

Practical

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WEAVING

Suggestions



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Planning Hand Woven Fabric

By HOWARD C. FORD

(Photographs by JAMES JOYCE)

WEAVING, whether it is done on the simple hand loom or on a power machine is the process of interlacing two sets of thread at right angles to each other to form a web. We call the product cloth. Strangely enough, although there are thousands of ways in which we may interlace the two sets of thread we use in weaving, the most modern power loom can produce nothing that cannot be made also in one form or another on the handloom. There has been nothing new invented in fundamental weaving processes for many centuries. All of the many inventions in the textile field have resulted only in greatly increased production and more uniformity. There are a number of methods of making cloth other than use of the weaving process, knitting for instance. Felting, crocheting, netting and lace processes are others. The distinguishing feature then in the weaving process is two sets of threads, interlaced at right angles. The threads which run lengthwise of the web are known as the warp. Sometimes grandmother called it simply "the chain", because she took it off her warping frame in a chain like form. The threads interlacing with the warp at a right angle to it are called variously, the weft, the woof, the filler or the filling.

There are hundreds of varieties of cloth, with many different names and this nomenclature is based upon the weave or manner of interlacing the warp or weft, or upon the types of yarn used, or upon finishing processes which give the fabrics some special characteristic. In grandmother's day weaving was limited to the use of three fibres in the making of cloth. These were linen, wool, and cotton. Today these fibres are treated in various ways to make many varieties of yarn, and in addition we have ramie and jute yarns and the synthetics, such as rayon and nylon.

In planning hand woven pieces the modern weaver has an almost endless variety of yarn from which to choose. Many techniques are available even for the craftsman of limited experience for the

compact, modern hand loom makes the process a lot more pleasant and convenient than it was with the big old-fashioned loom.

What Sort of Things Can Be Made?

It would take a lot of space to list the many articles that one could produce on a modern hand loom for personal use or for the home. We'll just list a few and indicate in each case the different techniques that might be employed in making the fabric mentioned. Here you are.

Floor Coverings: Throw rugs, bathroom and bedroom rugs, bathmats, etc.

Techniques: plain weave, with stripes.

Indian laid in tapestry style.

Warp-face patterns—Log Cabin 2 harness and Swedish Overshot patterns.

Summer and Winter designs.

Crackle weave patterns.

Pile fabrics, Flossa and other types.

Sun Curtains: Living room, bathroom, bedroom, and kitchen curtains.

Techniques: Spaced tabby mesh.

Simple curtain threadings on 3 and 4 frames, Scandanavian in origin.

Bronson or lace techniques.

Lino or gauze weave.

Draperies: For the play room, the den, bedroom, living room, sun porch.

Techniques: Tabby threading, vertical and horizontal stripes.

Twills and twill variations.

Small overshot patterns.

Crackle weave designs.

Honeycomb weave.

Summer and Winter.

Wall Hangings: For most any room in the House.

Techniques: Finger weaving, and embroidery types.

Finn weave.

Tapestry techniques.

Colorful overshot patterns.

Crackle weave.
Summer and Winter.
Point Bronson.

Coverlets: Various weights and sizes, woven in two strips and joined.
Techniques: Colonial overshot pattern.
Summer and Winter patterns.
Crackle weave designs.

Counterpanes: Spreads for the bed or used as couch throw in some situations.
Techniques: Honeycomb weave.
Tabby with stripes.
Twill with color contrasts.
M's and O's type.
Some all-over linen patterns.

Blankets: For the bed, for the baby, for couch throws.
Techniques: Stripes, plaids, in tabby.
Twill variations.
Basket weaves.

Shawls and Scarves: Large shoulder scarves, neck scarves, kerchiefs for the younger set, men's scarves, neckties.
Techniques: Tabby in stripes and checks.
Twill variations.

Cushion Tops: Sofa cushions, cushions for the porch, and for Dad's easy chair.
Techniques: Small overshot patterns.
Crackle weave designs.
Summer and winter patterns.
Patterns rendered in Honeycomb or Spaetsvav.

Upholstery Fabrics: For chairs, stools, sofas, and for slip covers.
Techniques: Miniature overshot patterns.
Stripes in tabby or twill variations.
Textured materials employing variety of thread.
Summer and winter patterns.
Crackle weave designs.

Handbags and Purses: With zippers, with button fastenings, with handles, and under arm style.
Techniques: Stripes, checks, and textures in plain and twill weaves.
Honeycomb patterns.
Various M's and O's drafts.
Miniature overshot patterns.
Crackle weave designs.
Dukagang, Finn weave, Guatemalan techniques.

Book Covers and Bookmarks: Quickly made for presents.
Techniques: Plain and twills.
With finger weaving designs.
Miniature overshot patterns.

Luncheon Sets and Towels: Place mats, runners, dresser scarves, guest towels, bridge cloths, stand covers.

Techniques: Tabby with borders, stripes, textures.

Twill and variations.

M's and O's with variations, all over design.
Various of the linen patterns.

Damask.

Borders and all over design with small overshot.

Crackle weave.

Summer and winter designs.

Point Bronson and lace Bronson finger weaving.

Spanish stitch, Italian lace, other open techniques.

Guatemalan and similar techniques.

Men's Suitings: For sports wear, slacks, business suits, summer suits.

Techniques: Tabby weave.

Twill weaves.

Basket weaves.

Textures by use of variety of yarns.

Clothing Fabrics for Ladies and for Children:

Dresses, smocks, beach coats, slacks, aprons, sun suits, jackets, hats.

Techniques: Tabby weave and various twills, stripes, checks.

Small overshot patterns.

Tabby with overshot or crackle weave borders.

Unusual textures with variation in threads and in drawing in.

That list will start your thought processes; your imagination will take you on from there.

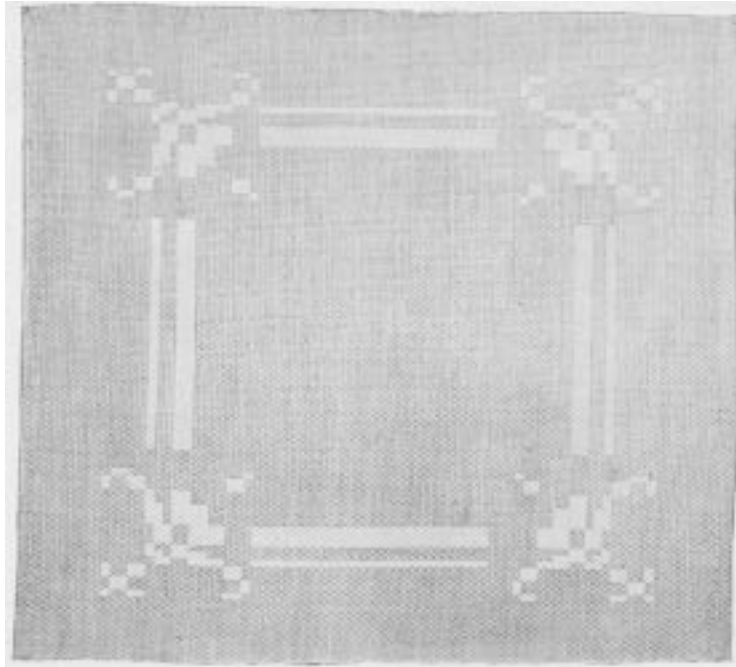
What Yarns Shall I Choose?

The choice of yarn to be used and to a certain extent the weave employed will be determined for any fabric by consideration of the use to which the material is to be put. When one thinks of a certain type of material certain desirable qualities come to mind for that cloth. For instance in planning a web for sun curtains—or do you call them glass curtains?—one thinks of these desirable characteristics.

1. The fabric should be so constructed as to hang in soft graceful folds, that is, it should have good draping qualities.

2. Such webs should be made so they will not catch and hold dust excessively.

3. These materials should have a texture open enough to admit quantities of light



Cushion Top—Summer and Winter Weave

but firmly enough constructed to stand frequent washings.

4. Colors should be boilfast and sunfast.

In consideration of these points we should make up our web of smooth, strong yarns, not too large in diameter, woven as an open web with enough interlacing of the warp and weft so that yarns will stay in place through repeated launderings. Vat dyed yarns should be used wherever color is introduced.

Suppose one is considering drapery fabrics. First of all they must be interesting in design and appropriate to the room in which they are to be used. The design used should associate itself with the whole decorative scheme and not pop out at you in an annoying manner. Designs with flow and rhythm are good, with vertical or horizontal stripes perhaps to give a feeling of height or width—or small textured designs maybe. Most of us expect to use any draperies we make for quite a while so the material should be strongly made of vat dyed yarns, to keep its shape and color. We don't want dust catchers here. If the material is heavy in weight make it rather loose in construction so the dust can be easily shaken out of it, or make it of smooth hard yarns that will not catch and hold the dust. To sum up, we

want design that is appropriate, texture that is interesting, construction that is lasting, body, but free draping qualities.

Luncheon sets? First we would place their washability. How does this effect our plan? This means a yarn that will not shrink excessively, that does not get stiff and hard or fray apart with washing, and it calls for a firm interlacing of warp and weft so yarns will not slip. Then we want our table linens to have a decorative quality. Perhaps we would like them to be on the dainty side with muted coloring if any. Perhaps we would like a bit of rougher texture and bolder peasant tones of color. These points would determine the size of yarn chosen, and its textural possibilities. It would determine one's color scheme, whether a minor key would be called for or brighter tones in wider intervals. It would also determine the weave employed, in the one case perhaps a lace effect or a simple all over linen pattern, in the other maybe a basket weave or a twill, or just a plain tabby. Do you see? Think first of the results you want, then plan weave, pattern, texture and color with these in mind. To help you with this problem we have included a little chart, on which we have listed various types of yarns with suggestions as to articles to be made from them. This is not a new idea, most weaving schools have made up such charts from time to time, but it helps

the beginner and sometimes saves a bit of time for the experienced weaver. The various books of weaving that feature threading drafts will give you the specific directions you will need for setting up many webs.

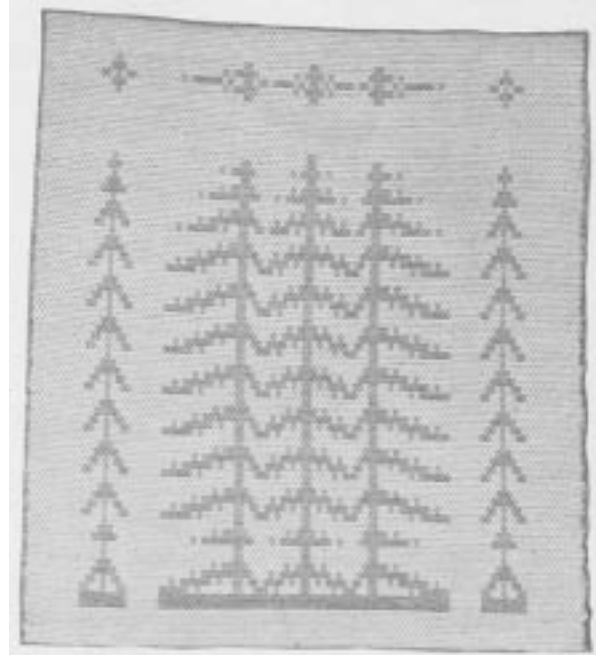
How Much Yarn?

Yes, indeed, that's something you will have to consider. It may be easier to understand how to figure yarn quantities if you first have a better understanding of how yarn sizes are determined. Take any piece of yarn and unravel it a little. You may find that it is composed of a single strand of twisted fibres or you may find that it is made up of a number of strands twisted together. If the former, the yarn is a "singles", if the latter it is called plied yarn. It may be two ply, or three ply, and so on. Generally the hand weaver does not use a single yarn for a warp. The plied yarns may be used both for warp and for weft. The tightness of twist, or the number of turns per inch will have much to do with determining whether or not a particular yarn will be strong enough for use as a warp.

All yarns are given a number to denote size and this we call the count of the yarn. There is a definite mathematical basis for assigning yarn count. The count of cotton yarn is based upon the number of yards that can be spun from a pound of raw cotton. When a pound of raw cotton fibre is spun into 840 yards of yarn, the size of the yarn which results is known as number one. If a number one cotton has 840 yards to a pound, a number two cotton yarn would have twice as many yards to the pound, or 1,680—but it would be only half as large in diameter. A size three would have 3×840 or 2,520 yards and have a diameter one third that of a number one cotton. Carrying this further, a size ten would be one tenth the diameter of a number one and have ten times as many yards, or 8,400. A size twelve would have 12×840 or 10,080 yards. In the case of plied yarns, that is when two or more of any size or combination of sizes are twisted together, the count is reduced to the single equivalent. For example: one pound of $20/2$ is equal to one pound of $10/1$ and the yarn is the same diameter.

Cotton yarn sizes are written like this: 1's—a single ply yarn, size 1; 20's—a single ply yarn, size 20; $20's/2$ (called twentys two) would be two single strands of size twenty twisted into a two ply yarn.

The sizes of wool yarn vary from cotton in that a number one wool contains 560



The Pines - Wall Hanging

yards to the pound. When a pound of raw wool is spun into 560 yards of yarn, one can see that the diameter of the yarn would be a little larger than that of a number one cotton 840 yards to the pound. Yarn sizes are written in the same manner for wool as they are for cotton, that is 5's, or $2's/4$, but the size is different. In numbering linen on the other hand the standard is 300 yards, so that a number one linen thread is the size resulting from the spinning of one pound of flax fibre into 300 yards of yarn. A number 10 would have 3,000 yards in contrast to a number 10 cotton with 8,400 yards. A $10's/2$ linen would have the same yardage as a 5's, or 1,500.

Jute or hemp, which are the fibres from which various rough fabrics are made, are measured like linen and so is ramie, which is a fibre made from a variety of nettle. Silk, rayon and nylon differ from the others mentioned above in that the weight varies with the size of the yarn and not the yardage—the yardage remains the same in all counts. The measurements are given in the metric scale.

A number one silk, rayon, or nylon yarn is 450 meters long and weighs one half a decigram. This is equal to about $1\frac{1}{2}$ grains in our system of weighing and is called a denier. A number two yarn contain the same yardage as a number one, that is 450 meters, but weighs two denier, etc.

Table of Yarn Count

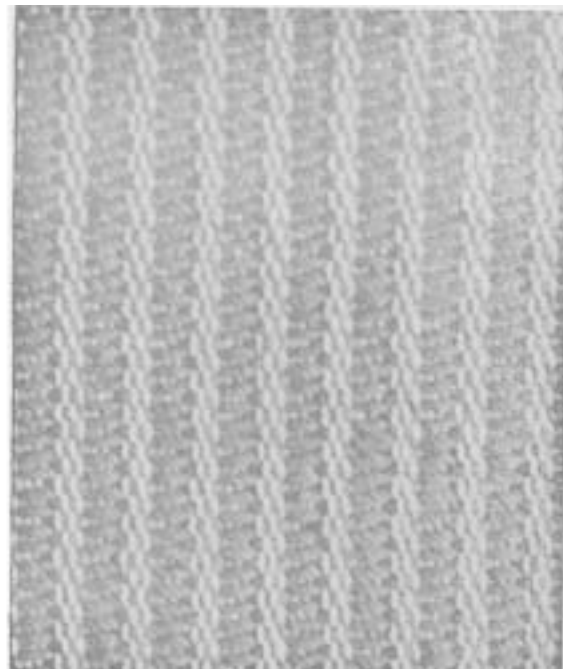
Size No.	Flax, Jute			
	Wool	Ramie, Hemp	Cotton	
1	560 yards	300 yards	840 yards	
2	1,120 "	600 "	1,680 "	
3	1,680 "	900 "	2,520 "	
4	2,240 "	1,200 "	3,360 "	
10	5,600 "	3,000 "	8,400 "	
20	11,200 "	6,000 "	16,800 "	

Silk, Rayon, Etc. Size Chart

Yarn No.	Weight	Length
1	1 denier	450 meters
2	2 "	450 "
3	3 "	450 "
4	4 "	450 "
10	10 "	450 "
20	20 "	450 "

In determining the amount of yarn necessary to weave a certain yardage of any specific fabric one follows a simple procedure. One decides upon which count to use on the basis of the weave, texture and design. If one is inexperienced, the chart we have given here will help probably. Also to get the desired texture one must decide how closely he will interweave the yarns, that is at how many ends per inch he will set up his warp and lay in his weft. This is a matter of experiment or experience or one may get the information from various weaving directions.

As an example, one might take a cotton runner of the type commonly woven with small colored borders. Suppose one wishes to set up a warp to weave 54 runners, each 18" wide and 36" long. From experience or from written weaving directions we find that a good texture for this type of fabric is obtained by using a 20's/2 cotton for warp and by drawing this in at 30 ends to the inch. To know how many pounds of 20s/2 will be needed to make the warp we first determine the number of yards required. Since there are to be 54 pieces each a yard

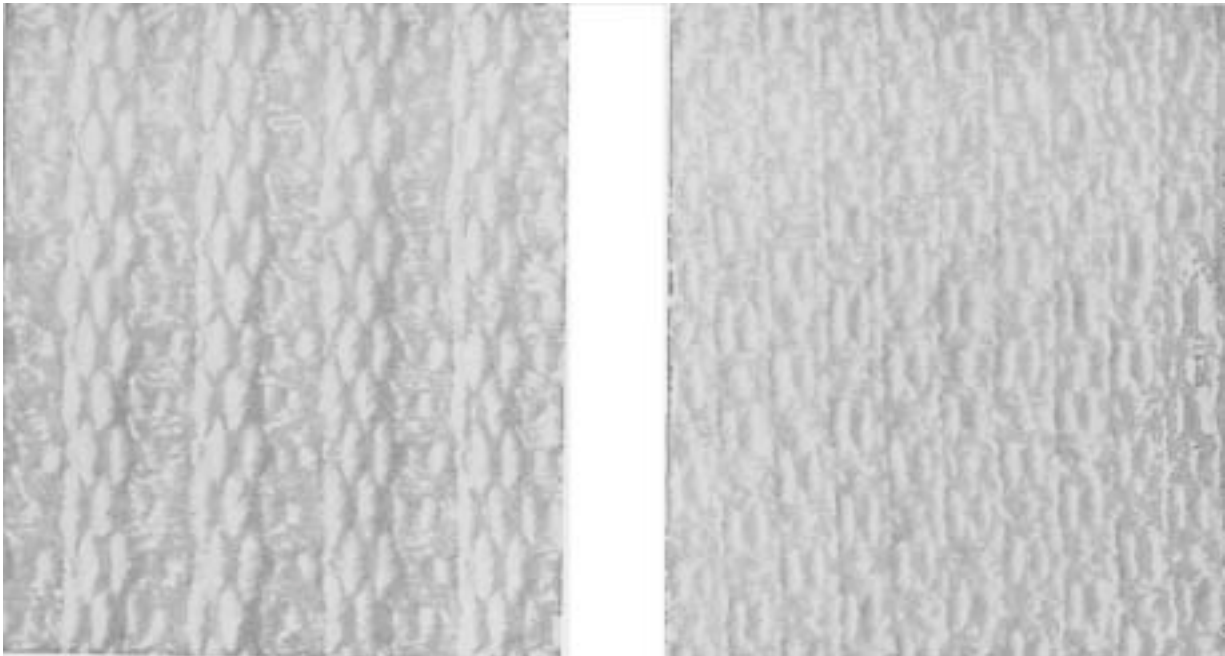


Heavy Drapery Fabrics On 4 Harness Frames

long it will take at least 54 yards of warp. We have to allow a little more than this however to take care of crimpage or take-up in weaving and for a little shrinkage in washing. Then if the finished pieces are to be hemmed we must allow an extra two inches at the end of each runner for that. There will be a little waste at the ends of the warp, so altogether on a warp that length we should figure on about two yards more than the actual finished yardage desired. We have to set the warp a little wider too than the desired finished width as it will draw in as we weave. It will shrink some when washed so to get a finished 18" width we should allow about two inches more in the width of our original warp, or 20". Now if the warp is to be 20" wide and we are setting it at 30 ends to the inch, there would be 20x30 or 600 ends across the warp. Each of these threads will be 56 yards long, since it is necessary to allow that much as explained above. Now 600x56 will be 33,600 yards of warp needed. Since there are 8,400 yards to a pound of 20/2 one finds the amount of yarn necessary for the warp by dividing 33,600 by 8,400. The result is 4 pounds exactly.

To determine the amount of weft yarn necessary for weaving a web we first lay in the filler until we have woven an inch. Next count the picks per inch, or the number of weft threads laid in for that distance. Multiply the number of picks per inch by the width of the fabric and this will give you the number of inches of yarn used per lineal inch of web. Multiply by 36 to determine the amount used in each yard woven. The weight of weft yarn per yard is figured then as in the case of the warp, from the number of yards to the pound in the size used.

Lastly, in planning his fabric the hand weaver should consider earnestly the quality of the yarns used. This is another of those situations where it is generally true that the customer gets just what he pays for. It is not ordinarily an economy to buy cheap yarn. One hopes to weave something useful and beautiful and a bit unusual. It is a shame to devote time and energy and special skill on yarns that break excessively because they are not made up of long strong fibres, or on yarns that are not fast to washing and light. It is an economy to pay the price necessary to get the best in materials whether the piece the weaver makes is for his own use or for possible sale. It just isn't good judgment to do otherwise.



Drapery Using Variety in Ties and Sizes of Yarns

Lily's Weaving Chart

By OSMA GALLINGER

THREAD SETTING

Cotton furnishes us with threads of many sizes and textures. Those who use threads for sewing, crocheting, knitting or weaving should know just where each thread will serve to the best advantage and yield the most satisfying results. It is only thus that we can hope to produce hand-made articles of convincing loveliness, and repay us for time spent creating and for money invested in threads.

In weaving especially, very pleasing results are possible if the right thread is chosen for the right setting. If warp threads are set too far apart for their size, the weft slips between them and the resulting material is too loose for practical purpose, and will not survive laundering. If warp threads are set too close together, the resulting fabric is ridged with weft threads concealed and too much warp showing. Every warp thread gives best results when threaded for what might be called a perfect tabby setting. This chart has been prepared to aid the weaver in finding that best threading, or just the right number of threads per inch to make perfect tabby.

In a perfect tabby rendering of a thread, both warp and weft are of the same material or the same size material. If the warp is properly set, the resulting fabric will have as many weft threads per inch, as there are warp threads per inch, and the lay of the threads will be perfectly balanced always, with tiny squares between interlocking warps and wefts. For every thread also, there may be a loose-mesh tabby and a closely woven tabby, the setting varying by a dent or so more or less per inch. The weaver regulates his beating to obtain the same number of weft threads.

COLOR, YARDAGE, ETC.

The color range of a thread is also important to the weaver. If he can see at a glance how many colors or shades he can choose from, he can plan a more subtly attractive article. It is important too for him to know how many yards of material comes with each thread unit. He can then plan his piece to a certain size, and be sure of finishing with enough material. All this information is given in the following chart, as well as the most popular uses for each kind of thread listed.

Lily's Weaving Chart

By OSMA GALLINGER

The threads below are listed in the order given on Lily's Price List.

Art. No.	Name of Thread	Yards Per Lb.	Yds. Per Spool	No. of Colors	Setting for Tabby	Use As Warp and Tabby Weft	Use as Pattern Weft
Art. 114	Pearl Size 3	1260	2 oz. 158	70	12 to 15	Warp in Blankets, Belts, Bags, Coats, Drapes, Heavy Linens, Hot Mats, Portierres.	Weft in Purses, Heavy Coverlets, Drapes, Runners, Couch Throws.
"	Pearl Size 5	2100	2 oz. 262	70	16 to 18	Belts, Medium Texture Coverlets, Luncheon Sets, Drapes, Book Covers.	Purses, Bookmarks, Coverlets, Dress Trim, Vase Mats, Towels, Pillows.
"	Pearl Size 10	4200	2 oz. 525	70	22 to 24	Lunch Cloths, Guest Towels, Sun Curtains, Coverlets, Screen Covers Fine Belts.	Bookmarks, Fine Dress Trim, Dress Material, Vanity Sets, Lace Doilies.
"	Pearl Size 20	8400	2 oz. 1050	70	30 to 32	Sun Curtains, Table Doilies, Luncheon Cloths, Dresses, Summer Neckties, Bell-pulls.	Use as single weft in Lace Weaves.
"	Floss	2240	2 oz. 280	70	20 to 24	Drapes, Scarves, Texture Weaves. Use preferably as weft.	Finger-Weaves, Drapes, Purses, Pillows, Silky Mats, Panels, Decorative Squares.
Art. 214	Size 10/4	2100	2 oz. 262	5 White Tones	16 to 18	Upholstery, Drapes, Footstool Covers, Bath Mats, Hot Mats, Coat Materials.	Drapes, Coat Materials used as single weft.
"	Size 12/4	2500	2 oz. 312	5 White Tones	18 to 20	Upholstery, Drapes, Chair Seats, Laundry Bags, Skirts, Trousers, School Bags.	Drapes, Skirts, Coats and Chair Seats used as single weft.
"	Size 16/4	3360	2 oz. 420	5 White Tones	20 to 22	Upholstery, Heavy Imitation Linen, Coats and Trousers, Luncheon Cloths.	Drapes, Coats, etc., used as single weft.
"	Size 20/4	4200	2 oz. 525	5 White Tones	22 to 24	Chair Seats, Upholstery, Imitation Linen, Coats and Dress Material, Drapes.	Drapes, Linens, Dress Materials and Coats, used as single weft.
"	Size 20/3	5600	2 oz. 630	5 White Tones 23 colors	22 to 24	Twill Towels, Upholstery, Half Linens, Drapes, Flags, Handbags, Belts, Mantel Runners.	Half Linens, Twill Towels, used as a single weft. Make use of colors.

Lily's Weaving Chart

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The threads below are listed in the order given on Lily's Price List.

Art. No.	Name of Thread	Yards Per Lb.	Yds. Per Spool	No. of Colors	Setting for Tabby	Use As Warp and Tabby Weft	Use As Pattern Weft
Art. 214	Size 24/3	6700	838	5 White Tones	28 to 30	Coverlets, Pillows, Runners, Luncheon Sets, Sun Curtains, Dress Materials, Fine Upholstery.	Single Weft in Twills and Texture Weaves.
"	Size 30/3	8400	2 oz. 1050	5 White Tones	30 to 32	Coverlets, Pillows, Sun Curtains, Dress Materials, Table Cloths, Aprons, Dresses, Blouses.	Too fine for Pattern Weft, except as Single Weft for Fine Twills and Variations.
Art. 314 Lily Cotton Warp Yarns	5/2 Natural	2100	2 oz. 262	Natural Only	16 to 18	Bath Towels, Heavy Imitation Linens, Coats, Skirts, Jackets, Hangings, Knitting Bags.	For Pattern Weft, use this size in many lovely colors in Art. 114.
"	10/2 Natural 10/2 White 10/2 Mer. Nat. 10/2 Merc. White	4200	2 oz. 525	4 White Tones 24 Colors	24 to 26	Drapes, Sun Curtains, Upholstery, Pillows, Medium Weight Dress Goods, Guest Towels.	Dress Materials, Towels, Bookmarkers, Aprons, Borders in Dollies, Drapes.
"	20/2 Natural 20/2 White 20/2 Mer. Nat. 20/2 Mer. White	8400	2 oz. 1050	4 White Tones 24 Colors	30 to 32	Fine Coverlets, Sun Curtains, Tablewear, Vase Mats, Bureau Scarves, Buffet Sets, Fine Dress Materials, Plaid Luncheon Sets.	Colored Single Weft for Towels in Twill Variations. Make use of colors in stripes and plaids.
"	20/3 Natural 20/3 White	5600	2 oz. 700	Nat. & White	22 to 24	Medium-weight Towels, Luncheon Sets, Sun Curtains, Half-Linens.	For Pattern Weft, use this size in many lovely colors in Art. 214.
"	24/2 Natural 24/2 White	10,000	2 oz. 1250	Nat. & White 24 Colors	36 to 38	Fine Table-wear, Vanity Sets, Buffet Sets, Fine Dress Materials, Sun Curtains, Lace Weaves, Finger-tip Towels.	Too fine for Pattern Weft, except as Single Weft in very fine Twill, Linen Imitations.
"	16/3 Natural Egypt	4480	2 oz. 560	Natural Only	22 to 24	Half-Linen, Towels, Heavy Coverlets, Purses, Knitting Bags, Wall Hangings.	Single Weft in Texture Weaves of Towels and Imitation Linens.
"	16/4 Natural Egypt	3360	2 oz. 420	Natural Only	20 to 22	Drapes, Portieres, Heavy Coverlets, Coat Materials.	Single Weft in Texture Weaves of Towels and Imitation Linens.

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Art. No.	Name of Thread	Yards Per Lb.	Yds. Per Unit	No. of Colors	Setting for Tabby	Use As Warp and Tabby Weft	Use As Pattern Weft
Art. 414	Lily Carpet Warp	1600	½ Lb. 800	16	12 to 16	Rag Rugs at 12 per inch Pattern Rugs at 16 per inch. Bath Mats, Hot Mats, Portierres.	Used as Single Weft in Coarse Tabby and Twill Materials. Use colors for coarse textured plaids.
Art. 514	Lily Stranded Filler	Approx. 800	2 oz. skein 100	16	Used as Filler Only	Excellent Tabby for Heavy Rugs, also Swedish Flossa Rugs.	Bath Mats, Knitting Bags, Heavy Purses, Hot Mats, Pot Holders
Art. 614	Lily Rug Yarn		4 oz. skeins	16	Used as Rug Filler		Rugs, both Pattern and Rag Rugs. Handsome effects possible.
Art. 714	Lily Three-Strand Mercerized 10/3	2800	2 oz. 350	29	16 to 18	Belts, Double Weave Book Covers, Table Mats, Handbags, Drapes, Girdles, Tie-backs, Pot Holders.	Coverlets, Upholstery Bookmarks, Pillows Mantel Runners, Dress Goods.
Art. 814	Lily Rug-Weave Yarn	Approx. 530	3 oz. 100 Yds.	28	Used as Filler	Very heavy Tabby for Rugs, Bath Mats, where Flossa loops occur.	No-Tabby Rugs, Bath Mats, Hot Mats, Chair Seats, Outdoor Cushions, Pillows.
Art. 914	Lily Six-Strand Filler, 20/6	2800	2 oz. 350	20	16 to 18	Towels, Belts, Waffle-Weave Doilies, Drapes.	Finger--Weave Designs Wall Panels, Draperies, Bags, Portierres, Soft Couch Throws, Imitation Linens.
Art. 1014	Lily Four-Strand Filler	840	100	28	Used as Filler	Good Tabby for Heavy Rugs. Stripes for Seat Mats, Outdoor Pillows, Heavy Hangings, Hot Mats, Under-Arm Bags. (Use colors).	Hat Mats, Bath Mats, Portierres, Wall Hangings, Heavy Purses, Rugged Seat Covers, Car Mats.
Art. 110	Lily Weaving Yarn	4200	2 oz. Skein 525	41	Used as Filler		Used as Weft for Runners, Table Mats, Tapestries, Wall Hangings, Baby Blankets, Scarves, Neckties, Dress Materials, Finger Weaving, Cushion Tops, Coverlets, Couch Throws.

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