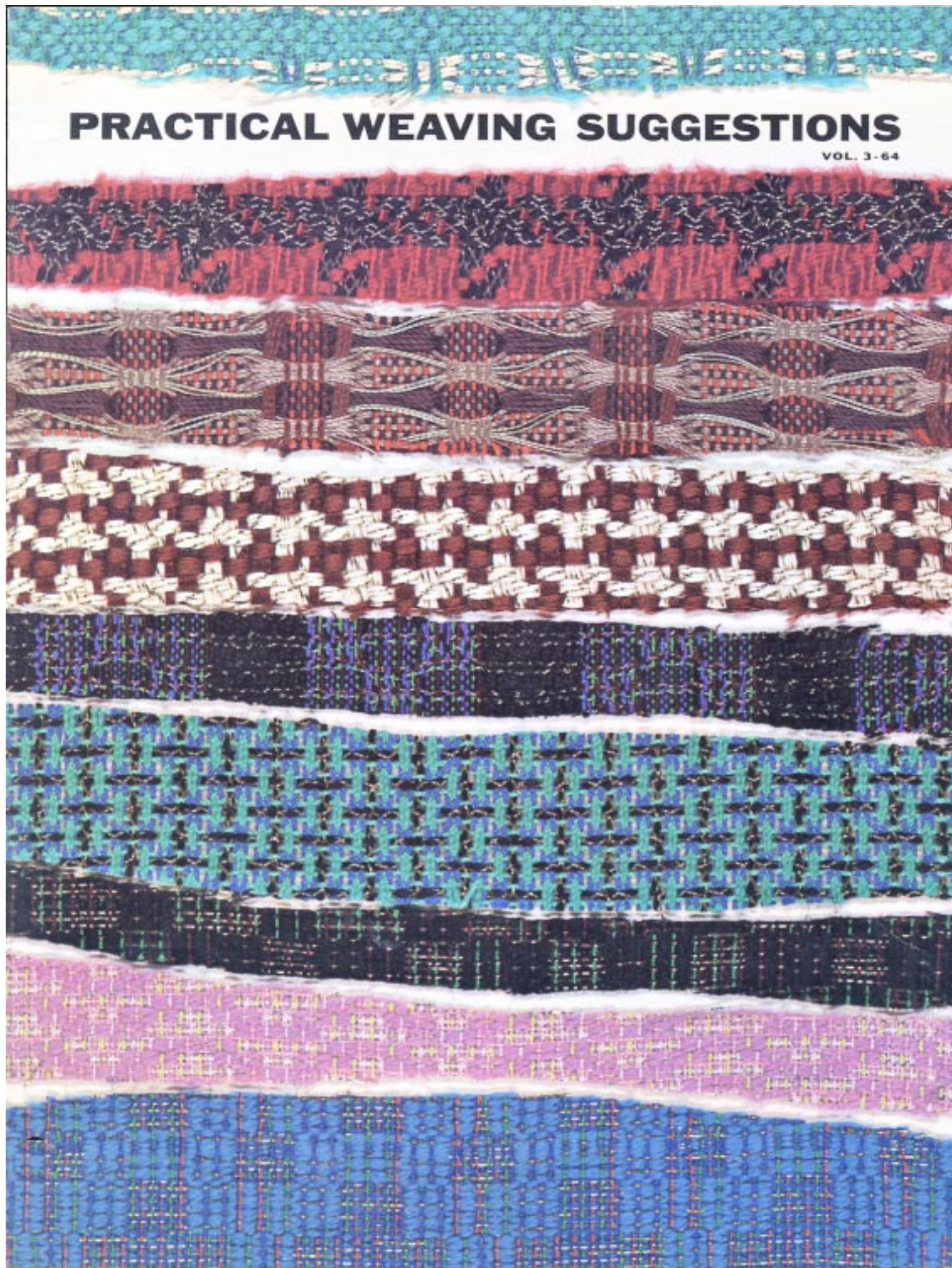


# PRACTICAL WEAVING SUGGESTIONS

VOL. 3-64



# DECORATIVE FABRICS

by Elmer W. Hickman

Weaving Decorative Fabrics affords a great deal of enjoyment with compensating results, especially if one likes these fabrics. The thought, the effort, and the time spent in developing these textiles will be amply rewarded.

The fabrics shown in this issue of **Practical Weaving Suggestions** were designed principally for handbag materials, but other practical adaptations may be devised for these textiles, such as single and sectional screens, room dividers, under glass decoration for serving trays and table tops, etc. One's ability in creating these appealing materials is only limited by the weaver's color knowledge, weaving skill, and yarn supply. We are extremely fortunate in having a firm like Lily Mills Company. Their yarns are par excellence, especially their great variety of cottons, both in sizes and colors, as well as quality and strength.

Some of the textiles illustrated herein may appear singularly intricate, but they may be woven by anyone with an adequate knowledge of the weaving process. With most of these fabrics, the weaving is not rapid, since the weft is often placed by the beater to form the design.

In weaving Decorative Fabrics we find a project that permits the weaver to run the gamut of color and yarns. Metallics, if used discriminately, add zest to the finished material, but an excessive use of metallic yarns is unpleasant to the considerate weaver. When using metallic yarns plan to make them a part of the weaving design, rather than have your textiles loaded with unnecessary tinsel. Plan the metallic yarns, on a preconceived arrangement, for size and color, for placement, and weave construction, rather than have long shiny streaks on the surface of the material that are obviously distasteful.

The colors employed in these fabrics are planned for Dominance, Repetition, Contrast, and Accent. The black used in some of the textiles definitely elevates the intensity of the other colors used. Black strengthens and sometimes even electrifies other colors with which it may be surrounded. In one color suggestion scheme I have proposed white be used instead of black, but the white will not heighten the finished result as would black. In Nos. 5 and 7 and 9 the principle of "Color Diffusion" has been developed in this project — a mingling of colors on the black, and dark blue backgrounds. The dark warps permit one to use color in the form of "color dots" which are accentuated by being made, with the assistance of the black color, a more persistent lustrous sensation, giving vibrancy to the whole fabric construction. The "color dots" mentioned above can be seen easily in petals of most flowers and in the leaves of plants. There are other colors which, if used for a background, would clash outrageously, fighting like the proverbial dog and cat, but the black has the capacity to hold the colors together.

It might be well, at this time, to discuss some of the fabrics shown in the illustrations. Number 3, MOROCCO, is an exceptional display of coordinated colors, tones of brown enlivened by accentuating metallics. The draft is from Beriau's book, but sections of the draft were misplaced in the text; I have arranged the draft correctly, cut down the original draft, and re-written the draft so that it will be easier to make a warp for the fabric. In another experiment, similar to MOROCCO, I re-wrote and condensed the draft, and used Nu Taupe Pearl 10 and Crabapple Pearl 10 for one section of the warp, Yellow Pearl 10 and Nat. & Silver, Art. 305, for another section, and Old Gold Pearl 10 and Yellow Pearl 10 for the third section. The weft

was Chartreuse Pearl 10 with Gold Guimpe and Silver Guimpe for the curved accents. The effect was satisfactory, but not nearly so acceptable as the combinations chosen for the fabric illustrating this article. The drafts for Nos. 1 and 2 are variations of drafts shown in Beriau's Home Weaving. Draft No. 7 is the favorite Scandinavian "Crackle Weave." Some of the drafts are original, and some others are from Margaret Davison's Pattern Book.

Forms of Honeycomb, Spetsvav, Halkrus, etc., are becoming popular once again. Some weavers like and some dislike this material. I think it distasteful when woven on drafts that lack variety, and with yarns that are ordinary. The version shown in Illustration No. 5 has variety in construction, colored yarns, and the unusual circumstance of having a straight raised line between the two curved lines in the design so that the monotony of the weave is broken. The weave is really a vertical contradiction of our overshot construction — the pattern sheds units form the background and the tabby sheds make the pattern.

I have never before used "Crackle Weave" drafts for these Decorative Fabrics, but, for this article, decided to experiment with this weave. The results are seen in Nos. 7, 8 and 9. The idea that "Crackle Weave" is difficult to weave is a fallacy. It is no more trying to thread, sley, nor weave than Overshot. The one objection I have always had about "Crackle Weave" was the prominence of warp preponderance on the surface of the fabric, especially when one color, such as white, was used. But since I usually employ multiple warps, either in color or texture, or both, and plan these multiple warps to be a part of the design, the over abundance of surface warp is not objectionable, but really an asset to the fabric. Nevertheless, it is well to use "Crackle Weave" drafts that smack of the contemporary. In No. 8, rather than use the four sheds of Twill treadling, I used only Har. 1&4, 3&4, and 2&3 which broke the Twill construction and formed a pleasing indefinite design. The success of this particular fabric goaded me to experiment further with the "Crackle Weave" designs. In No. 8 I substituted light colored warp threads for the darkest warp of No. 7. While this finished fabric is satisfying, it cannot equal the contrast which resulted from the dark yarns construction of No. 7. A further experiment No. 9 was constructed with similar warp development as No. 7, using a different draft and treadling arrangement. But, regardless, the black foundation and

pattern yarns of No. 7 produced the most intense and lustrous appearance of these "Crackle Weave" fabrics. However, the color choices were planned for seasonal usage, and certain colors may be more serviceable for different times of the year.

All fabrics shown in the illustrations were woven on a rising shed loom. I have given the treadling by harnesses. On draft No. 1 is shown a Standard Tie-up, designating the "X's" for a sinking shed loom, and the "O's" for a rising shed loom. On draft No. 2 is shown the treadling draft to be used for weaving the fabrics, Nos. 2, and 5. Treadling tie-up for No. 3 is on the instruction sheet.

I know nothing about the finishing of handbags. Mounting handbags is a job for those who really have the "know how"; expert workmanship is required for a professional looking result, and I understand such service, including the bag tops, linings, etc., may be had from The Massies Craftsman, 1155 West Stephenson Street, Freeport, Illinois. According to their free circular, the material required, generally, is a woven piece of material 12 inches wide, and from 24 to 30 inches long, depending upon the desired styling of the handbag.

Among the fabrics illustrating this project, one can readily envisage textiles for that coveted screen or room divider, and a sparkling adjunct for that under glass table top or tray.

Color, assuredly, has much to do with the success of Decorative Fabrics, as one may see, and for that reason I trust many of you will find enjoyment, for a short space of time, at least, by venturing to the delightful world of color.

**HELPFUL HINTS:** When metallic yarns are used in the construction of fabrics, it is advisable not to set the warp too wide in the reed — not more than 18 or 20 inches — or there will be difficulty in beating down the web. If the warp is set in a coarser reed it may be possible that a wider warp may be successfully woven, but I make no promise about the resulting fabric. I can promise this, however, that unless the same yarns, same draft, and same set are used as given in the instructions you need not expect the same result as shown in the illustrations.

The fabrics were not laundered, only pressed on the wrong side with a dry iron and a dry pressing cloth.

**Note: The nine designs featured in this bulletin are shown in color on the front cover in the same numerical order in which they appear on the following pages.**

# silver butterfly

## MATERIALS:

**WARP:** Lily Art. 114, Mercerized Pearl Cotton, Size 10, Peacock 1455 and Jade 501.

**WEFT:** Lily Art. 110, Weaving Wool, Turquoise W-36, doubled on bobbins.

Lily Art. 305, Metallic Yarn, Variegated Natural & Silver, doubled on bobbins.

**SET:** Thread a to b one end in a heddle. Thread b to c two ends in one heddle. Continue this sequence for desired width, then end with c to d, one end in a heddle. Sley two ends in a dent of a 12 dent reed, except the last end of "4," which is sleyed separately in a reed dent. The 14 pattern warp ends — B to C — are threaded through 7 heddles.

**WARPING PLAN:** Alternate one end of Peacock and one end of Jade for the warp. You will find, because of the 7th heddle in the border, that the order of the two warp colors will be switched on every other repeat of the "b to c" part of draft. When the last repeat is added to the width of the fabric, if necessary, thread the last "4" end through the same heddle with the last "3." This will depend upon how many repeats of the draft are used.

**WEAVING:** Have a taut tension on the warp. It will be necessary to use an even beat on the web to produce an evenness in the pattern. Weave a Tabby heading with Harness 2&4 and 1&3, ending on Harness 1&3. Read across the page for the treadling:

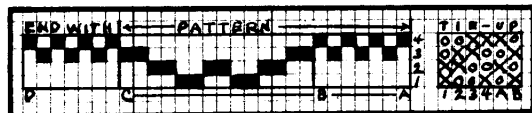
Harness 1 & 4 — Natural and Silver      Harness 1 & 3 — Turquoise Wool (3 times)  
" 2 & 4 — Turquoise Wool      " 1 & 3 — Turquoise Wool (Twice)

The first six alternating shots form the butterfly pattern. The other four alternating shots form the in-between area. The draft is a variation of a Swedish draft from VI VAVER til HEMMET.

## COLOR SUGGESTIONS:

**Warp:** Lily Art. 114 Rust and Light Rose, Pearl 10.

**Weft:** Lily Art. 110 Rust Wool, and Art. 305 Black and Gold Variegated Metallic.



Draft No. 1—SILVER BUTTERFLY

# PAGODA

## MATERIALS:

**WARP:** Lily Art. 114, Mercerized Pearl Cotton, Size 10, 438 Red, designated by X.

Lily Art. 114, Mercerized Pearl Cotton, Size 10, 440 Scarlet, designated by V.

Lily Art. 305, Metallic Yarn, Variegated Black and Gold, designated by O.

**WEFT:** Lily Art. 110, Weaving Wool, W-95 Red, doubled on bobbins.

Lily Art. 305, Metallic Yarn, Variegated Black and Gold, doubled on bobbins.

**SET:** Sley the warp two ends in a dent of a 12 dent reed (24 ends to the inch).

**WARPING PLAN:** Alternate 8 ends of the Red Pearl 10 yarn with 8 ends of the Scarlet Pearl 10 yarn. Then 8 ends of the Variegated Black and Gold yarn. The warp may be threaded to straight Twill with two ends of warp in a heddle, but this procedure does not give so satisfactory a result as one end in a heddle.

**WEAVING:** Read down the page.

Harness 2 & 3 & 4 — Red Wool      Harness 4 alone — Black and Gold  
" 1 & 3 & 4 — Red Wool      " 3 alone — Black and Gold  
" 1 & 2 & 4 — Red Wool      " 2 alone — Black and Gold  
" 1 & 2 & 3 — Red Wool      " 1 alone — Black and Gold

Have a tight tension on the warp. It is difficult to get a neat selvage on the weaving but try to tie down, at intervals, the long loops that are caused by taking the weft yarns from one design section to the next one. Do not beat hard, but the design blocks must be squared, and the twill pattern kept on the 45 degree diagonal as skillfully as possible. The draft is a variation of one in Beriau's Home Weaving book.

**COLOR SUGGESTIONS:** Substitute following colors for colors used above.

**Warp:** Burnt Orange 1457 and Dark Orange 1261 with Variegated Nat. and Gold Metallic.

**Weft:** Ming Gold Wool, doubled on bobbins, and the Variegated Nat. and Gold Metallic.  
**Warp:** Emerald and Light Green and Black and Gold Variegated Metallic.  
**Weft:** Emerald Green Wool and Black and Gold Variegated Metallic.



Draft No. 2 FAGODA

## MOROCCO

### MATERIALS:

**WARP:** Lily Art. 114, Mercerized Pearl Cotton, Size 10, Burnt Orange 1457, designated by X.  
 Lily Art. 114, " " " " " Light Rust 607, designated by V.  
 Lily Art. 114, " " " " " Chili Brown 656, designated by O.  
 Lily Art. 114, " " " " " Nu Taupe 1433, designated by T.

**WEFT:** Lily Art. 114, Mercerized Pearl Cotton, Size 10, Chili Brown 656, doubled on bobbins.  
 Lily Art. 114, " " " " " Nu Taupe 1433, doubled on bobbins.  
 Lily Art. 305, Metallic Yarn, Gold Guimpe, doubled on bobbins.  
 Lily Art. 305, Metallic Yarn, Copper Guimpe, doubled on bobbins.

**SET:** One end of warp in a heddle. Two ends in a dent of a 12 dent reed, 24 ends to the inch. Or sley a 15 dent reed 2-2-1, 25 ends to the inch.

**WARPING PLAN:** Four ends of Burnt Orange for selvages.

10 ends of Burnt Orange alternating with 10 ends Light Rust — 20 ends.

6 ends of Burnt Orange alternating with 6 ends Chili Brown — 12 ends.

5 ends of Burnt Orange alternating with 5 ends Nu Taupe — 10 ends.

6 ends of Burnt Orange alternating with 6 ends Chili Brown — 12 ends.

Repeat above 54 ends for the width of the fabric, then add 4 ends of Burnt Orange for selvage, threaded to Twill, 4,3,2,1 or 1,2,3,4.

**WEAVING:** Read down the page.

Harness 1 & 3 — Gold Guimpe, doubled

" 1-2-4

" 1 & 3

" 1-2-4

" 1 & 3

" 1-2-4

" 1 & 3 — Gold Guimpe, doubled

Harness 2 & 3 — Copper Guimpe, doubled

" 1-3-4

" 2 & 3

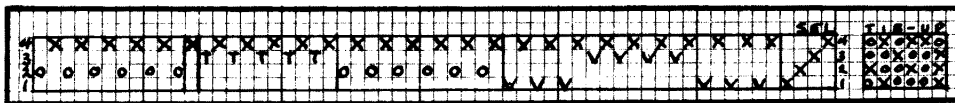
" 1-3-4

" 2 & 3

" 1-3-4

" 2 & 3 — Copper Guimpe, doubled

Repeat the above sequence for the desired length of the textile. Have a taut tension on the warp, and beat well. When the metallic guimpe is put in the shed, before beating, change to the next shed, then beat.



Draft No. 3 MOROCCO

## AZTEC

### MATERIALS:

**WARP:** Lily Art. 114, Mercerized Floss, Light Rust 607.  
 Lily Art. 305, Metallic Yarn, Variegated Natural and Gold.

**WEFT:** Same as the warp. Wind one bobbin with double threads of Rust, and one bobbin with a single strand of Rust Floss. Also wind one bobbin with doubled threads of Natural and Gold yarn, and a bobbin with a single strand of Nat. and Gold yarn.

**NOTE:** Unless you use the same yarns, the same draft arrangement, and the same weaving procedure is followed, you will not get the result you see in the illustration.

**SET:** One warp end in a heddle. Two ends of warp in a dent of a 12 dent reed.

**WARPING PLAN:** Warp 6 threads of Light Rust Floss, then 6 threads of Nat. and Gold. Alternate the 6 ends of each of these two colors throughout. Thread the first 6 heddles with the Light Rust and the next 6 heddles with the Nat. & Gold yarn. Repeat this sequence throughout the width of the warp, regardless of the number of heddles in draft unit.

**WEAVING:** Tabby (Harness 2 & 4 and 1 & 3).

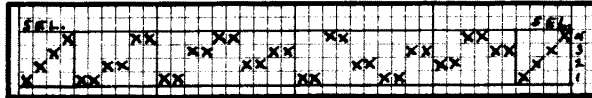
Harness 2 & 4, one shot of the single Rust yarn, and one shot of the doubled Rust yarn, all in the same shed.

Harness 1 & 3, one shot of the single Rust yarn, and one shot of the doubled Rust yarn, all in the same shed.

Harness 2 & 4, one shot of the single Nat. and Gold, and one shot of the doubled Nat. and Gold yarn, all in the same shed.

Harness 1 & 3, one shot of single Nat. and Gold, and one shot of the doubled Nat. and Gold yarn, all in the same shed. Repeat the above sequence, as desired. Do not beat hard. Try to have the 3 weft threads in the sheds showing as though they were lying side by side, not twisted or bunched together. Before beating, change to the next shed, then beat, or rather place the weft.

**COLOR SUGGESTIONS:** Aqua color Floss with Natural and Silver Metallic.  
Emerald Floss with Natural and Gold Metallic.



Draft No. 4 AETEO

## JEWEL CASE

### MATERIALS:

**WARP:** Lily Art. 114, Mercerized Pearl Cotton, Size 20 in the following colors: Red-438, Emerald-429, Violet-407, Pekin Blue-766, and Black-441.

**WEFT:** Lily Art. 114, Mercerized Pearl Cotton, Size 20, Black, doubled on bobbins.  
Lily Art. 305, Metallic Yarn, Variegated Black and Gold yarn.

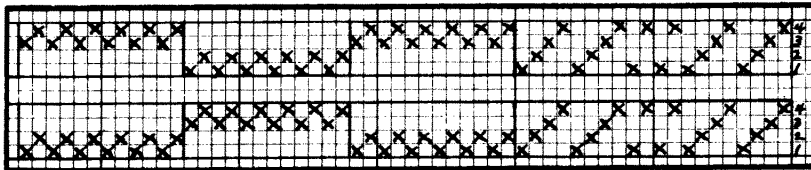
**SET:** One end in a heddle. Two ends in a dent of a 15 dent reed.

**WARPING PLAN:** 20 ends of Pearl 20 Black, then one end of the first four colors in the order given under "Warp" and repeated nine times (36 ends), making a total of 56 warp ends. Repeat the 56 warp ends, and end with 20 Black ends, for the left border.

**WEAVING:** Do not have too great a tension on the warp. Because of the size yarns, purposely used, the depressions of this Gagnefrus fabric are not too deep; this eliminates, to some degree, dust catchers. Allow plenty of weft in the sheds, permitting the depressions to be formed. Notice that Areas "A" and "B" are repeated twice to get the design in the fabric. By using this procedure a straight line is produced between the curved lines, eliminating monotony.

Harness 1-2-3 — Black Pearl 20 doubled	} A	Harness 1-3-4 — Black Pearl doubled	} B
" 1-2-4 — Black Pearl 20 doubled		" 2-3-4 — Black Pearl doubled	
" 1-2-3 — Black Pearl 20 doubled		" 1-3-4 — Black Pearl doubled	
" 1-2-4 — Black Pearl 20 doubled		" 2-3-4 — Black Pearl doubled	
" 1 & 3 — Black and Gold Variegated		" 1 & 3 — Black and Gold Variegated	
" 2 & 4 — Black and Gold Variegated	" 2 & 4 — Black and Gold Variegated		
Repeat "A"		Repeat "B"	

**COLOR SUGGESTIONS:** Use four distinct harmonious colors with Black, such as Jade, Burnt Orange, Skipper Blue, and Yellow. With White (rather than Black) use four pastel colors, such as Chartreuse, Med. Blue, Lavender, and Beauty Rose, accented with Nat. and Gold Variegated. Use Variegated Black and Gold with the first group above.



Draft No. 5  
JEWEL CASE

## JADE GEM

### MATERIALS:

**WARP:** Lily Art. 114, Mercerized Pearl Cotton, Size 20, Skipper Blue 920, designated by X.

Lily Art. 114, Mercerized Pearl Cotton, Size 20, Jade 501, designated by O.

Lily Art. 305, Metallic Yarn, Variegated Black and Gold yarn, designated by V.

**WEFT:** Lily Art. 114, Mercerized Pearl Cotton, Size 10, Jade 501.

Lily Art. 305, Metallic Yarn, Variegated Black and Gold yarn.

**SET:** Thread one warp end in a heddle. Sley a 12 dent reed as follows: selvages two ends in a dent. The next 6 ends through one dent; then the Black and Gold yarn alone in a dent; next, the 6 ends through a dent; skip a dent. Repeat this procedure. Omit the last skipped dent before the left selvage is sleyed.

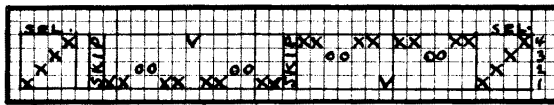
**WARPING PLAN:** Warp the 4 (or more) selvage yarns. Then 2 ends of Skipper Blue, two ends of Jade, 2 ends of Skipper Blue, one end Black and Gold yarn. Two ends Skipper Blue, 2 ends Jade, 2 ends Skipper Blue. Repeat this sequence for the width of the warp. Thread the heddles according to the symbols under "Warp," and sley the reed as given under "Set."

**WEAVING:** Have a taut tension on the warp. Do not beat, rather use the beater to place the yarns to form the small square openings as follows: Use the not-true Tabby for headings ending on the 1 and 3 shed. (Read down the page.)

Harness 2 & 4 — Jade Cotton	Harness 1 & 3 — Jade Cotton
" 1 & 2 — Black and Gold Yarn	" 3 & 4 — Black and Gold Yarn
" 2 & 4 — Jade Cotton	" 1 & 3 — Jade Cotton

Press together, as near as possible, the 3 weft yarns in each group above, forming the small square openings between each group.

**COLOR SUGGESTIONS:** Any two harmonious tones may be substituted for the two Pearl cottons under "Warp" above. For the metallic yarn choose Copper or Silver for yellows and browns; gold or silver with greens, and silver with pinks. A brilliant cloth lining will add vibrancy to this open work fabric.



Draft No. 6 JADE GEM

## COPPER SHEEN

### MATERIALS:

**WARP:** Lily Art. 114, Mercerized Pearl Cotton, Size 20, in Black 441, Red 438, and Emerald 429.

**WEFT:** Lily Art. 110, Weaving Wool, Black.

Lily Art. 114, Mercerized Pearl Cotton, Size 20, Black wound on the same bobbin with Lily Art. 305, Metallic yarn, Copper 1/64.

**SET:** One end in a heddle. Sley two ends in a dent of a 15 dent reed.

**WARPING PLAN:** Warp 4 Black Pearl 20 for selvage. For pattern warp one end Red, one end Black, one end Emerald, one end Black, and repeat for desired width of warp. End with 4 Black threads for selvage.

**WEAVING:** Watch the double wound bobbin of Black and Copper Metallic so that the metallic yarn shows sufficiently on the surface of fabric. This is more readily accomplished by allowing the Copper Metallic to lie first in the shed. Two shuttles, wound with each yarn may be used.

Harness 1 & 2 — Black Wool	Harness 2 & 4 — Black Pearl and Copper Metallic
" 1 & 2 — Black Wool	" 1 & 3 — Black Pearl and Copper Metallic

Repeat above 4 times. (Read across the page.)

Harness 3 & 4 — Black Wool	" 2 & 4 — Black Pearl and Copper Metallic
" 3 & 4 — Black Wool	" 1 & 3 — Black Pearl and Copper Metallic

Repeat 4 times. (Read across the page.)

**COLOR SUGGESTION:** Use for warp Lily Pearl 20 in White, Blue and Lavender. For weft use Lily Weaving Wool Green Gold with White Pearl 20 wound on the same bobbin with 1/64 Gold Metallic. This combination will not be as outstanding as the fabric shown in the illustration.



Draft No. 7  
COPPER SHEEN

## spring orchid

### MATERIALS:

**WARP:** Lily Art. 114, Mercerized Pearl Cotton, Size 20, Pink 1019, and White 984.

Lily Art. 214, Mercerized Cotton, Size 20/3, Light Green 60.

**WEFT:** Lily Art. 110, Weaving Wool, Orchid W-80.

Lily Art. 114, Mercerized Pearl Cotton, Size 20, Pink 1019, wound on the same bobbin with Lily Art. 305, Metallic Yarn, 1/64 Silver.

**SET:** One warp end in a heddle. Sley 2 ends in a dent of a 15 dent reed.

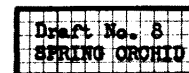
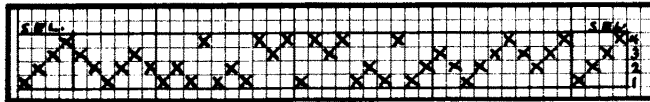
**WARPING PLAN:** One warp end of Pink, one end White, one end Pink, one end Lt. Green. Repeat this warp sequence for the desired width.

**WEAVING:** Have warp stretched tightly. Weave a Tabby heading, ending on the Har. 1 and 3 shed. For the treadling, read across the page.

Harness 1 & 4 — Orchid Wool  
" 1 & 4 — Orchid Wool  
" 3 & 4 — Orchid Wool  
" 3 & 4 — Orchid Wool  
" 2 & 3 — Orchid Wool  
" 2 & 3 — Orchid Wool

Harness 2 & 4 — Pink and Silver (on same bobbin)  
" 1 & 3 — Pink and Silver  
" 2 & 4 — Pink and Silver  
" 1 & 3 — Pink and Silver  
" 2 & 4 — Pink and Silver  
" 1 & 3 — Pink and Silver

When weaving, arrange the Silver Metallic, as near as possible, so that most of the metallic yarn will lie first in the shed. This procedure brings more of the metallic yarn into prominence. Otherwise use a separate shuttle for the Pink weft yarn, and a separate shuttle for the Metallic yarn. Any harmonious pastel color scheme may be used for this fabric, depending upon the Lily Weaving Wool for your dominant color.



## BLUE GLEAM

### MATERIALS:

**WARP:** Lily Art. 114, Mercerized Pearl Cotton, Size 20, in Emerald 429, Skipper Blue 920, and Dark Orange 1261.

**WEFT:** Lily Art. 110, Weaving Wool, Med. Blue W-29.

Lily Art. 114, Mercerized Pearl Cotton, Size 20, Skipper Blue 920, wound on the same bobbin with

Lily Art. 305, Metallic yarn, Gold 1/64.

**SET:** One warp end in a heddle. Sley 2 ends in a dent of a 15 dent reed.

**WARPING PLAN:** Warp four ends for each selvage. Warp sequence: One end Emerald, one end Skipper Blue, one end Dark Orange, one end Skipper Blue. Repeat for the desired width.

**WEAVING:** Read across the page.

Harness 2 & 3 — Blue Wool  
" 2 & 3 — Blue Wool

Repeat 4 times

Harness 3 & 4 — Blue Wool  
" 3 & 4 — Blue Wool

Repeat 4 times

Harness 1 & 4 — Blue Wool  
" 1 & 4 — Blue Wool

Repeat 4 times

Harness 3 & 4 — Blue Wool  
" 3 & 4 — Blue Wool

Repeat 4 times

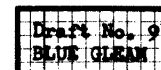
Harness 2 & 4 — Blue Pearl 20 and Gold Metallic  
" 1 & 3 — Blue Pearl 20 and Gold Metallic

" 2 & 4 — Blue Pearl 20 and Gold Metallic  
" 1 & 3 — Blue Pearl 20 and Gold Metallic

" 2 & 4 — Blue Pearl 20 and Gold Metallic  
" 1 & 3 — Blue Pearl 20 and Gold Metallic

" 2 & 4 — Blue Pearl 20 and Gold Metallic  
" 1 & 3 — Blue Pearl 20 and Gold Metallic

**COLOR SUGGESTION:** Use a dark Pearl 20 cotton for warp together with two bright harmonious colors. For your dominant weft use a similar color of Weaving Wool corresponding to your darkest warp threads.



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