

VOL. XXVII

# TWO DRESSES WITH DANISH SUGGESTIONS

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PUBLISHED BY

# LILY MILLS COMPANY

SHELBY, N. C.

Manufacturers of Hand Weaving Yarns

# TWO DRESSES WITH DANISH SUGGESTIONS

## By Miss Lucy Morgan, Director, Penland School of Handicrafts

When eleven of us from the Penland School of Handicrafts made our 1953 craft tour to the Scandinavian countries and Finland, our first stop in those countries was Copenhagen. Very soon after settling curselves in the hotel there, we had a caller, Miss Cis Fink, designer and weaver of costumes.

We had seen Miss Fink's work pictured in DANSK KUNSTHAANDVAERK, a craft publication to which Penland subscribes, and it just happened that one of the costumes of her design, pictured on the cover of that magazine for October 1952, was the model I followed, more or less, in weaving an ensemble which I was wearing on this trip.

Miss Fink had heard of Penland through our mutual friend, Mrs. Emmy Sommer, and was eager to come to America and to Penland, and as a result of our visit in Copenhagen, she arrived at Penland the end of August 1953.

She had with her several suits, dresses, stoles and hats, and we who were to work with her chose the styles we thought best suited to our build, color, age and temperament. Then the wires between Penland and Lily Mills began to hum, yarns were rushed to us, looms were threaded, and even I unchained myself from my desk and wove with glee.

All of Miss Fink's cottons were unmercerized and we liked them. They were very firm materals, 40 ends to the inch, and we liked that too. So for two of the dresses woven by us, this is what we used:

For dress No. 1—Lily Art. 314, 20/2, red 438 for warp and filler
Lily Art. 114, Floss, medium blue 993, delft blue 933,
skipper blue 920, for the design.

For dress No. 2—Lily Art. 314, 20/2, medium blue 993 for warp
Lily Art. 314, 20/2, jade 501 for filler
Lily Art. 105, No. 1 Novelty Yarn, white N 984 for the design.

The dresses are both plain weave except for the butterfly and wreath decorations. A No. 20 reed is used, two ends per dent. The draft and tie-up given below is for a sinking shed, the right hand treadle is for laying in the design and the other two for plain weave. For a rising shed tie the blank spaces.

х х	χ
X	хх
X X X X	- Х Х
Х	ХХ

First, we will consider dress No. 1. The planning of the plain weave and the butterfly decorations must be carefully worked out so that the butterflies come in just the right location in cutting out the dress. The dress pattern should be placed on the warp to determine this. Directions for only one butterfly will be given, for each one would have to be placed according to the pattern used, and according to each individual's taste. For weaving the butterflies, use Lily's floss, doubled. A different shade of blue is used for each of the three butterflies in the group.

Designs are laid in by opening the shed obtained by depressing the treadle which raises harness 4, and depresses harnesses 1, 2, and 3. It will be noted that this brings every sixth thread to the top of the shed.

After having fixed the location of the first but erfly, and with an open shed using design treadle, take a butterfly bobbin of double floss and drop the end of this so that there is about two inches on the under side of the warp, which can be fastened in when the piece is finished. Still using the pattern treadle, which brings all No. 4 threads to the top of the shed, from left to right lay in the

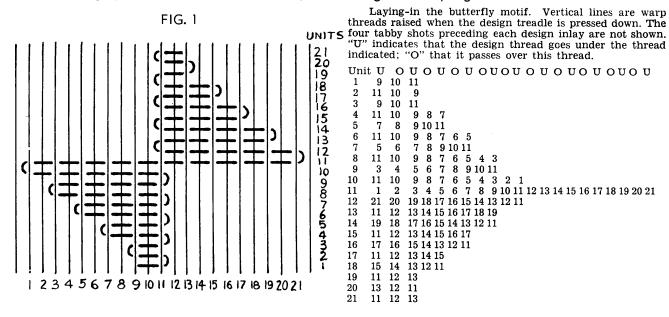
floss under one of these raised threads, over the next, and under the next. It will be seen that these same warp threads will be raised for the design shots throughout the weaving of the butterfly with additions as the design develops and as called for in the directions. Bring butterfly bobbin to top of weaving. Now weave four shots of plain weave. This completes one unit of the pattern. Then change to pattern treadle, make loop on top of four plain weave shots, and lay in floss exactly as before, but from right to left, followed by 4 shots of plain weave. This completes the second unit of the laid-in pattern. The third unit is exactly the same as the first.

The fourth unit is made exactly the same as the second except that the pattern is extended to the left by laying the floss over the next raised warp thread to the left, and under the next. See figure No. 1. The fifth unit is made exactly the same as the fourth, but from left to right.

In like manner, the sixth and seventh units are extended to the left, then the eighth and ninth, then the tenth.

The eleventh unit completes the first wing of the butterfly, and begins the second wing. For this, the floss is laid in as for unit ten, but from left to right, then continuing right over a raised warp thread, under the next, over the next, and under the next until five additional raised warp threads have been gone under, making this wing as wide as the one just completed. Now build the second wing exactly the same as the first, except in reverse.

A graphic chart of these directions, marked figure No. 1, is given below.



For dress No. 2 the laid-in pattern is in wreaths, using Lily's Art. 105, No. 1 Novelty Yarn, doubled, for pattern. Directions will be given for weaving wreaths at bottom of skirt only, the decorations for blouse would be arranged according to the dress pattern used.

First, determine the number of wreaths to be used at bottom of dress, and the spacing. Of course, one can make the wreaths any size, but in dress No. 2 they are about  $1\frac{1}{2}$  inches in diameter. After allowing for hem and space from hem to wreath, and placement of wreath, take a yard of novelty yarn, doubled, for each wreath. Use design treadle, and pick up the three raised threads at the center of the space planned for the first wreath at right of the warp. Bring the center of the novelty yarn over these three threads, and let the ends hang down through the warp outside them. Now, do the same with each of the wreaths across the bottom of the skirt. (From now on, directions will be given for only the right hand wreath, with the understanding that as each step is made, it is made for every wreath across the skirt.) Throw 4 shots of plain weave. This completes the first unit of the laid-in pattern.

Change to design treadle and pick up the same raised threads as those used in first unit and bring the right hand end of novelty yarn to the upper side of the warp to the left of, then over the right nand raised thread, over the next raised warp thread to the right, and under the next. Now go through the same process with the left hand end of the novelty yarn, only working to the left. You will see that you are building up the right and left sides of the wreath. Follow this with 4 shots of plain weave. This completes the second unit of the laid-in pattern.

Now pick up the same raised warp threads as used in unit 2, and lay in the novelty yarn, this time in the opposite directions from that used in unit 2. See Figure No. 2. Throw 4 shots of plair weave. This completes unit 3 of the laid-in pattern.

The 4th unit is made the same as the 3rd unit, except that the novelty yarn is laid in in the opposite direction, and the pattern is extended for another skip to the right for building the right hand portion of the wreath, and to the left for the left portion, by laying in the novelty yarn over the first raised warp thread to the right for the right portion of wreath, and under the next; and over the first raised warp thread to the left for left portion of wreath, and under the next. Now throw 4 shots of plain weave. This completes the 4th unit of the laid-in pattern.

The 5th unit is made by reversing the direction of the laid-in novelty yarn, going under the first raised warp thread and over the next, and under the next, but using only the two outside warp threads used in unit 4. Now throw 4 shots of plain weave, which completes the 5th unit of the laid-in pattern.

The 6th unit is made exactly the same as the 5th, except that the novelty yarn is laid in in the opposite direction.

At this stage, one half of the wreath is completed. The second half is a reverse of the first, except for the two last units, 11 and 12. For the 11th unit, each end of the novelty yarn is dropped to the under side of the warp after being laid in place.

For the 12th unit, the right hand novelty yarn is brought to the upper side of the warp at the right of the same three raised warp threads as those used in the first unit. Then the novelty yarn is dropped down to the under side of the warp to the left of the third raised warp thread. This completes the wreath.

A graphic chart of these directions is given

below, marked figure No. 2.

FIG. 2

UNITS
12
11
10
9
8
7
6
5
4
3
2
1

Making the wreath. The vertical lines are warp threads that are raised when the design treadle is depressed. The four tabby threads that separate successive units are omitted. The heavy horizontal lines are the pattern weft.

- Unit 1. Carry pattern weft over 5, 6, and 7; the ends hang down through the warp.
- Unit 2. Bring the left end under, then over 5, over 4, and under 3. The right end goes under, then over 7, over 8, and under 9.
- Unit 3. Over 3 and 4, under 5; over 9 and 8, under 7.
- Unit 4. Under 5, 3, and 1, over 4 and 2. Under 7, 9, and 11, over 8 and 10.
- Unit 5. Under 1 and 3, over 2; under 11 and 9, over 8.
- Unit 6. Under 3 and 1, over 2; under 9 and 11, over 10.
- Unit 7. Like unit 5.
- Unit 8. Like unit 6.
- Unit 9. Under 1, 3, and 5; over 2 and 4. Under 11, 9, and 7; over 10 and 8.
- Unit 10. Under 5 and 3, over 4; under 7 and 9, over 8.
- Unit 11. Under 3, over 4 and 5; Under 9, over 8 and 7.
- Unit 12. Under, then over 5, over 6 and 7. Bring ends down and secure them.



## Weaving Hand Yarns

ART. 314

Lily Cotton Warp is available in a wide range of sizes in 1 lb. cones and 2 oz. tubes.

### ART. 114

Lily Mercerized Pearl Cotton and Floss. Pearl Cotton in sizes 3, 5, 10 and 20, and Six Strand Floss. —80 fast colors in 1 lb. cones and 2 oz. tubes.

#### ART. 105

Lily Novelty Yarns. Twisted, nubby surfaces for interesting textures.

