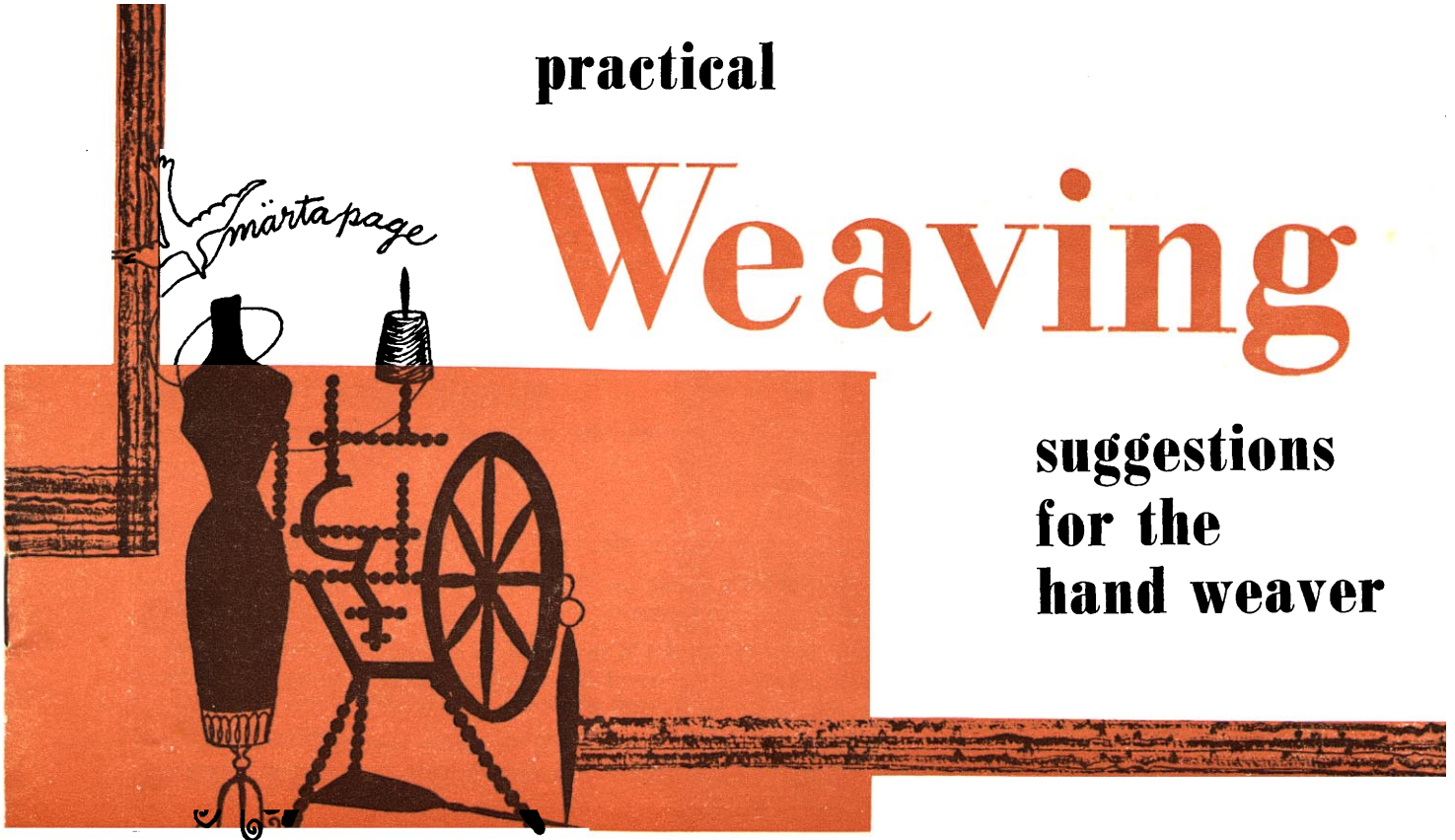


**practical**

# Weaving

**suggestions  
for the  
hand weaver**



## **Planned Weaving** *for the hand weaver's wardrobe*

Volume XXII

by Marta Page

Your handloom can give you cloth of your own unique design. Planned Weaving takes this great advantage one big step further, and ensures that the cloth will become a beautiful addition to your wardrobe.

Planned Weaving means that the design of the cloth is united with the design, shape and cut of the model for which the cloth is intended. This combination of designs becomes your weaving plan, and it is made at the very start — before the warp is cut. In Planned Weaving, each thread in your warp and weft serves two purposes; it is part of the design of the cloth and part of the design of the model.

This fascinating new approach to clothes designing offers many advantages, particularly to the handweaver. You will know, with every inch you weave, just exactly which part of your garment it is you are working on. This knowledge will enable you to weave “in place” the stripes, colors, patterns and novelties you may wish to have in the different parts or sections of the finished article.

This technique of designing for weaving is made possible only if the basic design of the model is made with due regard to the possibilities and limitations of the handloom. . . . and this is my guiding principle in designing Planned Weaving models and the patterns for them.

These patterns include weaving diagrams showing the measurements of each of the various sections of the material which, when made up, will become the different parts of the model.

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**Published By Lily Mills Company, Shelby, N. C., Mfrs. of Hand Weaving Yarns**

Although you work to a definite plan, or diagram, you can still have all the freedom and fun of creating your own original material, for the choice of colors, design and threads is left to each weaver's individual decision. By uniting in this way the design of the material with the design of the model, cutting and wastage of the material can be reduced to an absolute minimum and, consequently, the making-up process becomes a very simple operation. Only the most elementary knowledge of sewing is required to convert a planned woven material into the attractive model for which it was woven.

The pattern for the Fledermaus-Shortie, the jacket for all occasions, introduces you to Planned Weaving for your wardrobe.

There are many essentials to be considered when designing an introductory pattern of this sort.

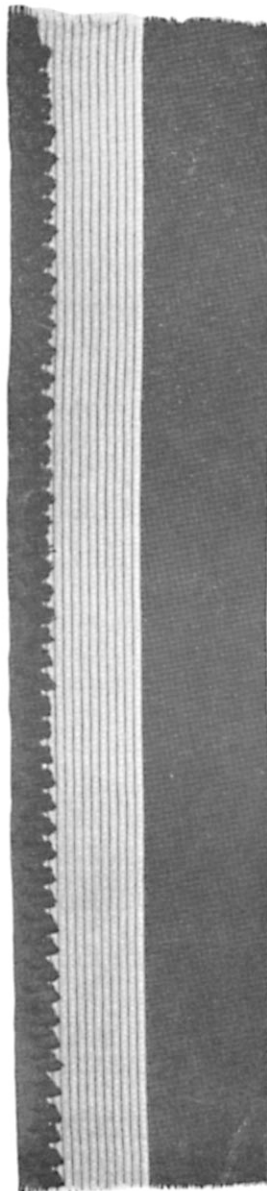
**First of all--**THE STYLE should be classic, yet in fashion and beautiful.

**THE SILHOUETTE** must be flattering to all kinds of figures, regardless of height and size.

**THE WEAVING DIAGRAM** must be so simple that every beginner can follow it, and yet it must be one that offers enough variations to inspire the most advanced weaver.

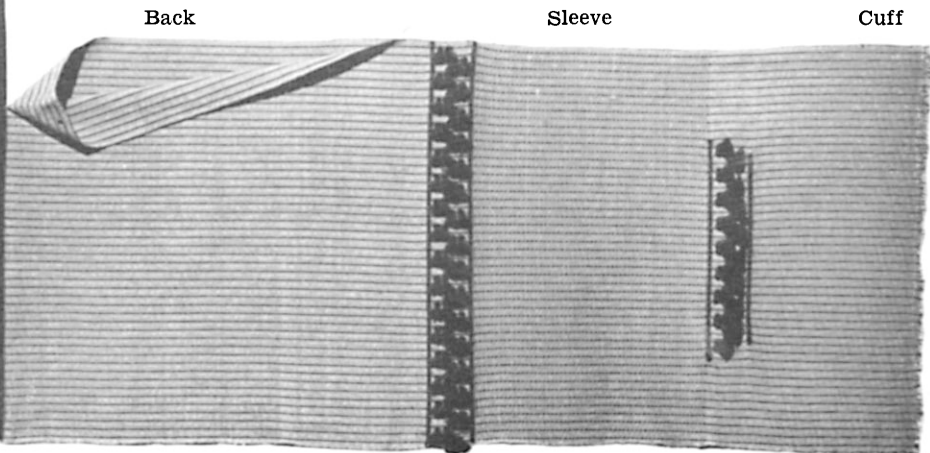
**THE DESIGN** should be so simple to make-up that, sewer or not, you just can not fail to follow the simple sewing steps without any difficulty whatsoever.

Well, all that was a lot to ask for. But I was determined to embody all those "musts" in my introductory pattern, and am happy to say that they are all there in the Fledermaus pattern. In addition, it is so designed that the fullness in the back can easily be increased or reduced to suit any size, taste or material. Whatever fullness you decide on for the back can be calculated with before the warp is cut, since the diagram tells you the lengths to be woven for small or full backs. The pattern includes drawings and diagrams for seven basic variations, each one complete with inspiring weaving tips by **KAY GEARY**, one of California's leading instructors of weaving in the contemporary manner.



Scarf and scarf-facing.

Pictured here are the two separate lengths of cloth woven for the Fledermaus-Shortie shown on the opposite page. Both lengths were woven in Tabby weave, except for the sleeve-sections which were woven in Twill Treading, Tassels are Persian Rugknots, planned to hang vertically in the finished jacket. The tasseled borders are outlined with Soumac-stitches. . . .Twill set-up on loom for both lengths.



## the Fledermaus-Shortie

hand woven exclusively with

### Lily Mills Yarns

Material designed by  
**KAY GEARY**

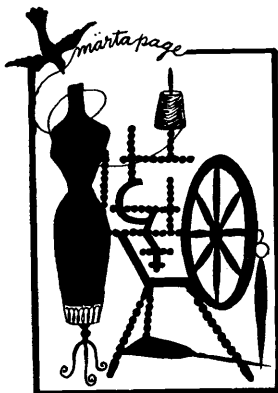
and woven according to  
**MARTA PAGE's** pattern  
for **PLANNED WEAVING.**

For details of the yarns used in this  
jacket turn to page 7.



The Fledermaus-Shortie modeled by Marta Page.

The **PLANNED WEAVING** pattern for the **FLEDERMAUS**, together with the descriptive booklet giving weaving diagrams and sketches for seven basic variations, may be obtained by writing to:



MARTA PAGE  
P. O. Box 2443  
San Francisco, California

Please state your size and height, name & address,  
and enclose check or money order for \$6.

**LILY MILLS COMPANY, SHELBY, NORTH CAROLINA**

(PRINTED IN U. S. A.)

(Page Three)



# Kay Geary Suggests.....

\_\_\_\_\_for travel..... **THE FLEDERMAUS** in misty grays with Zebra stripes in silver, steel and black.

Cut the warp from LILY'S HAND WEAVING WOOLS in GRAY (Art. 120) and use for weft LILY'S PEARL COTTON (Art. 114). Weave the plain areas in STEEL, and the graded Zebra stripes in SILVER, STEEL and BLACK. . . . .for extra texture in stripes combine the BLACK with LILY'S NOVELTY YARNS in BLACK.

\_\_\_\_\_for vacation..... **THE FLEDERMAUS** in sun-colored cottons littered with the gayest tassels, tied in multi-colored stripes.

Vary the warp with LILY'S LINEN WARP AND WEFT YARNS in YELLOW and ORANGE, mixed with LILY'S NOVELTY YARNS in YELLOW and LIGHT YELLOW (Art. 105, size 1). Weave with LILY'S PEARL COTTON in CANARY YELLOW (Art. 114, size 10). . . . .Tasseled stripes in RED . . HUNTER-GREEN . . DARK ROSE . . BLACK and RESEDA with LILY'S FOUR STRAND FILLER (soft twist, size 4/4). Make tassels in Persian Rugknots.

\_\_\_\_\_for evening..... **THE FLEDERMAUS** in twilight blue, highlighted with metallic yarns in silver.

For warp; LILY'S HAND WEAVING WOOLS in LIGHT BLUE and GRAY, (Art. 120). For weft; LILY'S NOVELTY YARNS in LIGHT BLUE, (Art. 105). The drawing suggests a pattern-weave for the sleeve-sections with LILY'S METALLIC YARNS in SILVER; but you may prefer just a few shots of silver in the sleeves and solid metallic borders at the basic lines. . . . Or, dot the sleeves with sequins\* in royal blue and silver.

\_\_\_\_\_for streetwear .... **THE FLEDERMAUS** in chic and formal stripes of navy blue, medium blue and white.

Vary the warp with LILY'S HAND WEAVING WOOLS in NAVY (Art. 120) and LILY'S PEARL COTTON in NAVY (Art. 114). Use the same materials for weft in the cuffs and sleeves; LILY'S NOVELTY YARNS in WHITE and MEDIUM BLUE (Art. 105) for weft stripes in back and scarf-sections. Outline the stripes with NAVY BLUE PEARL COTTON, (Art. 114).

\* See LILY'S BULLETIN VOL. XVIII for Imprisoned Sequins Technique.



## The Pelican Bag

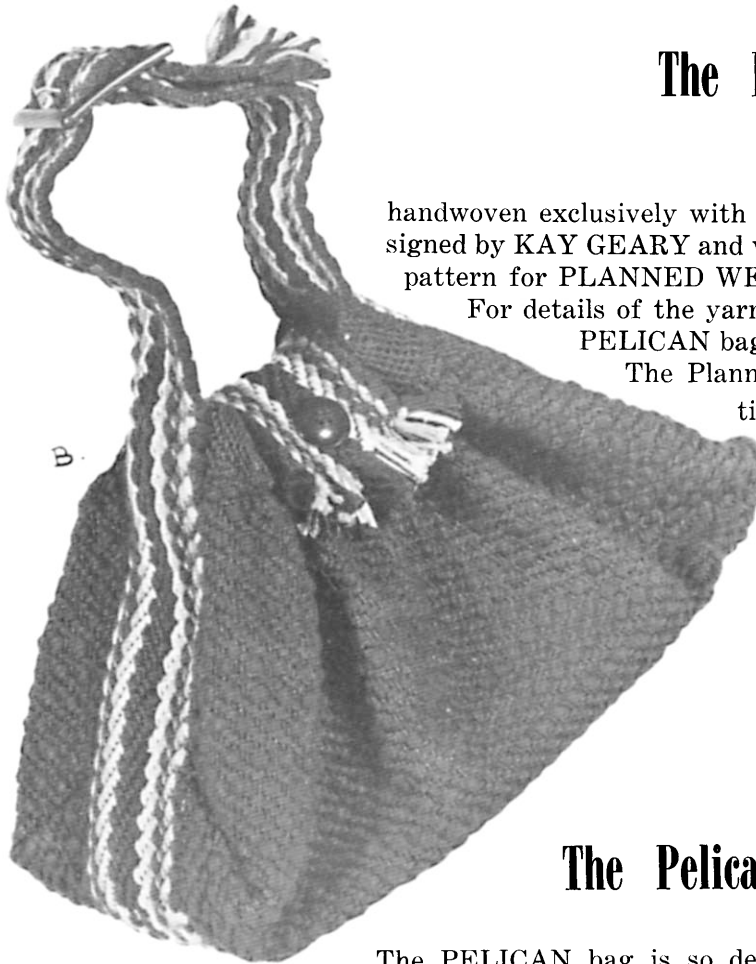
handwoven exclusively with LILY MILLS YARNS. Material designed by KAY GEARY and woven according to MARTA PAGE's pattern for PLANNED WEAVING.

For details of the yarns used in these two versions of the PELICAN bag turn to page 8.

The Planned Weaving diagrams and instructions for the Pelican bag may be obtained by writing to:

Marta Page, P. O. Box 2443,  
San Francisco, California.

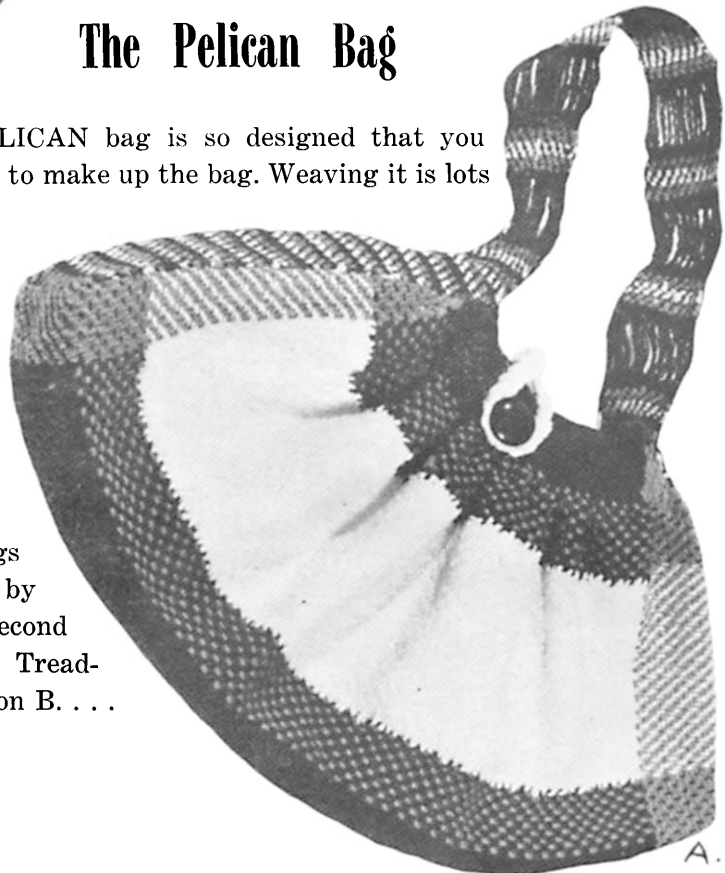
Please state name & address  
and enclose \$1.



## The Pelican Bag

The PELICAN bag is so designed that you never have to cut into the material to make up the bag. Weaving it is lots of fun and, if you enjoy tapestry weaving, you will appreciate the endless possibilities which the diagrams offer you. However, color and contrasts can also be achieved when planning the warp. The Pelican can be woven on any size loom. . . .down to a 12" table loom.

The warp was cut for the two bags and portions of the warp replaced by new colors when designing the second bag. Version A. . . woven in Twill Treadling, using tapestry technique. Version B. . . woven in Twill Treadling.



**LILY MILLS YARNS used for the hand woven Fledermaus shortie (medium size) pictured in color on page 3 . . .**



<u>ARTICLE</u>	<u>COLOR</u>	<u>AMOUNT</u>
120 .....	Scarlet W-28 .....	4 skeins
120 .....	Black W-2 .....	5 skeins
120 .....	Emerald W-62 .....	6 skeins
105 .....	Jade N-501 Size 2 .....	2 tubes
105 .....	Black N-441 Size 2 .....	10 tubes (This could vary a little with the weavers' beat)
114 .....	429 Emerald Size 10 .....	2 tubes
114 .....	773 Pimento Size 10 .....	1 tube

All the yarns appear in the striped warp.  
 Art. 105 in Black was also used for weft.  
 Art. 120 in Black for Tassels and Soumac stitches.



**LILY MILLS YARNS used for the two hand woven Pelican bags (versions A & B) pictured on page 6**



1114	Navy Cord, green	1 ball
1114	Navy Cord, white	3 balls
1114	Navy Cord, black	4 balls
114	429 Emerald size 3	2 tubes
114	984 White size 3	2 tubes
114	441 Black size 3	2 tubes
105	N-984 White size 1	2 tubes
105	N-441 Black size 1	2 tubes
105	N-767 Jade size 1	1 tube
1014	Y-44 Dark Rose	1 skein
1014	Y-95 Red	1 skein
614	836 Black large rug yarn	2 skeins

# HAND WEAVING DEPARTMENT

## Lily Mills Company

Shelby, North Carolina