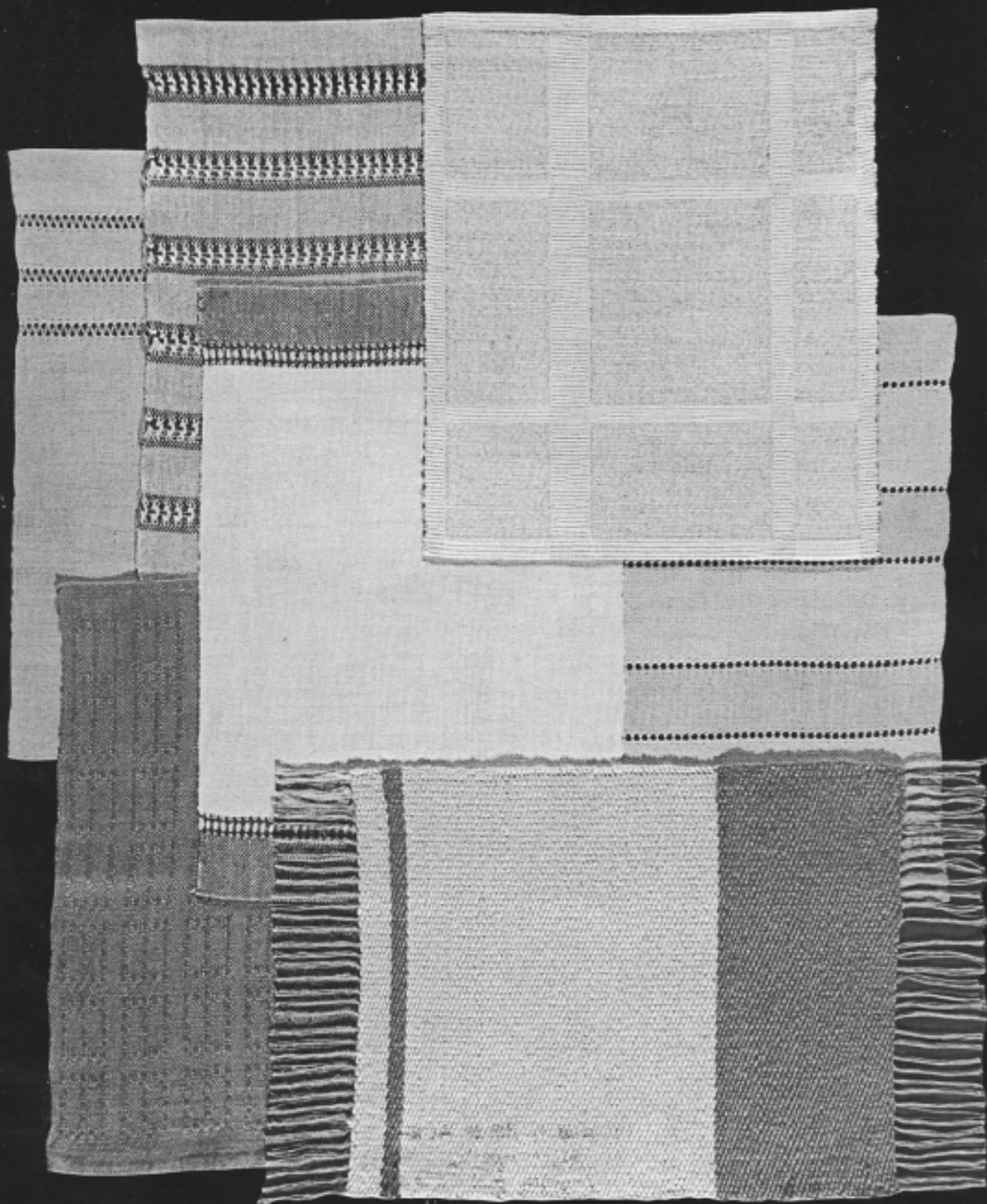


practical weaving suggestions

VOL. 4-67



PLACE MATS

Virginia West

“Tried and true” could be used to describe hemstitching, one of the traditional needlework techniques that today’s young weavers have inherited from previous generations. All the good things eventually swing full circle, and hemstitching, as applied to handweaving, is as thoroughly modern today as the short mini dresses.

Hemstitching may not be entirely new to you because we handweavers have been using it right along to finish off the edges of stoles and mats, and in fact, on anything requiring fringe. As applied to the place mats in this issue, hemstitched bands provide the only decorative motif on a basic plain woven linen background. The accent is placed on the sheer elegance of the linen fiber, and the hemstitching serves to enhance it.

Three of the mats herein use a variation of hemstitching. They may all be done on the same warp, on any threading as long as it produces plain weave. If you are setting up the loom specifically for this project, thread to four harness twill and alternate harnesses 1 and 3 with 2 and 4.

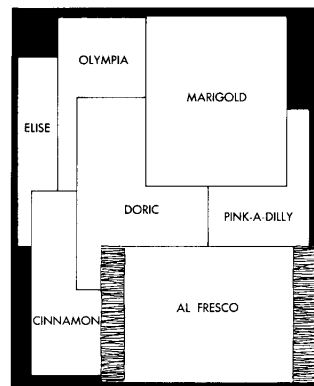


Diagram of place mats shown on front cover

DORIC

In Doric hemstitched black two inch hems set off a natural linen center. Don’t hesitate to use your own favorite color scheme.

WARP: Lily Art. 107 Linen, size 10/2, Oyster 862, 216 ends

WEFT: Lily Art. 107 Linen, size 10/2, Oyster 862 and Black 441

REED: 15 dent, 1 per dent

DRAFT: Twill 1, 2, 3, 4

FINISHED SIZE: 13" x 19"

WEAVING DIRECTIONS:

Weave 4 inches plain weave with Black ending at the right side of the loom. Before putting the Black shuttle aside, measure off the hemstitching thread, three times the width of the warp, cut, and thread it into a tapestry needle.

1. Insert the needle under four warp ends and bring it to the surface between threads No. 4 and 5.
2. Then take the needle to the right over the same four threads, then from right to left and back two weft rows under the same four threads and bring to the surface. Draw tightly.

Continue hemstitching over groups of four. A picot forms along the edge where the thread is drawn. Hemstitch to the left side and fasten the thread into the left selvage as neatly as possible. You should have an even number of groups, but if you did not count correctly in making the warp take any extra threads into the right or left selvage groups.

Insert a ¼ inch flat stick, a piece of rug roving, or anything that equals ¼ inch.

Now, at the right, before you start weaving, leave an end of Black three times the width of the warp and then weave two rows and discontinue the black. Thread the hemstitching yarn into a tapestry needle and hemstitch as before over the same groups of four. The only change is that now you will go two weft rows forward in Step 2.

Center of mat: Weave with Oyster linen, same as warp, for 15 inches.

Final hem: Change to Black, weave two rows only, then hemstitch as before. Insert the ¼ inch stick. Leave a long end at the right before weaving 4 inches for the hem. Go back, thread the hanging yarn into a tapestry needle, and hemstitch over the same groups of four as on the opposite side of the stick.

Finishing: At each end of the mat fold a two inch hem up to the line of hemstitching and hand stitch. The two Black weft rows before you start the Oyster and after you finish the Oyster linen really set off the hemstitched opening.

NOTE: My new book, **FINISHING TOUCHES FOR THE HANDWEAVER**, published the Charles T. Branford Company, contains many ideas on hemstitching of all varieties, fringes, and finishing details in general.

OLYMPIA

The design for Olympia features alternate bands of leno and bands of plain weave. The leno is woven with Black and bordered with Black and the leno twist is done on a closed shed. This innovation is quite dramatic and the surrounding bands of plain, woven in a rich brown linen, enhance.

WARP: Lily Art. 107 Linen, size 10/2, Oyster 862, 216 ends

WEFT: Lily Art. 107 Linen, size 10/2, Beaver 1461 and Black 441

REED: 15 dent, 1 per dent

DRAFT: Twill 1, 2, 3, 4

FINISHED SIZE: 13" x 20"

WEAVING DIRECTIONS:

Weave 3 inches plain with Beaver.

Change to Black and weave four rows ending at the right and close the shed. You will need a flat, tapered pick up stick on which to gather the twists, or, if you have a Swedish shuttle, you will find the tip thin and pointed enough to put right through the twists as you make them. In the case of the pick up stick, when you have completed the twists across to the left side, turn the stick on end and put the Black shuttle through the shed thus formed.

LENO: With the thumb and index finger of the left hand, pull the first three threads to the left and catch up with the right hand the second group of three threads and twist over the first three. Put the shuttle, or the pick up stick, through the twist and continue across to the left. The weft will preserve the twist. You should have an opening about ½" wide and be sure to maintain the same width by not beating too hard in each of the seven leno rows.

Open the shed and weave four rows plain, still with Black.

Switch to Beaver and weave 22 rows.

Alternate leno and plain until there are seven bands of leno.

End with 3 inches plain with Beaver.

Finishing: Fold under a 1½" hem at each end and hand stitch up to the first row of Black.

ELISE

This place mat has three bands of zig zag or "trellis" hemstitching at one end for a distinctive asymmetric pattern. This type of hemstitching is still another variation of that used in Doric. The warp is again threaded to plain weave, but the colors are a daring combination of wild rose and orange. This design and the next, Pink-A-Dilly, may be woven on the same warp as the first two if you prefer earth colors.

WARP: Lily Art. 107, Linen, size 10/2, Wild Rose 410, 216 ends.

WEFT: Lily Art. 107, Linen, size 10/2, Orange 402

REED: 15 dent, 1 per dent

DRAFT: Twill, 1, 2, 3, 4

FINISHED SIZE: 13" x 19"

WEAVING DIRECTIONS:

With Orange weft weave four inches plain, leaving a weft end three times the width of the warp at the right before discontinuing the shuttle. Later, off the loom, two inches are folded to the first row of hemstitching to make a two inch hem.

Thread the end of weft into a tapestry needle and hemstitch exactly as in the first mat over groups of four threads. Insert a ¼" stick or its equivalent in yarn into the shed.

On the opposite side of the opening made by the stick, the groups of four will be split, forming a zig zag or trellis effect.

Before starting to weave, leave an end of Orange at the right three times the width of the warp, and weave an inch or so, put the shuttle aside temporarily, thread the weft end into the needle and hemstitch over the **FIRST TWO THREADS ONLY**. This divides the groups. From now on hemstitch over **FOUR** threads and the trellis will form automatically.

Continue with the Orange for a total of 20 rows of Plain Weave.

The second row of Trellis Hemstitching is done as the first.

Weave 20 rows plain.

The third row of Trellis Hemstitching is done as the first.

Weave 16 inches plain for the balance of the mat. Turn up a 2" hem at each end by hand.

MARIGOLD

From the time I designed the Chenille Rugs for Practical Weaving Suggestions, Vol. 3-62, I planned to do a place mat using the same geometric block arrangement. I knew that the treading used to make the rugs so thick could be applied to a place mat to make it substantial enough to lie flat on the table.

In Summer and Winter technique, the mat has the distinct characteristic of a different dominating color on each side, making the mat reversible. In this design, horizontal and vertical yellow columns set off rectangles in pumpkin color.

WARP: Lily Art. 114, Mercerized Pearl Cotton, size 10/2, Yellow 404 and Topaz 1460. Warp with one end of each color for a total of 420 ends, 14 inches wide.

WEFT: Lily Art. 3343, Jute-Rayon Novelty Yarn, Pumpkin 20

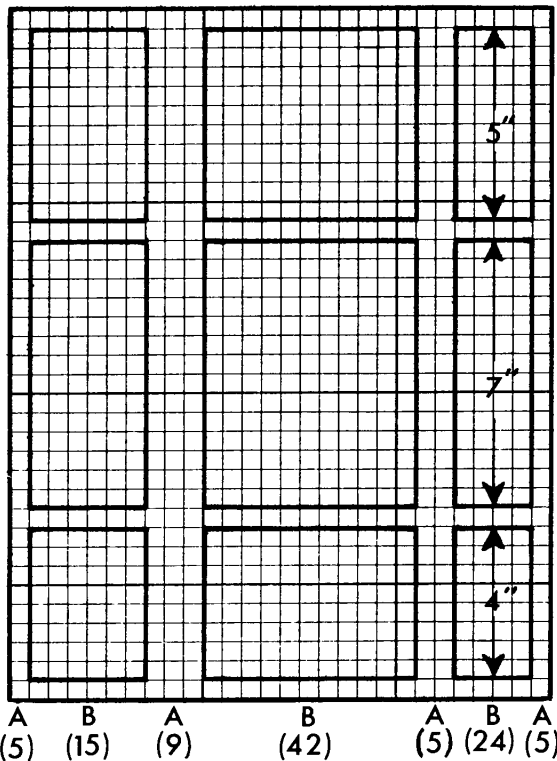
Lily Art. 114, Mercerized Pearl Cotton, size 5/2, Yellow 404

or

*Two shades of jute-rayon may be used.

REED: 15 dent, 2 per dent

DRAFT: This schematic diagram may be helpful in threading.



NOTE:

Each A block is threaded 1 3 2 3 for the number of times indicated in parentheses

Each B block is threaded 1 4 2 4 as indicated

Thread all the 1's and 2's with Yellow
Thread all the 3's and 4's with Topaz

COLORS ALTERNATE IN THE WARP AND IN THE THREADING

Tie Ups for Rising Shed

			0	0	0	0	4
		0	0	0	0	0	3
		0	0	0	0	0	2
0	0			0	0	0	1
1	2	3	4	5	6	7	8

This is a good tie up if you have 8 pedals

				0	0	4
			0	0		3
			0	0	0	2
0	0				0	1
1	2	3	4	5	6	

Tie up for 6 pedals

For the horizontal bands use 2, then 4 and 5 together then use 1 then 3 and 6 together

WEAVING DIRECTIONS:

Solid horizontal band and hem	HARNESSES	2 Yellow, 1 Yellow,	234 Pumpkin 134 Pumpkin	Repeat entire sequence 10 times
4" Rectangle	HARNESSES	23 Pumpkin, 13 Pumpkin,	24 Yellow 14 Yellow	Repeat entire sequence 4"
Second horizontal band	Follow directions above for solid horizontal band. Repeat sequence 4 times only.			
7" Rectangle	Follow directions for rectangle. Repeat sequence for 7".			
Third horizontal band	Follow directions above for same. Repeat sequence 4 times only.			
5" Rectangle	Follow directions for rectangle. Repeat sequence for 5".			
Final horizontal band and hem	Follow directions for same. Repeat sequence 10 times.			

Finishing: Fold under 1/2" hem and stitch by hand.

AL FRESCO

One look at Lily's Jute-Tone color card with its sixteen gorgeous decorator colors is sufficient to inspire a creative person to whomp up dozens of handwoven items.

It inspired me to use Lily Jute-Tone Art. 47, for a patio mat. The warp was Spun Gold, at six ends per inch, fourteen inches wide, or 84 ends total. This was threaded to twill and woven plain with the weft of jute also, Burnt Orange. Successful as it was, I hesitate to write this for the average handweaver because so few have six dent reeds, and this size reed is a definite requirement because of the coarseness of the yarn.

Further thoughts about the mat led to my using Lily's Unmercerized Cotton, Art. 314, as the warp, fairly sparsely sett, so that the jute would be the dominant yarn. Furthermore, there are so many colors to select from in Art. 314 that there is no problem coordinating warp with weft. Plan your mats around your own patio color scheme. Here is one suggestion:

WARP: Lily Art. 314, Unmercerized Cotton, size 10/2, Dark Jade 1450, 212 ends for 14 inches wide in the reed.

WEFT: Lily Art. 47, Jute-Tone, Spun Gold 17 and Willow Green 52 (Allow 4 ounces for each mat)

REED: 15 dent, 3 ends per dent, skip two dents and repeat

DRAFT: Thread to twill — 1, 2, 3, 4 THREE ENDS PER HEDDLE

WEAVING DIRECTIONS:

Weave 6 inches plain with Willow Green, then switch to Spun Gold and weave 10 inches plain, then 7 shots of Willow Green and complete with 1 inch of Spun Gold.

You will no doubt want to try other designs with the jute. Remember to keep them simple so that the lovely jute is of major emphasis. Try the entire mat in plain weave in one color, or in basket weave in one color.

FINISHING: Allow 3 inches at each end of the the mat for fringe. To secure the fringe, knot 6 ends together in an overhand knot.

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