

PRACTICAL WEAVING SUGGESTIONS

VOL. 3 - 58

Café Curtains

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CAFE CURTAINS

by Lillian Hunter

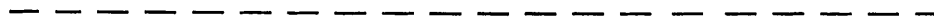
Introduction

Miss Lillian Hunter, who teaches weaving at the Red House Workshop, Bethel, Vermont, has submitted the drafts, weaving directions, and woven samples for this issue of 'Practical Weaving Suggestions'.

When curtains were needed for the studio, Miss Hunter writes, that the ever popular cafe or tier curtains were decided upon. Then came the experimental weaving to choose the most suitable pattern. Also a method was worked out so that the small curtain rings could be attached to the selvage while weaving. In addition to a description of how the weft was used to fasten the rings, Miss Hunter has given us directions for weaving the curtains which are illustrated.

Perhaps the following points should be emphasized. The width of material in the loom should be the depth of curtain desired, plus shrinkage, draw-in, and allowance for one hem. Remember that the length in the loom becomes the width of the curtain at the window. Therefore, this length will depend on the width of windows, fullness desired, shrinkage and allowance for hems.

Miss Hunter reminds us that a notched card to measure space between stripes, between rings, width of hems, etc., is a great convenience.



General Directions for Attaching Rings

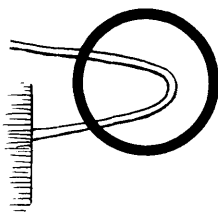


Fig. 1

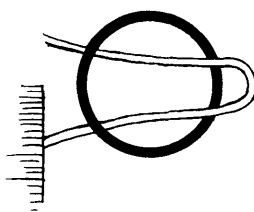


Fig. 2

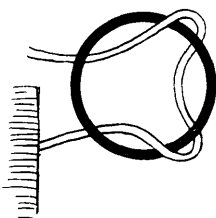


Fig. 3

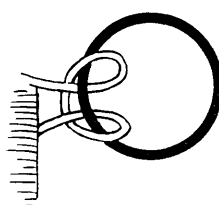
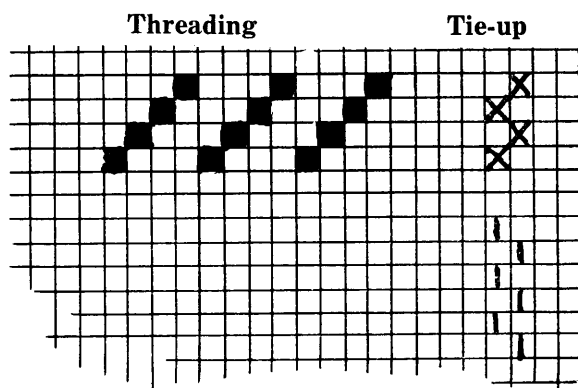


Fig. 4

Method for attaching the rings. At the point where a ring should be attached, bring a loop of weft thread from underneath as in Fig. 1; bringing the loop up through the ring—Fig. 2; slip the loop over the ring as in Fig. 3. Now pull the thread so as to hold the ring close to the weaving. Special directions for locating and spacing the rings are given for each design.

Design No. 1

Shown on Front Cover



repeat between *'s twice more
 1 end size 3, Pearl Black
 1 end size 5, Pearl Black
 3 times
 1 end size 3, Pearl Black

Materials:

Warp: Art. 114, Pearl size 3 Black 441, Pearl size 5 Black 441, Pearl size 10 Olive 1452, Lt. Olive 1451, Buff 1432, Dk. Orange 1261, Silver 1446, Lt. Yellow 406 and Natural 862.

Weft: Art. 214, size 10/2 Merc. Natural and Art. 114, Pearl size 3 Black 441 for attaching rings.

Warping

Plan: 1 end size 3, Pearl Black
 1 end size 5, Pearl Black
 3 times
 1 end size 3, Pearl Black
 *
 20 ends size 10, Pearl Olive
 2 ends size 5, Pearl Black
 20 ends size 10, Pearl Lt. Olive
 2 ends size 5, Pearl Black
 20 ends size 10, Pearl Buff
 2 ends size 5, Pearl Black
 20 ends size 10, Pearl Dk. Orange
 2 ends size 5, Pearl Black
 20 ends size 10, Pearl Silver
 2 ends size 5, Pearl Black
 20 ends size 10, Pearl Lt. Yellow
 2 ends size 5, Pearl Black
 20 ends size 10, Pearl Natural

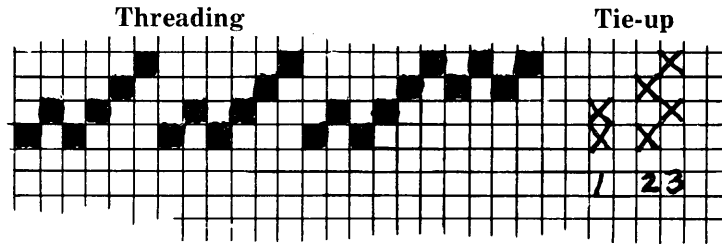
Weaving—The closeness of the rings is more or less optional, but the distance between rings will govern the width of the hems as the curtains will be more attractive if the hemming is done to the first cross black thread where the second ring is placed. Decide on how close to set the rings, and weave with 10/2 merc. nat. at least 1/4 inch more to allow for turn-under in hemming, and attach first ring. This ring will be at the corner edge of the curtain when hung. Now weave with the same weft, the distance decided upon for the space between rings, and attach another ring. Continue weaving and adding rings as needed for the desired width of the curtain, ending with enough for another hem. Many curtains are made up with a wide hem at the center, and a narrow hem at the window casing edge. This is a matter of preference.

Special Note! Rings should be added on the edge that has the lightest color - Natural - nearest the edge, so that when hanging the darkest color will be at the bottom of the curtain.

As an edge was planned for these curtains, it is only necessary to hem the two ends, - turn on the first black size 3 perle where the first ring is fastened, turn the edge under so the fold will come to the next cross size 3 perle and hem to it.

Design No. 2

Shown at top left page 4



Materials:

Warp: Art. 214, size 20/3, Merc. Natural

Weft: Same as warp

Pattern Weft: Art. 114, Floss, Pimento 773

Sley: 2 per dent in 12 dent reed, single in heddles.

Width in reed, depends upon desired width of curtain.

Weaving - Notch a piece of card at 2½" for hems; and at 1½" for space between stripes.

Start weaving in tabby for first hem - 2½" - and weave first pattern stripe in this fashion - 3 rows of pattern on harnesses 1 & 2 (#1 of tie-up). Add a ring with pattern thread, throw both tabby shots in pattern thread, and make second fastening to ring: both tabby shots in pattern thread again, and make third fastening in same ring; and three more rows on pattern harnesses (#1 of tie-up). Tabby shots of 20/3 should be used between the three pattern shots.

This ring will be the edge ring on the curtains.

* Now weave 1½" in tabby and put in two throws of pattern thread on two tabby. Weave 1½" more, and weave another wide pattern stripe, adding another ring. * Repeat between *'s for the desired fullness of curtains. There are about 4" between rings, so that 11 or 12 rings will give ample fullness. And weave enough for another hem. Put in a marker and weave another curtain like the first.

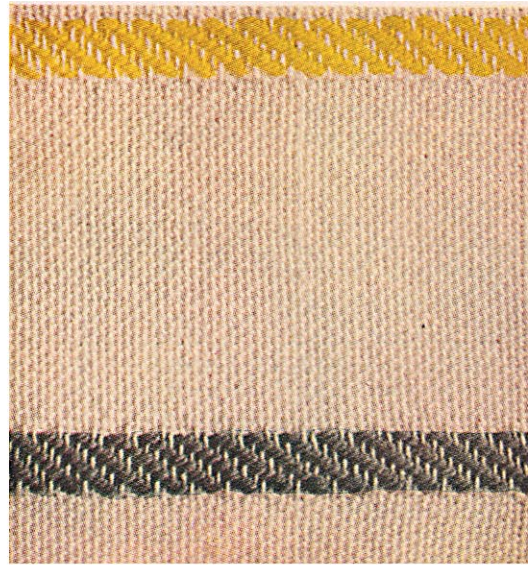
Valance for this design was made of three strips carefully seamed with stripes matching;

as follows - 2½" tabby, two tabby in pattern color, 1½" tabby, wide stripe in pattern (no rings added), 1½" tabby, two tabby in pattern color, 5 inches tabby.

Wide hems, at least at the center of the curtains, (at the window casing they may be narrow,) should be turned at the edge of the first wide stripe and turned under so as to be hemmed to the first colored-pattern tabby. The bottom hems were turned to match this hem in width. Hems were all done with hand stitching. After the three valance pieces were sewn to-gether with patterns matching, a bottom hem was made to match the wide hems on the curtains. Then the top 5 inches were turned in about ¼" and basted to the top colored - pattern tabby, and stitched by machine, (machine stitching seems much stronger for the casing stitching,) and another row of machine stitching was placed 1½" above the first.



DESIGN NO. 2



DESIGN NO. 3



DESIGN NO. 4



DESIGN NO. 5

Design No. 3

Shown at top right page 4

This design weaves very easily, but the warping directions seem complicated and so will be given in detail.

Materials:

Warp: Art. 214, size 20/3
Merc. Natural

Weft: Same as warp

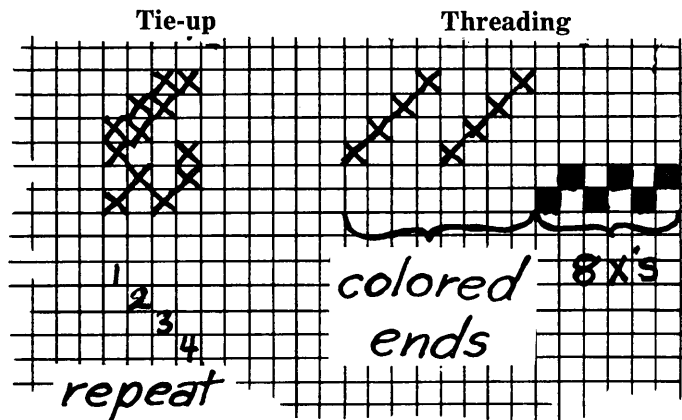
Colored Warps: Art. 108, size
8/2, Lt. Green
55, Yellow 9,
Gray 87 and
Coral 48.

Warping Plan - * 48 ends 20/3
8 " Lt. Green
48 " 20/3
8 " Yellow
48 " 20/3
8 " Gray
48 " 20/3
8 " Coral
and repeat twice from *
100 ends 20/3

Sley - 2 per dent in a 12 dent reed—32 inches in reed

Weaving—It would seem that the difference in size of the threads would make weaving difficult. Art. 108 is a soft twist, and whereas it may seem to loosen in the warp; if an even tension on the 20/3 is maintained, the soft twist takes care of itself very well. When the curtains came off the loom the colored stripes were a little bubbly, however after the curtains were washed and ironed this disappeared. Perhaps a word of caution should be given - only two pairs were made and cut off, so - if several pairs were being made, it might be well to allow sufficient warp so that curtains might be cut off and the ends retied so as to adjust any extreme unevenness.

A card was notched at 2¼" and 3", and weaving started. Three inches for the hem, woven with 20/3, and a ring was fastened with three successive wefts on the side of the curtain with the narrow edge (48 ends). Weaving was continued until 19 rings were added, then 1" woven for the hem.



For the Valance—the loom was rethreaded so as to make 2 at a time, in this way -

100 ends 20/3
8 ends Lt. Green
48 ends 20/3
8 ends Yellow
48 ends 20/3
8 ends Gray
48 ends 20/3
8 ends Coral
100 ends 20/3
2 ends of a marker thread,
threaded on 1 and 2 har-
nesses and repeat, without
the marker threads.

When woven the proper length, the two lengths may be cut apart. The valances were woven without rings but colored stripes woven in the same order as in the warp, and at intervals to match the warp stripes.

Side hems were turned in line with the first ring, and turned under to hem in line with the second ring. The bottom was turned to hem to the coral line, and the corner mitered. Then all hems were sewn by hand.

Narrow hems were put in the ends of the valances, and the top and bottom hems were turned under and hemmed to the colored lines - the bottom to the coral, and top to the green. The bottom and the end hems were sewn by hand, but the top one was sewn by machine and a stitching made for a casing at ½" from top edge.

Design No. 4

Shown at bottom left page 4

Materials:

Warp: Art. 107, Linen, size 40/2 Aqua 53 and size 10/2 Aqua 53.

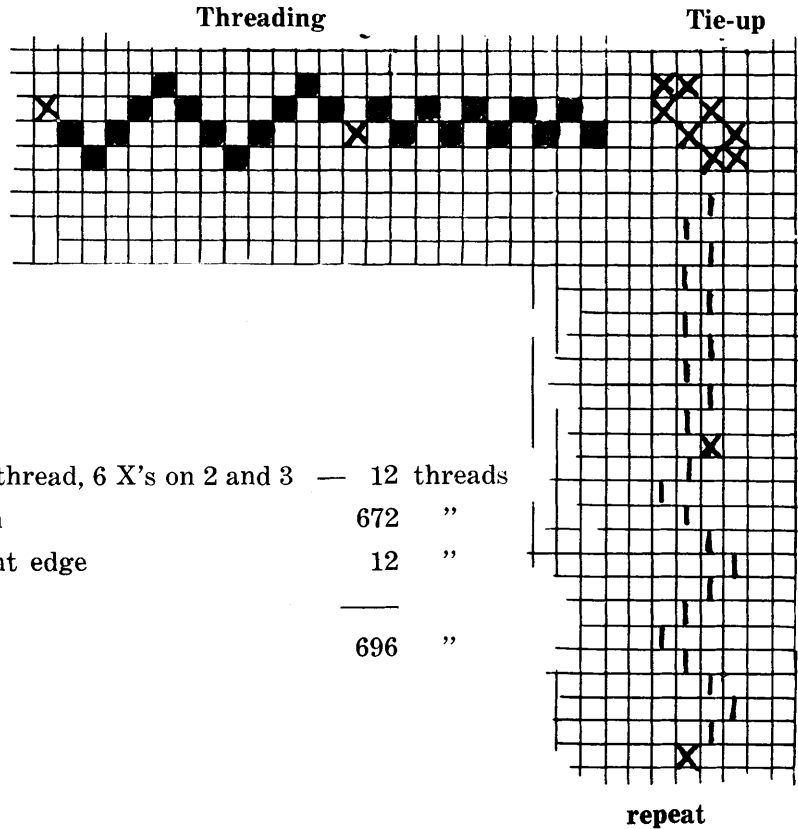
Weft: Same as warp

Sley - 40/2 linen, 2 per dent in a 15 dent reed
 10/2 linen, 1 per dent
 (X on draft and treadling)

27 inches in reed

Threading - right edge, 1 each size thread, 6 X's on 2 and 3	— 12 threads
center, 28 X's pattern	672 "
left edge, same as right edge	12 "

696 "



Weaving: Many of the Scandinavian books give this pattern for curtains but usually use a cotton warp, and sometimes linen weft. Cotton has more stretch, and would therefore handle more easily. The linen gives such a nice hand, and appearance that we tried it for this design.

Note of warning: be prepared for loosening threads in the warp which must be taken up between curtains so as not to become too awkward.

Treadling directions are given. About 1" was woven for hems at either end of curtains, no hem was put in the bottom of curtains. A

ring was placed at the beginning of every other row of lace with a fine thread, then the heavy, and another fine. The heavy thread was carried along the edge from pattern to pattern, rather than try to make a neat finish each time it was used.

For Valance: 1¼ yards were woven like curtains, and cut in half lengthwise.

Making: Narrow hems were turned on the ends of curtains and on three sides of the valance pieces, and sewn by hand. The casings on the tops of the valances were turned about 2½" to match a heavy thread; two stitchings were made by machine, for casing.

Design No. 5

Shown at bottom right page 4

Materials:

Warp: Art. 214, size 20/3, Merc. White
and Art. 105, Novelty, size 1 White.

Weft: Art. 214, size 20/3, Merc. White.

Warping Plan - * 1 Novelty
3 20/3
9 times
12 20/3
*

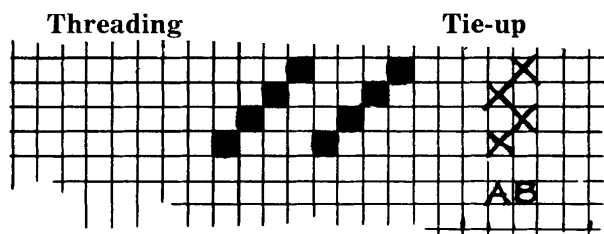
repeat between *'s 13 times,
omitting the last 9 20/3 threads
on the last repeat, for the top
of curtain.

Sley: in a 9 dent reed, 1 Novelty per dent
and 3 20/3 per dent.

Weaving - These curtains were woven in plain,
or tabby weave, alternating A and
B of tie-up, and 20/3 used entirely.

Mark a card at 3 inches. As these curtains
require no bottom hem - the bottom is the side
with a heavy or novelty thread at the edge - the
front edge hems should either be the same
width as the stripe or very narrow. The sam-
ple was woven with a narrow hem both front
and back, so the marker card will be correct.

Weave 3 inches and add a ring, using three
successive wefts to fasten ring in place; con-



tinue in this manner until at least 12 rings have
been added. As these curtains shrink some in
washing, it will be advisable to add more
rings so that the curtains will be sufficiently
full when made up.

Four curtains were woven of this design to
hang as tier curtains.

Making - This design is very easily made, only
the two hems on each curtain are re-
quired, but should be evenly turned
and hemmed by hand.

Note! The considerable difference in size of
threads made little difference in warping, as
they are closely mixed. It is advisable to use
rather heavy paper or sticks in winding warp
onto warp beam.

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