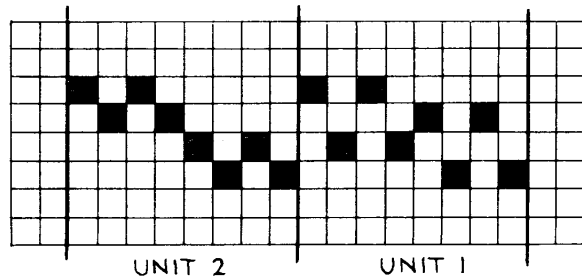
Lily Art. 105-A, Novelty Yarn, size 2, Natural  
and Gold 863

### Threading No. 2

**Weaving** - 1-3 with Art 105-A, alternated with 2-4  
with Art. 108 - repeat 3 times more

1-2 with Art. 105-A, alternated with 3-4  
with Art. 108 - repeat 3 times more

The many colors of Art. 108 make this a very good  
pattern for drapery with a small all over design.



Threading  
No. 2

## DESIGN No. 7

This threading, No. 3, is given in short draft form, and  
for about 12 inches for the samples. In making drapery  
on a wide loom, it would be very interesting to increase  
the size of the blocks of Unit II in progression complete-  
ly across the fabric, or the blocks could be varied in any  
manner to suit individual decorating needs.

### Materials:

**Warp** Lily Art. 108, Soft Twist Cotton, size 8/2.  
Medium Jade 34

**Weft** Lily Art. 105, Novelty Yarn, size 1, Old Gold  
79 and

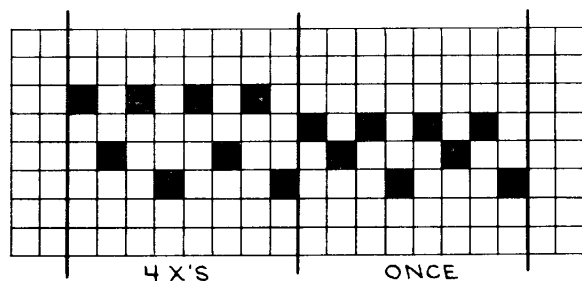
Lily Art. 105-A, Novelty Yarn, size 1, Natural  
and Gold 863

### Threading No. 3

**Weaving** - 1-3 Old Gold, 1-2 Natural and Gold  
2-4 Old Gold, 3-4 Natural and Gold  
and repeat

Unit II

Unit I



Threading  
No. 4



## DESIGN No. 10

### Materials:

**Warp** Lily Art. 214, Mercerized Cotton, size 20/3  
Natural, sleyed 2 per dent in a 12 dent reed, (single in heddles) 24 ends per inch

**Weft** Lily Art. 108, Soft Twist Cotton, Medium Jade  
34, double on bobbin - hereafter called bobbin 1

Lily Art. 305, Metallic Yarn, Variegated  
Natural and Silver

Art. 108 and Art. 305 wound together on bobbin  
are hereafter called bobbin 2.

### Threading No. 4

**Weaving:** Considerable attention has to be given to weaving this design in order to keep the correct progression and characteristics of summer and winter. More elaborate designs may be planned, but try this simple one first. It is a completely reversible fabric with alternating colors. **There is no tabby used**, and so there are no plain weave areas. The warp is part of the design, and a colored warp might be used if chosen carefully with the two colors used in the pattern wefts.

#### THE TREADLING IN DETAIL:

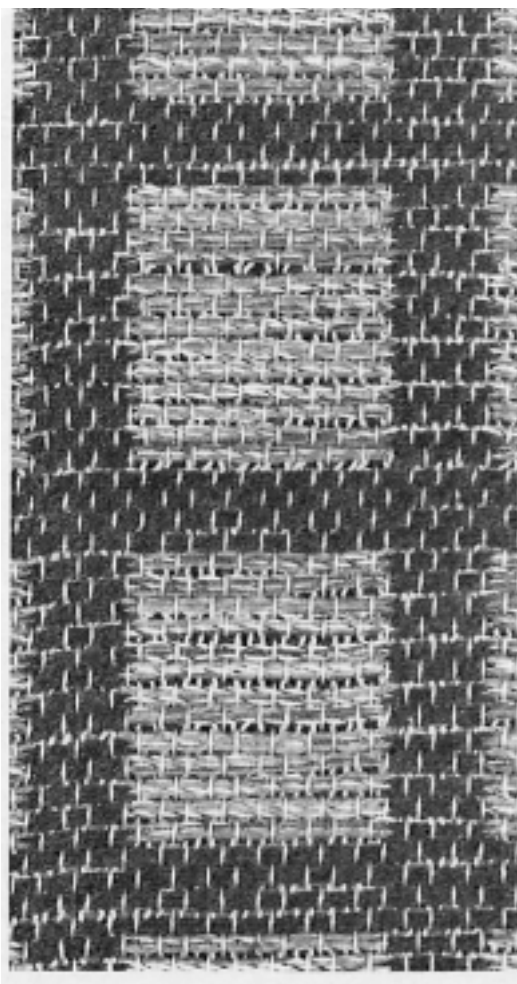
1-3 bobbin 1	1 alone bobbin 1
1-4 bobbin 2	1-3-4 bobbin 2
1-3 bobbin 1	1 alone bobbin 1
1-4 bobbin 2	1-3-4 bobbin 2
2-3 bobbin 1	2 alone bobbin 1
2-4 bobbin 2	2-3-4 bobbin 2
2-3 bobbin 1	2 alone bobbin 1
2-4 bobbin 2	2-3-4 bobbin 2

Repeat these 8 throws to square design, but complete the 8. Do not stop before completing the full 8, this is very important.

Repeat these 8 throws completely **once**. This should square with the warp stripe. Beat so that it does.

Now begin over, and repeat the blocks.

If another threading is used, be sure to always repeat the units of 8 throws before going from block to block.



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