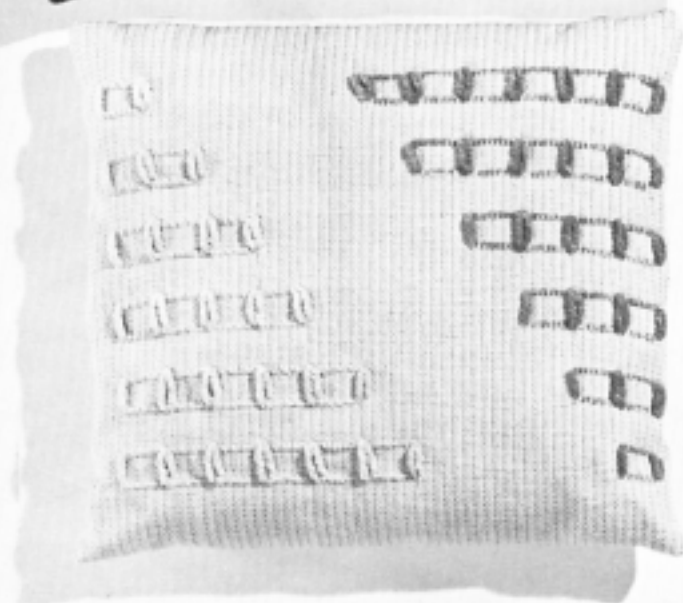
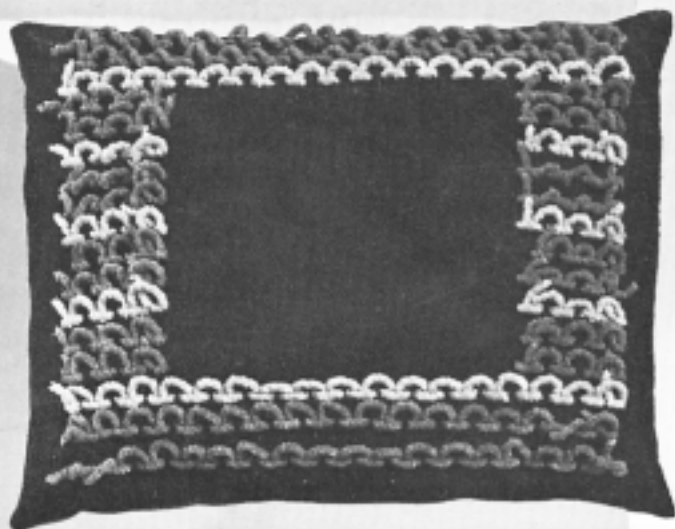
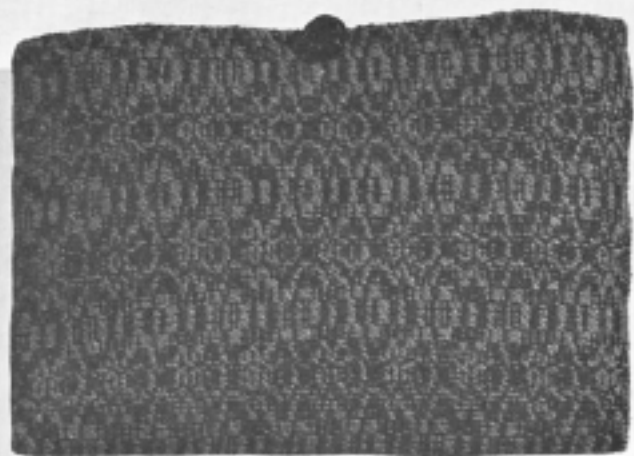
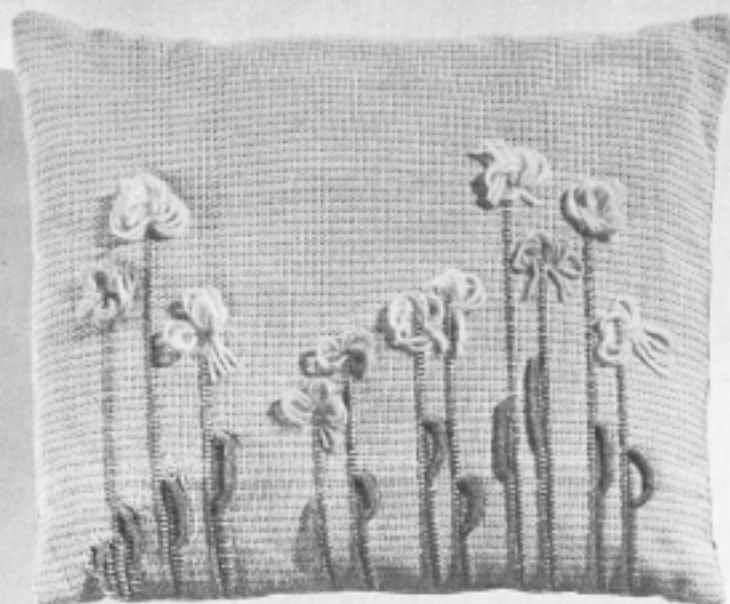


practical weaving suggestions

VOL. 4-69



HANDBAGS - PILLOWS - PLACEMATS

Mildred Dexter

If I were to choose a theme for this bulletin, it might be "Four Bags, Three Pillows, and a Mat". Or I might call it "Replenishing the Gift Cupboard". Or, "Something for the Two, Four, or Multiple-Harness Weaver", from which you will gather that it is pretty much a conglomerate, but I hope you will think it is fun. Even those with many harnesses at their command occasionally like the change of pace of using a simpler loom. After one's children have gone to establish their own homes, it is often convenient to spare a chest of drawers to store handwoven articles, and other things, to draw on when one wants a gift for some occasion. Let us begin with the bags.

BAG No. 1

Shown on cover at right bottom

WARP: Lily Art. 114, Mercerized Pearl, size 5, Black 441

WEFT: Lily Art. 114, Mercerized Pearl, size 5, Brown 656

Bag Number 1 was woven on a warp of Lily's Article 114, 5/2 Mercerized in Black (No. 441), 14 inches wide, set 18 to the inch in a 12-dent reed. I made a warp about five yards long, which allowed extra for experimentation, a matter of prime importance. This is the only warp I am using on a multiple-harness loom, and is a 7-harness twill, threaded 1,2,3,4,5,6,7. The combinations are of my own devising, and I strongly urge you to try your own. There is a great satisfaction in feeling "I did it myself" — as we have known since our childhood days. However, I will give you mine as a starter. The weft is Lily's Art. 114, Chili Brown 656, 5/2 mercerized.

The tie-up for a rising-shed loom is as follows:

Treadle 1 is 1 & 4
2 is 3, 4, and 5
3 is 2, 3, 5, and 6
4 is 1, 2, 6, and 7
5 is 1, 4, and 7
6 is 2 and 6
7 is 2, 4, and 6

8 is 3 and 5
9 is 4 and 7
10 is 3 and 4

Treading order is 1,2,3,4,5,
6,7,8,2,9,10,8 and repeat.

When it was woven, I preferred the under side to be the "right side". In making this bag, I used about 30" in length, by 13" in width. I folded the yardage crosswise and stitched the side seams, turning it right side out. As stiffening, I used Tandy's buckram, in only one side of the bag (a piece 12½" wide by 14½" long). The entire bag is also inter-lined with Tandy's fine foam-rubber sheeting to give it body. If you do not have a Tandy's store in your city, write to "Tandys", Fort Worth, Texas, P. O. Box 791. The two inner pieces are not seamed but made to fit the seamed outer shell and tacked in place.

As handles, I used lengths of wide black wool braid (salvaged from my son's military trousers), rolled up and handsewn together. They are each about 17" long and sewn securely inside the top of the bag, about 1½" below the top, and attached all the way to the top edge, about 2½" from the side seams. Then the bag is lined with taffeta, sewn in invisibly.

BAG No. 4

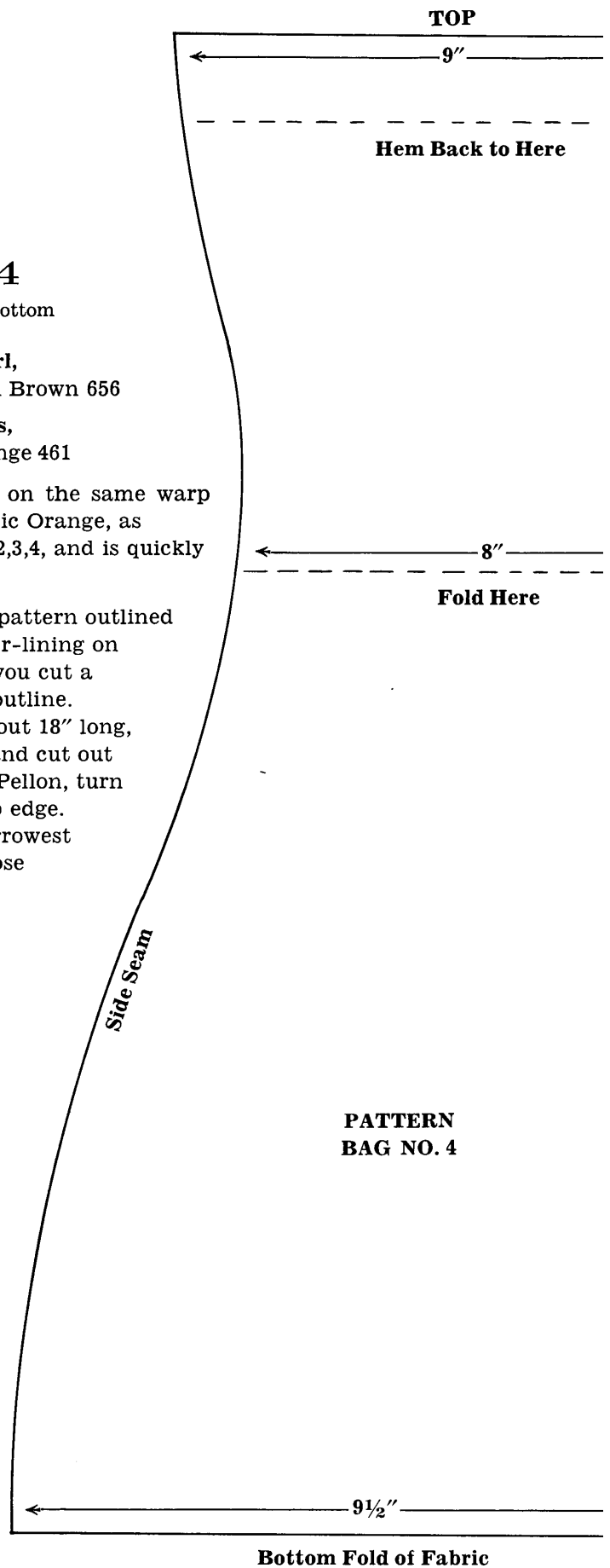
Shown on cover at right bottom

WARP: Lily Art. 114, Mercerized Pearl,
size 5, Chili Brown 656

WEFT: Lily Art. 121, Mercerized Floss,
Tropic Orange 461

This small clutch purse was woven on the same warp as Number 3, using Lily's Floss, Tropic Orange, as weft, with no tabby. It is treadled 1,2,3,4, and is quickly woven.

After cutting it out according to the pattern outlined here, I cut out a slightly smaller inter-lining on heavy weight Pellon. I suggest that you cut a pattern using dimensions shown on outline. You should have a piece of fabric about 18" long, to allow for hems. Fold it crosswise and cut out by the pattern. Seam, including the Pellon, turn inside out and make hems at the top edge. Line the bag with taffeta. At the narrowest part, the bag is folded down, to enclose contents without a fastening. This makes a very nice party bag.



PLACEMAT

WARP: Lily Art. 114, Mercerized Pearl, size 20, Blue 992, Raspberry 1447, Pink 1019

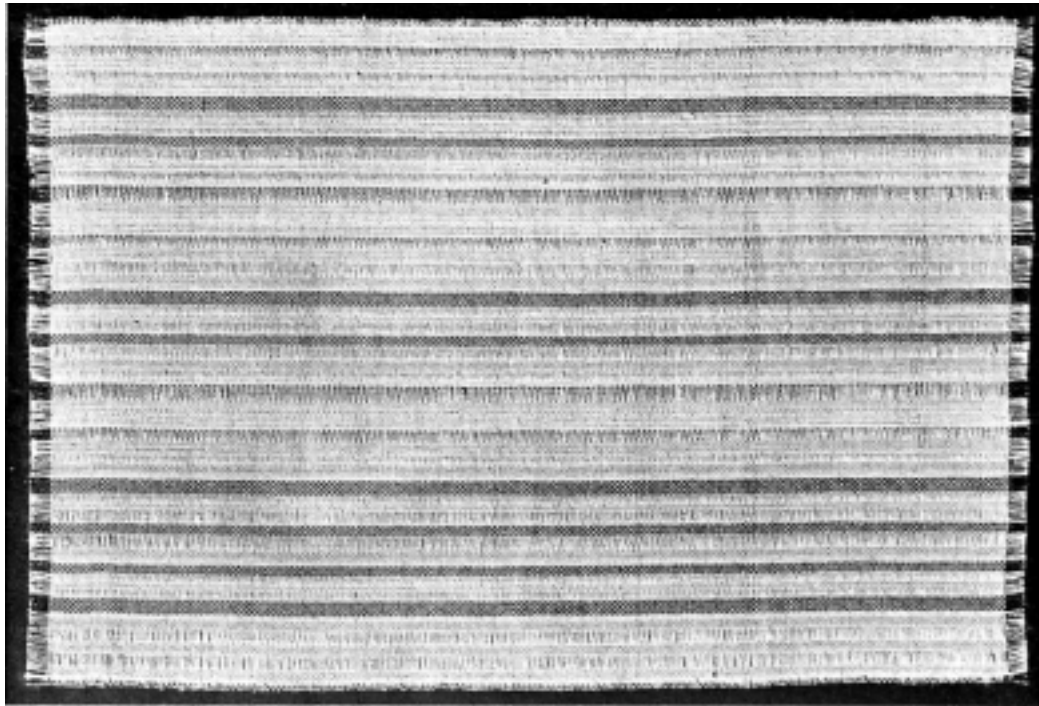
WEFT: Lily Art. 114, Mercerized Pearl, size 10, Turquoise 476.

The mat I am showing you was the result of some yardage I purchased at a Scandinavian Shop in Rochester, N. Y. last summer. It was hand-woven in Finland. It intrigued me because it looked almost like double-weave, yet it was not. My husband named it "One-and-a-half Weave".

It was fun to analyze it and since it has practical possibilities, I include it. It is a very good way to make use of an assortment of leftover yarns, which need not be of the same size, but should be of compatible colors. I will suggest as one combination:

Article 114, 20/2 in blue, Number 992; in Raspberry Number 1447 and in pink Number 1019; 10/2 Turquoise Number 476 makes the weft, and some can also be used in the warp. It is a 4-harness weave, set 24 per inch. The color-change coincides with the change in the threading block. That is, if the first stripe is pink threaded on 1,2,1,2, the next stripe could be Heliotrope threaded on 3,4,3,4. I found that 2,4, or 6 ends of any one color was about right, since more would result in too long a weft float. I have left the ends of the mat unfinished, merely ravelled, so that the picture will show the stripes plainly. The weaving is with one shuttle, using the 10/2 Turquoise alone. Treadling is as follows: 1 and 3; 1 and 2; 2 and 4; 1 and 2. Repeat throughout. As you see, tabby plus one weft float. Isn't it fascinating?

The longer I weave, the more I am intrigued with the possibilities.



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PILLOW No. 1

Shown on cover at left center

WARP: Lily Art. 114, Mercerized Pearl, size 5, Chili Brown 656

WEFT: Same as Warp

DECOR: Lily Art. 106, Chenille 6 Cut, Beige 90, Coral 48

This pillow was woven on the same warp as Bags 3 and 4, but could have been woven on a two-harness loom, since it is in tabby weave. The warp was 14" wide, and I wove about 22" in order to make the back of the same fabric, folding it crosswise of the material.

The decoration is a variation of Rya, which I devised as being less massive. It is of Lily's 6-cut Chenille, Number 90, Beige and Number 48, Coral. The Rya loop was not made compactly, but spread to make a scallop effect. The next Rya loop was drawn up to make a flat line above the scallop. The picture will show you better than words. The arrangement was like a picture frame and required just a bit of counting.

PILLOW No. 2

Shown on cover at left bottom

WARP: See below

WEFT: Lily Art. 114, Mercerized Pearl, size 5, Topaz 1460

The warp is blended of several yarns. It is my custom to buy my yarns by the pound, as being most economical. This usually means that there is some left over, and I am never sorry, because this results in interesting warps, made by grouping several compatible shades or colors, not necessarily of the same weight. I like to use 4 at a time in winding a chain warp, since the hand is so beautifully made by Nature to carry 4 threads divided by fingers. For this warp I used:

10/3 color 402 Orange, one end
5/2 color 1457 Burnt Orange, one end
5/2 color 1460 Topaz, 2 ends

The warp is 14 inches wide, set 18 per inch in a 12 dent reed, on a Lily two-harness loom. It is best not to put more than a five yard warp on this loom.

This pillow was also woven with a self-backing and decorated with chenille. This time I used Danish Medallion and the directions for this are found in the January 1969 "Practical Weaving Suggestions". The design can be arranged as you desire. The illustration shows very plainly how I balanced mine.

PILLOW No. 3

Shown on cover at left top

WARP: Same as Pillow No. 2

WEFT: Lily Art. 114, Mercerized Pearl, size 5, Topaz 1460

FLOWERS: Lily Art. 404, True-Tone, Star Bright 26, Rose Flame 16, Salmon Glow 41

STEMS: Lily Art. 106, Chenille, Light Green 55

This pillow was woven on the same warp as Number 2. It is woven on its side; that is, in the finished pillow the warp is horizontal. The reason for this is that the stems and leaves were laid in the shed. They are made of Lily's 6-cut Chenille, Light Green.

The lower left side of the pillow shows plainly that I learned a better technique as I went along. I had the idea that the leaves, which are simply unwoven loops lying on top of the fabric would require a tapestry-type of weave around them. This was not necessary; by simply beating very hard, the remainder of the leaf loop could be inserted in the same shed as the beginning of the stem, and form a more stable fabric. I left this purposely, so that you too could learn from my error.

The flowers are made of Lily's Article 404, Acrylic Mohair called Tru-Tone, in three colors: Star Bright (blue), Rose Flame and Salmon Glow. My first ones were made of Rya loops, but later I found sewing them in with a needle was just as effective, and easier (which I am in favor of). The weft for this pillow was 1460 Topaz. This pillow is backed with taffeta, matching the blue flowers.