

WEAVING CLASSICS

•
original

LILY WEAVER'S WORK SHEETS

Nos. 1-23 • 1930-1950

Foreword

During the early thirties and forties some of the foremost weavers of the day authored this series of weaver's work sheets for Lily Mills. The designs employ many of the most basic techniques of weaving, making the series a valuable addition to any weaving library.

The entire series is reprinted here, in their original form, for use and as a spark for your own creativity. We are proud to have the names and work of such notable weavers associated with our own, in the Lily weaver's work sheets.

You will readily recognize the name of these weavers, not only as directors and instructors, but as contributors of considerable note in the over-all growth and continuing success of the renowned Penland School of Handicrafts. They also encouraged and assisted in the development of the Lily Mills hand weaving department. From these endeavors came a closer and enduring association between the Penland School and Lily Mills Company – an association mutually pleasant and rewarding.

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LILY WEAVER'S WORK SHEET No. 1

ARTICLE: DRAPERY

DATA FROM: Edward F. Worst, Author — Foot Power Loom Weaving

WEAVE: Overshot. HARNESS FRAMES: 4

SOURCE: Original arrangement.

REED: 10 dent. WIDTH IN REED: 39 1/2"

WARP: ART. 114 Lily Pearl Floss

WARP ENDS: 592. PER DENT: 2

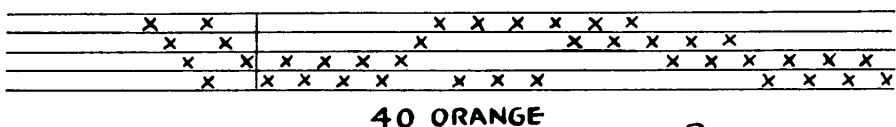
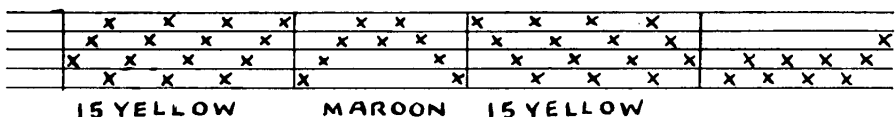
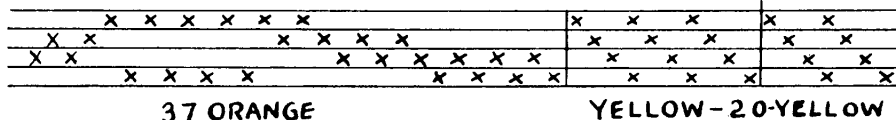
PATTERN WEFT: Art. 110, Lily Weaving Wool

TABBY WEFT: Art. 114, Lily Pearl Floss

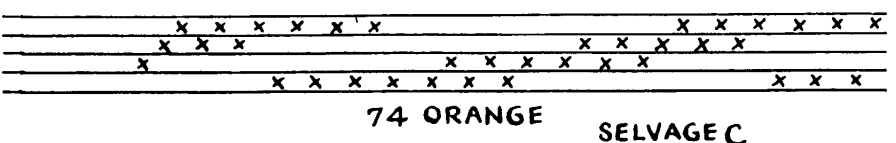
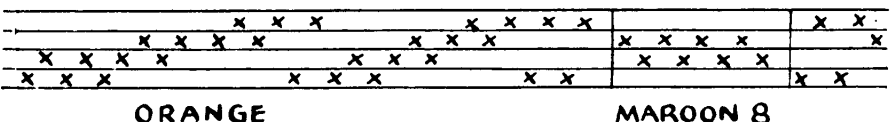
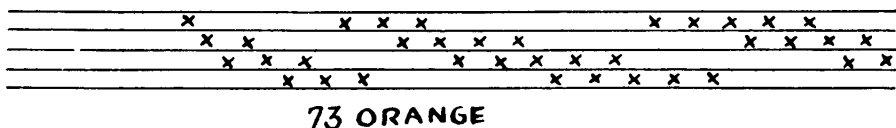
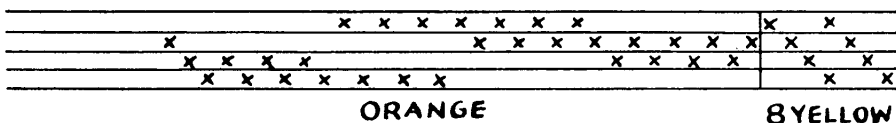
FINISHED SIZE: 36"x72"

DRAFT:

A SELVAGE



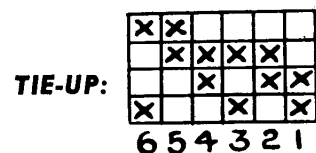
B



SELVAGE C



ORANGE-7



TRAMPING DIRECTIONS:

- Treadle 1 — 4X
- 2 — 4X
- 5 — 4X
- 6 — 4X
- And Repeat.

Weave enough tabby at each end for hems.

FINISHING: Hem and steam press. Hang with metal drapery hooks.

MATERIALS TO ORDER: For one pair of drapes 2 yards long.

Warp: Art. 114, Lily Pearl Floss 1 pound 1457 Burnt Orange (allows for tabby weft of same color).
 8 ounces 404 Yellow.
 4 ounces 655 Maroon.
 Weft: Art. 110 Lily Weaving Wool, 4 skeins, W-90 Beige.

LILY WEAVER'S WORK SHEET No. 2

ARTICLE: WOOL SPORT SCARF

DATA FROM: Irene Beaudin, Instructor, Penland School of Handicrafts, Penland, N. C.

WEAVE: Warp Face Pattern Weave

PATTERN SOURCE: Scandinavian

REED: 15 dent. WIDTH IN REED: 11"

WARP: Art. 110 Lily Weaving Wool

WARP ENDS: 339. PER DENT: 2

PATTERN WEFT: Art. 110, Lily Weaving Wool

TABBY WEFT: No tabby

FINISHED SIZE: 11 1/2 x 36"



DRAFT:

											BORDER								
B	B	B	B	B	B	B	B	B	B	B	R	R	R	R					
B	B	B	B	B	B	B	B	B	B	B	R	R	R	R					
B	B	B	B	B	B	B	B	B	B	B	R	R	R	R					
B	B	B	B	B	B	B	B	B	B	B	R	R	R	R					
LIGHT BLUE																			
				Y	Y	Y	Y					R	R	Br	Br				
				R	R	R	R					W	W	G	G				
LG	LG	LG	LG	LG					LG	LG	LG	Br	Br						
R	R	R	R	R					R	R	R	G	G						
RUST. LT. GREEN				RUST-YELLOW				LT. GREEN-RUST				RUST-WHITE		DK. GREEN-BROWN					
				Br				G	R	R					Y	Y	Y	Y	
				G				Br	W	W					R	R	R	R	
				W				Br	Br	Br					LG	LG	LG		
				Br				G	G	G					R	R	R		
CENTER				BROWN-WHITE				DARK GREEN-BROWN				RUST-WHITE				LT. GREEN-RUST		RUST-YELLOW	
B	B	B	B	B	Bl.	Br.	Br.	W	Br.	Br.	W	Br.	Br.	W	Br.	W	Br.		
R	R	R	R	R	Br.	Bl.	Bl.	W	Br.	Br.	W	Br.	Br.	W	Br.	W	Br.		
				W				Bl.	Br.	Br.	W	Br.	W	Br.	Br.	W			
				Y				Br.	W	W	Br.	W	Br.	W	W				
RUST-BLUE				BLACK BROWN				WHITE - BROWN											

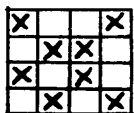
WARPING DIRECTIONS: In warping use one yarn of each color and repeat the number of times indicated before the bracket (in the color scheme below). Warp the pairs of colors as far as center where there is an odd thread. Order of colors in warping:

ORDER OF COLORS IN WARPING:

12 { rust 56 { light blue 5 { light brown { dark green 2 { white { rust 3 { rust { lt. green	4 { rust { light yellow 5 { rust { lt. green 4 { rust { yellow 3 { rust { lt. green	2 { rust { white 5 { lt. brown { dark green 11 { lt. brown { white 3 { lt. brown { black	1 { yellow { white * 5 { lt. blue { rust 1 { rust } Center
-------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------

Repeat from* to start.

TIE-UP:



THREADING: In threading it is best to start with the odd thread that is the exact center and then work alternately towards the sides thus taking care to get same color on same harness frame on either side. The thread in exact center is light blue, on harness frame 4 (back). Draw in this end then 1 rust on harness 3, 1 lt. blue on harness 4, on right side of center, next 1 rust on harness 3, 1 lt. blue on harness 4, on left side of center, etc.

WEAVING DIRECTIONS: Don't keep warp at too great tension. Beat lightly — just push weft into place. Order of tramping is: 1-3-2-3, then 1-4-1-4 and repeat.

FINISHING: Leave warp for a two inch fringe to be tied off at each end of the scarf. Steam press the scarf when completed.

AMOUNT OF YARN TO ORDER: For a six yard warp. (Will make about 5 scarves).

Rust W-129	1 skein	Yellow W-10	1 skein	Lt. Green W-59	1 skein
Lt. Blue W-26	2 skeins	White W-1	1 skein	Also used for the weft.	
Lt. Brown W-119	1 skein	Dk. Green W-55	1 skein		

LILY WEAVER'S WORK SHEET No. 3

ARTICLE: BAG

DATA FROM: Irene Beaudin, Instructor, Penland School of Handicrafts, Penland, N. C.

WEAVE: Warp Face Pattern Weave

PATTERN SOURCE: Scandinavian

REED: 10 dent. WIDTH IN REED: 19"

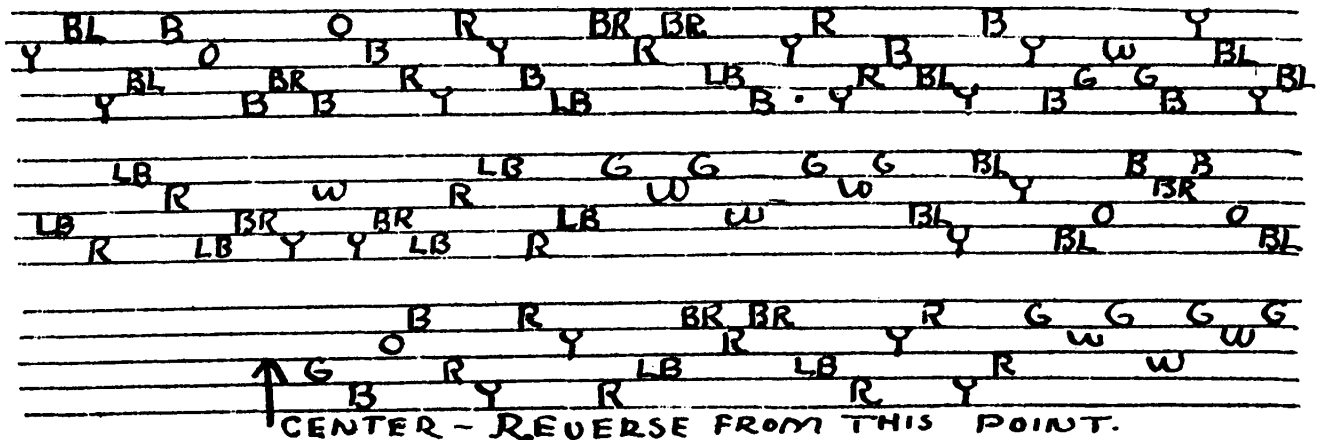
WARP: Art. 1014, Lily Four Strand Filler

WARP ENDS: 198. PER DENT: 1

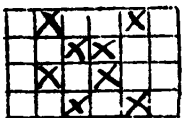
WEFT: Art. 1014, Lily Four Strand Filler



DRAFT:



TIE-UP:



4 3 2 1

WARPING: You can weave material for 6 bags from a five yard warp. Two skeins of Rust Y 129, and one skein each of Dk. Blue-Y 30, Lt. Blue-Y 26, Lt. Brown-119, Med. Brown-Y 120, Yellow-Y 10, White-Y 1, Hunter Green-Y 58 and Orange-Y 20, will make the warp. The weft is Cream-Y 3 and one will need about 3 skeins. In the warping directions the various colors are represented thus: Rust-R, Dk. Blue-BL, Lt. Blue-B, Lt. Brown LB, Med. Brown, BR, Yellow-Y, White-W, Green-G and Orange-O.

WEAVING: Do not try to beat this material up hard, handle somewhat as you would weaving with wool — just push the weft into place firmly. This is a single shuttle weave, just lay in the cream colored warp on this treadling, 1-3-2-3 then 1-4-2-4 and repeat throughout the warp.

MAKING THE BAG: Cut off 24" lengths. It is a good idea to run a seam across each end of these strips on a sewing machine to keep the warp and weft from slipping apart. The bag must have a lining, with the colors indicated in the sample described, a brown lining is appropriate. You'll need a piece about 15 in. wide and 20 in. long for this. Use any appropriate material for this. A flat stick 12 inches long and about $\frac{3}{4}$ " wide is inserted on both sides at the top of the bag to stiffen the top. Make up the lining, leaving a 3 in. slit at the top on each side. The bag strip is folded in the middle and sewed up on a sewing machine on each side for a distance of 6 in. from the middle fold. Insert the lining, fold in a couple of inches of the bag material and on a sewing machine stitch lining in on each side and stitch across the top of the lining and at a point one inch below the lining edge, leaving a space to insert the small sticks between the lining and the bag material.

LILY WEAVER'S WORK SHEET No. 4

ARTICLE: LUNCHEON PLACE MATS

DATA FROM: Miss Lucy Morgan, Director, Penland School of Handicraft, Penland, N. C.

WEAVE: Twill. HARNESS FRAMES 4

PATTERN NAME: Twillstripe

PATTERN SOURCE: H. Gill

REED: 18 dent. Width in Reed: Approx. 13"

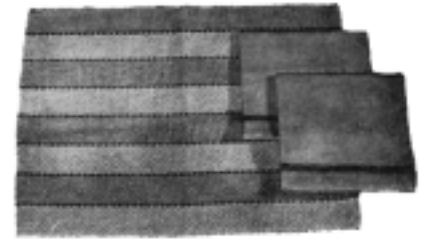
WARP: Art. 114, Pearl Cotton No. 3

WARP ENDS: 294. PER DENT: 1

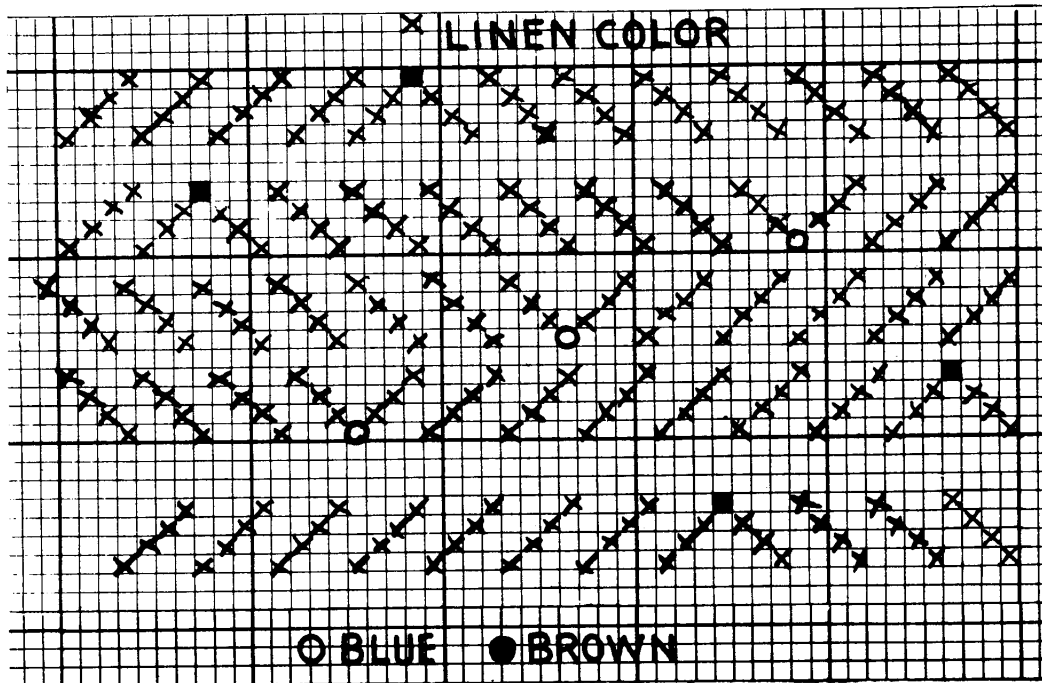
PATTERN WEFT: Art. 114, Lily Pearl Cotton No. 3

TABBY WEFT: Art. 114 Pearl Cotton No. 10

FINISHED SIZE: 12"x18"



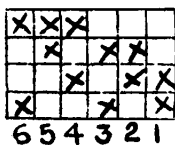
DRAFT:



WARPING DIRECTIONS: 31 ends, natural, 1 brown; 30 ends linen, 1 jade; 30 ends natural, 1 brown; 30 ends linen, 1 jade; 30 ends natural, 1 brown; 30 ends linen, 1 jade; 30 ends natural, 1 brown; 31 ends linen.

THREADING DIRECTIONS: Draw in straight twill threading until the single brown or jade thread comes up, and this should always be on harness 1 or harness 4.

TIE-UP:



WEAVING PLAN: Weave 1" tabby, using No. 5 Pearl, linen color as weft. This is for hem. Treadle 1 — 2 — 5 — 6 in that order and repeat for body of mat using No. 3 Pearl, linen color for weft. Weave 18" of this, then 1" again with the No. 5 Pearl for the last hem. A centerpiece for the set should be woven 4" to 6" longer than the place mats.

FINISHING: Turn in tabby ends to make flat half inch hem. Press carefully with hot iron. If weaving commercially, it will promote sales if mats, centerpiece and napkins are assembled as sets, and offered in a cellophane bag or wrapping or boxed.

MATERIALS TO ORDER: To make a set of six 18" place mats and a 24" centerpiece. (Ten yard warp.) 1 lb. Art. 114, Lily Pearl Cotton, No. 3, color natural 862. 2 lb. Art. 114, Lily Pearl Cotton, No. 3, color linen 1402. 1 2 oz. tube Art. 114, Lily Pearl Cotton color Chili Brown 656 No. 3. 1 2 oz. tube Art. 114, Lily Pearl Cotton color Med. Jade 1449 No. 3. 1 2 oz. tube, Art. 114, Lily Pearl Cotton, Color linen 1402 size 5.

LILY WEAVER'S WORK SHEET No. 4-A

ARTICLE: NAPKIN TO MATCH TWILLSTRIPE LUNCHEON MATS
(Shown With Place Mat On Opposite Side)

DATA FROM: Miss Lucy Morgan, Director, Penland School of Handicraft, Penland, N. C.

WEAVE: Twill. HARNESS FRAMES 4

PATTERN NAME: Twillstripe

PATTERN SOURCE: Original

REED: 12 dent. WIDTH IN REED: 16"

WARP: Art. 114 Lily Pearl Cotton, No. 10, color, Linen No. 1402

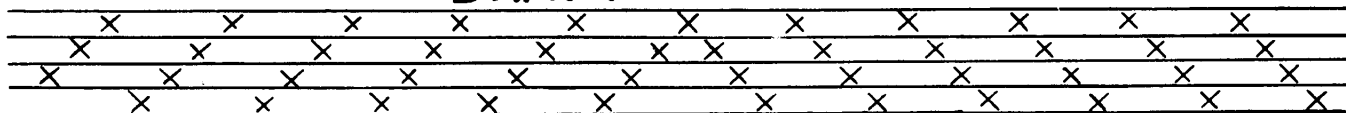
WARP ENDS: 384. PER DENT: 2

PATTERN WEFT: Art. 114, Lily Pearl Cotton, No. 10, color Med. jade,
No. 1449

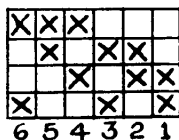
TABBY WEFT: Art. 114, Lily Pearl Cotton, No. 10, color, linen, No. 1402

FINISHED SIZE: Approx. 15x15

DRAFT



TIE-UP:



THREADING DIRECTIONS:

Repeat draft unit across the width of the warp.

WEAVING DIRECTIONS:

Weave 2" tabby or plain weave with linen color Pearl 10 as weft. Next weave border with the jade Pearl, 10, using this tramping order:

1—IX 2—IX 5—IX 6—IX 1—IX 2—IX 5—IX

For remainder of the mat, weave 16" plain weave with the linen colored weft. The original of these napkins were woven with only the one border. Of course if one desires it a border can be woven at each side, in which case weave the body of the mat 14" in the linen color, and the border in reverse, then 2" plain in linen color to take care of hem.

FINISHING: Turn over about an inch of the material to form a neat flat hem about a half inch wide.

MATERIALS TO ORDER: For a 9 yd. warp, which would make about 6" napkins, you should get: 1¼ lbs. Art. 114 Lily Pearl Cotton No. 10, color linen 1402. 1 2 oz. tube Art. 114 Lily Pearl Cotton No. 10, color Med. Jade, 1449.

LILY WEAVER'S WORK SHEET No. 5

ARTICLE: LUNCHEON CLOTH

DATA FROM: Miss Martha Pollock, Penland School of Handicrafts, Penland, N. C.

WEAVE: Bronson Lace HARNESS FRAMES: 8

PATTERN NAME: Lucy's Lace

PATTERN SOURCE: Original Design by Martha Pollock

REED: 15 WIDTH IN REED: 45

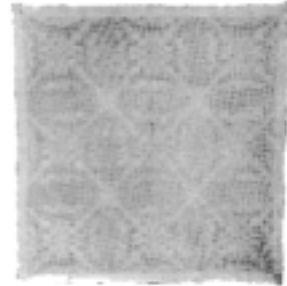
WARP: Art. 114 Lily Pearl 20

WARP ENDS: 1328 PER DENT: 2

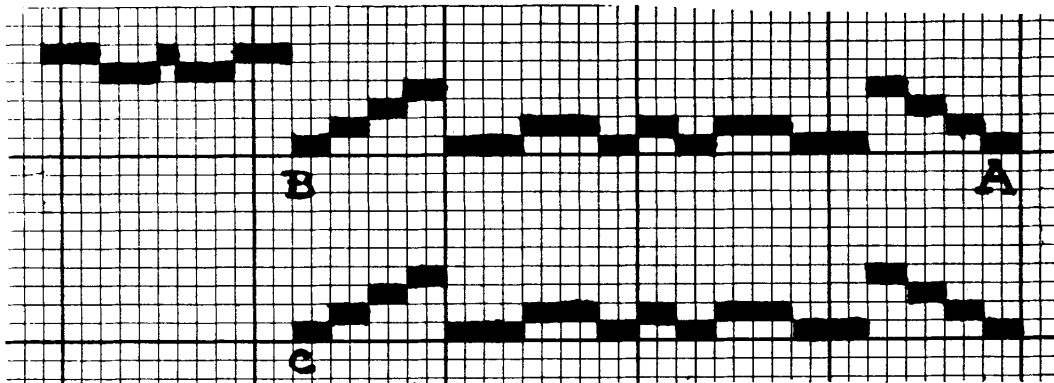
PATTERN WEFT: Art. 114, Lily Pearl 20

TABBY WEFT: No tabby.

FINISHED SIZE: 42" square

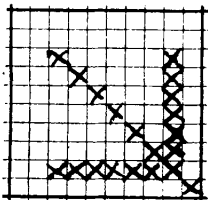


DRAFT: (Standard Short Draft)



THREADING DIRECTIONS: Thread from A to B one time, then from B to C two times. A border of 104 threads — (not shown in the draft) is threaded on harnesses 1 and 2. Each block of the lace weave is expanded into a unit of 8 threads. The first unit for instance, No. 3, is threaded 1,3 — 1, 3 — 1,3 — 1,2. The entire lace pattern section is threaded this way. A border of 104 threads on frames 1 and 2 will then be added at the end.

TIE-UP:



8 7 6 5 4 3 2 1

Pattern treadle:

No. 2 tabby

pattern treadle

No. 2 tabby

pattern treadle

No. 2 tabby

pattern treadle

No. 1 tabby

No. 2 tabby

Order of pattern treadles for body of cloth:

(unit as shown above)

3 — for 2 units

4 — for 2 units

5 — for 2 units

6 — for 2 units

3 — for 4 units

4 — for 4 units

3 — for 2 units

4 — for 2 units

3 — for 2 units

4 — for 4 units

3 — for 4 units

6 — for 2 units

5 — for 2 units

4 — for 2 units

3 — for 2 units



8 — for 3 units

7 — for 3 units

8 — for 1 unit

7 — for 3 units

8 — for 3 units

FINISHING: Small flat hem. Steam press.

AMOUNT OF YARN TO ORDER: 1/4 lb. of Art. 114, Lily Pearl 20, in desired color. Same color used in warp and weft. Original sample was in Lt. Yellow No. 406. Old Gold, Canary Yellow, Topaz, Buff, Natural, Medium Blue, Pistache would all be good colors to use. Lily Art. 107 Linen Warp in size 20/2 and Art. 207 Linen weft in size 10 could be used to make a magnificent cloth following these directions. It would take about the same amounts.

LILY WEAVER'S WORK SHEET No. 6

ARTICLE: DRAPERY

DATA FROM: Mrs. Harriet C. Douglas, The Shuttlecraft Guild, Basin, Montana

WEAVE: Crackle weave.

PATTERN: Crackle Drapery Draft B

PATTERN SOURCE: Shuttlecraft Bulletin, March 1947

REED: 15 dent. WIDTH IN REED: 32"

WARP: Art. 714. Lily Three Strand soft Twist

WARP ENDS: 480. PER DENT: 1

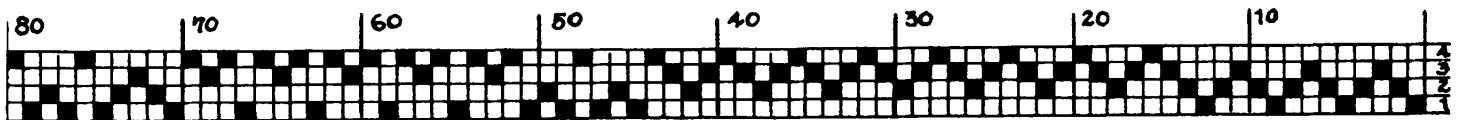
PATTERN WEFT: Art. 114, Lily Mer. Pearl cotton No. 3

TABBY WEFT: Art. 714, Lily Three Strand Soft Twist

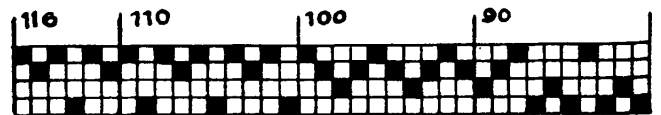
FINISHED SIZE: Width 30"x72"



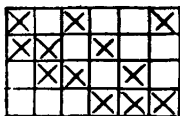
DRAFT:



THREADING DIRECTIONS: Thread selvage 1, 2, 3, 4. Thread four repeats of the pattern plus threads 4 to 8. Thread selvage 1, 4, 3, 2.



TIE-UP:



WEAVING DIRECTIONS: Tabby used throughout pattern, 15 tabby and 15 pattern shots per inch.

Treadle 1 — 24 inches
 Treadle 3 — 2 shots
 Treadle 2 — 2 shots
 Treadle 4 — 2 shots
 Treadle 3 — 2 shots
 Treadle 2 — 2 shots
 Treadle 1 — 4 shots
 Treadle 4 — 16 inches
 Treadle 2 — 4 shots
 Treadle 3 — 2 shots
 Treadle 1 — 6 shots

Treadle 2 — 10 shots
 Treadle 3 — 2 shots
 Treadle 4 — 8 shots
 Treadle 2 — 10 inches
 Treadle 4 — 12 shots
 Treadle 3 — 28 shots
 Treadle 2 — 4 shots
 Treadle 4 — 16 shots
 Treadle 1 — 4 shots
 Treadle 2 — 8 shots
 Treadle 3 — 7 inches

Treadle 2 — 10 shots
 Treadle 1 — 18 shots
 Treadle 4 — 8 shots
 Treadle 3 — 28 shots
 Treadle 4 — 8 shots
 Treadle 1 — 8 shots
 Treadle 2 — 40 shots
 Treadle 3 — 12 shots
 Treadle 4 — 6 shots
 Treadle 1 — 6 inches

Weave 1 inch tabby at start and end. Three inches allowed at top and bottom for hems. Weave second panel in the reverse direction.

FINISHING: Hem. Steam press if possible.

MATERIALS NEEDED: Lily Three Strand Soft Twist, Art. 714. For sectional warping: 30 2 oz. tubes Ming Gold. (Equivalent for whole beam warping.) This is for one pair. For tabby weft: 7 2 oz. tubes, Leaf Beige, per pair. For pattern weft: 15 2 oz. tubes color Linen, 1402.

LILY WEAVER'S WORK SHEET No. 7

ARTICLE: CRIB BLANKET

DATA FROM: Mrs. Ruby Burkheimer, Penland School of Handicrafts, Penland, N. C.

WEAVE: *Twill.* HARNESS FRAMES: 8

PATTERN NAME: Triple Point Twill

PATTERN SOURCE:

REED: 8 dent. WIDTH IN REED 45"

WARP: Art. 110 Lilly Weaving Wool

WARP ENDS: 720. PER DENT 2

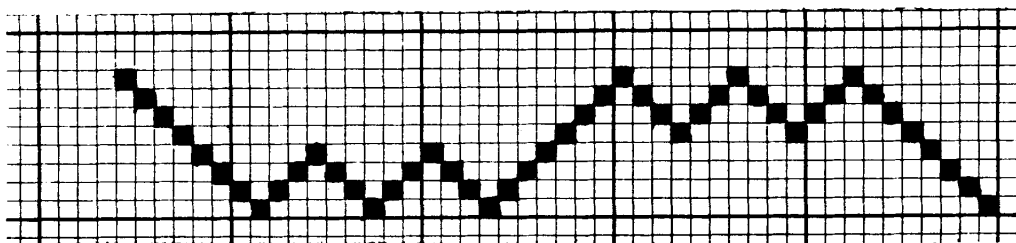
PATTERN WEFT: Art. 110, Lily Weaving Wool.

TABBY WEFT: None

FINISHED SIZE: Approx. 36"x64"



DRAFT:



TIE-UP:

X		X		X	X	8	
	X		X	X	X	7	
X		X	X	X	X	6	
	X	X	X	X	X	5	
X	X	X	X	X	X	4	
X	X	X	X	X	X	3	
X	X	X	X	X	X	2	
X	X	X	X	X	X	1	
8	7	6	5	4	3	2	1

WARPING DIRECTIONS: Order of colors used in making up the warp.

40 ends W-11 Lemon Tint
 27 ends W-10 Yellow
 11 ends W-68 Chartreuse
 27 ends W-10 Yellow
 11 ends W-68 Chartreuse
 27 ends W-47 Baby Pink

WEAVING DIRECTIONS: For the border lay in the various colored wefts in this order:

43 ends W-11 Lemon Tint
 27 ends W-10 Yellow
 11 ends W-68 Chartreuse
 27 ends W-10 Yellow
 11 ends W-68 Chartreuse
 27 ends W-47 Baby Pink
 11 ends W-53 Aqua
 27 ends W-47 Baby Pink
 11 ends W-10 Yellow
 27 ends W-53 Aqua
 11 ends W-47 Baby Pink
 27 ends W-53 Aqua
 Center W-11 Lemon Tint
 For Length Desired

This will give a border about 18" wide. To weave a spread about the dimensions given here, weave about 30" using lemon tint for weft in the center between borders. For the second border reverse the order of colors as listed above.

FINISHING: Leave a two inch fringe at each end and whip with a needle threaded with the lemon tint yarn. Take the finished piece to the dry cleaner and have it steam pressed or press with a steam iron at home.

AMOUNT OF YARN TO ORDER: To weave a spread as described above order the following Art. 110: 2 skeins W-11 lemon tint, 1 skein W-10 yellow, 1 skein W-68 chartreuse, 1 skein W-47 baby pink, 1 skein W-53 aqua. These amounts are approximate of course.

LILY WEAVER'S WORK SHEET No. 8

DATA FROM: Mrs. Harriett Douglas, *Director*, Shuttle Craft Guild of Hand Weaving

WEAVE: Tabby **HARNESS FRAMES:**
2 or 4

SOURCE: A Woven piece by Martha Colburn

REED: 12 dent. **WIDTH IN REED:** 36"

WARP: Lily, Art 314, 24/2, color 522 Navy

WARP ENDS: 1296. **PER DENT:** 3

WEFT: Lily Art. 314 20/2 colors: 767 Lt. Green for the body. Stripes: 655 maroon, 438 red, 402 orange, and 404 yellow—all 24/2.



DRAWING IN: This warp can be drawn in, of course, on either a two harness or four harness loom. A 12 dent reed is used, 3 per dent, 36 ends to the inch and 36" width. The same warp could be set up in a narrower width on a table loom—even one as small as the Lily 12" table loom. In such a case the apron would be made up of three woven panels joined by appropriate stitchery. It would be possible for quantity production, of course, to set up a warp with the color stripe at one side of the web and the solid body color at the other, using then one shuttle and one color in weaving. On the twelve inch loom a warp of the color stripe could be set up and a separate warp of the body and then the two stripes could be joined rather inconspicuously horizontally at the upper edge of the color stripe.

WEAVING AND FINISHING:

The colored border of this apron is "blended" — that is there is not an abrupt change from one color to the next but in changing the second color overlaps the first. This is accomplished by alternating the two colors for a short distance with an occasional spaced thread of the new color inserted, making the transition from one to the other gradual. See the illustration. Various color combinations can be used and various degrees of blending. In the sample a strip wide enough to turn over for a $2\frac{1}{2}$ " hem is first woven, using the green as a weft on the navy warp. The first color used in the border is the maroon for approximately one and one quarter inches and the next color, red, is blended with it for about the last three quarters of an inch. The red stripe is about one and one half inches in width, blending into orange, the next color used. The orange stripe is about one and three-fourths inches wide blending into the yellow which is then continued for about an inch and a half. The green weft is again employed to weave the top part of the apron — about 9 to 12 inches, depending upon the length of the apron wanted. A narrow color stripe, about 2" wide is woven, blending the colors in the same order as the wide stripe, and this is to serve as the top band of the apron. One must also weave enough extra width of the plain green on navy to make the apron ties. Use any good apron pattern or devise one of your own.

It is unnecessary, we presume, to say that when articles of this sort are made for sale that the utmost care must be taken in the sewing and the construction of the apron and the finished piece carefully pressed. They will appear to good advantage if folded and displayed in a cellophane bag or something of that nature as well as being kept cleaner and fresher.

LILY WEAVER'S WORK SHEET No. 9

ARTICLE: CUSHION TOP, OR RUNNER

DATA FROM: Lucy C. Morgan, Director, Penland School of Handicrafts, Penland, N. C.

WEAVE: Summer and Winter

HARNESSES FRAMES: 8

PATTERN NAME: Patrician

PATTERN SOURCE: Original Design by Margaret Bergman

REED: 15 dent. WIDTH IN REED: 19"

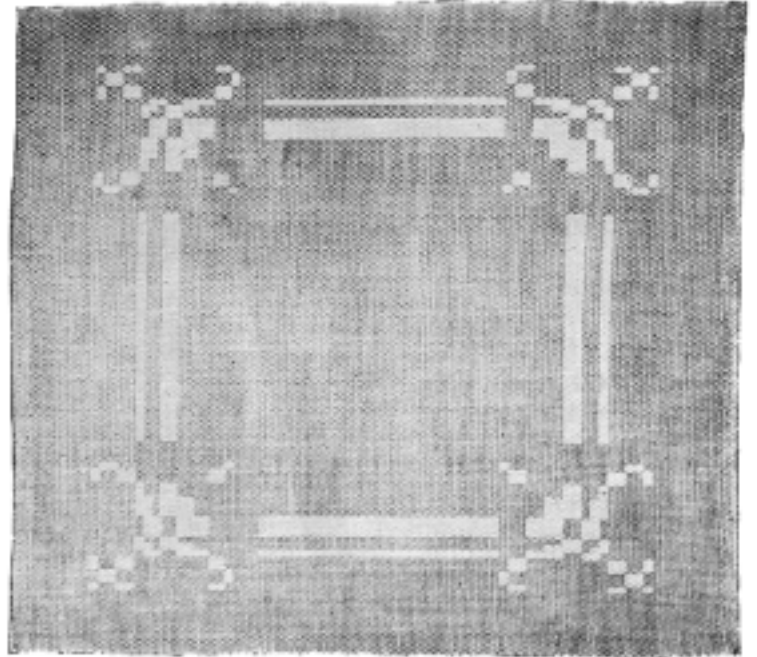
WARP: Art. 114, Lily Pearl 20

WARP ENDS: 576. PER DENT: 2

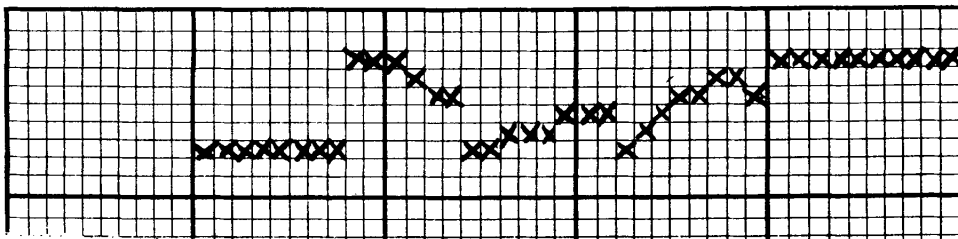
PATTERN WEFT: Art. 114, Lily Pearl 10

TABBY WEFT: Art. 114, Lily Pearl 20

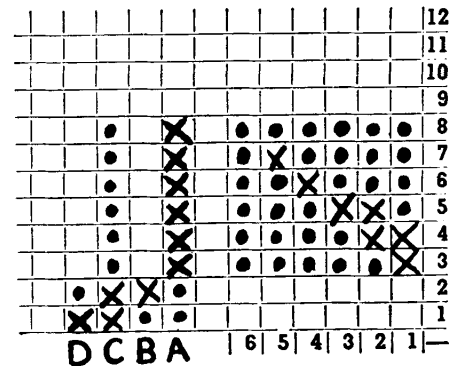
FINISHED SIZE: Pillow top 18" square. Runner 18" x desired length.



DRAFT:

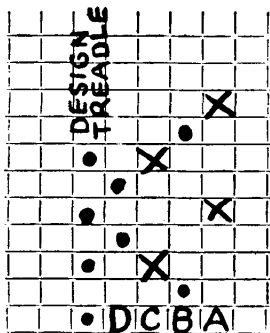


TIE-UP:



WEAVING DIRECTIONS:

Key — 1 unit.



TRAMPING:

- Treadle 6 — 2 1/2 inches
- Treadle 4 — 1 unit
- Treadle 5 — 2 units
- Treadle 4 — 2 units
- Treadle 1 — 1 unit
- Treadle 2 — 1 unit
- Treadle 3 — 1 unit

- Treadle 1 — 2 unit-
- Treadle 2 — 2 units
- Treadle 3 — 2 units
- Treadle 4 — 2 units
- Treadle 5 — 1 unit
- Treadle 6 — 3 units
- Treadle 3 — as many times as necessary for length of runner or to form cushion square. Then reverse for last border.

AMOUNT OF YARN TO ORDER: For 6 yard warp: 3/4 lb. Art. 110. Lily Pearl 20, natural 862. This allows for the tabby yarn for weaving the warp too. For weft: 1/2 lb. Art. 110, Lily Pearl 10, choice of color. Beautiful in blue, rose, lavender and yellow.

LILY WEAVER'S WORK SHEET No. 10

ARTICLE: TABLE MAT

DATA FROM: Irene Beaudin, Instructor, Penland School of Handicrafts, Penland, N. C.

WEAVE: Twill. **HARNESS FRAMES:** 4

PATTERN NAME: Herringbone

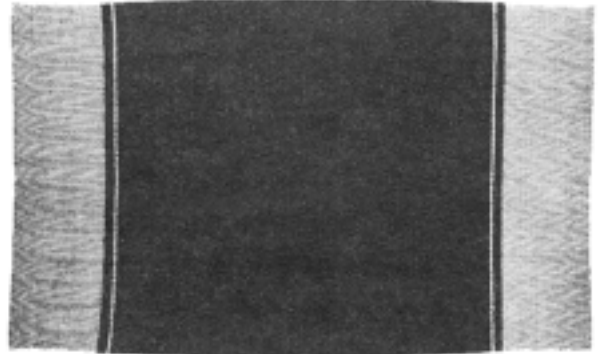
REED: 15 dent. **WIDTH IN REED:** 13"

WARP: Art. 114. Lily Pearl 20

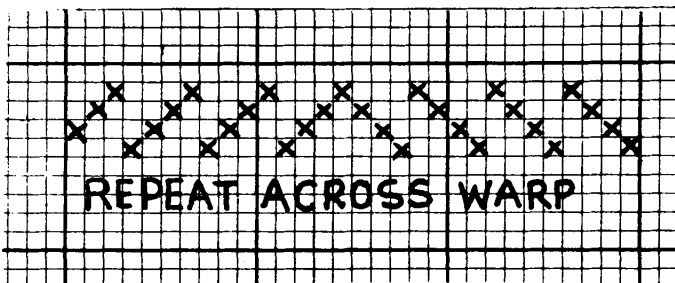
WARP ENDS: 390. **PER DENT:** 2

WEFT: Art. 114. Lily Pearl 10

FINISHED SIZE: Approx. 12"x16"



DRAFT:



TIE-UP:

X	X	X			
	X		X	X	
		X		X	X
X			X		X
6	5	4	3	2	1

WEAVING DIRECTIONS: Make the body of the piece in bright colors, orange, blue-green, blue, bright yellow, gold, same as the warp. The borders at each end are

brought out by a light tone, light yellow, linen, or natural. Weave about an inch of tabby to be turned over for hem. Then weave three inches of border, simple twill treading, on above tie-up, treadles 1-2-5-6, and

repeat this over and over. Put in five shots of the background color on tabby treadles, then lay in seven of the light weft on treadles in this order, 1-2-5-6-1-2-5. Now weave the center of the mat in tabby with the same color as the warp, nine inches. Now weave the border in reverse, the little 7 shot stripe first, the narrow band of tabby then the wide part of the border stripe. Another inch for hem. That's all. For a center mat, weave the middle of the piece about three or four inches longer.

FINISHING: Just hem them and press them carefully.

NAPKINS TO GO WITH THE MAT: Make your warp up of the same thread as the mat and warp 17" in the loom. Weave these in same color as the body of the mat.

MATERIALS TO ORDER: For a 5 yard warp, 2 — 2 oz. tubes, Art. 114, Lily Pearl 20 any bright color, Grotto Blue 1454, Burnt Orange, 1457, Jade 501, Blue 992, or medium blue 993. For weft, order the same color as the warp in Pearl 10. A 2 oz. tube should weave about two mats the same size as described above.

LILY WEAVER'S WORK SHEET No. 11

ARTICLE: WOOL SCARF

DATA FROM: Penland School of Handicrafts, Penland, N. C.

WEAVE: Tabby

HARNESSES FRAMES: Two or four

PATTERN NAME: None

PATTERN SOURCE: Original

REED: 15

WARP: Art. 110 Lily Weaving Wool

WARP ENDS: 180. PER DENT: 1

WEFT: Art. 110, Lily Weaving Wool

FINISHED SIZE: Approx. 11"x45"



WARPING In the sample the following colors were used: Gray-W 27, Wine-W 108, Baby Blue-W 23, Dusty Rose-W 49
and Dusty Pink-W 47.

WEAVING

Warp them in this order:

36 gray
1 wine
2 baby blue
8 dusty rose
1 wine
28 gray
2 baby blue
4 dusty pink
2 wine
2 dusty rose
16 baby blue
28 gray
4 dusty pink
1 wine
2 dusty rose
8 dusty pink
180 ends.
12" in loom

Weave them in this order:

28 gray	28 gray
8 dusty pink	8 dusty pink
2 dusty rose	2 dusty rose
1 wine	1 wine
4 dusty pink	4 dusty pink
28 gray	28 gray
18 baby blue	18 baby blue
2 dusty rose	28 gray
1 wine	4 dusty pink
4 dusty pink	1 wine
28 baby blue	2 dusty rose
2 dusty rose	8 dusty pink
2 wine	28 gray — center reverse from here.
4 dusty rose	This will make a standard scarf about 45" long.
2 baby blue	
36 gray	
1 wine	
8 dusty rose	
2 baby blue	

An arrangement in brown that men will like, uses these colors: Dk. Brown-W 124, Lt. Brown-W 119, Yellow-W 10 and Dk. Green-W 59

Warp in this order:

30 dk. brown
12 lt. brown
2 dk. green
24 lt. brown
10 dk. brown
2 yellow
2 green
10 yellow
2 green
2 yellow
10 dk. brown
24 lt. brown
2 dk. green
12 yellow
12 lt. brown
30 dk. brown
198 ends, about 13" in loom.

Weave in this order:

Border:	Center:
50 dk. brown	50 dk. brown
10 lt. brown	4 lt. brown
10 yellow	4 yellow
2 dk. green	2 dk. green
16 lt. brown	4 yellow
6 dk. brown	4 lt. brown
2 yellow	Repeat center unit 5 times, then weave border once in reverse.
2 dk. green	This will make a scarf about 45" long.
8 yellow	
6 dk. brown	
16 lt. brown	
2 dk. green	
10 yellow	
10 lt. brown	

LILY WEAVER'S WORK SHEET No. 11-A

A blue scarf that either men or women will like is made up from these colors: Medium Blue-W 29, Navy Blue-W 28, Baby Blue-W 23, Dark Blue-W 30

This is how you warp it:

40 lt. blue
4 navy blue
6 baby blue
50 med. blue
4 navy blue
6 baby blue
75 dk. blue

195 ends, about 13" in the loom. On a table loom that weaves only 12" you take 5 ends from the three broadest stripes of lt. blue, med. blue and dk. blue.

This is how you weave it:

50 med. blue
6 baby blue
4 navy blue
36 lt. blue
6 baby blue
4 navy blue
24 baby blue
4 navy blue
6 baby blue

Repeat this from beginning five times, then add 50 medium blue at end.

This will make a scarf about 45" long.

HINTS ON WEAVING WOOL SCARVES

Make your warp up quickly, then take it off and put it on the loom as soon as you can.

Don't leave the warp at tension a long time on the warp beam, weave it off reasonably soon, and whenever you are not weaving leave the warp slack until you get back to it.

Throw the shuttle across the shed. Drop the shed down on the weft yarn while at a diagonal and pull the yarn into place with a gentle movement of the beater, Don't *beat*.

Leave three inches between each scarf for fringe. Take a piece of yarn and a needle and whip in the last pick of weft so it won't slide out into the fringe.

When you change colors in the weft be very careful about lapping the ends — make the laps long enough to hold in place.

HOW MUCH YARN TO ORDER

For first example: 2 skeins Gray, 1 skein each Wine, Baby Blue, Dusky Rose and Dusky Pink will make a three yard warp and this will weave two scarves.

Second design: 2 skeins Dark Brown, 2 skeins Light Brown, 1 each of yellow and dark green will make the warp and weave two scarves as above.

Third design: 2 skeins Dark Blue, 2 skeins Medium blue, 1 each of Baby Blue and Light Blue should be sufficient for a couple of scarves.

LILY WEAVER'S WORK SHEET No. 12

ARTICLE: NIGHT TABLE COVER

DATA FROM: Mary E. Black, Director, Handicrafts and Home Industries; Author, Key To Weaving
Nova Scotia

WEAVE: Twill. **HARNESS FRAMES:** 8

PATTERN NAME: M's and W's

PATTERN SOURCE: Saterglantén Vavskola

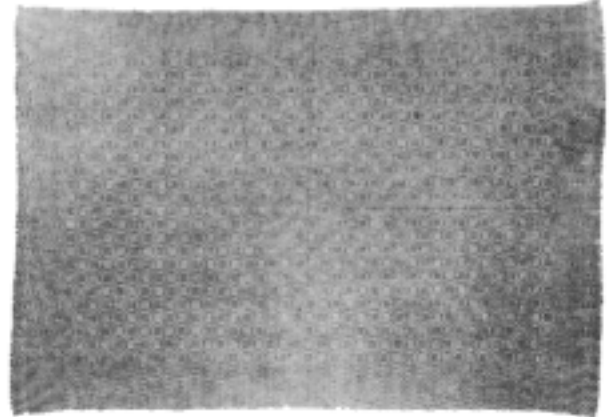
REED: 20 dent. **WIDTH IN REED:** 18"

WARP: Art. 114 Lily Pearl 20

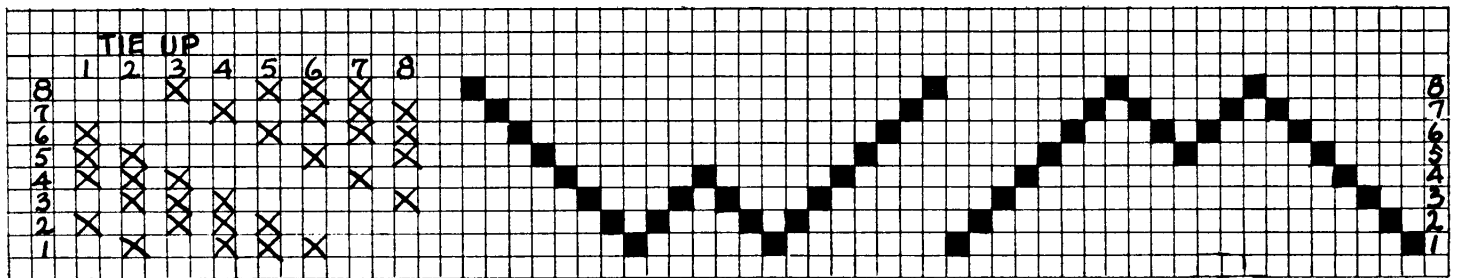
WARP ENDS: 640. **PER DENT:** 2

WEFT: Art. 114, Lily pearl 20

FINISHED SIZE: Approx. 17"x



DRAFT AND TIE-UP:



TRAMPING:

6		3	1
7		2	8
8		3	7
1	keep repeating from beginning	4	6
2	until square is formed in corner	5	7
3	Each Treadle I. X.	4	8
4		3	1
5		2	8
6		1	7
7		8	6
8		7	7
1		6	8
2		5	1
3		4	2
4		3	3
5	The W design	3	4
4			

WEAVING DIRECTIONS:

Weave border W number of times required. Repeat the W and M designs alternately number of times required for length of cloth wanted. End with Border W woven in reverse number of times necessary to form the square in the corner. Allow plain tabby at each end for hems.

MATERIALS TO BE ORDERED: For a 5 yard warp get 4 2 oz. tubes Art. 114, Pearl 20, natural 862. For each yard of woven material order 2 oz. Art. 114 pearl, lt. green, 767. Many other colors would be attractive on this warp and in this design.

LILY WEAVER'S WORK SHEET No. 13

ARTICLE: FLOOR MAT

DATA FROM: Mary E. Black, Director Handicrafts and Home Industries; Author, Key To Weaving
Nova Scotia

WEAVE: Flossa. HARNESS FRAMES: 2

PATTERN SOURCE: Key To Weaving — Black

REED: 12 dent. WIDTH IN REED: 20"

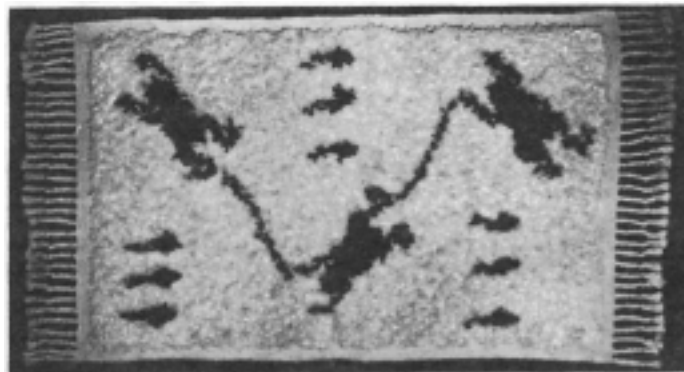
WARP: Art. 414, Lily Carpet Warp

WARP ENDS: 240. PER DENT: 1

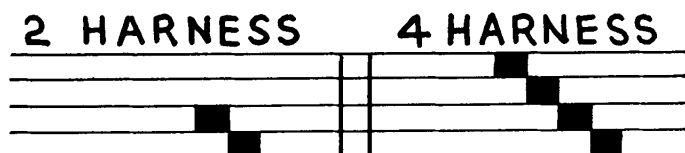
TABBY WEFT: Carpet warp

PATTERN WEFT: Art. 1014 4 strand filler

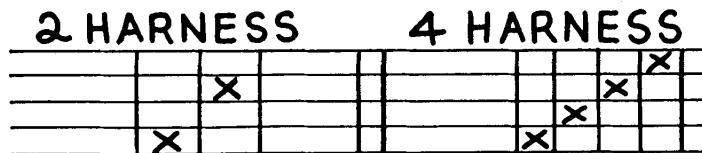
FINISHED SIZE: Approx. 18"x24"



DRAFT:



TIE-UP:

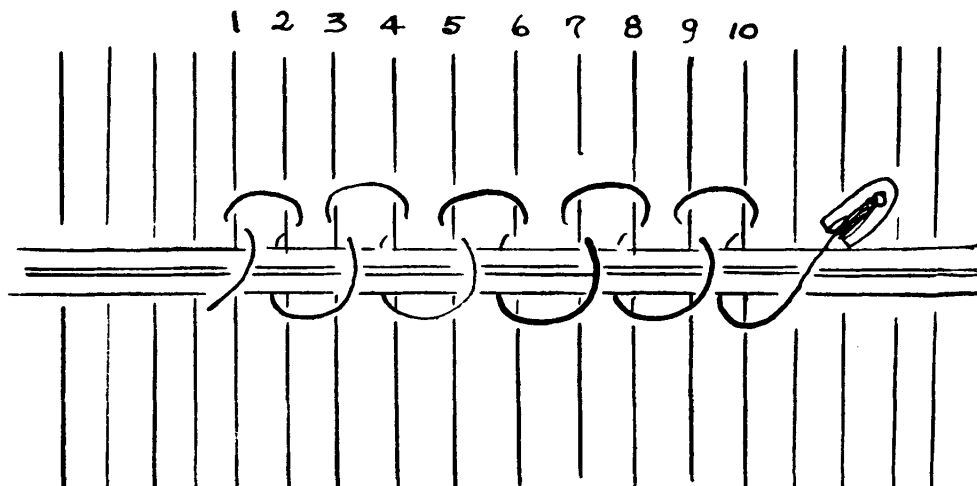


WEAVING DIRECTIONS: Weave in tabby border 1" wide. Start Flossa row 1" in from left side and end 1" from the right side. Weave in 2 or 3 rows of tabby weave. Follow through mat in this way, alternating Flossa row with 2 or 3 rows of tabby. Pattern to be followed, whether the one used in the sample or any other desired, can be laid out on squared paper and threads counted off to match squares or pattern drawn full size can be slipped in under warp and end securely fastened to border of tabby weave. In the latter case the pattern is just rolled in with the finished web. The design part fills up more quickly than the borders so it is necessary every ten rows or so to build up the edges. This is done by passing the shuttle into the shed and bringing it out about four threads inside the area where the knots are tied. Starting at a similar point on the other side of the web, insert a length of thread, change the shed and pass the thread back bringing it out a thread or two to the left of the place it entered. The ends may be brought up and left to form part of the pile. Before the shed is changed the shuttle on the other side of the loom is passed into the shed at the point where it was brought out and then carried out at the salvage. The shed is now changed and weaving proceeds. It may be necessary too because of the extra take-up of the warp in the pattern section to build up the edges where the finished weaving is rolled on the cloth beam in order to keep an even warp tension. Of course on a loom with two beams the warp for the borders could be wound separately and this difference in tension controlled. The accompanying sketch shows how the knot is made. A Flossa rod is necessary and the genuine Scandinavian type of metal rod is difficult to obtain in this country, however one can use a flat stick, $\frac{3}{4}$ inches wide and about 3-16" thick for this. Make this stick of hardwood if possible and cut a saw kerf of narrow slot about $\frac{1}{8}$ " deep through the middle of one of the broad surfaces.

LILY WEAVER'S WORK SHEET No. 13-A

ARTICLE: FLOOR MAT

HOW KNOT IS MADE



The method of tying Flossa knots is as follows: Place the flossa bar on the warp with the grooved side up, the left end extending an inch or so beyond the thread where the knotting will start. The weft material can be wound in small balls as it is generally done by Scandinavian weavers, but it is less tiresome for the fingers if small amounts of the material are wound on little bobbins or small shuttles such as is used in various types of pick-up weaving. There will be a shuttle of each color. Pass the shuttle under the first warp thread from the right to the left, over the first and second threads from left to right and under the gauge bar from the back across the front of the bar. Now under the third thread, from right to left across the top of the third and fourth threads, then under the fourth thread from right to left; now under the bar from the back and up across the front of it. Look at the sketch and this will all be plain. Continue across the web following this routine. The knot is pulled tight when the thread passes under the gauge bar to the front and before it is carried up for the new knot. Once the process is learned it proceeds comparatively quickly. As each knotted row is completed beat it back as tightly as possible to give body to the mat. Beat the tabby rows tightly too. After the required number of tabby rows have been woven in, cut the yarn along the top of the flossa bar by running the flossa knife, or any thin sharp blade, down the groove in the top of the bar. Now place it in position for the next row of knots. Complete the mat by weaving a border at the end to match the border woven at the beginning. Allow for a hemmed end by weaving more tabby, or allow for fringing.

MATERIAL TO BUY: For one mat like the sample you will need: 8 oz. Art. 414 Carpet Warp, Natural 100. 1 skein Art. 1014 Four Strand Filler, Y 105 Maroon. 11 skeins Art. 1014 Four Strand Filler, Y 3 Cream. 2 skeins Art. 1014 Four Strand Filler, Y 62, Emerald Green. 2 skeins Art. 1014 Four Strand Filler, Y 58, Hunter Green.

WEAVING TIME: This is not a rapid process though when one has learned the technique it proceeds fairly rapidly. It is an interesting technique for one who weaves for a hobby but not a profitable one for the commercial weaver. The sample presented here has 123 knots to a row. It will take a practiced weaver about 30 minutes to knot one row. There are 117 rows in the mat illustrated so it would take pretty close to 60 hours to weave the piece.

LILY WEAVER'S WORK SHEET No. 14

ARTICLE: LINEN GUEST TOWELS

DATA FROM: Irene Beaudin, Instructor, Penland School of Handicrafts

WEAVE: Overshot. **HARNESS FRAMES:** 4
Combined with leno lace.

SOURCE: Ecole de Beau Arts, Montreal

REED: 16 dent. **WIDTH IN REED:** 14½"

WARP: 40/2 Lily, oyster linen.

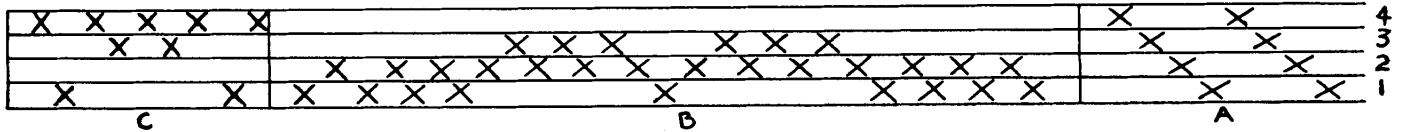
DRAFT: Briar Rose

WARP ENDS: 462 PER DENT: 2

PATTERN WEFT: 10/1 colored linens.

TABBY WEFT: 20/1 oyster or 40/2
Lily colored linens.

FINISHED SIZE: 14 x 24



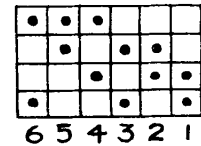
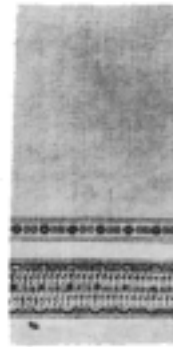
THREADING DIRECTIONS:

Draw in the selvage (A)

Draw in the complete pattern sections B and C, 11 times.

Draw in section B, one time.

Draw in selvage, (A) reversed.



THREADING DIRECTIONS:

There are many trappings that will produce small pattern units that can be used in guest towels, whether the pattern above, Briar Rose, or Honeysuckle or other small pattern is threaded. The trappings for the pattern given are as below. One can weave a colored border with the body of the towel in white or oyster linen or can weave the whole towel in color. The towels illustrated here had a small border woven in one end only as is a frequent present day custom. In addition to the small overshot unit woven in the border a line or so of leno lace weave is introduced. This is not difficult though it takes a bit of time and patience.

(A) 1—4X
2—4X
1—2X
2—4X
1—4X
6—2X
5—2X
6—2X

(B) 1—4X
2—4X
5—4X
6—4X
5—4X
2—4X
1—4X

YOU DO IT LIKE THIS:

1. Thread a tapestry or darning needle, a good sized one with the thread you are going to use. Might be the same size or larger than the other weft in the piece and you can use a color if you like.
2. Start at the right hand side and pass the needle to the left of and under the second warp thread, then over the first one. Make a complete twist with the needle to bring it up between warp threads number 2 and 3.
3. Next insert the needle at the left of and under thread 4. Make a complete twist again and bring the needle up between 4 and 5. Do this all the way across the warp. That's one row.

You can weave a few shots of plain weave and make another row or you can just turn around and start back making another row directly following the first. If you weave a second row, start this time at the left and insert the needle under the second thread from this side and work the same toward the right, *weaving under the threads that are lowest in the warp*. It will be easy to see which one these are. Beat these threads in fairly tightly.

This is the simplest type, you can get numbers of variations in this technique, and of course you can pick up threads in pairs and can weave a true leno or gauze if you wish. We do not go into details on these here as there are complete descriptions in many of the commonly used weaving books. You can weave luncheon place mats in the same manner of course, setting your warp at 14" in the loom and weaving each mat about 18" in length. Remember you can use this weave in combination with small overshot pattern units as has been done in the samples illustrated or you can use this method of decoration by itself on a two harness loom. The weaving books have a more detailed description of this process.

LILY WEAVER'S WORK SHEET No. 15

ARTICLE: LUNCH MAT

DATA FROM: Harry Burkett, Weaver, Easton, Maryland

WEAVE: Summer and Winter. **HARNESS FRAMES:** 6

SOURCE: Original Arrangement

REED: 15 dent. **WIDTH IN REED:** 14" plus

WARP: Lily Art. 114, carpet warp

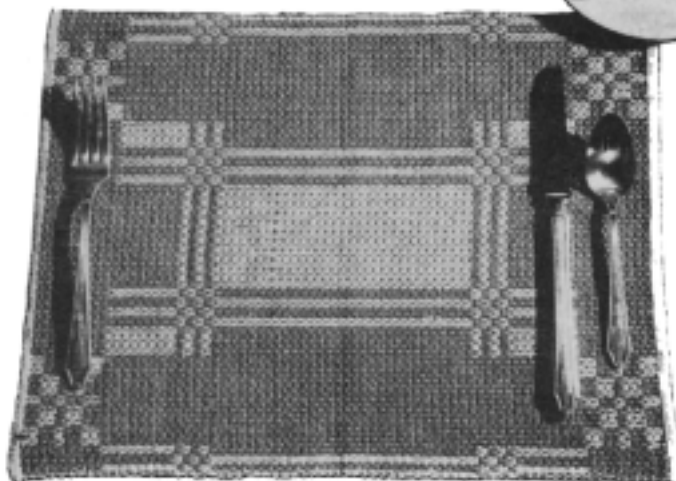
WARP ENDS: 205 **PER DENT:** One

PATTERN WEFT: Lily Art. 814, Rug Weave Yarn

TABBY WEFT: Art. 314, 10/2 cotton

FINISHED SIZE: Approx. 12" x 18"

DRAFT: Six Harness Short Draft



DRAWING-IN:

In a "short draft" such as is used here, it is understood that alternate threads are drawn in on harnesses one and two. Each block shown above then indicates a unit of four threads. The first block, for instance, is on harness 6. One would thread a unit of 1—6, 2—6. The next block is on harness five. This would be threaded 1—5, 2—5 and so forth. The one and two harnesses are not shown on the draft. Note that when the complete draft is threaded in as shown above that it will be necessary to end with a thread on frame 1. Warp ends are drawn in singly in a number fifteen reed.

WEAVING DIRECTIONS

The tramping is in units of four shots — for instance, unit three would be on six treadle looms —

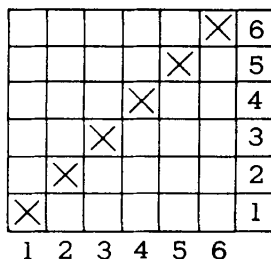
Treadles	1 & 3
"	3, 4, 5 & 6
"	2 & 3
"	1 & 2

Treadle units in this order:

Unit 4	2X
3	2X
4	1X
3	2X
4	2X
5	8X
6	1X
5	1X
6	1X
5	1X

After treadling the units in the order given at right, repeat unit 6 35X or more if one wishes a long runner. This is the center of the mat. Then one tramps the units in reverse, starting at the bottom, Unit 5.

TIE-UP for six treadle loom.



FINISHING:

After washing these mats will have about 10 pattern shots to the inch — the directions as given above will finish up a little under 18" in length — one could add a few pattern shots in the center to make it come out exactly 18 inches if desirable. Weave a heading at each end, of course, to be turned over for a hem.

LILY WEAVER'S WORK SHEET No. 16

ARTICLE: WOOL NECKTIES

DATA FROM: Penland Weavers, Division of Penland School of Handicrafts

WEAVE: Tabby. **HARNESS FRAMES:** 2 or 4

REED: 12 DENT. **WIDTH IN REED:** 22"

WARP: Lily Art. 110, Weaving Wool

WARP ENDS: 524 PER DENT: 2

WEFT: Lily Art 110, Weaving Wool

FINISHED SIZE: Weave 27" for each tie.



WARPING, THREADING AND WEAVING:

In making up your warp plan colors carefully to get attractive combinations in stripes and checks. We have included several color plans on this work sheet. You can think of others that will be as attractive.

As in making up all wool warps use great care to do the job right.

The diagonal stripes are made by weaving horizontal stripes on a plain colored body, for of course the material is cut on the bias in making up the ties.

In using Lily Weaving wool for ties, set the warp at 22 to 24 ends per inch and make your warp about 22 inches wide in the loom. You can, of course, weave this material either on a four harness or two harness loom since it is customary to weave the material in a plain weave. You will need to weave about 27" of material for each tie. Space your stripes fairly closely together and do not make any color areas very wide. In making a plaid effect one of course weaves the same sequence of colors in the weft as have been laid up in the warp.

To get a pattern for making up your hand woven ties, just go to the nearest men's store and buy a good commercial tie. Wembley ties are well tailored. Take this apart very carefully, noting details of construction, such as the joining of the two sections by a seam that will come at the back of the neck. Note the type and size of wool lining material used. Take these pieces and lay them out on stiff paper or light cardboard and cut some accurate patterns therefrom. You will see when you get the tie apart how these pieces have been laid out at a diagonal on the material. Use good silk thread.

WARPING AND WEAVING PLANS FOR NECKTIES:

On a warp made up of Lily weaving wool, color W-108, Wine, this horizontal stripe arrangement repeated for the necessary 27" length, makes a good tie, predominantly wine in tone:

2 ends Natural	4
4 ends Dark Blue	30
2 ends Red	95
6 ends Wine	108
1 end Natural	4
6 ends Wine	108
3 ends Aqua	53
10 ends Natural	4
2 ends Red	95
3 ends Wine	108
2 ends Aqua	53
4 ends Wine	108
1 end Aqua	53
36 ends Wine	108

And repeat from beginning.

A good blue and wine plaid is warped like this:

2 ends Wine	108
2 ends Light Blue	26
18 ends Wine	108
2 ends Red	95
18 ends Wine	108
2 ends Light Blue	26
2 ends Wine	108
18 ends Light Blue	26
2 ends Natural	4
18 ends Light Blue	26

And repeat from beginning.

In weaving this one lay in the weft in the exact order of the colors in the warp as above.

A dashing red, green and blue plaid is made like this:

6 ends Red	95
2 ends Natural	4
6 ends Red	95
6 ends Dark Green	55
2 ends Red	95
6 ends Navy	28
2 ends Red	95
6 ends Navy	28
2 ends Red	95
6 ends Dark Green	55

And repeat from the beginning.

In laying in the weft follow the same sequence of colors as in the warp.

LILY WEAVER'S WORK SHEET No. 17

ARTICLE: HEAVY TABLE MAT

DATA FROM: Toni Ford, Weaving Consultant for Lily Mills

WEAVE: Tabby. **HARNESS FRAMES:** 2 or 4

SOURCE: Penland School of Handicrafts

REED: 15 dent. **WIDTH IN REED:** 16"+

WARP: 20/2 natural cotton and
Lily Art. 1014, Four Strand
Soft Twist, natural. Or colors
can be used in both materials.

WARP ENDS: 290 PER DENT: 1

WEFT: Same as warp.

FINISHED SIZE: Approx. 16" x 13"

WARPING PLAN:

Lay up the warp ends in this order:

24 ends soft twist

4 ends 20/2

4 ends soft twist

4 ends 20/2

Border

4 ends soft twist

4 ends 20/2

12 ends soft twist

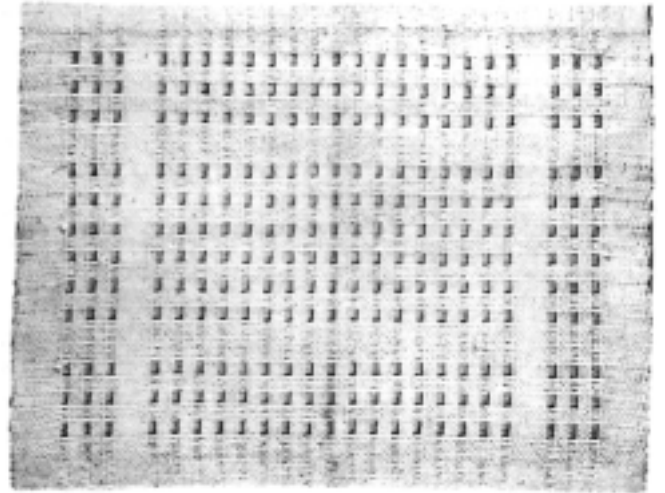
4 ends 20/2

4 ends soft twist

4 ends 20/2

} 16 times

Then repeat the border in reverse.



DRAWING IN: Plain or tabby weave threading on two or four harnesses.

Draw one to the dent in the reed.

WEAVING PLAN: In order to square up the heavy and light areas lay in threads as indicated below. The number laid in for each square might vary a little from this depending upon the weavers methods and the like, but this is how it was done in the sample.

30 picks soft twist. (Approximately $\frac{3}{4}$ inch is turned

6 picks 20/2 over to make the hem)

4 picks soft twist

6 picks 20/2 This is the border.

4 picks soft twist

6 picks 20/2

10 picks soft twist.

6 picks 20/2 5 times

4 picks soft twist

6 picks 20/2

Border in reverse.

Between each mat weave about 1 inch of the 20/2
beating it in well.

This is a table mat that can be made up simply and inexpensively but which is very attractive. The ordinary natural toned cotton such as was used in the woven sample looks very nice but it is possible to make this up in colors; identical colors in the two types of materials or different colors for the two types of yarn. A light and a dark shade of blue, green or yellow are beautiful. One can make another pleasing arrangement by making the wider stripes in the border in color but using the natural tone of the soft twist and 20/2 yarn elsewhere in the mat.

MATERIALS TO ORDER: To make four mats and a centerpiece, get 1 $\frac{1}{2}$ # of the Art. 1014. Four Strand Soft Twist, and $\frac{1}{2}$ " of the 20/2.

LILY WEAVER'S WORK SHEET No. 18

ARTICLE: GUEST AND FINGER TOWELS

DATA FROM: Penland Weavers, Penland, N. C.

WEAVE: Overshot

SOURCE: Old colonial, Worst.

REED: 15 dent. WIDTH IN REED:

Guest towel 15"

Finger towel 9"

WARP: Art. 114, 20/2 Pearl cotton

WARP ENDS: Guest towel, 450

Finger towel, 270

PER DENT: 2

PATTERN WEFT: Pearl 10 or Floss

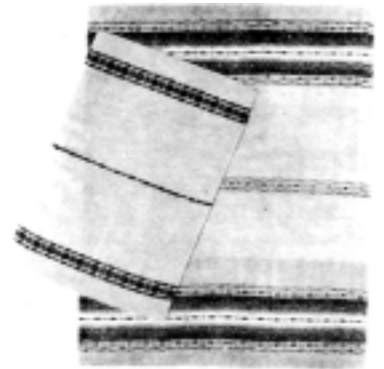
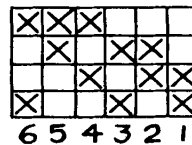
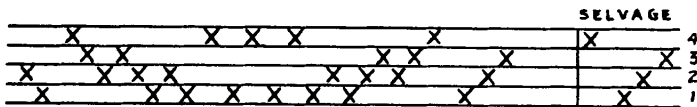
TABBY WEFT: Pearl 20

FINISHED SIZE: Guest towel, 14" x 18"

Finger towel, 8½" x 13"

DRAFT:
Honeysuckle

TIE-UP:



Before threading left selvage, add one thread on harness three.

WEAVING DIRECTIONS:

This is an old design and very familiar to weavers everywhere but it is a useful and beautiful one even though it is sometimes a bit overworked. There are many variants possible and here we have given only a few of the trappings that can be used in making borders.

As the illustration shows there are many ways of spacing the lines of design to get variety. You can use one color only in the pattern weft, or several tones or shades of the same color. You can use a number of colors together to make a bright and cheerful design. By setting your warp at 9 inches in the loom and weaving pieces 15 inches long with a border at one end, you can weave a towel that is intermediate in size between the guest towel and the finger towel we have described. You can take one of these pieces and by cutting out a curved portion and sewing on tapes make a practical and attractive bib for the baby.

In combination with the colored pattern border you can weave at each end of the towel about three inches of color to turn up for a colored hem. Many weavers make the pattern border only at one end of the towel and others weave them in at both ends. Sometimes a small band of pattern is inserted in the middle. For instance one could weave 2" tabby for hem, a border 3" wide, 5" tabby, a stripe of design about ¾" wide, 5" tabby again, the 3" border and 2" tabby.

Similar towels can be woven of linen using, 40/2 for warp, 20/1 for tabby weft and 10/1 in color for borders.

A few of the many treadling variations:

- | | |
|----------------------------------------|--------------|
| (A) 5—2X (2 weft threads on treadle 5) | (B) 5—2X |
| 2—2X | 2—2X |
| 1—2X | 5—1X |
| 6—2X | 6—8X |
| and repeat | and repeat |
| (C) 5—4X | (D) 6—2X |
| 2—2X | 1—2X |
| 1—4X | 2—2X |
| 6—8X | 5—2X |
| then reverse | 6—4X |
| | 1—8X |
| | 2—8X |
| | 5—2X |
| | 2—2X center |
| | then reverse |



LILY WEAVER'S WORK SHEET No. 19

ARTICLE: LINEN TOWEL

DATA FROM: Penland Weavers, Division of Penland School of Handicrafts

WEAVE: Overshot HARNESS FRAMES: 4

SOURCE: Scandinavian

REED: 15 WIDTH IN REED: 15"

WARP: Art. 107. Oyster linen 40/2

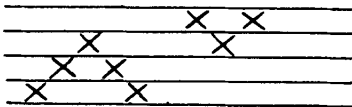
WARP ENDS: 450 PER DENT: 2

PATTERN WEFT: Art. 207, 10/1 linen in colors.

TABBY WEFT: Art. 207, 20/1 oyster linen.

DRAFT:

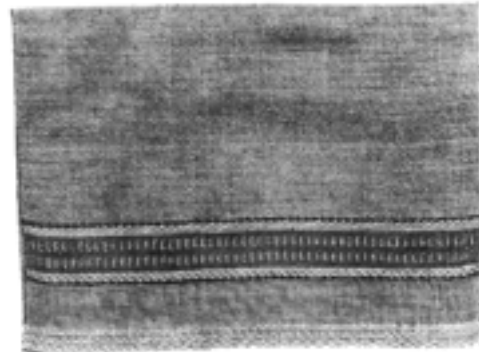
Rosepath



TIE-UP:

X	X	X			
	X		X	X	
		X		X	X
X			X		X

6 5 4 3 2 1



WEAVING DIRECTIONS:

The simple little pattern drafted above is known to weavers everywhere. There are numerous trappings that can be used to produce a very large variety of small pattern units.

In making up this linen towel the pattern has been woven through the body of the towel using a fine oyster linen and a heavier linen in color has been used to weave a bolder pattern unit for the borders.

Weave a 1½" section to be turned over for hem. Weave this in the following manner. Weave a small diamond by tramping as drawn in and reverse. Now lay in two threads on alternate tabby treadles. Repeat the small diamond, and follow this alternation of the diamond figure and two tabby picks until the 1½" has been woven. Now weave 1½" plain tabby.

For the border stripe use one color. We used 438 Red for some; others were made up with borders in 920 Skipper Blue, 424 Emerald Green, and 404 Yellow. As you will note we put in a small stripe in color using 1 — 2 and 1, then one diamond unit with the tabby thread. Next we laid in a bolder pattern stripe about an inch and a quarter wide. Any of the several pattern combinations will do. We wove the diamond figure on 1-2-5-6 and return, then 5 shots on 1, the diamond, 5 more shots on 1 and the diamond again. Next the diamond figure in tabby yarn, the small color line and one is ready for the body of the towel. We wove 22 inches, using the oyster linen for weft and alternating the diamond figure and two shots of tabby. Note that in this instance we have made the towel up in the popular modern manner with a colored border design only at one end. Of course one could put a colored border at each end if that appeals to him more. Wash these after you have hemmed them and then press them well and you will have a beautiful product.

AMOUNT TO ORDER:

For Warp: For a 10 yard warp (makes about a dozen towels) about 1# 40/2 Oyster linen.
For tabby weft: About 1# 20/1 oyster linen.

For colored borders, 2 oz. tubes in several colors of 10/1 linen.

You'll probably have a little left over of all of these but you'll have use for them on your other projects in weaving linen.

LILY WEAVER'S WORK SHEET No. 20

ARTICLE: CUSHION COVER

DATA FROM: Rupert Peters, Weaving Director,
Penland School of Handicrafts, Penland, N. C.

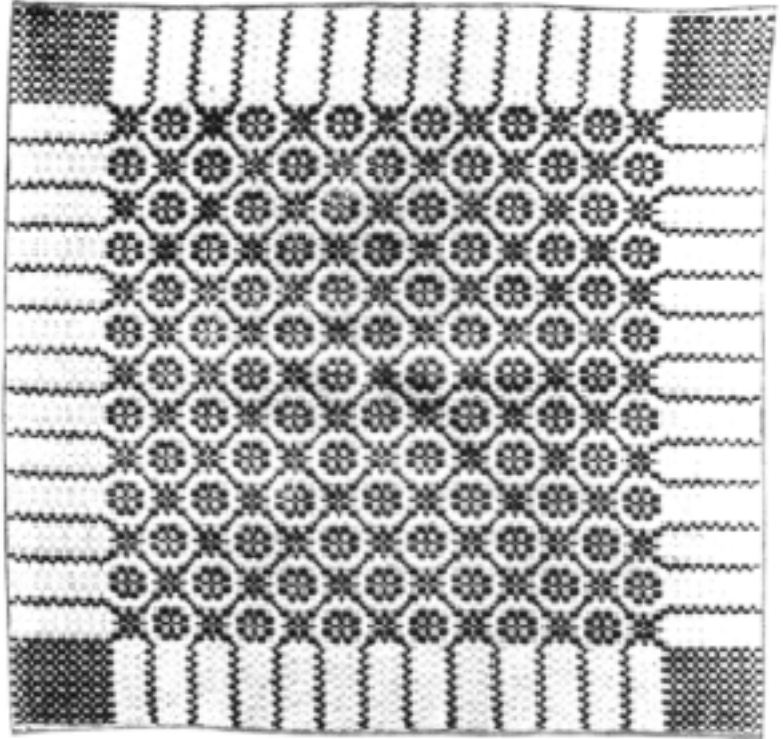
WEAVE: Overshot. **FRAMES:** 4
SOURCE: Old Colonial, from Worst.
REED: 15 dent. **WIDTH IN REED:** 18"
WARP: Lily Art. 314, 20/2 cotton
WARP ENDS: 545. **PER DENT:** 2
PATTERN WEFT: Art. 110, Lily Weaving Wool
TABBY WEFT: Art. 110, Lily Weaving Wool
FINISHED SIZE: Approx. 17" x 17"

THREADING DIRECTIONS:

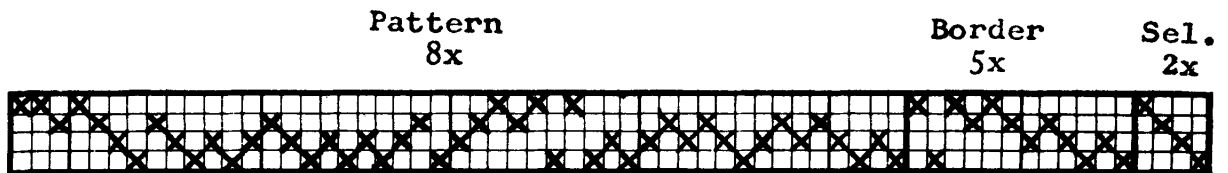
Draw in selvedge 1X. Draw in border 5X. Draw in pattern sequence 8X. Draw in balance sequence 1X. Draw in left border 5X. End with selvedge 1X.

WEAVING DIRECTIONS:

Lily Wool, color W-30 was used for the weft. The warp was W-11 Lemon Tint. 20/2 cotton could be used for the warp. One could use Pearl 5 for the weft. The same directions will make an attractive square table or stand cover. After weaving the top, weave a plain weave square for the back plus an extra inch to seam it up.



DRAFT:

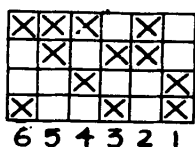


Sel. Border 2x	5x	Balance Sequence 1x
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TRAMPING:

TIE-UP:



<table style="width: 100%; border-collapse: collapse;"> <tr><td style="border-bottom: 1px solid black;">Border</td><td style="border-bottom: 1px solid black;">Pattern</td></tr> <tr><td>1 - 2x</td><td>2 - 2x</td></tr> <tr><td>2 - 2x</td><td>1 - 2x</td></tr> <tr><td>5 - 5x</td><td>6 - 2x</td></tr> <tr><td>6 - 2x</td><td>5 - 2x</td></tr> <tr><td></td><td>- 2x</td></tr> <tr><td></td><td>1 - 2x</td></tr> <tr><td></td><td>2 - 2x</td></tr> <tr><td></td><td>5 - 2x</td></tr> <tr><td></td><td>6 - 2x</td></tr> <tr><td></td><td>1 - 2x</td></tr> <tr><td></td><td>1 - 1x</td></tr> </table>	Border	Pattern	1 - 2x	2 - 2x	2 - 2x	1 - 2x	5 - 5x	6 - 2x	6 - 2x	5 - 2x		- 2x		1 - 2x		2 - 2x		5 - 2x		6 - 2x		1 - 2x		1 - 1x	<table style="width: 100%; border-collapse: collapse;"> <tr><td style="font-size: 2em; vertical-align: middle;">}</td><td style="vertical-align: middle;">5x</td></tr> <tr><td style="font-size: 2em; vertical-align: middle;">}</td><td style="vertical-align: middle;">8x</td></tr> <tr><td style="font-size: 2em; vertical-align: middle;">}</td><td style="vertical-align: middle;">1x</td></tr> </table>	}	5x	}	8x	}	1x
Border	Pattern																														
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}	5x																														
}	8x																														
}	1x																														

The center design is followed with the left border.

Reverse the order of treading as shown for right border.

LILY WEAVER'S WORK SHEET No. 21

ARTICLE: SPORT SKIRT

DATA FROM: Elizabeth Mattson, Penland School of Handicrafts

WEAVE: Overshot **HARNESSES:** Four

SOURCE: Old colonial pattern.

REED: 15 dent **WIDTH IN REED:** 36"

WARP: Lily Art 114, Pearl 20, natural.

WARP ENDS: 1080 **PER DENT:** 2

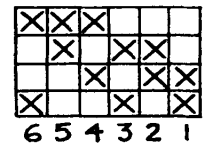
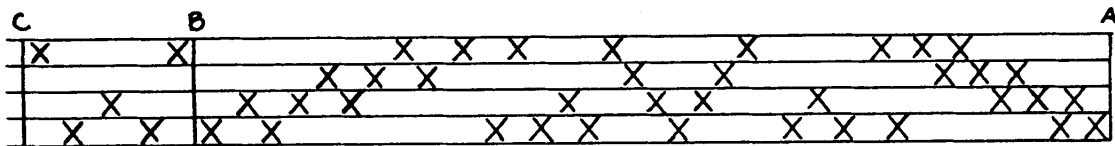
PATTERN WEFT: Lily Art 114, Pearl 5

TABBY WEFT: Lily Art 114, Pearl 20

FINISHED SIZE: Weave 2¼ yds. to 3¼ yds. for a skirt.

DRAFT: Maltese Cross

TIE-UP:



THREADING DIRECTIONS:

There are 42 threads in pattern repeat, repeat across warp (section A to C). For last pattern use section A to B.

TRAMPING DIRECTIONS:

Large Circle:	1-2-5-6	2X each
	1	4X
	6	2X
	5-2-1	1X each
Small circle:	1-2-5-6	1X each
	1	2X
	6-5-2-1	1X each



MAKING UP THE SKIRT:

Use any good skirt pattern but this type of skirt looks best if made full. Steam press after finishing the sewing. This material can be washed of course but as with any fine material handle it gently. Of course you can have it dry-cleaned instead if you desire.

AMOUNTS TO ORDER:

You will need about ¼ lb. of Pearl 20 natural for warp
You will need about ¼ lb. Taupe 1413 (Pearl 20) for the tabby weft.

To weave the pattern about as shown in the pattern you will need approximately 2 ounces each of these colors in Pearl 5.

Chili Brown, 656
Beaver, 1416
Light Yellow, 406
Grotto Blue, 1454
Henna, 1441

LILY WEAVER'S WORK SHEET No. 22

ARTICLE: LUNCH MAT

WEAVE: Summer and Winter HARNESS FRAMES: 6

SOURCE: Original Arrangement

REED: 15 dent. WIDTH IN REED: Approximately 14"

WARP: Lily Art 114, Carpet Warp

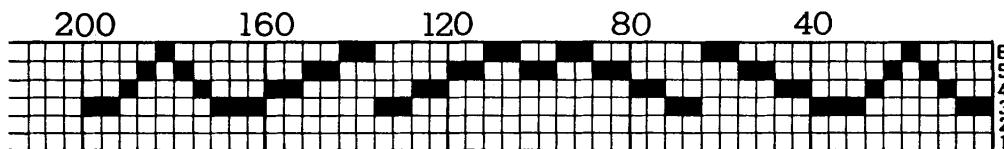
WARP ENDS: 201. PER DENT: One

PATTERN WEFT: Lily Art 814, Rug Weave Yarn

TABBY WEFT: Art 314, 10/2 cotton

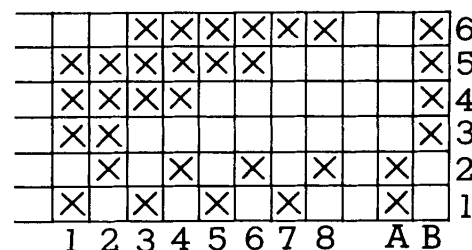
FINISHED SIZE: Approximately 12" x 18"

DRAFT: Six Harness Short Draft



DRAWING-IN: In a "short draft" such as is used here, it is understood that alternate threads are drawn in on harnesses one and two. Each block shown above then indicates a unit of four threads. The first block, for instance, is on harness 3. This would be threaded 1—3, 2—3. This is repeated. The third block is on harness 4, and would be threaded 1—4, 2—4, and thus throughout the draft. The one and two harness threadings then are not shown on the draft. Note that when the draft has been threaded as shown, it will be necessary to end with a thread on harness number 1: Warp ends are drawn one to a dent in a fifteen reed.

TIE-UP:
For Rising
Shed Loom



WEAVING DIRECTIONS:

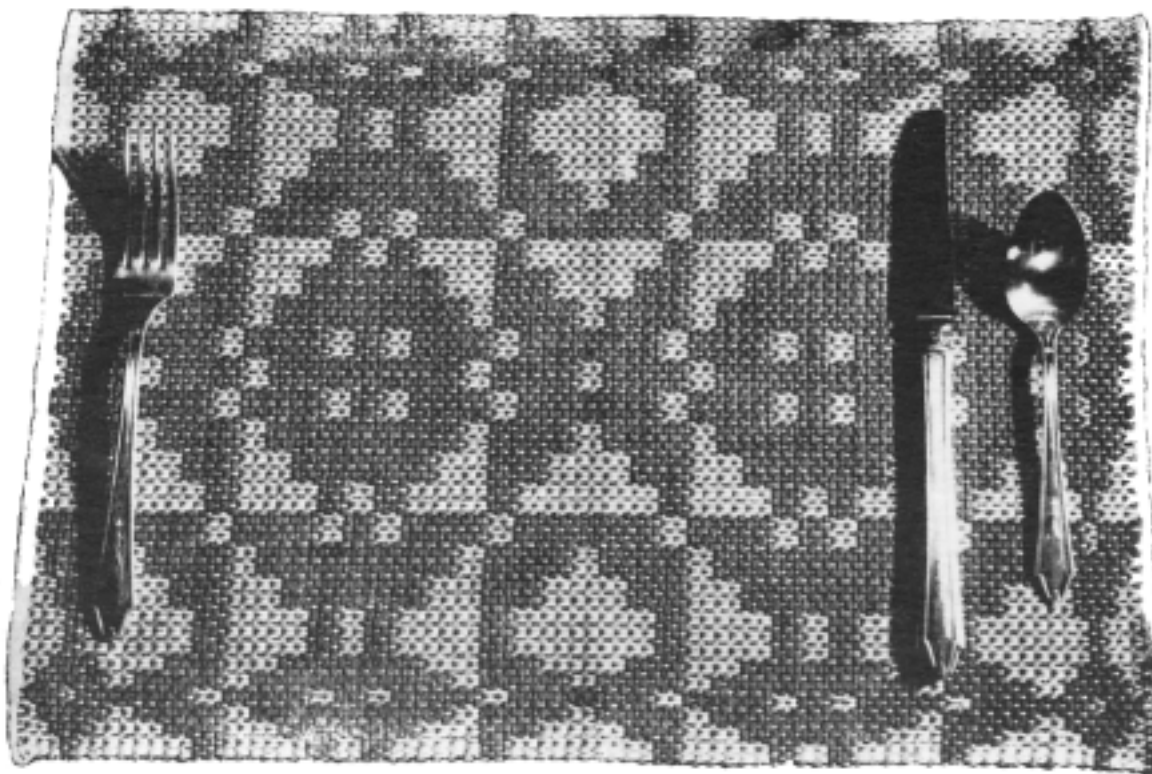
Weaving is done in units of four shots as follows: (This is for unit 3)

- 1 shot treadle 1
- 1 shot tabby B
- 1 shot treadle 2
- 1 shot tabby A

Treadle units in this order:

- Unit 3—1X 5—2X
- 4—1X 6—2X
- 5—1X 5—2X
- 6—1X 6—2X
- 5—1X 5—2X
- 4—1X 4—2X
- 3—2X 3—2X
- 4—2X 6—2X
- 5—2X 5—2X
- 6—2X 4—2X
- 3—2X
- 4—2X 3—2X

This is the center of the mat — reverse and return to the beginning.



You can, of course, repeat unit 3 in the center of the mat as desired to get a longer runner. Weave a heading at each end in plain weave to allow material to be turned over as a hem. These are sturdy washable mats, that will lie flat and will wear and wear.

LILY WEAVER'S WORK SHEET No. 23

ARTICLE: FLOOR MAT

DATA FROM: Mary M. Atwater, Author, *Shuttlecraft Book of American Hand Weaving* and organizer of The Shuttlecraft Guild

WEAVE: Stuffer Warp Technique **HARNESSES FRAMES:**

SOURCE: Original.

REED: 15 WIDTH IN REED:

WARP: Lily Art. 414, Carpet Warp

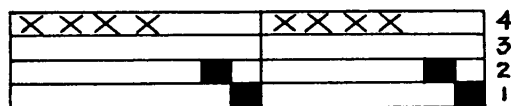
WARP ENDS: See description below.

PATTERN WEFT: Lily Art 814,

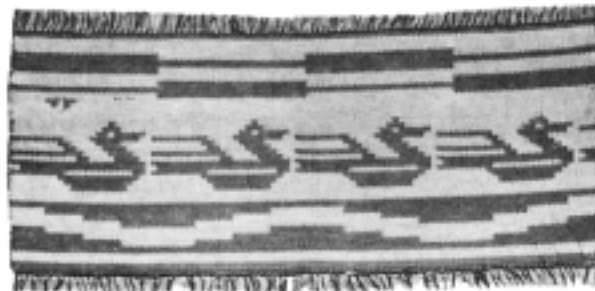
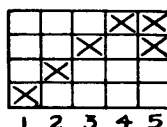
Rug Weave Yarn.

FINISHED SIZE: Approx. 30"

DRAFT:



TIE-UP:



WARPING, DRAWING-IN AND WEAVING:

Notes below were made from Mrs. Atwater's description of this original technique,

This weave requires the use of two warp beams so if your loom has but one another must be added. This is not difficult or expensive and absolutely a necessity to do this type of weaving. You see two warps are used and these are kept at different tensions while the weaving is being done. One of these warps, which is called the "weaving warp" interweaves with the weft as in all weaving, but the other, called the "stuffer Warp" does not interweave at all. Instead it just serves to separate the upper and lower sides of the rug and to give it more body.

In weaving, the stuffer warp should be stretched tight but the weaving warp is kept considerably looser. Since the take-up is entirely in the weaving warp it must be longer than the stuffer warp. This amounts to a difference of about one extra yard of weaving warp to four of the other. For twelve yards of stuffer warp say, fifteen would be necessary for the weaving warp. For the sample woven by Mrs. Atwater, carpet warp was used, fifteen ends of weaving warp to each two inches of reed and thirty ends of stuffer warp to each two inches. The weaving warp was sleyed one to the dent and the stuffer warp two to the dent in a fifteen dent reed. Another sleying would be to use a 12 dent reed with six and 12 ends respectively, to the inch.

The sample we have illustrated shows a pattern in free weaving style. One can use any of the patterns such as are used for Finnweave for this type of weaving. The one used is illustrated in the Shuttlecraft book on the Finnweave technique. For this particular weave consider each group of four threads of the stuffer warp, as a unit. Raise all the stuffer warp (depress treadles 1 and 2). Insert a pick-up stick under the group of threads corresponding to the desired figure. Make this pick-up in front of the reed. Now treadle on 1, allowing the pick-up stick simply to ride the top of the shed. Weave a shot of background under the stick. Raise the stuffer warp again and pick up all the groups corresponding to the background — all the groups skipped the first time. Treadle as for the first shot and use the pattern color. Raise the stuffer warp and make the same pick-up as for the first shot. Treadle on 2 and weave the background. Pick up the background as before and repeat the second treadling, weaving a shot of pattern color. These four shots correspond to a unit of the weave and the whole piece is woven exactly in this manner. This weave of course takes more time than plain pattern weaving but the materials used are coarse so it really goes quite rapidly.

