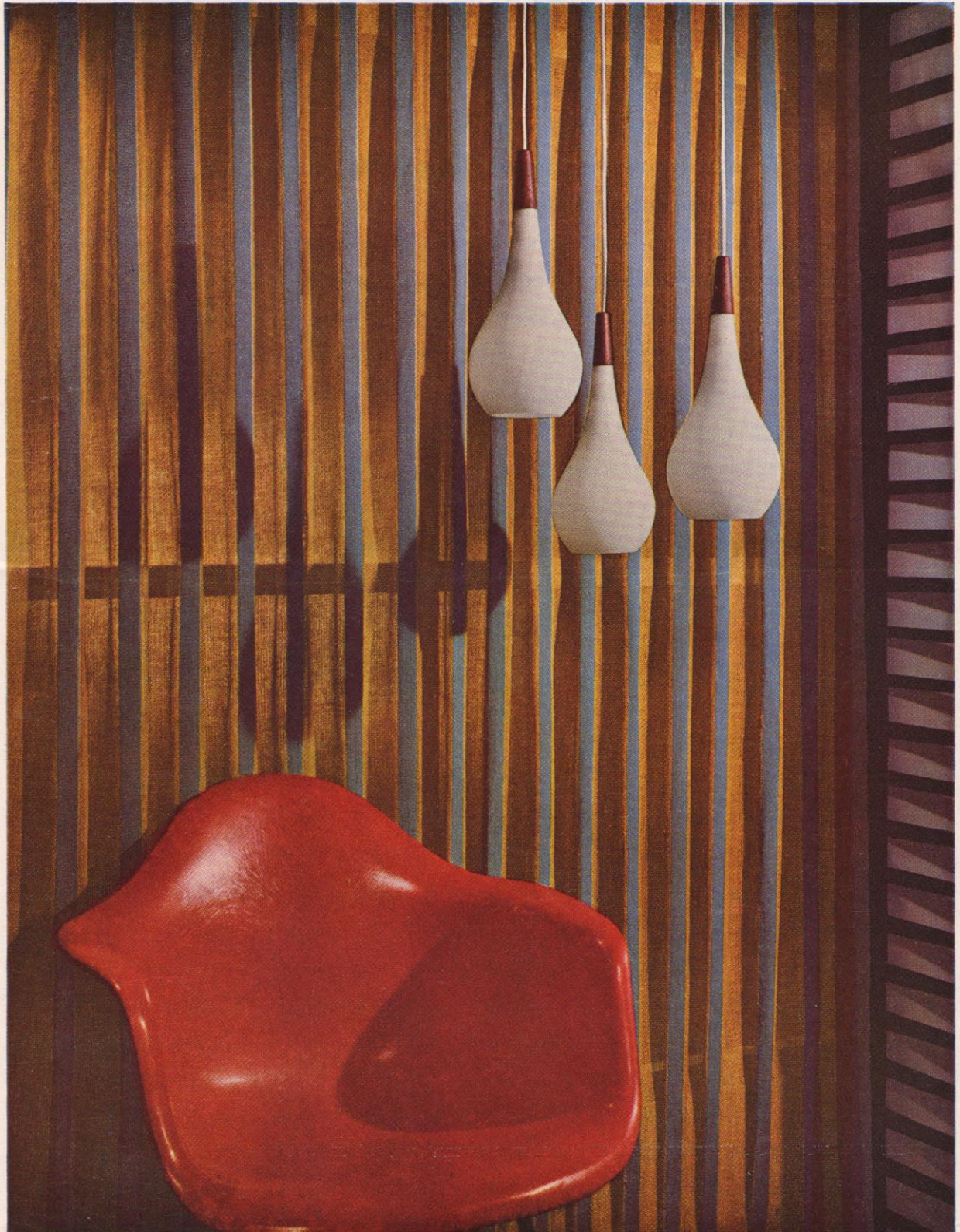


Practical Weaving Suggestions

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An Adaptable drapery Design

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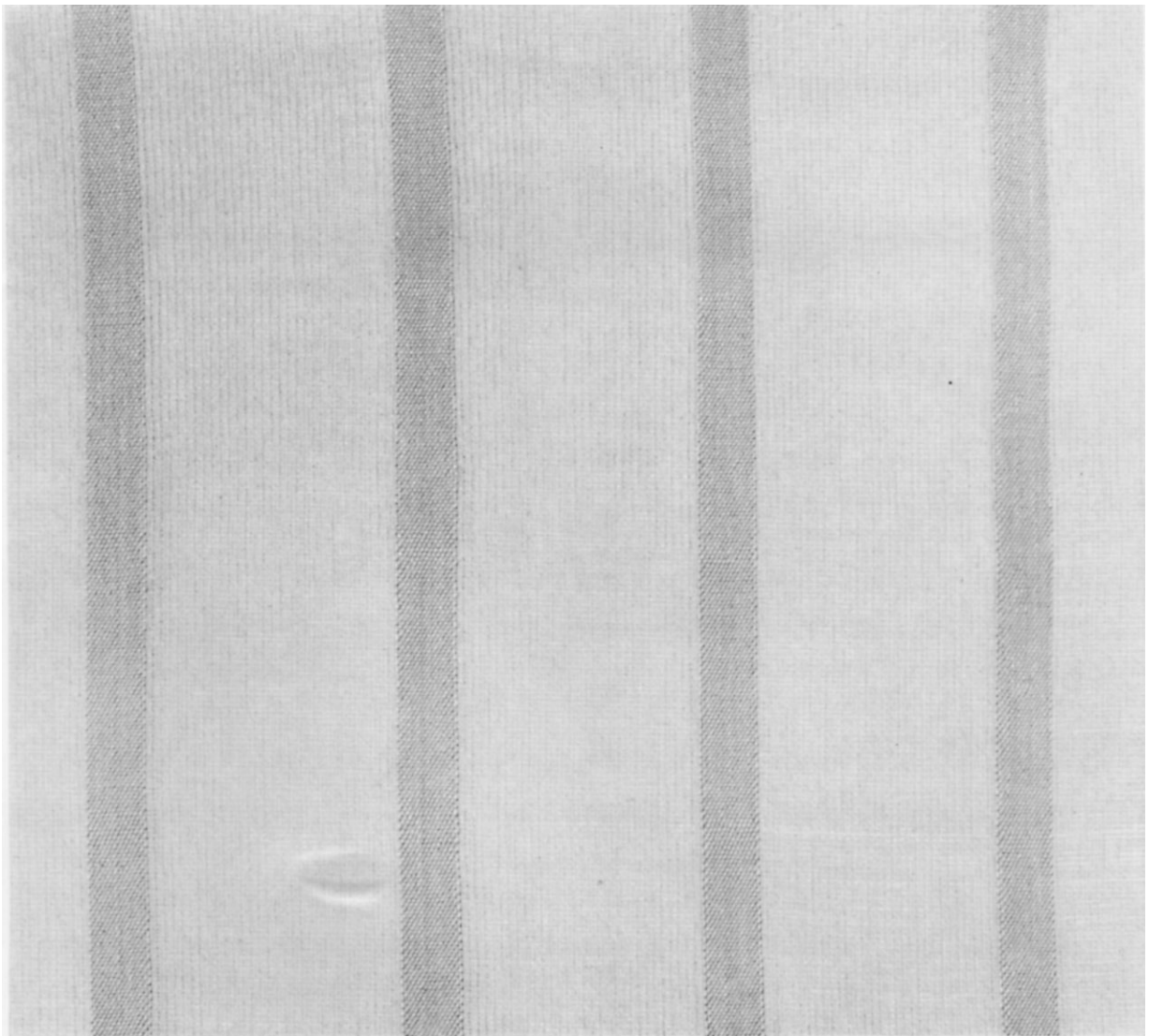
There is probably no single handweaving problem which has as general an appeal as the weaving of drapery fabrics. Many a loom has been purchased because a person wishes to weave draperies for the living room. The beginner will often plunge into this most demanding of all designing projects with little idea of the technical and decorating problems involved, and emerge at the end of thirty or forty yards as a real weaver, and with lovely draperies to show for it. The more experienced weaver is usually more reluctant to attempt the project, being more aware of the difficulties. Often too, the experienced weaver will sample extensively with many types of yarns and arrangements, spend weeks making and threading a complex and lengthy warp, then have a loom tied up for months while the weaving proceeds slowly, until at the completion he is thoroughly tired of the whole thing and months will pass before interest revives sufficiently to even have the draperies made up and hung.

The basic drapery design given here is aimed toward bridging all of the unfortunate situations. The design is one which the beginner can handle, and the experienced weaver will find satisfying. The sampling stage is eliminated because it has already been done, and the fabric proved both in sampling and by hanging, as the photograph illustrates. The design is modern in spirit, but has a classic simplicity which makes it adaptable to almost any type of interior. The textile drapes beautifully, so it serves well when tied back, hung in permanent folds as shown in the photograph on the cover, or on a traverse rod for pulling across a wide window. The quality is translucent, even slightly transparent, so that light filters through it, but the heavy, opaque stripes serve not only to give body and draping quality, but also to cut off the outside-in view when the draperies are drawn across a window. The warping problem is a simple one which should not trouble even the beginner, and the weaving

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is rapid, involving only one shuttle and twelve shots per inch. Even the make-up is easy and can be accomplished without professional help by any who can wield a needle. Steam pressing is the only outside help required.

Cost is a factor which can never be overlooked, and these draperies have the advantage of providing elegance at comparatively low cost: the cost of materials figured to about \$1.17 per square yard of fabric. Another advantage of this drapery design is that the fabric may be woven in any width which is a multiple of six inches: 48", 42", 36", 30", 24", even 18". The reason is that strips join easily and invisibly. The panel of drapery illustrated is three strips 36" wide. Good hanging requires a width of about twice the distance to be spanned.



The directions, with colors as selected for the models, are given here for a 36" wide warp, and a twenty-three yard warp length to give, generously, twenty yards of finished material.

Yarns Required: 24 2-ounce tubes (3 pounds) of Lily Pearl Cotton Size 3, (Article 114), color 1449, Medium Jade.

36 2-ounce tubes (4½ pounds) of Lily Novelty Yarn Size 11 (Article 105), color N-79, Old Gold.

Warp: 24 ends of Pearl Size 3, and 60 ends of the fine Novelty, repeated six times, for a total of 144 ends of Pearl size 3, and 360 ends of fine Novelty. The easiest way to warp this is on a sectional beam. With two-inch sections, set up the 24 tubes of pearl on the creel and fill the edge section at 12 ends per inch. Then skip two sections before filling the next, and continue filling each third section for the desired width (6 sections in this case). Next set up 30 tubes of Novelty and fill all of the intermediate sections, plus two at one end, at 15 per inch. If the loom has 1-inch sections, fill every sixth section first, with the Pearl at 24 per inch; then fill alternate sections between with the Novelty at 30 ends per inch. If the warp is made by the chain method, wind one chain of 144 ends of Pearl and another chain of 360 ends (or two chains of 180 ends) of the Novelty. Distribute the two materials in the order 24 Pearl, 60 Novelty, in the raddle or the reed, whichever is used for beaming, the Pearl at 24 ends per inch (1-inch stripes) alternated with the Novelty at 12 ends per inch (5-inch stripes).

Thread: Four-harness twill: harnesses 1, 2, 3, 4, repeated throughout.

Sley: In a 12-dent reed, sley the Pearl at two ends per dent and the Novelty at one end per dent.

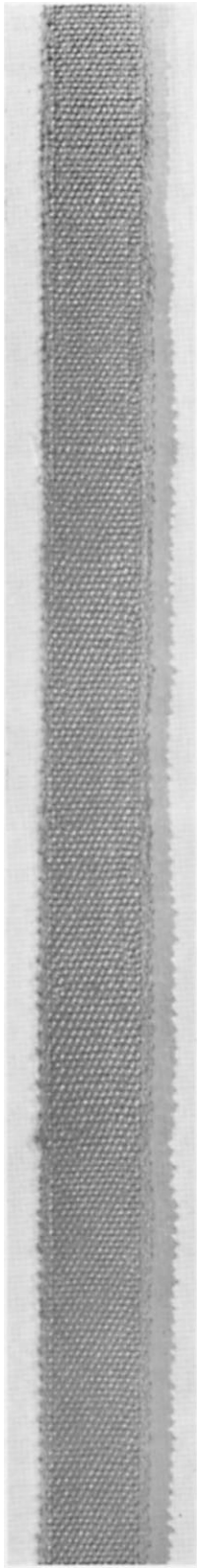
Tie-Up: All of the weaving is done on the two plain-weave sheds so two treadles are required, one tied to harnesses 1-3, the other to 2-4.

Weave: The two sheds are alternated throughout and the weft is placed at 12 shots per inch. Weft is the Size 11 Novelty, identical in color to the warp. This weft placement is no problem because the heavy Pearl stripes act

as a buffer and a normal, medium beat will in most cases place the weft correctly. Regardless of the available weaving space, do not weave more than three inches between shifts of warp position, as weaving a greater distance increases the hazard of weft streaking. Because one selvage is of the closely set Pearl and the other selvage is of the widely set Novelty, the shuttle must be handled differently on the two sides. On the Pearl stripe side, pull the weft firmly and turn it sharply. On the softer side pull out the shuttle leaving a long loop of weft so that there will be no drag from the bobbin as the shuttle returns, and make the weft turn with a soft loop so that there is no draw-in. In both cases, be sure to leave the weft in a loose diagonal in the shed while beating as any tension on the weft leads to serious draw-in problems.

Take-up Problem: There is greater warp take-up in the Pearl stripes than in the more open stripes, but this is largely compensated by the fact that the Pearl sections pile up more deeply on the warp beam than the novelty sections. However, the warp tension needs readjusting every 2½ to 3 yards, so each drapery panel should be cut off as it is completed, and the warp re-tied for each panel. Thus, no tension problems will result. There is an overall warp loss from take-up of about 3 inches per yard, and this, as well as the warp loss from the tie-ins (for the skillful weaver 2 to 3 inches) must be computed when figuring length requirements.

Sewing: To join two panels, place one on top of the other with a Pearl stripe and a Novelty stripe together. Be sure that they are laid out carefully, both pulled to exactly the same tension. Pin or baste the two strips lengthwise, as for a seam. Then whip the edge threads of the two strips together, rather loosely, using about four stitches per inch. The sewing thread should be the same color as the Novelty. The illustrated draperies were whipped and hemmed with Size 10 Pearl, Old Gold, since mercerized thread is stronger than unmercerized. When the panels are joined, pull the whipped seams and press them flat. The joinings will be hardly visible, and will not show at all when the draperies are hung. Next, hem top and bottom in the conventional manner. At the top, stitch box pleats which place the heavy stripes on the surface. If the draperies are to be hung straight, or on a traverse rod, conventional drapery weights should be added in the bottom hems either



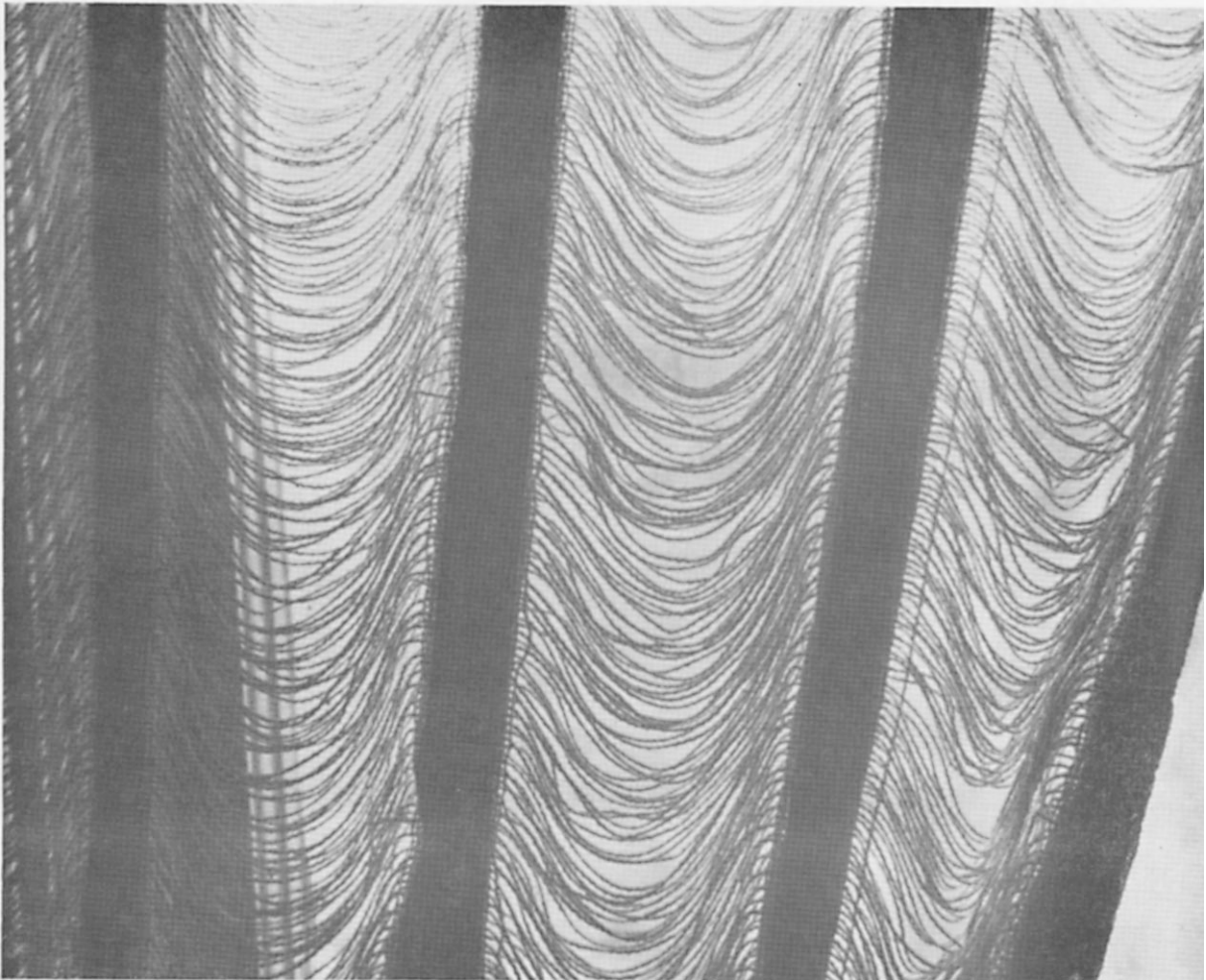
the continuous type or a single weight at the bottom of each Pearl stripe. Take the finished draperies to a dry cleaner for professional steam pressing. When cleaning is required, these draperies should be dry cleaned rather than washed.

Tie-Back Bands: These bands are a tape made of 3 ends of the gold Novelty sleyed in one dent, 24 ends of Pearl sleyed 2 per dent in the 12-dent reed, then 3 ends of Novelty in the last dent. They wove very quickly on the two alternate sheds. These tapes could be made on an Inkle Loom if preferred.

A Variation Design: The detail photograph shows a pleasing variation for which most of the Novelty warp was omitted. Six bands, beamed and threaded like the Tie-Back Tapes, were spaced five inches apart on the loom. This spaced warp was woven with the gold colored Novelty beaten in much more severely than for the former draperies, to about 20 weft shots per inch. The take-up of warp increased accordingly, to about 5 inches per yard. The 3 ends of Novelty warp on either side of the 24-end Pearl band is necessary to hold the Pearl stripe firmly in place. It is suggested that the heavy Novelty, Size 1, would make a stronger, more interesting weft effect for this design, and that the Novelty twisted with metallic would be particularly effective. This style drapery should be treated quite formally: hung straight and permanently, instead of hung on traverse rods or tied back.

The drapery design described here is contemporary in spirit, based upon contrasts of textures, but it has the classic simplicity which makes it adaptable to innumerable decorating problems. The alternating warp-wise stripes provide several effective texture contrasts, which are the significant feature of contemporary weaving:

transparent and opaque
smooth and rough
shiny and dull
thick and thin.



A Variation Design

Contemporary textiles often achieve these texture-contrast effects through the close association of contrasting threads, but the complete separation of the two distinct textures here enhances the effectiveness of each, increasing the contrasts. The wide stripes of the fine, rough material provide the transparency and light filtration quality, and the heavy bands give durability to the textile, and good draping quality, while adding decorative interest.

The dominant color of the draperies is that of the Pearl stripes, even though these are only one inch wide, while the Novelty stripes are five inches. This is a distinct advantage, since the Lily Pearl cottons have a tremendous color range which will permit harmonizing with any color scheme. While there are fewer colors available in the Novelty cottons, this is of little moment since the neutrals — natural, white, old gold and light yellow — will be desirable for most designs.

**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	6 7 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



ART. 105 — LILY NOVELTY YARNS

Fast Colors

N- 79 Old Gold	N- 501 Jade	N- 952 Lt. Blue
N- 404 Yellow	N- 656 Chili Brown	N- 984 White
N- 406 Lt. Yellow	N- 767 Lt. Green	N- 993 Med. Blue
N- 440 Scarlet	N- 862 Natural	N-1211 Brown
N- 441 Black	N- 863 Nat. & Gold	N-1447 Raspberry
N- 539 Steele	N- 908 Sal. Rose	N-1462 Chartreuse
N- 459 Green	N- 920 Skip. Blue	



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