

PRACTICAL WEAVING SUGGESTIONS

VOL. 2-59



STOLES

Designed and Woven by Colonel John Fishback

Many weavers, especially beginners, hesitate to attempt weaving with wool. Students, who are doing well with their basic weaving, often ask when they will be advanced enough to try wool stoles or baby blankets. They seem surprised when told that a wool warp should give no more trouble than cotton if they have learned the fundamentals of weaving.

We all know that a good warp well beamed is the first step in satisfactory and trouble free weaving. The mechanics of this step remain the same no matter what yarn is being used. The second step; threading, sleying and tying-in are no more difficult with one yarn than another, and thirdly, bobbins should be well wound and firm no matter what weft yarn is being used.

From this point, however, we must begin to consider the characteristics of any new yarns we plan to use. If we learned to weave with cotton yarns, a knowledge of what to expect has been acquired, probably more by experience than study. We have learned the strength and stretch of various sizes and plies, the amount of tension to use when warping and beaming, and the tension and beat necessary to give us a 50-50 weave. From this basic weave containing the same number of warp and weft threads to the square inch, and equal crimping where they cross each other, we have probably experimented in both directions - - the warp faced and weft faced weaves.

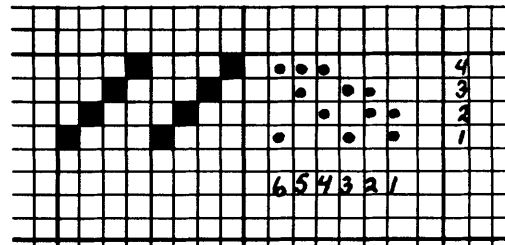
If these basic mechanics of weaving with cotton, or any other yarn, are understood, it is only necessary to learn how the characteristics of a new yarn differ from the one you have been using. Much of this information may be secured from weaving text books but a short, narrow practice warp is well worth while before trying any new yarn. All craftsmen find pleasure in working with good material and we feel this is especially true of the weaver who works with wool.

As an example of very pleasant wool weaving let us consider three stoles and a quex-quemetl which were woven with the new LILY Lightweight Weaving Wool, Art. 111. This is a beautifully made worsted yarn, size 2/30, and new to the Lily line of handweaving yarns.

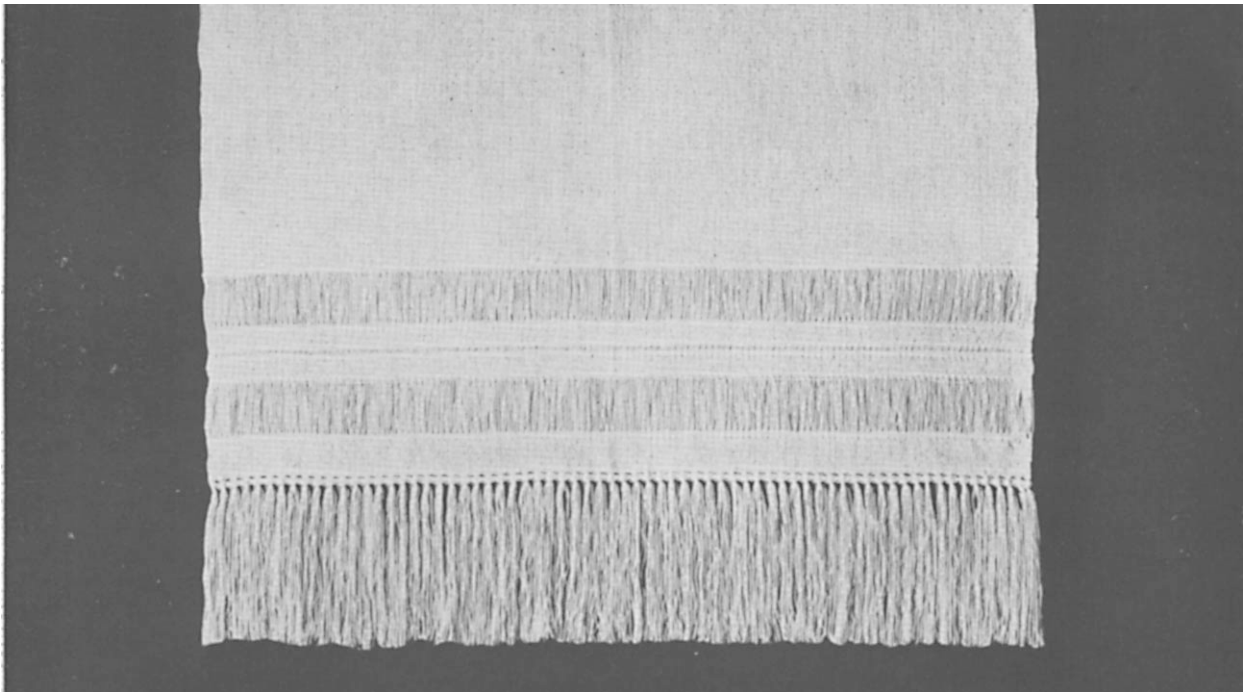
For contrast a beige and copper stole was woven with the LILY Art. 110 Weaving Wool, size 2/15, which is well known to hand weavers who have used it for baby blankets, stoles, dress material, suits, etc. The exceptional strength and ease of handling, when warping and weaving, are perhaps the first things a weaver will notice when trying these yarns. This is especially noticeable when working with the Art. 111, perhaps because it looks so fine and soft that it is hard to believe it can be so strong.

The difference between using these two wool yarns (one quite light in weight) and a 20/2 cotton, or even a carpet warp, was the matter of tension and beat. As we wanted a rather open 50-50 weave a light tension was used, and the beat so regulated, that when the warp tension was released there would be equal crimping of warp and weft, and the same number of each to the square inch. We were careful to have the warp and weft spacing more open when weaving than we wanted it to be in the finished material, knowing it would draw together when off the loom and the tension removed. To keep that lively elastic quality of a fine wool we wove the warp off the beam without unnecessary delay and released the tension when leaving the loom.

All of these stoles were threaded to plain twill and the standard tie-up was used. This draft gives the tie-up for a sinking shed. Tie the blank spaces for a rising shed.



The yarn estimates given are for each stole with an allowance for shrinkage. No allowance for loom loss is considered as this should be added to entire warp, not each stole. One loom loss allowance, perhaps a yard of warp, will be needed for a three yard or thirty yard warp.

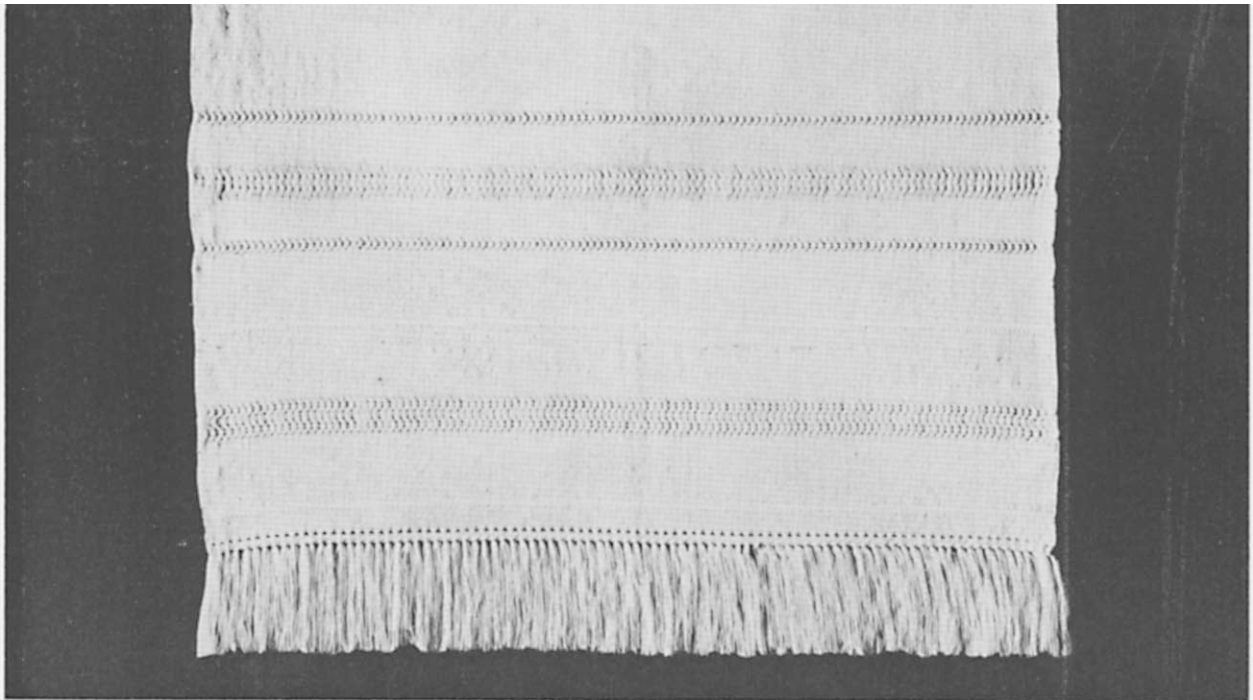


STOLE NO. 1

This white stole, using LILY Art. 111, 2/30 Lightweight Wool for both warp and weft, depends on weft spacing and treadling for interest. The warp is 540 ends wide and the sett is 18 ends to the inch. Allow 120 inches of warp length to provide for shrinkage. Approximately 3,900 yards of yarn will be required for warp and weft so order four 2 oz. skeins.

Weaving Directions:

B O R D E R	Leave 6 inches for fringe	
	Hemstitch using 8 weft picks and 8 warp ends	
	8 picks plain weave, close	
	16 picks plain weave	
	Treadle 4,1,2,5,6,3, close	
	2 inches open	
	Treadle 4,1,2,5,6,3, close	
	8 picks plain weave	
	Treadle 4,1,2,5,6,3, close	
	¼ inch open	
	Treadle 4,1,2,5,6,3, close	
	8 picks plain weave	
	Treadle 4,1,2,5,6,3, close	
	2 inches open	
	Treadle 4,1,2,5,6,3, close	
		11 inches plain weave
	Treadle 1,2,5,6,1,2,5,6, close	
	11 inches plain weave	
	Treadle 1,2,5,6,1,2,5,6, close	
	11 inches plain weave	
	Treadle 1,2,5,6,1,2,5,6, close	
	11 inches plain weave	
	Treadle 1,2,5,6,1,2,5,6, close	
	11 inches plain weave	
	Reverse Border	

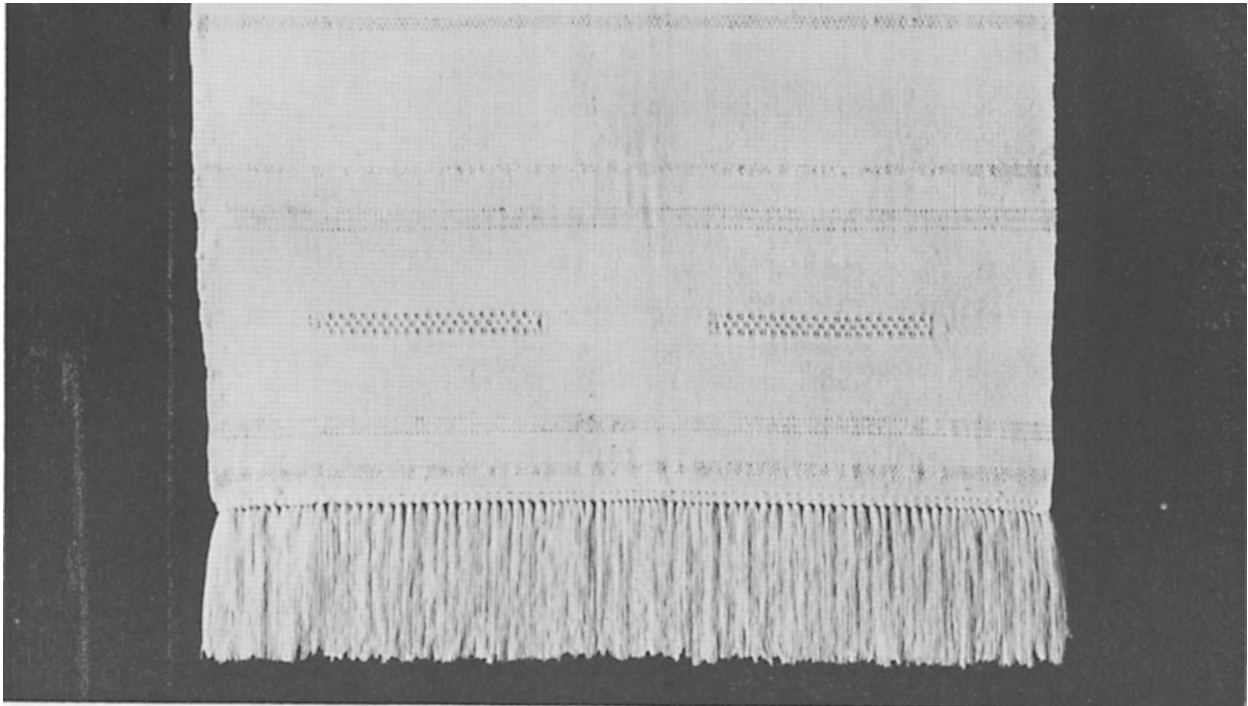


STOLE NO. 2

This white stole, using the same light wool as the first one, depends for its interest on an arrangement of pick-up lace. The warp is 720 ends wide and the sett is 24 ends to the inch. This sett makes it almost a third heavier than stole No. 1. Allow 120 inches of warp length for this stole. Approximately 5,460 yards of Art. 111, Lightweight Wool will be required for warp and weft so order 6 skeins.

Weaving Directions:

B O R D E R	Leave 5 inches for fringe	
	Hemstitch using 8 weft picks and 8 warp ends	
	14 picks plain weave	
	Treadle 4,1,2,5,6,1,2,5,6,3 close	
	2½ inches plain weave	
	3 & 3 pick-up lace, ½ inch wide	
	3 picks plain weave	11 inches plain weave
	3 & 3 pick-up lace, ½ inch wide	Treadle 4,1,2,5,6,1,2,5,6,3 close
	2½ inches plain weave	11 inches plain weave
	Treadle 4,1,2,5,6,1,2,5,6,3 close	Treadle 4,1,2,5,6,1,2,5,6,3 close
	2½ inches plain weave	11 inches plain weave
	3 & 3 pick-up lace, ½ inch wide	Treadle 4,1,2,5,6,1,2,5,6,3 close
	1 inch plain weave	11 inches plain weave
	3 & 3 pick-up lace, 1½ inches wide	Treadle 4,1,2,5,6,1,2,5,6,3 close
	1 inch plain weave	11 inches plain weave
	3 & 3 pick-up lace, ½ inch wide	Reverse Border



STOLE NO. 3

This white stole, again using the LILY Art. 111 Lightweight Wool, has two points of interest. A sleying pattern which gives stripes the length of the stole, and a moderate use of the LILY Art. 305, 1/64 Metallic in silver. This is a longer stole so allow 140 inches of warp length. Order one tube of the silver and seven skeins of the wool.

Warping Plan

Warp 718 ends and sley as follows for a width of 31 inches in a #10 reed.

3	ends	each	in	18	dents	-	54	ends
2	"	"	"	9	"	-	18	"
3	"	"	"	11	"	-	33	"
2	"	"	"	88	"	-	176	"
3	"	"	"	11	"	-	33	"
2	"	"	"	9	"	-	18	"
3	"	"	"	18	"	-	54	"
2	"	"	"	9	"	-	18	"
3	"	"	"	11	"	-	33	"
2	"	"	"	88	"	-	176	"
3	"	"	"	11	"	-	33	"
2	"	"	"	9	"	-	18	"
3	"	"	"	18	"	-	54	"

}	P	Treadle 3, wool
	A	" 1, silver
	T	" 4,3,4, wool
	E	" 1, silver
	R	" 3, wool
	N	" 1, silver
}	B	" 3, wool
	A	" 1, silver
	N	" 1, silver

Weaving Directions:

Leave 7 inches for fringe
 Hemstitch using 8 weft picks and 8 warp ends
 Treadle 3,3,4,4, wool, close
 9 picks plain weave, wool
 Treadle 1,2,5,6,1,2,5,6, wool and silver together, close
 20 picks plain weave, wool

}	P	Treadle 1, silver
	A	" 4, wool
	T	" 1, silver
	E	" 3,4,3 wool
	R	" 1, silver
	N	" 4, wool
}	"	5, silver

3 inches plain weave, wool
 3 rows Brooks Bouquet, or your favorite pick-up lace, in the sections each side of the center which contain 176 warp ends sleyed two to the dent. Build up plain weave between and on each side of these lace panels.
 3 inches plain weave, wool
 Repeat Pattern Band
 20 picks plain weave, wool
 Treadle 1,2,5,6,1,2,5,6, wool and silver together, close
 5 inches plain weave, wool
 Treadle 1,1,5,5,5,1,1, silver with wool tabby
 7 inches plain weave, wool
 Treadle 1,1,5,5,5,1,1, silver with wool tabby
 9 inches plain weave, wool
 ** Treadle 1,1,5,5,5,1,1, silver with wool tabby
 17 inches plain weave, wool (center)
 Reverse beginning with **

QUEXQUEMETL

There had been much experimenting, with some cutting off and re-sleying during the weaving of the stoles described above. Therefore, it was not surprising to find at this point that there was not enough warp on the beam for another stole. Fortunately our attention had been called to an article in 'Holiday' describing a Quexquemetyl made of two strips of woven material, which were sewed together, except for a neck opening in the center. This new model Quexquemetyl, according to the story in 'Holiday', had been adapted from an Indian article of clothing, and was being worn by ladies of fashion in Mexico City for both day-time and evening wear.

Our short end of warp was at this point sleyed 18 to the inch so we decided to make a light weight evening Quexquemetyl in one piece. The neck opening to be made by using two shuttles when we came to that section. The Art. 111, Lightweight Wool was on the loom as warp so it was also used for weft. Art. 305 Variegated Natural and Gold Metallic Yarn was added to both warp and weft to make gold bands on all four sides. In the warp this was done by pulling short ends of the metallic through the reed and heddle by attaching to the wool end to be replaced. The final result 532 wool warp ends and 40 of the white and gold, sleyed as follows:

8 white and gold
 29 wool
 1 white and gold
 1 wool
 1 white and gold
 5 wool
 4 white and gold
 9 wool
 4 white and gold
 5 wool
 1 white and gold
 1 wool
 ** 1 white and gold
 432 wool (center)
 Reverse from **

Weaving Directions:

Leave 4 inches for fringe
 8 picks plain weave, white & gold
 Hemstitch with white and gold using
 8 weft picks and 8 warp ends
 29 picks plain weave, wool
 1 " white and gold
 5 " wool
 1 " white and gold
 5 " wool

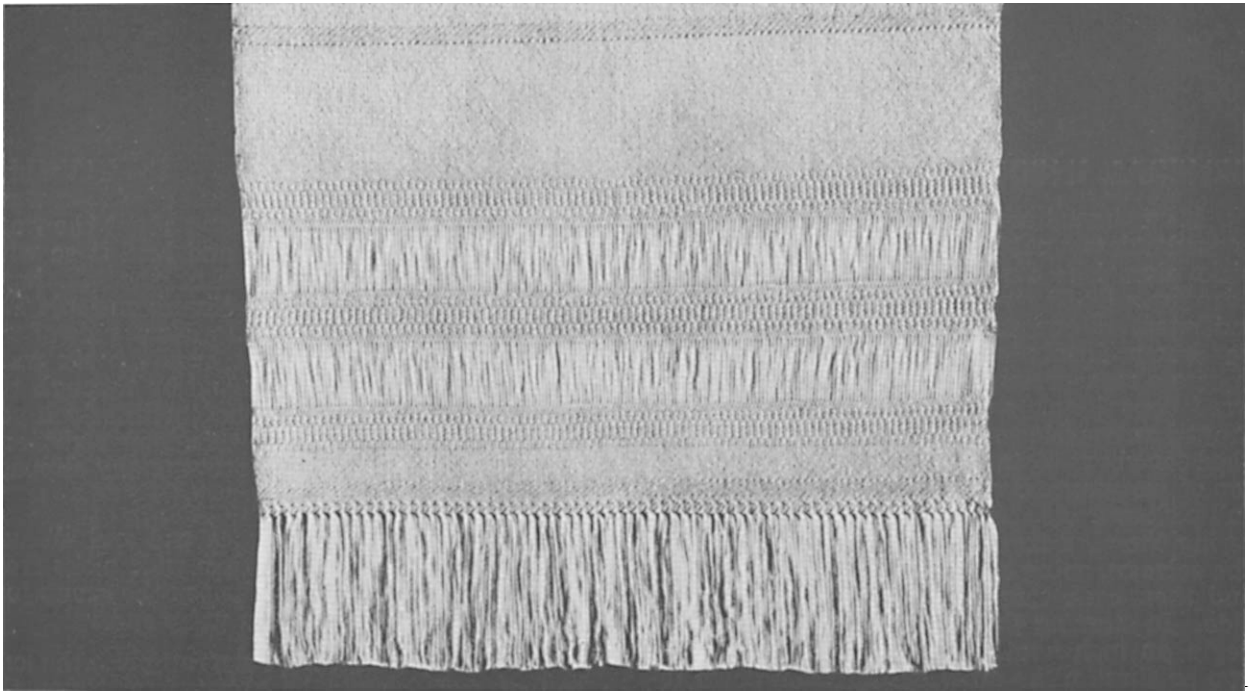


4 picks plain weave, white and gold
 9 " wool
 4 " white and gold
 5 " wool
 1 " white and gold
 1 " wool
 1 " white and gold

15 inches plain weave, wool

** Treadle 1,2,5,6,1,2,5,6, close weave, wool
 13 inches plain weave, wool, using two shuttles as follows: If the wool shuttle just used for the close weave twill is on the right, use it to weave from the right selvage to the center. Start another wool shuttle at the center and use it to weave from there to the left selvage. When this section is completed there will be a 13 inch opening so that the quexquemetyl may be pulled over the head when worn. Then reverse, beginning with **

This neck section of plain weave with two shuttles may be 14 or 15 inches if you prefer a longer opening on the shoulders. The two warp ends on each side of this opening were doubled by drawing four short warp ends from a light weight in the back through the proper heddles and reed dents. They were secured to the weaving by crossing them for about an inch each way in the last twill shed. They were ended in the same way at the end of the neck opening by crossing the ends for a short distance in the first twill shed of the reverse.



STOLE NO. 5

LILY's Art. 110 Weaving Wool, which is a 2/15, was used for both warp and weft of this beige stole. Art. 305 Copper 1/64 Metallic was used alone, and as tabby when the wool was in pattern sheds. Rather prominent open spaces were used instead of lace because of the heavier quality of this yarn. 504 warp ends were sett 18 to the inch and 120 inches allowed for length. Seven skeins of the Art. 110 Weaving Wool and one tube of the Art. 305 Copper should be ordered.

Weaving Directions:

Allow 6 inches for fringe
 Hemstitch using 6 weft picks and 6 warp ends
 4 picks plain weave, wool
 2 picks plain weave, copper
 Treadle 1,2,5,6,1,2,5,6, wool and copper together
 2 picks plain weave, copper
 16 picks plain weave, wool

B 2 picks plain weave, copper
O Treadle 2,2,2, wool with copper tabby
R 2 picks plain weave, copper (making
A 3 with last of above tabbies)
T Treadle 6,6,6,6,6,6, wool with copper
T tabby
E 2 picks plain weave, copper (making
R 3 with last of above tabbies)
N Treadle 2,2,2, wool with copper tabby
B 1 pick plain weave, copper (making
A 2 with last of above tabbies)
N
D
D

3 picks plain weave, wool
 2½ inches open
 3 picks plain weave, wool
 Repeat Pattern Band
 3 picks plain weave, wool
 2½ inches open
 3 picks plain weave, wool

Repeat Pattern Band
 4½ inches plain weave, wool
 2 picks plain weave, copper
 Treadle 1,2,5,6,1,2,5,6, wool and copper together
 ** 2 picks plain weave, copper

10 inches plain weave, wool
 1 pick plain weave, copper
 Treadle 1,2,5,6, wool with copper tabby
 10 inches plain weave, wool
 1 pick plain weave, copper
 Treadle 1,2,5,6, wool with copper tabby
 10 inches plain weave, wool
 1 pick plain weave, copper
 Treadle 1,2,5,6, wool with copper tabby
 10 inches plain weave, wool
 1 pick plain weave, copper
 Treadle 1,2,5,6, wool with copper tabby
 10 inches plain weave, wool

Reverse entire border from ** except when weaving the copper and wool pattern bands when it will be necessary to read from the top down so that number of copper picks between wool pattern blocks will be correct. This assumes that you weave with the tabby following the pattern pick.

GENERAL INFORMATION

It will be noticed that plain, or tabby, weave is used unless a pattern treadling is given. Weft picks should be drawn into place with a light beat for a 50-50 weave unless a close weave is indicated. When so marked weft picks should be drawn firmly against the previous pick. Where a measurement is given followed by the word 'open' cut and finish weft by going around an outside warp end and back in the last shed for about $\frac{3}{4}$ inch, bringing the end to the top of weaving. Beat this end against the last full pick and cut. Start the weft again by entering the shed from above about $\frac{3}{4}$ inch from the selvage, going around an outside warp end and then back through the shed to the other side. In starting the weft after an open space begin an inch above the proper place. After two or three picks draw or tap them down together with the shed closed until the correct open space has been left. Then cut the end of the starting weft where it extends out of the warp. A piece of card with notches having one straight edge at the proper places is a very convenient tool for measuring open spaces, lace bands, pattern bands, etc.

HEMSTITCHING ON THE LOOM

Hemstitching is called for in all of these weaving directions but knotted fringe may be used if a longer allowance is made for the fringe. For those who have not tried hemstitching on the loom, and it has many uses, we will describe one method of doing it. To hemstitch 6 weft and 6 warp threads as in stole #5 begin the stole by leaving a long end of weft on the right side, and then weave seven picks. Beat the first six into place and leave the seventh pick up in the shed, with the shuttle on the race at the left, where it will be out of the way. Thread the long weft end into a tapestry needle and begin the hemstitching at the right.

The four steps of hemstitching are briefly as follows: away from the fringe end - around the warp - toward the fringe end - around the warp. In detail these steps are as follows: To get started the length of weft yarn must be secured. Therefore, go around the right warp end just below the six weft picks and then just above them. This takes the place of the first step above in the first group only. Then between weft picks and weaving go to the left under the six warp ends to be drawn together, up to the top, and right over these same warp ends. Go down through the warp, which completes the loop above the weft picks, and diagonally under the same warp ends and the

weft picks, coming to the top at the fringe side of the weft picks and to the left of the six warp ends. Now draw the loop snug about the warp ends above the weft picks and hold it so with the thumb and first finger of the left hand (finger through the warp - thumb on top). The final loop is now made on the fringe side of the weft picks, by going right over the six warp ends then left under them and up through the warp and the loop of the weft with which you are hemstitching. Draw this loop tight and against the weft picks to prevent any slippage as you go on to the next group.

The first step of the second and all succeeding groups is over the six weft picks from the fringe end and down between the group just completed and the next six warp ends.

When hemstitching a narrow piece the long end of weft should be about four times the width of material to be hemstitched. With a wide piece it is better to have a length of yarn that can be handled without difficulty. When additional yarn is needed darn a splice with the new yarn leaving the old and new ends on top. Cut these ends off after hemstitching is finished.

When hemstitching the other end of the piece the long weft end will be an extension of the last pick, and at the right. To make this fringe like that at the beginning, and have the knotted loop on the fringe end, the direction in which you work will be reversed. However, the brief directions given at the beginning of these instructions are correct for hemstitching at both ends of the weaving. To repeat and amplify the four steps:

Away from the fringe end over the top,

Under and around 6 warp ends between weft picks being hemstitched and weaving.

On diagonal under warp and weft toward the fringe,

Over and around warp ends on fringe side of weft picks.

FINISHING

Worsted yarn is not spun in oil, therefore, washing the finished piece is not necessary. However, a steam pressing will set the open weave of these stoles and should be done soon after they come off the loom.

LILY MILLS COMPANY

Shelby, N. C.