

Practical Weaving Suggestions

VOL. 1-57



PLACE MATS AND NAPKINS

by Colonel John S. Fishback

We who are responsible for the publication of 'Practical Weaving Suggestions' realize that it is read, and we hope used, by absolute beginners, advanced weavers, and the many who are at various stages between these two extremes. It has been our wish to present weaving projects of such variety that they would be of practical use to the greatest number. In the past, when preparing material for this average weaver, we have thought of four harness drafts, but now find that many of our friends have gone to looms with more than four frames, and would like an occasional multi-harness pattern.

With these thoughts in mind we were glancing through some back numbers of 'Practical Weaving Suggestions' with the hope that they might offer us a suggestion for this issue. If possible a weaving project that had not been used for some time, that would produce something practical, and at least a part of which could be given for more than four harnesses. Instead of the one idea we had hoped for, we found two—place mats and guest towels. Both are very practical woven pieces and you and I probably did one or both of them when we started to weave, as it seemed such a shame not to make something usable while we were learning to throw the shuttle and beat. No matter how many place mat or guest towel warps we have made since that time, we venture to say there are still ideas with which to experiment. So for this issue it will be place mats and napkins, and in some future number the small finger tip and larger guest towels.

Place mats may be as simple as a two har-

ness weave, have as many pattern changes as the number of frames on your loom will permit, or be as complicated as a damask weave done on a draw loom. These almost unlimited possibilities became confusing as we considered the many beautiful yarns on the Lily sample cards, and the many drafts that might be used. In an effort to vary the viewpoint we therefore asked three good weavers to set up and weave for us their idea of a good place setting. These weavers were Mrs. Mary Virginia Munford and Mrs. Meta Lewis of the Penland School staff; and Miss Shirley Bonnoront a student at Penland. We appreciate the work they did in producing such interesting and different place settings. Two are eight harness linen patterns, one of which may be reduced to four harnesses. One is a four harness plain weave using perle cotton in two contrasting colors, and the other is a four harness pattern on opposites featuring the colored jute recently added to the Lily Line of Yarn for the Hand Weaver.

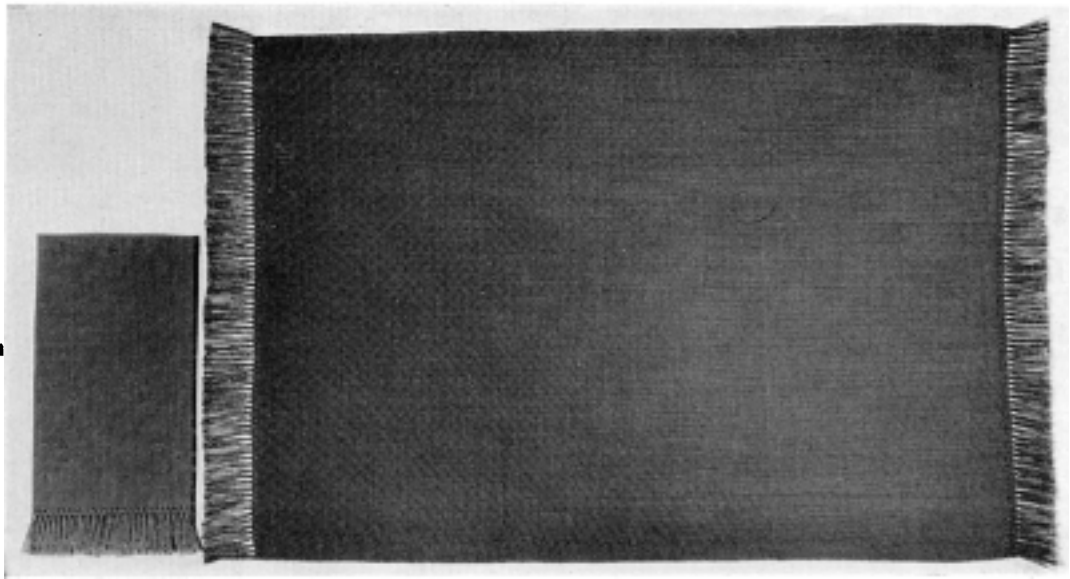
As in all weaving we should first consider how and where the finished material is to be used. Is your place setting to be used on a porch with pottery, or on a highly polished table with fine china? We hope that one of these drafts will suit your purpose but if not, make changes until it does. Try a different grist of yarn, another sett in the reed, a longer or shorter mat, or change the pattern. If many changes have been made and you are not sure of the colors selected, we urge you to try a short, narrow, sample warp. Then make your weaving plan, dress your loom and start weaving.

Brown and Gray Mats and Napkins

No draft is needed for these place mats and napkins as they are done in plain weave. The over all finished size of these mats is 12½ inches by 20 inches so to allow for shrinkage and a very moderate

draw-in the warp was 15 inches wide in the reed. A 12 dent reed was used with two warp ends to the dent for a total of 360 ends. Lily's Art. 114 Perle No. 10 was used alternating brown No. 607 and gray No. 539. This is an

**Brown and
Gray Mats
and Napkin**



easy warp to make as you carry one of each of these colors, making a two thread cross, if you use the whole beam method of warping. For sectional beaming alternate the spools of these colors. When threading put one color in the even numbered heddles and the other in the odd numbered heddles (No. 4-brown, No. 3-gray, No. 2-brown, No. 1-gray). This will give you the alternating colors when woven with tabby treadles tied to 1-3 and 2-4. We hope you will experiment with this warp using other treadling such as basket weave or twill. The same yarn used in the warp was also used as weft with very pleasing results. Some preferred the mats made with the gray as weft and some liked the color better when the brown was used. Another way of weaving these mats would be to use two shuttles and alternate brown and gray picks. Our sample pieces were hemstitched on the loom and then cut to give one inch of fringe which shows the colors in the warp to good advantage.

The napkins are a very important part of these place settings because they are made of a different grist of yarn and in solid colors. For both warp and weft Lily's Art. 114 in size 20/2 was used. A No. 607 brown warp was made and woven with the same yarn for half of the napkins. The other half was made

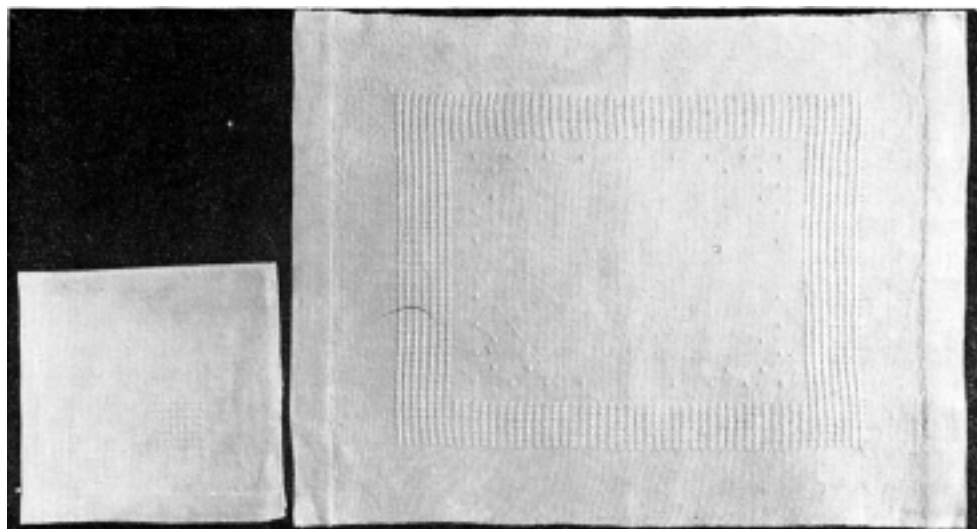
with No. 539 gray for both warp and weft. The napkins were also done in plain weave and the sett was 30 ends to the inch. As special warps are to be made for the napkins and their width need not be regulated by the place mat width, as is so often the case, we suggest 510 warp ends for a width of 17 inches in the reed. The napkins were also hemstitched on the loom with ample space for fringe between pieces. When off of the loom the same one inch fringe used on the mats was cut with a straight edge as suggested at the end of this article.

By this time we seem to hear some weavers muttering about the three warps that must be made and threaded. We believe that the results justify this extra effort. While brown and gray were used for these samples, any two contrasting colors that look well together might be used. With our colors here are a few of the possible combinations. The mats may be half brown and half gray, or predominately brown or gray depending on the weft used. The napkins of finer yarn and in solid color may be used in many combinations with the mats. One example would be to set a table with half of the mats made with gray weft and half of them with brown weft, then use all gray napkins with the predominately brown mats and all brown napkins with the predominately gray mats.

Bronson Lace

Mat and

Napkin



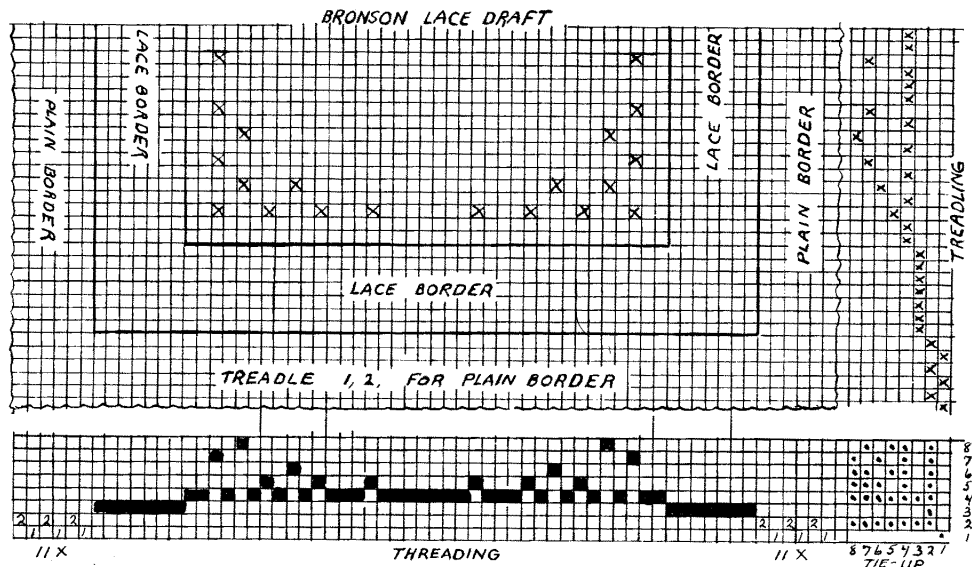
The second mat and napkin combination was done on an eight harness loom using Lily's Art. 107 Linen in white 20/2 for the warp and Art. 207 Linen in white 10/1 for the weft. As you study this draft you will notice that the rectangular border is one of the well known Bronson Lace patterns. The pattern units required for this border, and the tabby, are on the first four harnesses. The other four harnesses are used to make the small lace units inside the corners of the lace border. If you wish to weave the lace border only, on a four harness loom, thread all five, six, seven and eight units as four units and eliminate tie-up and treading from five to eight.

To thread this draft, which is given in the short form, it is necessary to understand the basic formation of the weave. As any pattern which may be expressed, combined for design, and threaded by units, is an easy pattern to work with; a brief explanation will be given as applied to this Bronson Lace design.

First—each square in the draft represents a **unit** of Bronson Lace except for the plain weave border at each edge which we show as individual ends threaded 1,2,1,2,1,2—11x. Second—each Bronson Lace unit con-

sists of six warp ends crossed by six weft picks. Third—warp threading and weft picks follow the same order, one—pattern—one—pattern—one—two. Sometimes expressed, tabby — pattern — tabby — pattern — tabby — tabby, but remember that the last tabby in a unit must be the opposite of the ones used between pattern picks.

Now to thread the lace pattern as shown by this draft. After the 66 ends are threaded to 1,2, note that the first group of units consists of seven blocks on line 3. As explained above there are six warp ends to be threaded for each unit, four tabby and two pattern. The line on which the square is blocked out indicates the frame on which the two pattern ends are to be threaded. In this case you will thread unit three (1,3,1,3,1,2,) seven times as indicated on the draft. Next you find two squares blocked out on line four so will thread unit four (1,4,1,4,1,2,) twice. Next the draft shows one unit on seven so you will thread 1,7,1,7,1,2. Next is one unit on line four so you will thread 1,4,1,4,1,2. The entire short draft will be threaded, in this manner using six ends for each of the squares blocked out. To count the number of warp ends required just count the blocks and multiply by six. There are 11 repeats for each



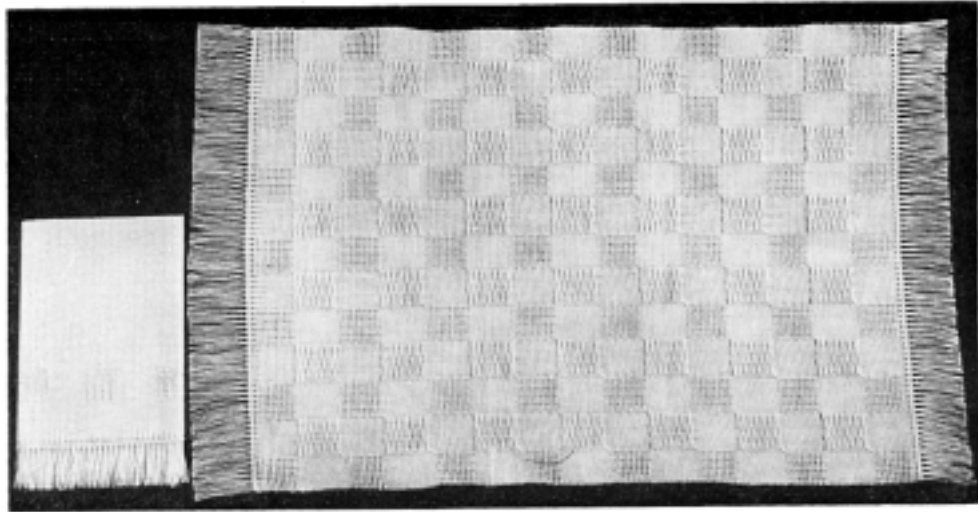
of the plain weave borders and 51 units of lace weave for a total of 73 X 6 or 438 ends to be warped. The sett is 2 ends to the dent in a No. 15 reed.

The tie-up given in this draft is for a jack type or rising shed loom. For the plain weave at the beginning and end of each piece treadle 1-2 for the amount you want before starting the pattern. For the mats this should be a little more than the plain weave on the sides, which we know to be 66 ends, plus an allowance for the amount of hem you wish to turn under. You then weave as drawn in or, 'trompt as writ'. As you weave the meaning of this expression will become quite clear but to avoid confusion we will give the treadling in detail. You will remember that after the 66 ends of 1,2, for plain weave we threaded seven units on three so now we treadle seven units of three or 1,3,1,3,1,2,—7x. Then two units on four, one on five, one on four, one on six, one on four, one on seven, one on four, one on eight, one on four, one on seven, three on four, **one on seven**. To make the mat just the length you want measure from the beginning to the last thread in the seven unit

above, then multiply by two. This will give you the length required for the two ends of the mat, so subtract it from the total length you have decided upon, the remainder will be the amount of unit four you must weave before reversing the treadling given above.

Napkins, using parts of the pattern threaded for the mats, were done on the same warp and using the same 10/1 Linen weft. The one reproduced here was made with a square of lace in each corner and the three small squares just inside this larger square. Any part of the mat pattern may be picked up for the napkins by changing the treadling as wanted during the pattern pick. This, when you remember the construction of the Bronson Lace unit, is not difficult as each unit of six threads contains only two pattern picks during which you will change from pattern treadle to tabby to get the threaded lace design where you want it and plain weave otherwise. Of course, the other four picks of the unit will be woven with no change in treadling. One very nice set of napkins was plain weave except for a seven unit lace square in one corner.

**Finnish Lace—
Linen Mat
and Napkin**



Finnish Lace – Linen Mat and Napkin

The pattern used for this place setting is a modification of a Finnish draft which may be used in many ways, such as blouse material, curtains, etc. The threading and treadling would remain the same, the difference being in the sett and yarn used. You will note the mat and napkin are larger than usual. This seems to indicate a more dressed up table setting than most mats, as does the lacy weave. Lily's Art. 107 white Linen in size 20/2 was used for both warp and weft. The sett was 24 ends to the inch for a width in the reed of a little more than 14 inches. Because of the two block pattern, and to balance the edges, the warp must contain exactly 351 ends. That is 13 blocks of 27 ends each. If you should wish to change this width it would be necessary to add or subtract two units or 54 ends. The blocks alternate beginning with Block I at the right selvage, then another Block I is threaded at the left selvage to balance the piece. Tie-up given is for a rising shed loom and treadles 4 and 5 are for the tabby weave.

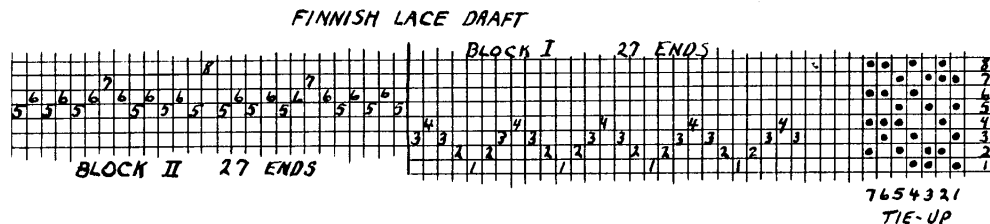
You may hem or fringe these mats and

napkins. For fringe as shown leave at least two inches then weave four picks of plain weave for the hemstitching. You are now ready to begin alternating the two blocks for the length of mat, but you must begin and end with Block I. The sample has eight rows of Block I and seven rows of Block II. After the last Block I weave four picks of plain weave for hemstitching and again leave two inches for fringe on this mat.

Treadling for Block I is 5.6.5.4.3.4—4x then end with 5.6.5

Treadling for Block II is 4.2.1.2.—7x then ending with 4. Note: that all 2s are double picks so go around an outside warp end with your shuttle and come back in the same shed for each 2.

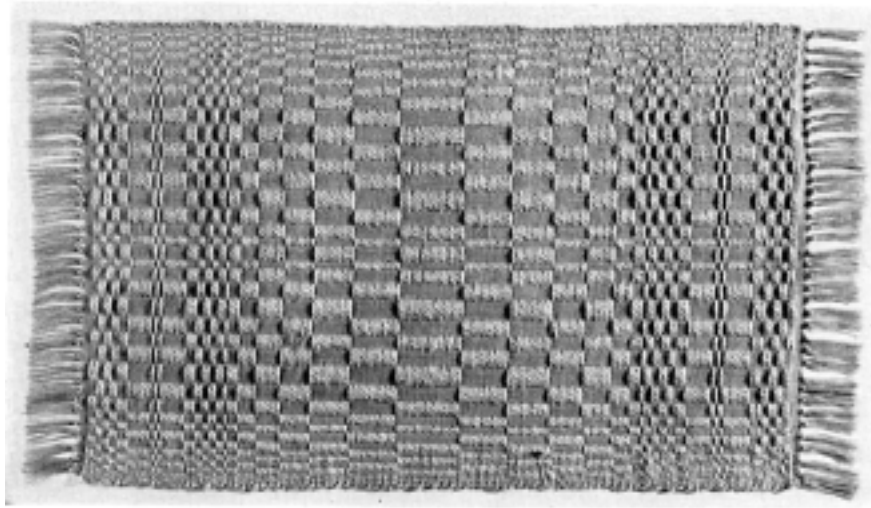
The napkins for this set were done on the same warp as the mats leaving 1½ inches for fringe, then four picks of plain weave for hemstitching, one inch of plain weave, and then the Block I unit as used for the place



mats. The remainder of the napkin was done in plain weave with hemstitching and fringe allowance at the other end. Trim fringe on mats to 1½ inches and on the napkins to 1 inch.

We hope that those with eight or more har-

nesses will like this pattern as much as we do. It makes a mat that is very firm yet lacy looking, and the plain weave napkin with a row of lace blocks across one end completes a very handsome place setting for those special occasions when the regular mats do not seem quite dressy enough.



**Jute
Mat**

Jute Mats

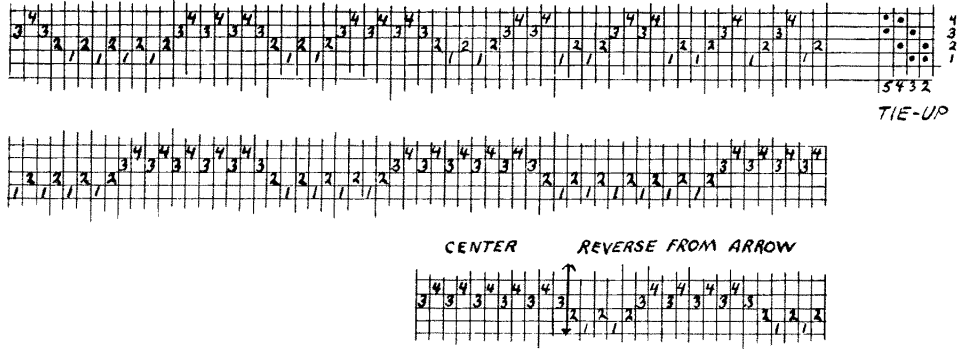
We shall end this series of four place settings with an entirely different type of mat made with Art. 47 Jute-Tone, recently added to the Lily Hand Weaving Yarns. We have tried various combinations of warp, tabby and pattern weft of jute. They all seem to suggest other combinations to try. The two selected for this article were made on the same warp, Lily's Art. 114, Perle 10/2 in Light Olive No. 1451. This yarn was also used for the double tabby. For one mat the pattern weft of jute was No. 52 Willow Green, for the other No. 11 Canary Yellow. These mats are quite heavy and while they may be used as any other mats are, they do seem particularly suited to porch, patio and pottery. Napkins may be done on the same warp using the 10/2 perle for weft in the same color as the warp or the color of the jute used in the mats. If you wish a greater contrast in texture make a somewhat wider nap-

kin warp of 20/2 sett 32 or 36 ends to the inch and use the same yarn for weft. In plain weave such a closely woven napkin would be very handsome on the rough and colorful jute mats.

The colors that we have selected may not please you so we repeat what has been said so many times on these pages. The ideas we offer are just what the name of our publication says, 'Weaving Suggestions'. So use any color combinations that please **you** and change the pattern if you wish. Which brings us to the pattern for these mats.

The warp is made of 10/2 as stated above and contains 289 ends. The threading draft is given in detail from the right selvage to the center because of the varying number of ends to the unit. To make your threading easier study the draft with the following points in mind. The weave is on opposites.

JUTE MAT DRAFT



The 1s and 2s make one unit and the 3s and 4s the other. Note that the threading begins with four units of 2 ends each and then four units of 4 ends each. From this point to the other side where the border is threaded again you will note that the units all contain an odd number of ends. Therefore when threading count the number of ends in the unit and be sure that it starts and ends on the same harness frame. The 1-2 unit will start and end on 2, the 3-4 unit will start and end on 3. The warp is sleyed 24 ends to the inch.

The treading as given below is for the jute and after each pattern pick there must be two tabby picks of the 10/2 on treadles 3 then 4. Knotted fringe is suggested for these heavy mats so leave 3 inches of warp for this purpose so that it may be trimmed to the length you desire after it is tied. Then weave ten picks of plain weave with your 10/2 tabby (treadles 3 and 4), and you are ready to start the jute. One tube of jute will make one mat using this width and treading.

2 — 2x	2 — 1x	2 — 2x	2 — 7x
5 — 2x	5 — 1x	5 — 2x	5 — 9x
2 — 2x	2 — 1x	2 — 2x	2 — 11x
5 — 2x	5 — 7x	5 — 1x	5 — 13x
2 — 3x	2 — 3x	2 — 3x	**
5 — 7x	5 — 2x	5 — 5x	2 — 17x (center)

After center of 17 picks on treadle 2, reverse from **

End the mat as you began it with ten picks of tabby, then allow 3 inches for fringe, and don't forget another 3 inches before you start the next mat. Many weavers have been embarrassed when material came off the loom and they discovered there was only one fringe allowance between pieces.

Before leaving the subject of place mats, napkins and fringe we have a few suggestions to offer about trimming fringe to an even

length. First be sure that your fringe allowance is longer than you want the finished fringe, to permit this trimming to an even length. This may be done with less chance of error if you have a ruler, yardstick, or other straight edge with the same width as the fringe length is to be when trimmed. Place the woven piece on a table with a heavy book or two across it to keep it in place. Carefully arrange the fringe in order and place the straight edge over it with one side against the last weft pick. If you cut along the other side of the straight edge the fringe will be cut to a uniform length.

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