

PRACTICAL WEAVING SUGGESTIONS

VOL. 4-62



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Contemporary Sportswear with Lily Weaving Wools

Elmer W. Hickman

Contemporary! What does the word mean, and how may the term apply to present day trends in wearing apparel fabrics? The numerous definitions already propounded have resulted in a jumbled interpretation of the term. My dictionary gives "belonging to or living in the same period of time". We might deduce from this definition that many suiting materials, such as the classic Herringbone, Hound's Tooth, Shepherd's Check, etc., are contemporary. Contrarily, although many of these fabrics are handsome, and since there has been a redundancy of these patterns in wearing apparel and other textiles for decades, my opinion of them is that they are unquestionably traditional. However, this last statement could be highly controversial; since, in recent years many of these classic traditional draft fabrics have been designed with new yarns and less traditional colors. I think the keynote is in that word "new". I like to think of this word "contemporary" as meaning something new, as well as something different, and more appropriate to our modern ways of thinking or desires. But whatever interpretation is given this doubtful word, let us strive to accomplish something creative at the loom. We know there is nothing really new in weaving, but the chances are ten to one that we can give the old traditions a good face lifting.

Regardless of this dermatological operation, the success of wool weaving depends largely on the weave selection for the project. Colors, especially today, play an important part in our weaving work, as well as yarns chosen for warp and weft. The Twills, and the associated groups, such as Herringbone, Dornick, Bird's Eye, etc., are preeminent weaves for contemporary suitings, coatings, and dress fabrics, either treadled traditionally, or with some variation from the straight twill or tabby treadlings. The construction of these weaves is responsive to, yet demanding of, wool yarns — responsive, since the drafts are so arranged to assure a gratifying and enduring result; demanding, because truthful workmanship is needed for this satisfactory result.

I wonder if the bugaboo with which many weavers approach the weaving of wools cannot be attributed to the overly emphasized precautionary measures, especially the "don'ts", usually accompanying articles on wool weaving. I remember the fear I had years ago when starting my first wool project — I felt as though I had been hijacked and was about to launch upon a frightening experience. Wouldn't wool weaving be a more pleasurable experiment if rather positive directions were given, such as these: Since wool yarn is a more delicate thread than cotton or linen, it must be treated so. Go easy with your wool yarn while making a warp, winding your warp threads onto the warping frame or reel with a looser tension than when winding cotton or linen, handle the warp chain with amiable care when it is being transferred from the warping frame to the warp beam, and beam the wool warp by applying a gentler tension to the

yarns than that used in beaming cotton, and the same "go easy" procedure may be kept constantly in mind while threading, sleying, and weaving the wool yarns — just baby this more delicate thread throughout each process, and a rewarding experience will result.

Even heeding this foregoing parental care I found that the Lily Weaving Wools, Arts. 110 and 111, were very much on their own, strong and of good behavior, causing no trouble whatsoever. Set at 20 or 24 ends to the inch I found no distressingly sticking together of yarns in heddles, reed or shed formations. Breakage? I forgot there was such an annoying occurrence. I think Lily Art. 110 Weaving Wool would be an ideal thread for the neophyte wool weaver. The color selection, furthermore, of the Art. 110 wool is excellent, which fact is an open invitation to say a few words about color.

Maitland Graves, one of our greatest colorists, states, "Monotony is not interesting because there is no variation or contrast". It was with that premise in mind that I have woven the fabrics illustrating this article. Each fabric has a dominant factor, as well as contrast and repetition — the three important elements of weaving design, and proportion are combined in DESERT FLOWER, MARDI GRAS, BONNIE LASSIE, and GRAY MIST. In planning a multiple colored warp, I decide first what I wish my dominant color scheme to be. As an illustration, look at BRONZE JADE. The dominant color is green. I selected Emerald for dominance, and brown and tan for contrast, Dark Green and Chartreuse as the repetitive yarns, and Turquoise for accent. After having decided upon a choice of colors, I then lay out on a card, of post card size, the colored yarns and arrange them satisfactorily to suit my taste. When I have decided upon an appealing arrangement, I take several repeats of the threads used for the prospective warp, and tape them in the chosen sequence, at an approximate one-in-a-dent spacing according to the reed number I will eventually use. For a reference file I often make slits in the thin cardboard, one about one inch from the top of the card, another about two inches below the first slit, each slit being about one inch away from the edges of the card, put the ends of the yarn through the two slits and tape them securely on the back of the card. In choosing colors select values that are harmonious with no inordinate clashes of hue. Often a too blatant color scheme may be toned down by introducing gray. I did this in MARDI GRAS since the Aqua in the warp was replaced by gray in the weft.

Together with these color principles above, I incorporated in the construction of these fabrics some schemes which I call "cheating the drafts". One main scheming plan used in these textiles is employing a smaller or larger number of warp threads in a unit of warp than the number of heddles called for in the actual draft, and especially using a three, five, or seven warp thread

unit for a draft that has an even number of heddles, or to use an even number of warp ends for a draft that has an odd number of heddles. This gives a decided modern and new appearance to the finished material. The same method applies to using, say, three colors of weft for a two treadle plain weave, or for a four treadle weave such as Twill, or some variation of Twill treading.

TIE-UP: I have given a standard tie-up under Draft No. 1, using the X's for the sinking shed loom. For a rising shed loom use the blank spaces. All the fabrics illustrating this article were woven on a rising shed loom. Under the treading section of the instructions I have used harnesses rather

than treadles, since I find that method less confusing than if treadles were given. The harness method also helps weavers who use table looms with levers. ("Har." denotes a shed unit.)

There are many ways and by-ways for creating attractive fabrics, but in a short article such as this there isn't sufficient space for discussion of more complex construction warp and weft systems. However, the suggestions given above may provide many hours of employment, as well as enjoyment, at the loom.

(Examples of "cheating the drafts" are shown in BROWN ONYX, BRONZE JADE, SPICE RED, SAND DUNE and BLUE NIGHT.)

HELPFUL HINTS

The fabrics illustrating this article have been pressed only. With Lily yarns, since they contain no oil or grease, a dry cleaning and steam pressing should be sufficient for finishing before actual usage. However, if a wool yardage is to be made into wearing apparel, I think for these yarns a light washing in real soap suds, then pressed after drying, would assure less shrinkage after the garment is tailored. Be sure, in any case, to allow extra warp. There is considerable shrinkage even in steam pressing alone.

Wool yarns, such as Arts. 110 and 111 should give a usable width of 28 inches finished material if the warp is set at 30 to 32 inches in the reed. It is often estimated that an average man's suit requires seven or more yards of single width cloth, and the average woman's tailored suit from five to six yards of finished material.

In estimating yarns for a multiple warp fabric the following example may serve as a method for yarn requirements.

Set 20 to the inch in reed x 32 inches wide x eight yards long = 5120 yards. Suppose that four ends of Art. 110 Aqua wool were used, that three ends of Art. 111 Light-weight wool were used, that would make seven ends in a unit of warp design. 5120 divided by seven equals 732 yards of each thread. In detail we would have this:

- 2 ends Art. 110 Aqua times 732 yards equals 1464, or three two-ounce tubes.
- 1 end Art. 110 Blue times 732 yards equals 732, or two two-ounce tubes.

- 1 end Art. 110 Beige times 732 yards equals 732, or two two-ounce tubes.
- 2 ends Art. 111 White times 732 yards equals 1464, or two two-ounce skeins.
- 1 end Art. 111 Pink times 732 yards equals 732, or one two-ounce skein.
- 7 ends times 732 yards equals 5124 yards

There are 525 yards in a two-ounce tube of Art. 110, and 1050 yards in a two-ounce skein of Art. 111.

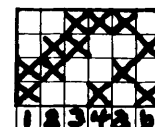
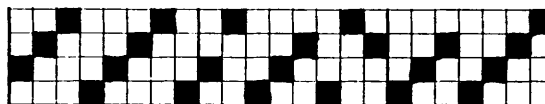
For weft a little less need be purchased, and somewhat less if only one or two colors are used for weft.

WEAVING WITH THREE SHUTTLES

Start the first yarn color shuttle from one side of the loom (right, for instance); the second yarn color shuttle from the opposite side of the loom (left); the third shuttle from the same side of the loom from which the first shuttle was started. Having done this, you will find the correct yarn color shuttle waiting to be used after a shot of weft is thrown through a particular shed. This procedure saves the weaver much confusion regarding what shuttle is next in the weft shot sequence. If, at any time, you find that you have three shuttles on the same side of the loom, you can be assured that you have made a mistake in your weft order.

COLOR SUGGESTIONS: Suggested color combinations are offered at the bottom of each instruction sheet, which might be used profitably by some weavers who may readily appreciate such assistance.

NO. 1 SAND DUNE



Shown on cover.

MATERIALS:

Warp: Lily Art. 110 Weaving Wool in four colors, Beige W-90, Med. Brown W-120, Ming Gold W-17, and Natural W-4.

Weft: Lily Art. 110 Weaving Wool in three colors, Med. Brown W-120, Beige W-90, and Natural W-4.

Warping Plan:

- (1) Two ends Beige W-90.
 - (2) One end Med. Brown W-120.
 - (3) One end Beige W-90.
 - (4) One end Ming Gold W-17.
 - (5) One end Natural W-4.
 - (6) One end Beige W-90.
 - (7) One end Med. Brown W-120.
 - (8) One end Ming Gold W-17.
- Total of nine warp ends.

Set: One warp end in a heddle. Continue threading the nine warp ends regardless on which harnesses they come. The actual pattern repeat will come on the 208th heddle. Sley 20 ends to the inch, two ends in a 10 dent reed, or sley a 12 dent reed 2-2-1, and repeat.

Weaving: Twill treading, using the color arrangement below:

Har. 1 and 2—Brown, 2 and 3—Beige, 3 and 4—Natural, 1 and 4—Brown.

Har. 1 and 2—Beige, 2 and 3—Natural, 3 and 4—Brown, 1 and 4—Beige.

Har. 1 and 2—Natural, 2 and 3—Brown, 3 and 4—Beige, 1 and 4—Natural.

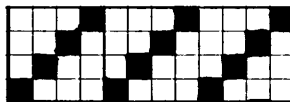
Color Suggestions: Use these approximate color values according to the “warping plan” arrangement.

1. Lemon Tint, Beige, Peach, Yellow. Use three of these for weft.

2. Light Blue, Dark Blue, Aqua, Light Blue. Use three of these for weft.

3. Gray, Slate Gray, Blue Gray, Natural. Use three of these for weft.

NO. 2 BRONZE JADE



Shown on cover.

MATERIALS:

Warp: Lily Art. 110 Weaving Wool in six colors, Emerald Green W-62, Dark Green W-59, Chartreuse W-68, Med. Brown W-120, Turquoise W-36, Beige W-90.

Weft: Lily Art. 110 Weaving Wool in three colors, Beige W-90, Dark Green W-59, and Emerald Green W-62.

Warping Plan:

(1) Two ends Emerald Green.

(2) One end Dark Green.

(3) One end Chartreuse.

(4) One end Med. Brown.

(5) One end Turquoise.

(6) One end Beige.

(7) One end Med. Brown.

(8) One end Beige.

Total of nine warp ends.

For a warp used on a plain warp beam, use two tubes of Emerald Green, one of Dark Green, one of Chartreuse, two of Med. Brown, one of Turquoise, two of Beige. There will not be an actual repeat of the pattern until the 37th heddle.

Set: Thread one end in a heddle. Sley two ends in a dent of a 10 dent reed, or sley a 12 dent reed 2-2-1. Set 20 warp ends to the inch.

Weaving: Weave a heading with Tabby treadles Har. 1 and 3 and 2 and 4. For the pattern, use the color order given under “weft” above, using these four treadlings:

Har. 2 and 3—Beige, 1 and 3—Dark Green, 1 and 4—Emerald, 2 and 4—Beige.

Har. 2 and 3—Dark Green, 1 and 3—Emerald, 1 and 4—Beige, 2 and 4—Dark Green.

Har. 2 and 3—Emerald, 1 and 3—Beige, 1 and 4—Dark Green, 2 and 4—Emerald.

Use a light tension on the warp, and do not beat hard.

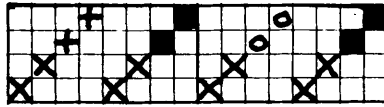
Color Suggestions: These warp colors of Art. 110 Wool are given in the same sequence and with the approximate color values under “warping plan”.

1. Purple, Dark Purple, Aqua, Dark Green, Lavender, Orchid.

2. Medium Blue, Dark Blue, Aqua, Blue Green, Orchid, Light Blue.

3. Yellow, Ming Gold, Orchid, Peach, Green Gold, White.

NO. 3 DESERT FLOWER



Shown on cover.

MATERIALS:

Warp: Lily Art. 110 Weaving Wool in four colors, Dark Brown W-124, Beige W-90, Rust W-129, and Green Gold W-67.

Weft: Lily Art. 110 Weaving Wool in four colors, Dark Brown W-124, Beige W-90, Rust W-129, and Medium Brown W-120.

Warping Plan:

- | | |
|--------------------------------|--------------------------------|
| (1) Two ends Dark Brown W-124. | (6) Two ends Beige W-90. |
| (2) Two ends Beige W-90. | (7) Two ends Green Gold W-67. |
| (3) Two ends Rust W-129. | (8) Two ends Beige W-90. |
| (4) Two ends Beige W-90. | |
| (5) Two ends Dark Brown W-124. | Total of 16 warp ends in unit. |

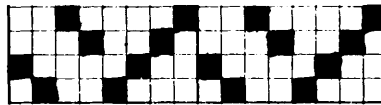
Set: One end in a heddle. Sley a 10 dent reed with two ends in a dent, or sley a 12 dent reed 2-2-1. Set is 20 warp ends to the inch.

Weaving: The treading of this one is tricky, so the treading directions are given in detail. Use the Dark Brown crossing of warp and weft to square the pattern blocks. Do not beat hard.

Please read across the page. Weave a Tabby heading ending on Har. 2 and 4 shed.

- | | |
|---------------------------|---------------------------|
| Har. 3 and 4—Dark Brown | Har. 1 and 2—Dark Brown |
| Har. 1 and 3—Beige | Har. 2 and 4—Beige |
| Har. 1 and 3—Beige | Har. 2 and 4—Beige |
| Har. 3 and 4—Rust | Har. 1 and 2—Rust |
| Har. 1 and 3—Beige | Har. 2 and 4—Beige |
| Har. 1 and 3—Beige | Har. 2 and 4—Beige |
| Har. 3 and 4—Dark Brown | Har. 1 and 2—Dark Brown |
| Har. 1 and 3—Beige | Har. 2 and 4—Beige |
| Har. 1 and 3—Beige | Har. 2 and 4—Beige |
| Har. 3 and 4—Medium Brown | Har. 1 and 2—Medium Brown |
| Har. 1 and 3—Beige | Har. 2 and 4—Beige |
| Har. 1 and 3—Beige | Har. 2 and 4—Beige |

NO. 4 BLUE NIGHT



Shown on cover.

MATERIALS:

Warp: Lily Art. 110 Weaving Wool in three colors, Medium Blue W-29, Turquoise W-36, and Light Blue W-26.

Weft: Lily Art. 110 Weaving Wool Medium Blue W-29, wound on the same bobbin with Lily Art. 111 Lightweight Weaving Wool Navy No. 28. Lily Art. 110, wound singly on bobbin, Turquoise W-36, and Art. 110 Light Blue W-26 wound singly on bobbin.

Warping Plan:

- | | |
|-----------------------------------|--------------------------|
| (1) Two ends of Medium Blue W-29. | |
| (2) Two ends of Turquoise W-36. | |
| (3) One end of Light Blue W-26. | Total of five warp ends. |

Set: One warp end in a heddle. Continue threading the five warp ends through the heddles for the entire width of the fabric, regardless on which harness the colors come, but always in the sequence given under "warping plan". Sley a 10 dent reed with two ends in a dent, or sley a 12 dent reed 2-2-1.

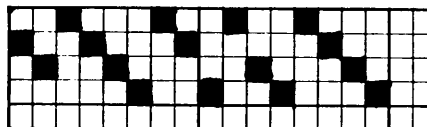
Weaving: Weave the weft yarns in the order given under "weft", always in the same color sequence on these sheds:

- | |
|---|
| Har. 3 and 4—Medium Blue/Navy, 1 and 2—Turquoise, 2 and 4—Light Blue, 1 and 3—Medium Blue/Navy. |
| Har. 3 and 4—Turquoise, 1 and 2—Light Blue, 2 and 4—Blue/Navy, 1 and 3—Turquoise. |
| Har. 3 and 4—Light Blue, 1 and 2—Blue/Navy, 2 and 4—Turquoise, 1 and 3—Light Blue. |
- Use a light tension on the warp, and do not beat hard.

Color Suggestions: Art. 110 Weaving Wool, unless designated differently.

1. Warp: Green Gold, Chartreuse, Lemon Tint. Use these three yarns for weft also, but wind Green Gold on the same bobbin with Art. 111 White.
2. Warp: Dusty Rose, Rose Pink, Wine. Use these three yarns for weft, but wind Art. 111 Pink on same bobbin with Wine yarn.

NO. 5 BROWN ONYX



Shown on cover.

MATERIALS:

Warp: Lily Art. 110 Weaving Wool in four colors, Beige W-90, Medium Brown W-120, Natural W-4, and Dark Brown W-124.

Weft: Lily Art. 110 Weaving Wool in three colors, Beige W-90, Dark Brown W-124, and Medium Brown W-120.

Warping Plan:

- | | |
|---------------------------|---------------------------|
| (1) Two ends Beige. | (5) One end Dark Brown. |
| (2) One end Medium Brown. | (6) One end Medium Brown. |
| (3) One end Beige. | |
| (4) One end Natural. | Total of seven ends. |

For a warp to be used on a plain warp beam, use two tubes of Beige, two tubes of Medium Brown, one tube of Natural, and one tube of Dark Brown. The actual pattern repeat will not happen until the 113th heddle.

Set: Thread one warp end in a heddle. Sley two ends in a dent of a 10 dent reed, or sley a 12 dent reed 2-2-1. The set is 20 ends to the inch.

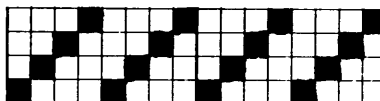
Weaving: There is no true Tabby to this weave, but for a heading use the regular Tabby treadles, Har. 1 and 3 and 2 and 4, which will serve this purpose. For the design of the fabric, use the three weft colors always in the order given under "weft" and in this sequence (read across the page):

- Har. 1 and 2—Beige, 2 and 3—Dark Brown, 3 and 4—Medium Brown, 1 and 4—Beige.
 Har. 1 and 2—Dark Brown, 2 and 3—Medium Brown, 3 and 4—Beige, 1 and 4—Dark Brown.
 Har. 1 and 2—Medium Brown, 2 and 3—Beige, 3 and 4—Dark Brown, 1 and 4—Medium Brown.

Color Suggestions: These color sequences of Art. 110 Weaving Wool approximate the value arrangement of the colors under "warping plan".

1. Dusty Rose, Rose Pink, Wine, Dusty Pink.
2. Light Green, Emerald, Dark Green, Light Blue.
Use the first three colors for weft.

NO. 6 BONNIE LASSIE



Shown on cover.

MATERIALS:

Warp: Lily Art. 110 Weaving Wool, Dark Green W-59, Light Blue W-26, Red W-95, and Wine W-108.

Weft: Same as the warp except Gray W-87 was substituted for Light Blue W-26.

Warping Plan: Read down the page. Warp four Dark Green selvage ends.

- | | |
|---------------------------|---------------------------|
| (1) Two ends Light Blue. | (9) Four ends Red. |
| (2) Two ends Red. | (10) Two ends Dark Green. |
| (3) Two ends Dark Green. | (11) Two ends Wine. |
| (4) Two ends Red. | (12) Two ends Light Blue. |
| (5) Two ends Wine. | (13) Four ends Red. |
| (6) Ten ends Red. | (14) Two ends Dark Green. |
| (7) Four ends Dark Green. | (15) Eight ends Wine. |
| (8) Six ends Light Blue. | Total of 54 ends. |

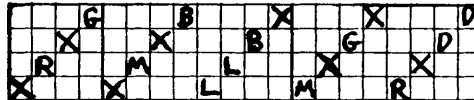
Set: One end in a heddle. Sley two ends in a dent of a 10 dent reed, or sley a 12 dent reed 2-2-1.

Weaving: Tabby (Har. 2 and 4 and 1 and 3). Make a heading of Dark Green. Weave the weft with the same color arrangement as given under "warping plan". The gray yarn is substituted in the weft for the Light Blue in the warp to tone down the textile. However, the Light Blue may be used for both warp and weft. It is important that the squares in the design be "squared".

Color Suggestions: Color values similar to the sequence given under "warp".

1. Navy, Aqua, Lavender, Purple.
2. Dark Green, Medium Blue, Light Green, Emerald.
3. Dark Brown, Yellow, Tan, Medium Brown.
4. Dark Purple, Orchid, Medium Blue, Dark Blue.

NO. 7 GRAY MIST



Shown on cover.

MATERIALS:

Warp: Lily Art. 110 Weaving Wool. D=Dark Green W-59, X=Gray W-87, R=Red W-95, G=Emerald W-62, M=Medium Brown W-120, B=Medium Blue W-29, L=Lemon Tint W-11.

Weft: B=Dark Brown W-124, and X=Gray W-87, Lily Art. 110 Weaving Wool.

Warping Plan: Read down the page.

- | | |
|---------------------------|---|
| (1) Two ends Dark Green. | (10) Two ends Lemon Tint. |
| (2) One end Gray. | (11) One end Medium Blue. |
| (3) One end Red. | (12) One end Gray. |
| (4) One end Gray. | (13) One end Medium Brown. |
| (5) One end Emerald. | (14) One end Gray. |
| (6) One end Gray. | (15) One end Emerald. |
| (7) One end Medium Brown. | (16) One end Gray. |
| (8) One end Gray. | (17) One end Red. |
| (9) One end Medium Blue. | (18) One end Gray. Repeat from the beginning. |
- Total of 20 ends in warp unit.

Set: One warp end in a heddle. Sley two ends in a dent of a 12 dent reed. The threading of the different warp colors is shown on the draft. Except for the first two colors, the warp colors are reversed in column two from column one above.

Weaving Plan: Tabby. The treadling sequence follows in detail . . . Har. 2 and 4—B, Har. 1 and 3—X, Har. 2 and 4—B, Har. 1 and 3—X, Har. 2 and 4—B, Har. 1 and 3—X, Har. 2 and 4—B. The preceding treadling is for the first block of the design. The second block of the design follows: Har. 1 and 3—B, Har. 2 and 4—X, Har. 1 and 3—B, Har. 2 and 4—X, Har. 1 and 3—B, Har. 2 and 4—X, Har. 1 and 3—B, Har. 2 and 4—X, Har. 1 and 3—B. Repeat from the beginning.

Color Suggestions: The following color values correspond to the color sequence given under "warp".

1. Dark Brown, Lemon Tint, Medium Brown, Emerald, Rust, Medium Blue, Light Green.
2. Wine, Baby Pink, Rose Pink, Aqua, Purple, Dusty Rose, Peach.

NO. 8 SPICE RED



Shown on cover.

MATERIALS:

Warp: Lily Art. 110 Weaving Wool in two colors, Cardinal W-114 and Red W-95. Also Lily Art. 111 Lightweight Weaving Wool (2/30) Scarlet 98.

Weft: Same yarns as used in the warp. See "weaving" for color arrangement.

Warping Plan:

- (1) One end Art. 110 W-114 Cardinal.
- (2) One end Art. 111 Scarlet No. 98.
- (3) One end Art. 110 W-95 Red.

Repeat the above warp sequence for the desired width of the fabric.

Set: One end in a heddle. Sley a No. 12 reed two ends in a reed dent, 24 ends to the inch. If a No. 8 reed is used, sley three warp ends to a dent.

Weaving: There is no true Tabby for this weave, but Har. 2 and 3 and 1 and 4 will give a satisfactory result for headings. The treadling is Broken Twill. Use the treadling order below, following the color sequence always.

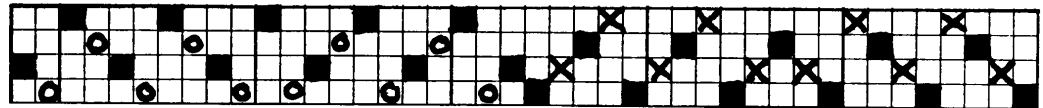
- Har. 1 and 2—Cardinal, 2 and 3—Scarlet 98, 1 and 4—Red, 3 and 4—Cardinal.
- Har. 1 and 2—Scarlet 98, 2 and 3—Red, 1 and 4—Cardinal, 3 and 4—Scarlet 98.
- Har. 1 and 2—Red, 2 and 3—Cardinal, 1 and 4—Scarlet 98, 3 and 4—Red.

Do not beat too hard. Keep the fabric of a soft handle.

Color Suggestions: Use three values of any color for both warp and weft such as:

- 1. Dark Brown, Medium Brown, and Tan or Beige. All Art. 110 yarns.
- 2. Wine, Rose Pink, and Dusty Rose or Pink in Art. 111.
- 3. Dark Blue, Medium Blue, and Navy in Art. 111.

**NO. 9
MARDI GRAS**



Shown on cover.

MATERIALS:

Warp: Lily Art. 110 Weaving Wool in three colors, Black W-2, Aqua W-53, and Rose Pink W-46.

Weft: Lily Art. 110 Weaving Wool in three colors, Black W-2, Gray W-87, and Rose Pink W-46.

Warping Plan: (Draft is No. 14, Marion Powell's Converted Shadow Weave pamphlet.)

- (1) Ten ends Black=■, alternating with ten ends Aqua=X.
- (2) Two ends Black=■.
- (3) Ten ends Black=■, alternating with ten ends Rose Pink=O.

Repeat these 42 warp ends throughout the width of the threading.

Set: One warp end in a heddle. The dark squares represent the Black threads, the X's are for the Aqua yarns, and the O's are for the Rose Pink yarns. Sley a 12 dent reed with two ends in a dent, 24 warp ends to the inch.

Weaving: The underscored harness numbers are woven with Black weft; the harness numbers that are not underscored are woven with the Aqua and Rose yarns. The treadling in detail follows (read across the page, please):

- | | | |
|----------------------------|-------------------------|---------------|
| Har. 1 and 3—Black. | Har. 2 and 3—Gray. | } Five times. |
| Har. <u>2</u> and 4—Black. | Har. 2 and 3—Gray. | |
| Har. 1 and 3—Black. | Har. 1 and 4—Rose Pink. | } Five times. |
| Har. <u>2</u> and 4—Black. | Har. 1 and 4—Rose Pink. | |

Color Suggestions: Art. 110 Weaving Wool. The colors given are in this order: dark, light, dark, light.

- 1. Black, Red; Black, Gray.
- 2. Dk. Brown, Beige; Dk. Brown, Yellow.
- 3. Dk. Purple, Orchid; Dk. Purple, Turquoise.
- 4. Wine, Gray; Wine, Dusty Rose.

The Handweaver's Headquarters

LILY MILLS COMPANY • Shelby, North Carolina