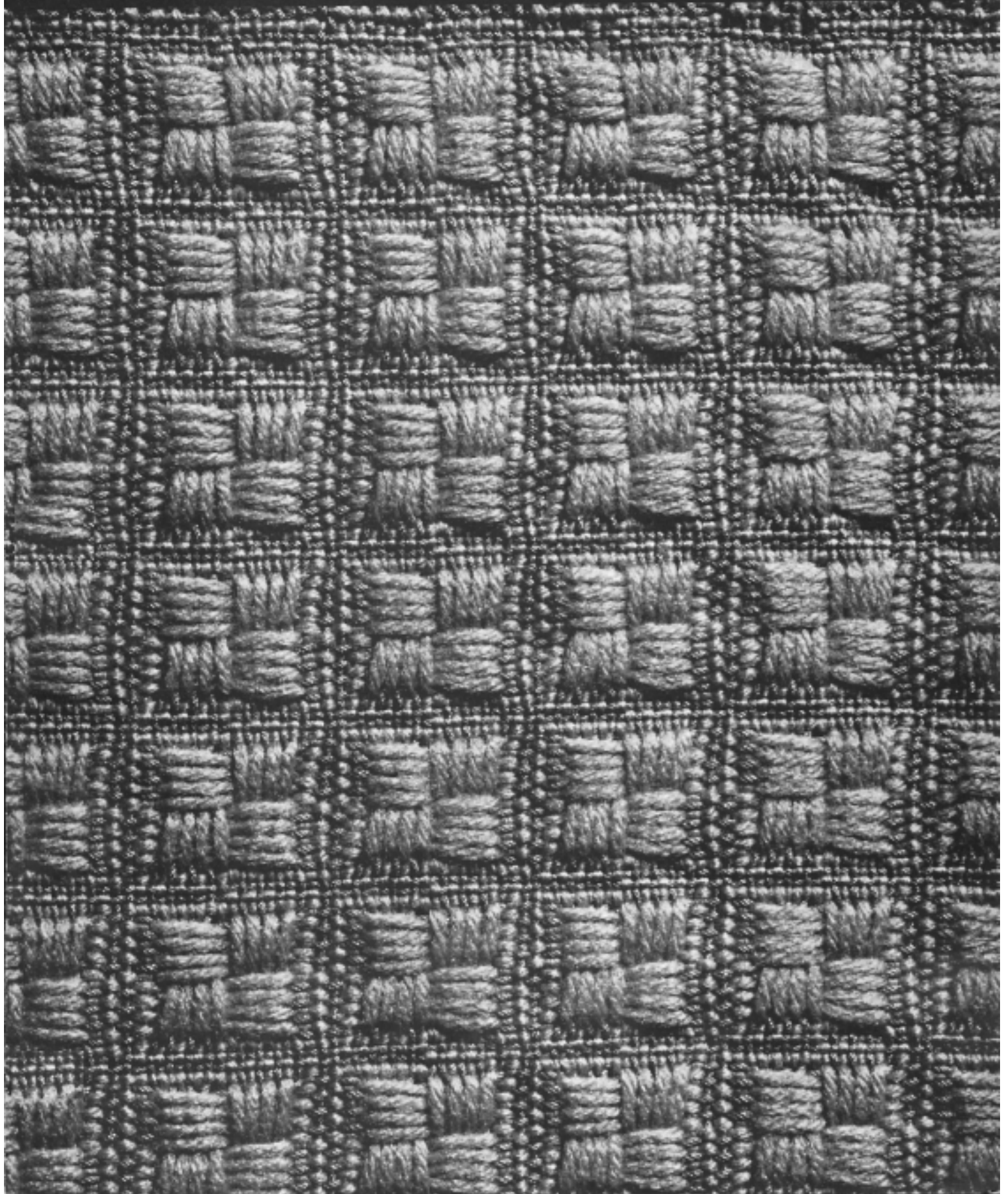


# practical weaving suggestions

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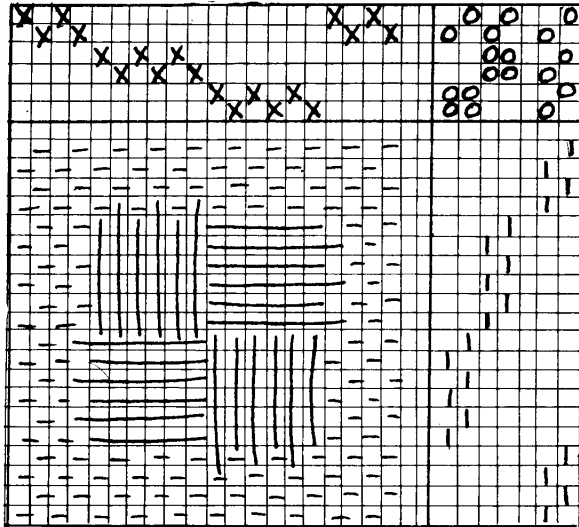


# HUCK VARIATION

Nell Steedsman

A beautiful piece of fine linen, in a six-frame spot weave, was the inspiration for this four-frame huck variation. A brief description of the Six-frame Spot will make the four-frame version more easily understood.

## SIX-FRAME SPOT WEAVE



Four frames are required for the spot, with the plain weave on the other two frames. All the threads of the spot float in warp and weft direction, without any interlacement except in the center where they pass from front to back. The spot may be large or small, and repeated at will on the plain weave background.

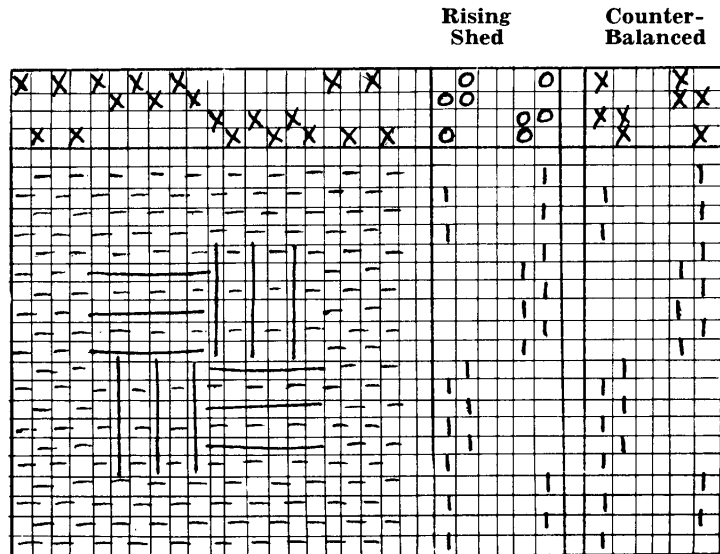
Each spot that is added requires another four frames. (2 spots, 10 frames; 3 spots, 14 frames; etc.)

## FOUR-FRAME HUCK VARIATION

Here, the only threads that float are those on the pattern frames (2 and 3), and the pattern treadles.

To compensate for the threadbare look that this produces, use double or triple ends on the pattern frames, and double or triple weft on the pattern treadles; or substitute a heavier thread for the pattern. The result is a textured line through warp and weft, connecting the spots. This line may be accented or minimized, depending on the thread that is used.

The double or triple ends may be in one heddle; or threaded singly; but they should be sleyed as one end.



The treadling follows the threading arrangement, with the same number of pattern shots as there are pattern ends. This insures the same number of floats in each direction. The spot should be square, which means an exact 50/50 weave. That is, if there are 20 ends per inch, there must be 20 shots per inch.

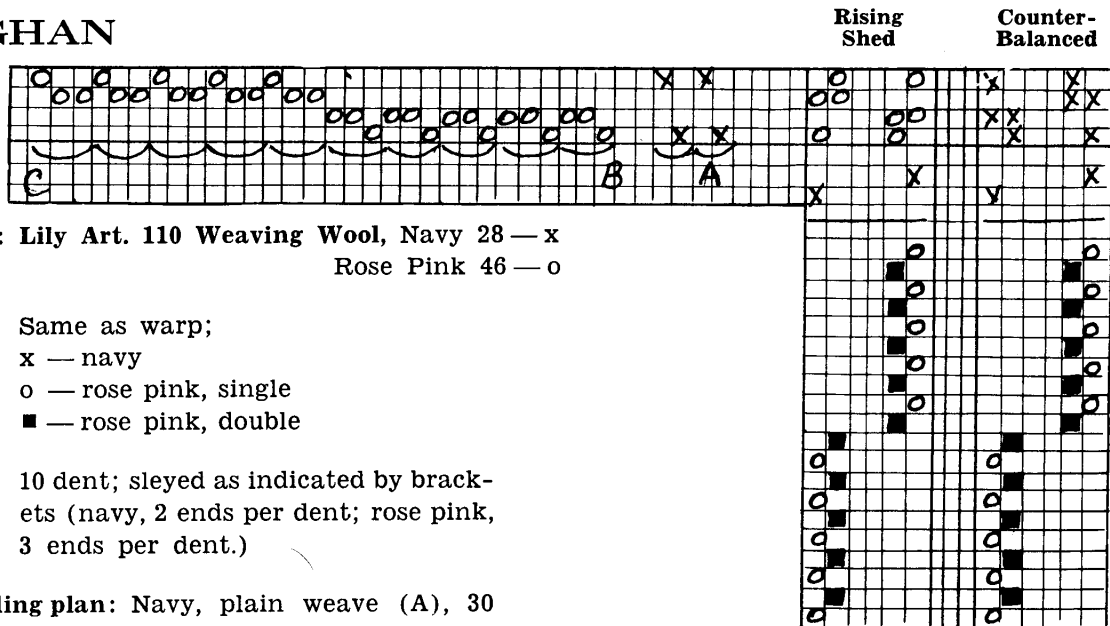
The spots may be large or small; but each half of the threading, and each half of the treadling must have the same number of threads so that whatever the size of the spot, it will be completely balanced.

The spots may be close together or far apart in the threading plan. Though the spot must

be squared in the treading, it is not necessary to square the background. That is a matter of designing, and left to the weaver's discretion.

Because the fabric is reversible, it is particularly suited to scarves, stoles, shawls, blankets, and table linen. The illustrations show a variety of threads and uses; and, of course, many more arrangements are possible.

## AFGHAN



**WARP:** Lily Art. 110 Weaving Wool, Navy 28 — x  
Rose Pink 46 — o

**WEFT:** Same as warp;  
x — navy  
o — rose pink, single  
■ — rose pink, double

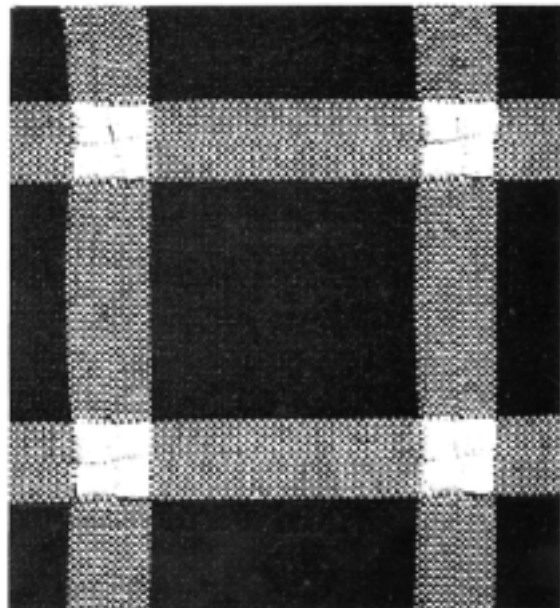
**REED:** 10 dent; sleyed as indicated by brackets (navy, 2 ends per dent; rose pink, 3 ends per dent.)

**Threading plan:** Navy, plain weave (A), 30 ends  
\*Rose pink, B to C once  
Navy, plain weave, 60 ends\*

Repeat from \* to \* for desired width  
Rose pink, B to C once  
Navy, plain weave, 30 ends

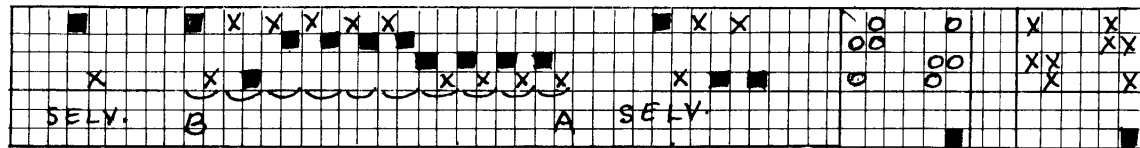
**Treading:** Hem — Navy, 2½ inches plain weave  
Work a row of leno twists; hem will be turned up to this line.  
Navy, plain weave 1½ inches (to square the corner)  
\*Rose pink, 1 pattern repeat  
Navy, plain weave, 3 inches (to square the navy block)\*

Repeat from \* to \* for desired length  
Rose pink, 1 pattern repeat  
Navy, plain weave 1½ inches (to square the corner)  
A row of leno twists, and 2½ inches for hem, as at beginning.



Woven in white or pastels, this would be suitable weight and arrangement for a baby shawl. Make it all one color, or with a contrasting color in the pattern, as was done here.

# CUSHION TOP A (Shown on Cover)



**WARP:** Lily Art. 402, Wintuk, Carnation 16 — ■  
 Lily Art. 50, Double Quick, Flamingo 16 — x

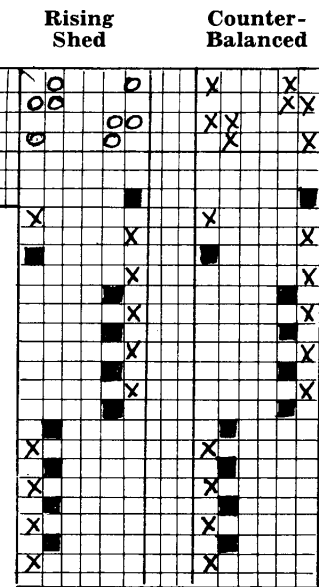
**WEFT:** Same as warp

**REED:** 8 dent, sleyed 2 ends per dent, as indicated by brackets.

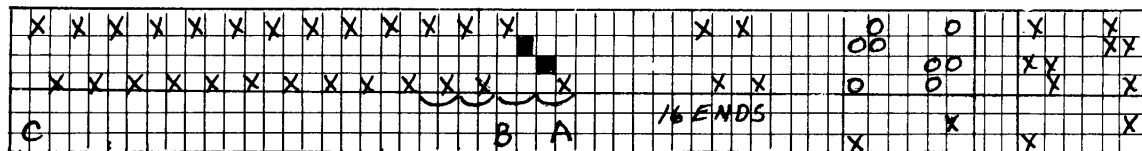
**Threading Plan:** repeat A to B, as required

**Treadling:** Repeat treadling draft for desired length.

Try this arrangement using two closely related colors in the same thread; (e.g. Perle 3 [Art. 114], Emerald #429, and Peacock #1455) to give a blue spot on a blue-green ground, or a green spot on a blue-green ground, depending on which color is threaded on the pattern frames. Or use the blue, and a third color (e.g. dark green, #459) in the weft to change the background tone. The possible color combinations in Art. 114 are partially endless!



# GLASS CURTAINS



**WARP:** Lily Art. 107 White Linen, size 40/2 — x, size 10/2 — ■

**WEFT:** Same as warp

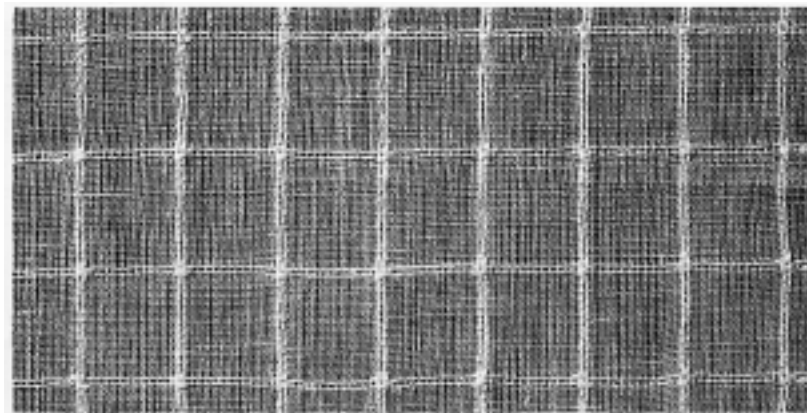
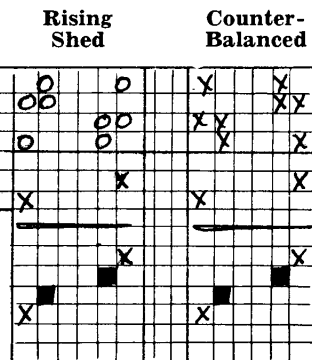
**REED:** 12 dent, sleyed 2 ends per dent (as indicated by brackets).

**Threading Plan:** Selvage, plain weave, 16 ends  
 A to C, repeated as required for desired width.  
 A to B, once, to balance  
 Selvage, plain weave, 16 ends

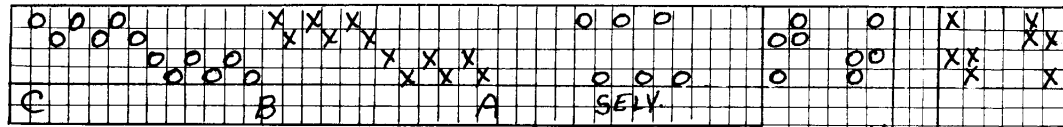
**Treadling:** 2½ inches of plain weave, for a 1 inch hem to be turned up to the first pattern row.

\*1 pattern repeat; 1 inch of plain weave\*; repeat from \* to \* for desired length.

At this warp setting, a gentle beat will give a 50/50 weave.



# CUSHION TOP B



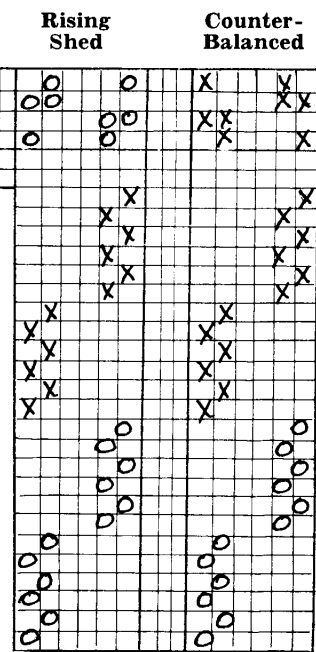
**WARP:** Lily Art. 402 Wintuk, Carnation 16 — x, Eggshell 3 — o

**WEFT:** Same as warp

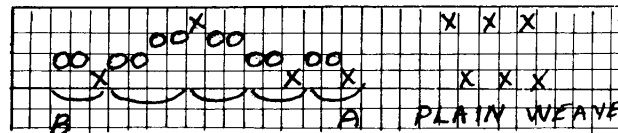
**REED:** 10 dent, sleyed 1 end per dent

**Threading Plan:** Selvedge, plain weave, 6 ends  
 A to C, repeated for desired width  
 A to B, once, to balance  
 Selvedge, Plain weave, 6 ends

**Treadling as indicated:** 1 pattern repeat with Carnation, 1 pattern repeat with Eggshell; repeated for desired length.  
 In this arrangement there is no plain weave separating the pattern in either the threading or the treadling. It gives a thick, spongy fabric. In a somewhat finer yarn (e.g. Art. 110, doubled), it would make a warm, bulky shawl.



# DRESS FABRIC



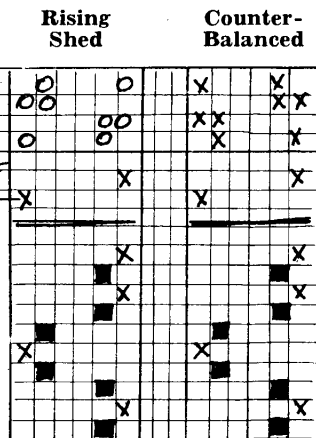
**WARP:** Lily Art. 215, Fine Weave, Light Brown 19  
 x — 1 end per heddle      ■ — 3 ends per heddle

**WEFT:** Lily Art. 215, Fine Weave, Temple Gold 18

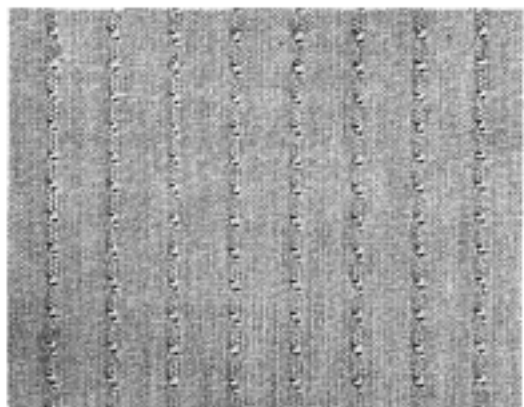
**REED:** 15 dent; sleyed 3 ends per dent in plain weave; pattern ends, 6 per dent; as indicated by brackets.

**Threading Plan:** A to C for required width, A to B, once to end.

**Treadling:** follows the treadling draft throughout.  
 As there is no weft line in this fabric, it is not necessary to have an exact 50/50 beat. This is woven with about 40 shots per inch.



**CUSHION TOP B**

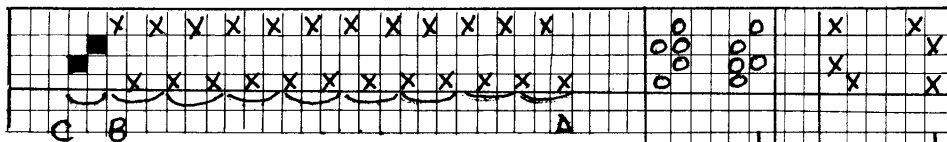


**DRESS FABRIC**

# PATIO RUNNER and MATS

Rising  
Shed

Counter-  
Balanced



**WARP:** Lily Art. 714 Mercerized Three Strand, Cream 7 — x  
Lily Art. 121 Six Strand Floss, Tropic Orange 461 — o

**WEFT:** Same as warp;

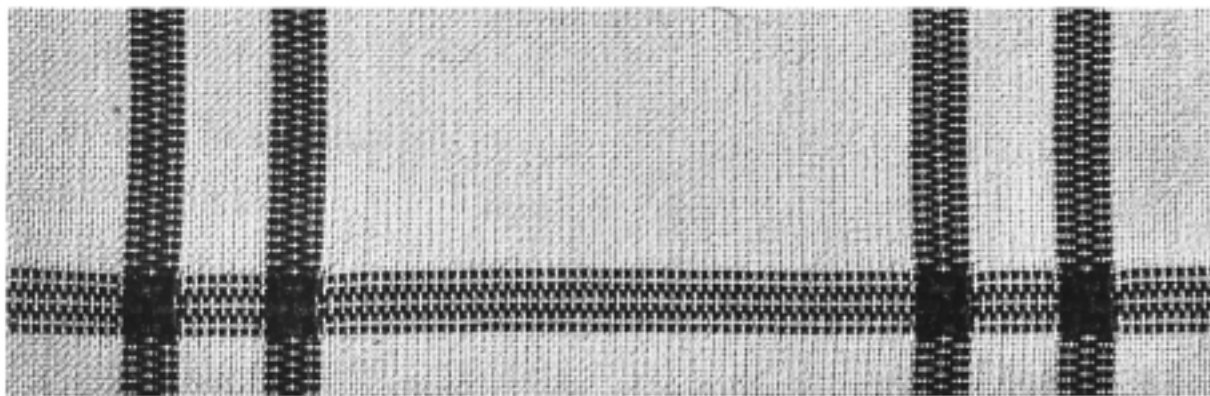
- x — Three strand cotton
- — Floss, double on bobbin

**REED:** 10 dent; sleyed 2 ends per dent in plain weave; and as indicated by brackets in pattern.

**Threading Plan:** Plain weave — 30 ends  
\*Pattern A to B, once  
Plain weave — 16 ends  
Pattern, A to B, once\*\*  
Plain weave — 108 ends  
Repeat \* to \*\* once; plain weave — 30 ends

**Treading:** 3 inches of plain weave, for a 1¼ inch hem, to be turned up to the first pattern row.  
1 pattern repeat; 16 shots plain weave; 1 pattern repeat.  
Plain weave, as desired, for center of mat or runner.

Mats have a double pattern row at each end. Runner, double pattern rows, spaced as desired through length, ending with double pattern rows, and hem.



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