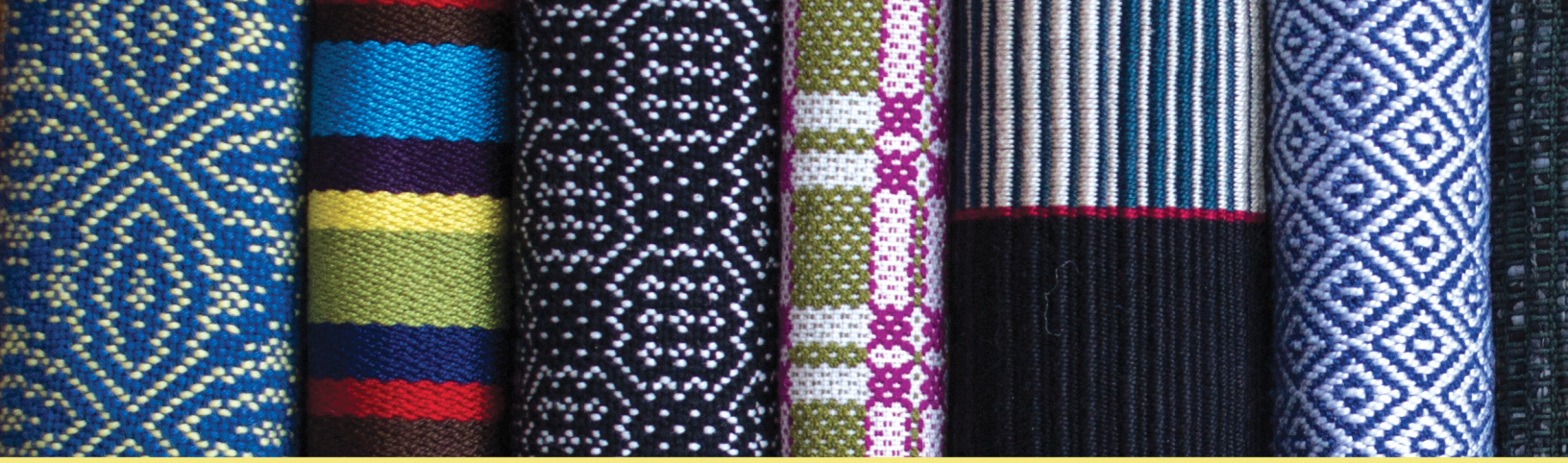
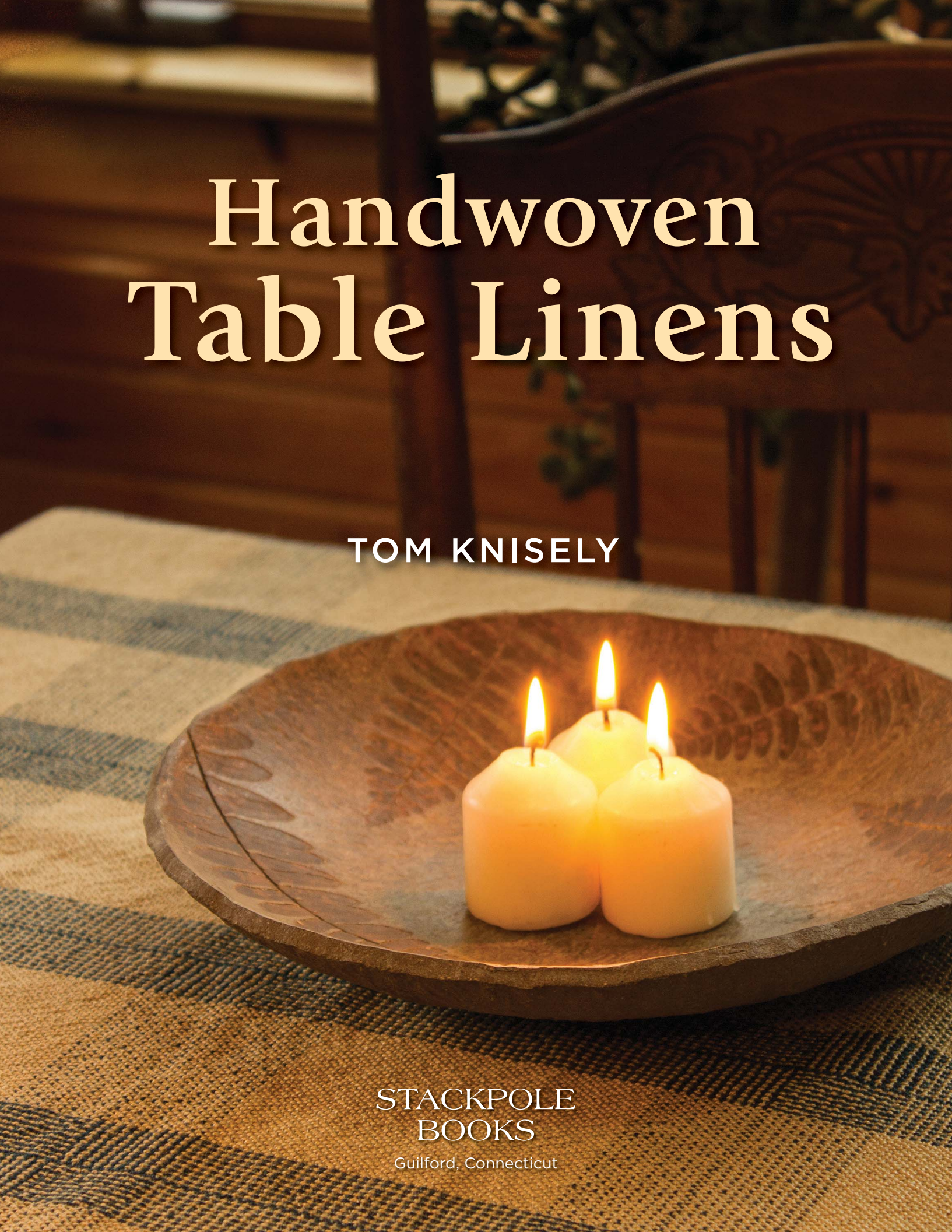


TOM KNISELY

Handwoven Table Linens

27 FABULOUS PROJECTS FROM A MASTER WEAVER



Handwoven Table Linens

TOM KNISELY

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This book is dedicated to my mother, Peggy Knisely. My mother taught me that meal times are special—a time to share your thoughts and talk about what is going on in your life. Getting together with family and friends is a time to celebrate and be thankful for what we have. Our Sunday table was always dressed for our evening meal. For the holidays, my mother loved putting a linen cloth on the table with matching napkins. Then came the crystal and her very best china to set the scene for the meal that she had prepared for our family. It was to be a special time and an honor to spend it with family and friends. I can remember being a young boy sitting at the table and listening to the adult conversations and many times clueless as to what they were talking about. I was expected to sit quietly until I was excused from the table. At times it was so boring. As I sat there, I would entertain myself by taking the edge tine of my fork and tracing the outline of the pattern on that linen tablecloth. I wondered how someone made those pretty patterns without the use of any color. It was white damask. Perhaps that is when I became intrigued with weaving. If it is, I thank you, mother, for planting the seed and giving me good roots to grow on.

I love and miss you.

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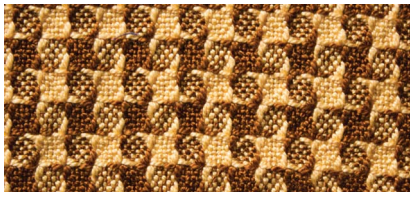
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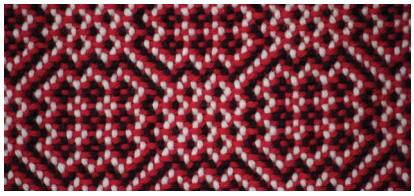
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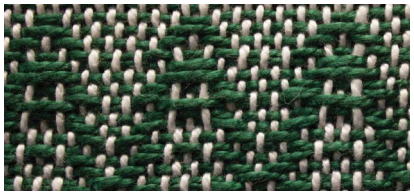
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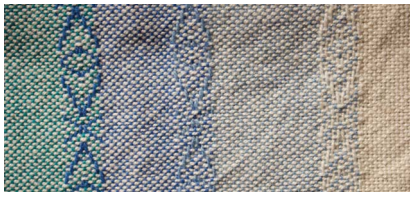
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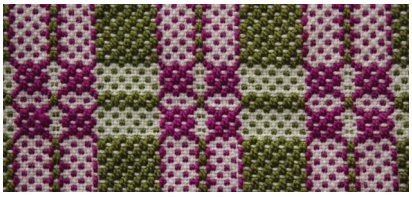
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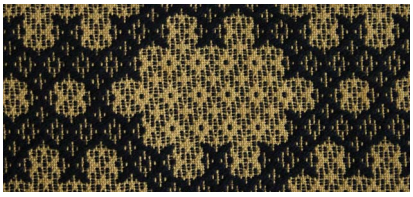
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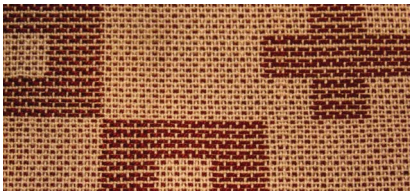
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INTRODUCTION

The table in your home is one of the most important pieces of furniture in the house. Several years ago, we replaced our old table with a new one that's a little larger. As my girls grew up and started bringing home boyfriends and later husbands and then the first granddaughter, it became apparent that the old table was not going to work as well as it once did. Before the old table went out the door to be stored away in the barn, I took one good long look at it and there before me was a visual story of our lives throughout the past several decades. There were burn marks from hot dishes placed too quickly on the table without the use of a trivet or coaster. There were brightly colored marks and stains from permanent markers and Easter egg dyes. Of course you would expect to see scratches from book bags slung onto the table by aspiring young scholars just home from school and on their way to the refrigerator. There were also lots of scratches from the years of wrapping Christmas packages and sliding numerous boxes and bags across the table. My favorite scar is the "SCK" carved into the top, maybe made by a compass point during a frustrating math homework assignment.

This old table had also seen many holidays and special occasions, when we would do our best to dress it up and hide the scars. A tablecloth with matching napkins announced to everyone that there was something to be celebrated. Watching my daughters go off to a dance with their boyfriends was much the same. I knew as a parent that under the pretty gowns were skinned knees from the softball tournament the weekend before. Yet even with scraped-up knees my little girls were nothing less than gorgeous. It made me think that the old table was not much different than all of us. You can wash it daily and put a tablecloth on it, but it hides a bigger story going on underneath the cover.

With the new table, I am bound and determined to take much better care of its surface. As with New Year's resolutions, we will see how long this lasts. I tell myself that as a weaver I have an obligation to do better with this table. I need to weave tablecloths and napkins for it. At least place mats and mug rugs. While I'm at it, I know I will weave lots and lots of place mats and give them as gifts. Welcome, folks, to my fantasy world!

I have to say that I do have some pretty good ideas. After four decades of designing and weaving for myself and a career of helping students achieve their weaving goals, I must humbly admit that sometimes my ideas have merit. So I thought, if I am going to design table linens for this new table, why not design for my friends like you? Sometimes all you need is a little kick start to get you going in the right direction. Once I started daydreaming about napkins and place mats, I found design inspiration almost everywhere! For example, one night while having dinner with friends, I noticed that their good china, while being plain white, was architectural in its design. The cups were low with a wide opening. The exterior of the cup had a multitude of raised ribs as if they were placed there to help hold the cup contents. The dishes were so beautiful and interesting to look at that I was immediately inspired to design something to complement this china pattern. So what if you don't have the same dishes? Make the project your own by using yarns of your own color and theme!

When it came to putting my ideas into a book, I couldn't help but think of it as a teaching tool. I wanted it to be not just a book about table toppers, but a book of lessons in different weave structures. As in my book *Handwoven Baby Blankets*, each project has a lesson that will carry over into your other weaving. As you weave your way through the book, your overall knowledge of different weaves and confidence in using them will grow. I hope you enjoy it, and happy weaving!

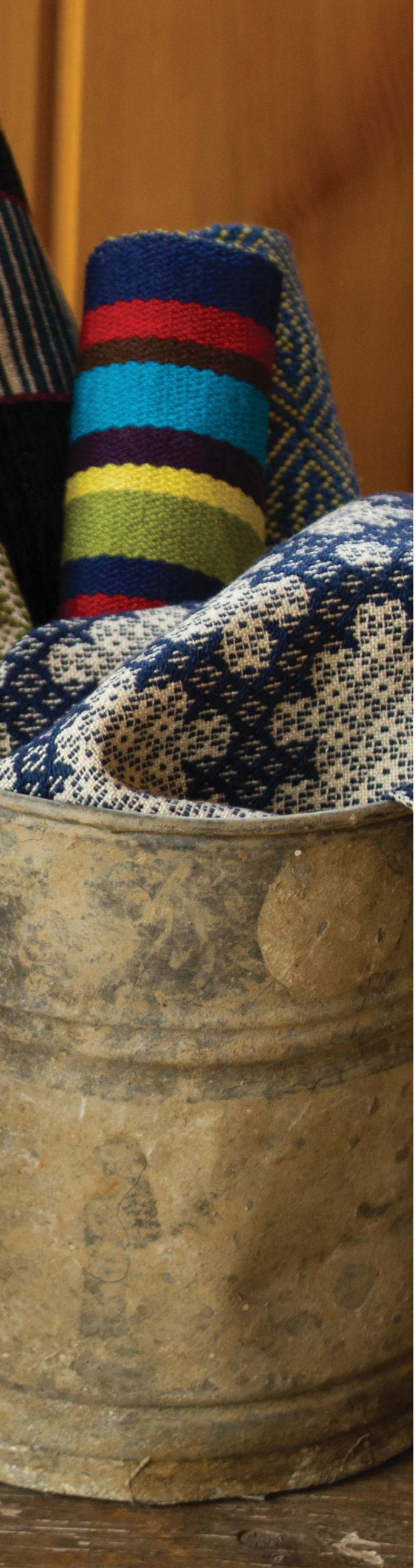
PART 1

The Basics

History | Materials | Finishing

Welcome to my collection of patterns for handwoven table linens. I hope this book inspires you to weave many beautiful textiles to dress your table casually for everyday meals or elegantly for special occasions and holiday meals. I believe that even canned tomato soup can be special when served beautifully in fine china on a handwoven place mat.

The opening chapters in this book will prove helpful to both the beginner and the intermediate weaver. I learned a lot myself in researching the history of linens and wanted to share this with you. Besides the historical perspective, you'll find inspiration in history and art. Today we have at our disposal so many wonderful materials to use. Cotton and linen threads are just as much in fashion today as they have been for hundreds of years, but we now have synthetic fibers to choose from that make cleanup and washing a breeze. I have also presented some useful finishing techniques that will not only make your efforts attractive but will help them look good for a long time.



CHAPTER ONE

History of Table Coverings

Well I ask you, who gets up in the morning and wonders about the history of the tablecloth? I have always gone through life with a heathy curiosity about everything. I must have driven my parents crazy with all the questions and the countless times I asked, "Why?" I'll admit my sense of curiosity does have degrees of importance. For instance, it is more important to me to know why equal portions of butter and shortening make a better cookie than how an internal combustion engine works. Somewhere in between those two thoughts comes goose migration and how geese know where to go for winter. It goes without saying that I'm a little scattered but all of these thoughts are prioritized. I hope that I always maintain a sense of interest in all things.

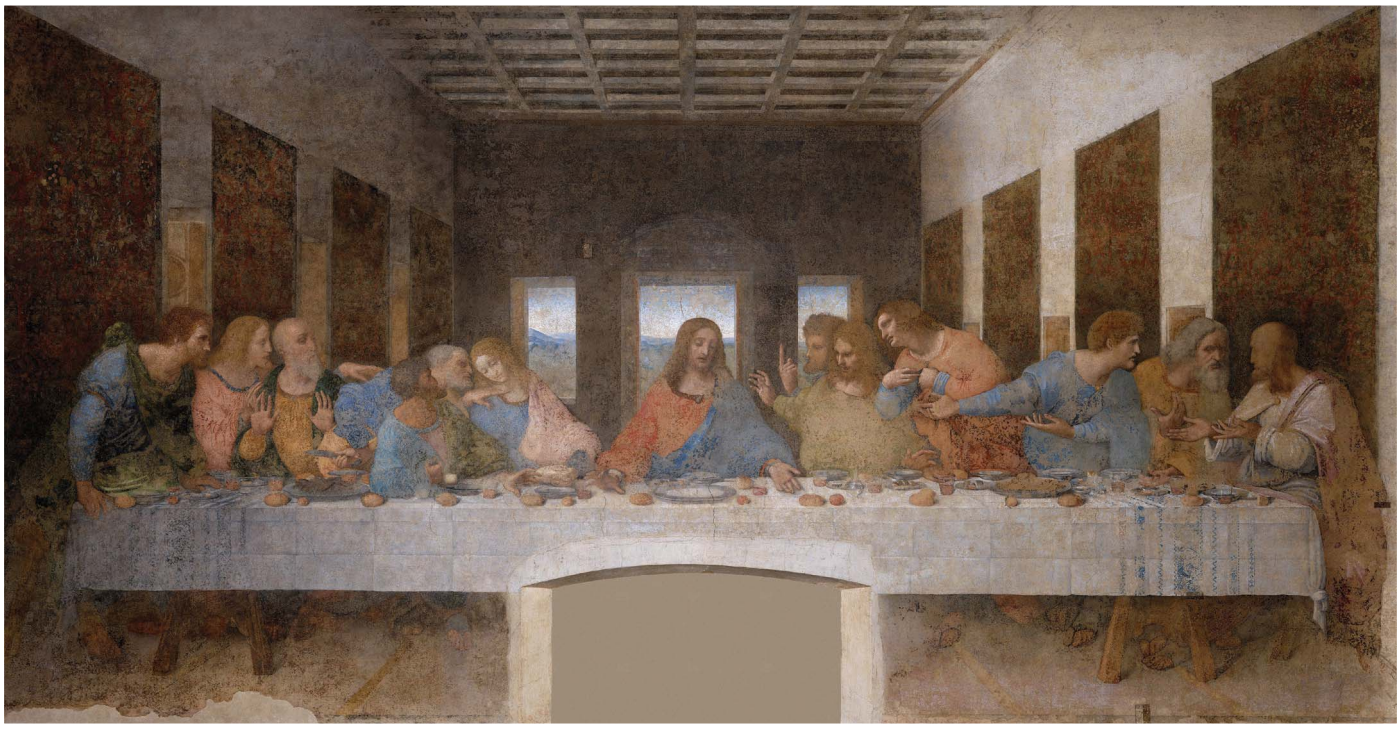
Back to the morning I woke up thinking about the history of table coverings. I know you might think this to be a little odd but I am a weaver, and well, weavers think about textiles and textile-related things. So after letting the dogs out and getting my morning coffee, I went to the "Google machine," as I fondly call it, and looked up the history of the tablecloth. As a self-proclaimed "textile-ologist," I already knew that linen and hemp fibers have been cultivated and processed into fabric for thousands of years. One of the earliest known linen textiles is a shirt found in Egypt that is thought to be 5,000 years old. It makes sense to me that a shirt would be preserved because even today an article of clothing may demand a different level of respect than a tablecloth or napkin. We have no known examples of table linens that are recorded to be this old. I believe this is because a tablecloth would have been used until it showed wear and then would have been cut up and repurposed into something else. Perhaps napkins? And then again into something else, such as a patch on an article of clothing.

My research shows that the first documented European tablecloths are thought to have been used in the first century. The poet Martial, who died in the year 103 AD, is said to be the first writer to mention the use of a tablecloth. Noble and wealthy families set their tables with layers of linens. The

table was washed and covered first with a protective layer of fabric that separated the wooden table from the finer tablecloth. Then other tablecloths were carefully placed on top to protect the lower, finer cloth and catch the spills and stains. And, lastly, smaller pieces were added for the washing and wiping of hands. A wealthy family could also employ servants to wash and clean these linens to keep them spotless and white. This was quite a task for the household staff in medieval times. There weren't modern detergents and bleach. Early washing and whitening was accomplished with the aid of lye, which was made from fireplace wood ashes. Ammonia was also employed to the cleaning of linen and was made from the fermentation of urine. After washing and rinsing, the linens would be hung out in the sun to bleach. Before irons, linen was beaten, mangled, and pressed under heavy weights to help remove wrinkles but also to make pleats that served decorative purposes. It was a laborious task to keep your table looking beautiful and to show your guests how well off you were. But it is believed that even the average peasant family would have used a table covering made of coarse hemp or linen. This fabric would have been spun and woven from the coarsest of the bast fibers. Sometimes called "tow," this rough and scratchy material would be too uncomfortable to wear but would be fine for bed ticking and tablecloths. Tow was also used as tinder to start fires because it is very flammable.

Since so few examples of table linens exist today, historians must rely on other means to obtain a glimpse of how early medieval tables were dressed. Mosaics and paintings from these time periods give us an idea of what these fabrics and customs might have been. Artists and painters captured the tablecloth in their works depicting fabrics that they were familiar with at the time and not necessarily based on historical accuracy. A perfect example of this is Leonardo da Vinci's *The Last Supper*. This is arguably one of the world's most famous and recognized works of art. But for years I viewed this painting and reflected on it for only its subject matter, Jesus and the twelve disciples at a long banquet table. It's only now that I am writing this book that I'm taking a closer look and scrutinizing what I see in the painting. Take a closer look yourself. Look how da Vinci painted the linen cloth with large overhand knots on the corners of the table. Perhaps we can see and get a better understanding of how a fifteenth-century Italian table was set by viewing a painting like *The Last Supper*. These works of art can tell us so much about the customs of day-to-day life of the Middle Ages and Renaissance period.

One custom that seems strange to us today was the use of oriental rugs as table coverings. Still-life paintings



The Last Supper, Leonardo da Vinci.

from the sixteenth and seventeenth centuries sometimes show a Persian rug on the table with food or a floral arrangement. Today this seems like a strange custom because we enjoy these rugs on our floors, but at that time a wealthy person would have displayed this expensive work of art on another prominent spot in their home—the table. A rug on the table might possibly have enjoyed a longer life expectancy than one put on the floor and walked upon.

Another way that a wealthy person may have shown their status in life was to have table linens that were embroidered with silk and metallic threads. On a trip to London I made it a point to go to the Victoria and Albert Museum to see its collection of European table coverings. There I found on display a beautiful embroidered tablecloth from the Baroque period. The cloth was heavily embroidered around the perimeter and resembled a frame around a plain canvas. The area left plain was to the exact dimensions of the tabletop measurements. Only the part that hung over the edge was embroidered for the onlooker. This was a very wise and thoughtful move, don't you think? This piece was well preserved and in excellent condition and I left the display case thinking that this tablecloth was only used for show or on rare and special occasions.

The degree to which this piece was decorated makes it exceptional, but framing a tablecloth with patterns such as simple colored stripes was common. By the careful placing of colored warp threads at the selvage edges and then using the same threads in the weft way direction made it possible to weave a tablecloth with a bordered edge on all four sides. A smaller, scaled-down version of this resulted in matching napkins. These early weavers and needleworkers started trends that have traveled through the ages and are still used today. Putting a patterned border on place mats is commonplace even in our "use it and throw it away" society of today. The next time you stop and have dinner in a diner, take a moment and look at the paper place mat set in front of you. Chances are, the border will be filled with advertisements for local businesses and their services. Chinese restaurants often have paper mats with borders of animals and years so you can find out under which animal sign you were born.

We have come a long way through the years. Beautiful fine linens often give way to the paper napkins we use and discard on a grab-and-go meal, but the elegance of a beautifully set table reminds us to slow down and appreciate special occasions when we share a meal with family and friends. Even "everyday" woven place mats and napkins lend an air of refinement to our "every day." It is my hope that these pages inspire you to weave pretty and useful table toppers of your own. Whether you are weaving them for yourself or as a gift for a friend, approach the task as if someday in the far-off future a museum-goer will pass by a display case with your work in it and wonder for a moment, "Who wove this wonderful piece?"

CHAPTER TWO

Threads and Materials

Stop for a moment and think about your new place mats. The ones you just wove to replace those sad and tattered place mats that you have been using for years now. Imagine your family having breakfast this morning, enjoying pancakes with syrup, bacon, and sausage. Oops, a sausage link just rolled off the edge of the plate. "More coffee or juice? Oh sorry, I poured it a little full. Be careful, it's dripping. Please grab a towel quickly." And in the time it takes to eat your breakfast, your beautiful new place mats look like they have been in a battle. The crumbs, spills, and greasy stains mean your mats are ready for the washer. This sounds like an advertisement for that latest and greatest new laundry detergent, but what I want you to think about is this: Did you use the correct materials and threads for these place mats? "I should have thought about that, I guess, before I even warped the loom and wove them," you say to yourself. You certainly hope they wash well and the stains go away. And then the thought of color bleeding enters your mind. "I didn't think to check for colorfastness. Well, let's hope for the best."

The correct yarns and materials are so important to any project that you consider weaving. Wool is one of my favorite materials to work with but would be a total disaster if used in place mats and table linens. I just can't imagine setting a table on a wool blanket, can you? There is a reason that we call them "linens." One of the first fibers used to weave table coverings was linen. When cotton came to European mills, the fabric industry was put in a tailspin. These two fibers shared a healthy and competitive presence in the textile world until the introduction of synthetic fibers in the twentieth century. Today, weavers can enjoy a vast variety of different cellulose and synthetic fibers. When it comes down to washing and the aftercare, you have to admit that synthetic fibers such as acrylic have their place. There now, I said it. This pains me no end but I repeat: acrylic threads have their place in the weaving of table linens. I feel like such a purist and fiber snob. Synthetic yarns just go against my tree-hugging nature. It has taken me a long time to come around to this notion but when I realized that rayon and all

the rayon-type threads are made from tree pulp and other cellulose fibers, I became more accepting of their presence in my world. I love my 100 percent cotton and linen shirts, but they take more care than the cotton/polyester blend shirts that come out of the dryer looking good and ready for the hanger. For the sake of convenience in our busy world it's nice to have choices.

Throughout the projects in this book, you will see that I have chosen materials that are easy to care for as well as threads that are easy to obtain. I have used perle cotton, unmercerized cotton, cotolin, which is a cotton and linen blend, linen, and acrylic threads. There was no particular reason that I chose one thread over another except for the color choices that are made available by the manufacturer. Please feel free to change the fiber and colors to make them fit your home and table theme. Just watch your sett and the ends per inch that the project is calling for. You might need to make some adjustments there. For instance, if the draft calls for 8/2 cotton sett at 20 epi and you wish to use 10/2 cotton instead, you might need to sett the warp slightly closer at 24 ends per inch. But 8/2 cotton can be changed to 8/2 acrylic without any changes to the sett. If in doubt, you can always weave a sample first to see how it's going to work out. Oh yes, the dreaded sample! I don't know of a single person who wakes up in the morning saying, "Hip, hip, hurrah, it's sampling day." Weaving a sample takes time and can be expensive. But it's the best way I know of to truly see how your project is going to turn out. Weave your sample and finish the ends in the manner that you will on the intended piece. Wash it to see how it comes out. There is a lot of good that comes from weaving samples. If you have made an unfortunate choice of threads and/or sett it will be obvious. If the sample is perfect, you have something you can use or even give as a gift. I am sure you can always use a hot pad or trivet for the table.

My hope is that you think about the threads and yarns that you intend to use and make good choices. Now, let's go find a project and get started!

CHAPTER THREE

Finishing

There are a few things you need to consider before you get started on any project that you're planning to weave, and one of them is how you are going to finish it, taking into consideration all of the things that will make your piece most useful and long-lasting. In the previous chapter, we talked about the materials you are going to use. See, already you are thinking about how you are going to wash and care for the fabric. By making wise choices about the yarns and threads that go into your project, you will have a piece that will look nice for years, even after numerous washings and dryings. Speaking of washing and drying, many of you reading this will have already experienced a sense of relief after an initial washing when you see how uneven selvages can be "fixed" in the wash. These edges miraculously come together and look great after their first trip to the washer. The warm water and soap relax the fabric and the threads move about and into place. That uneven selvage that looks slightly serrated will look much better after it is wet finished. Now—a loop of thread is another matter. When you see this in your piece, take the time to unweave and go back to correct it. You will be glad in the end that you did.

Fringed Edge

Many people like the look of a fringed edge. It has a more casual look than a rolled hem. A fringed edge, though, is more likely to disintegrate over repeated washings and will begin to look tattered and worn. This might be just the look you want in the end. A home decorated with antique country furniture will welcome this look. Can't you see a lovely old farm table set with rag place mats with rough-looking fringed edges? These place mats will appear as if you set the table with small versions of rag rugs. Some pewter or white ironstone plates and you're all set for a lovely meal and evening.

If you are going to do a hand-tied knotted fringe, be sure to leave enough warp length to comfortably tie the knot. Leave at least five to six inches of warp. This will require that you have 10 to 12 inches of unwoven warp between the place mats or runners on the loom. I take up this space with

two-inch strips of poster board woven into the warp. I simply weave them into the warp using alternating tabby sheds for the distance needed. When I take the mats off the loom, I cut the mats apart and start tying my overhand knots. Having left these long ends of warp will make it easier to tie the knots and you can then trim the fringe to your desired length afterward.

An alternative to a hand-tied knot is a hemstitched edge. This can be done on the loom as you go. I like this a lot because you are stabilizing the ends while the warp is under perfect tension on the loom. I still use the poster board woven in between the place mats to establish the fringe but you don't have to use as much of the warp when you hemstitch. Six inches of space between the mats is usually enough as this will give you a fringe of three inches.

Rolled Hem

A rolled hem is a little more finished and formal looking, but more importantly it keeps the finished piece looking good for years regardless of how many times it goes into the washing machine. I used to fear the dreaded task of rolling an even hem and stitching it. Now I find it not so much a daunting job but rather an enjoyable and relaxing activity while watching TV at night. There now, I admitted it: I watch television. I don't want you to think that all I do is weave. Please take a look at the illustrated draft on page 17 showing the treadling sequence I weave when I plan to roll a hem. You will see there are lines of doubled weft rows. These not only help in the folding of the fabric but also help these aging eyes to see the straight line of the fold. When I am standing at the ironing board late at night and trying to fold and steam press the hem, these doubled weft rows are a welcome addition that make the job easier.

Doing the Laundry

Before I use my table linens, I like to wash them to see how they are going to perform with regular and repeated washings. I will put them in the washer by themselves the first time and on a regular setting with hot water. You want to put them on a regular setting because you want to see how much the materials are going to shrink for one thing, and because table coverings and napkins get dirty. Sometimes *really* dirty. Meat juices, wine spills, gravies, and . . . well, you get the picture. You want to sanitize them, of course, but you also want to lift the spills and stains out. I would recommend you use the same detergent you would use for your regular laundry.

Threads today are pretty colorfast. That is a good thing because we don't always remember to test for colorfastness before we get started on a project. If you have used a yarn or thread and you are not sure of the colorfastness, I would recommend you use a washing product called Synthrapol. This is a product used by hand dyers to remove any excess dye from their work. Quilters have known about and used this for years to make sure that the fabric they are using is not going to bleed the first time they wash a quilt. It is available through most craft shops and quilting and fabric stores. You can also use a "color catcher," which can be found at your local grocery store in the laundry department. It is always a good idea to use these the first time you wash your handwoven pieces when you are unsure of the threads' colorfastness. A little insurance doesn't hurt. Once the pieces are washed, put them into a hot dryer the first time to really put them to the test. You don't want to baby them because you know very well at some time, someone is going to put your beautiful handwovens into laundry piles and not think about carefully washing them. Should a disaster happen during this first wash/dry cycle, I want you to try to look on the brighter side of this. You now have an opportunity to weave that table runner again and maybe make some adjustments if there were things you didn't like about the first piece.

I rarely iron my shirts, let alone place mats. For special occasions like a dinner party or holidays, I will iron tablecloths and napkins. They just look so much better on the table when they are neither wrinkled nor have fold lines in them. When you have put the time into preparing a beautiful meal you want to present it on a pretty table setting that gives respect to both the cook and to the weaver. Remember what the fiber content is that you are about to iron and adjust the heat setting to suit. You don't want to melt acrylic threads onto the ironing board cover because you forgot to reset the iron from linen to synthetics.

These are just a few hints to help you get started. Gather ideas from all kinds of sources and try applying them to your own weaving. The fancy knotted fringe that you saw on a shawl may be just the finish that you want on the ends of that runner for the sideboard. Don't be afraid to tap in to some of your other fiber-related resources. There may be ideas that you use from your quilting or knitting background. I have used a crocheted edge on a baby blanket where I wanted a beautiful edge to frame the four sides of the blanket. You could do the same on a place mat. Be resourceful and try new ideas but, more importantly, weave.

PART 2

The Projects

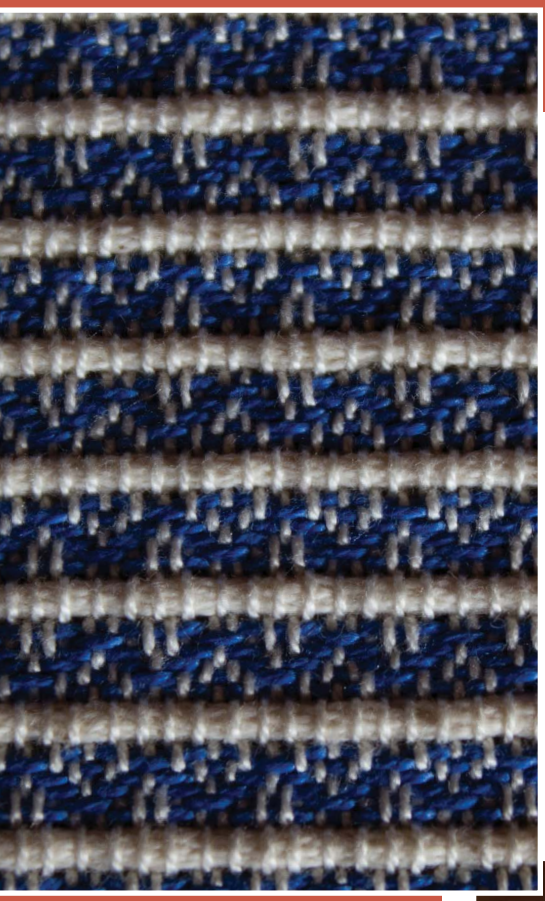
The inspirations for these table toppers came from a number of different sources. Some are obvious, such as using the design and colors of a favorite china pattern for a place mat or runner (pages 40–41). Sometimes it's another fabric that makes you think about weaving that same threading for your linens (pages 24–25). The tablecloth in this book was inspired by a blanket I found in an antiques shop that was woven in Canada sometime during the nineteenth century (pages 84–85).

One day I found the perfect pattern for a simplified evergreen tree while flipping through a Finnish weaving pattern book. I had been thinking about including a tree pattern for a border on a place mat, and this was just the thing (pages 28–29)! My original inspiration was the Christmas Tree pattern from Spode. My direction at the time was to include a threading for one of those amazing tree patterns that you sometimes find as the border on a coverlet, but when I saw this fabric I knew that this was just what I was looking for. Simple in its execution and not at all conflicting with the Spode pattern—it just enhances it. The pattern is a breeze to thread and the treadling is not difficult at all. Watching your trees grow on the loom is much faster than the ones in the field.

Now let me tell you about my good friend Susan. She and her husband have one of the largest collections of Fiestaware that I have ever seen. I believe she must have an example of every color that was ever made, and her home is a blaze of color. Her house is almost as cheerful as she is. While sitting in her dining room I couldn't help but be inspired to design place mats that would work with any color service that Susan decided to use. The warp-emphasis place mats on page 22 were the result of that visit.

Sometimes you are looking for a more formal setting and your choice of table linens will reflect that, and sometimes you just feel like having a friend over for a pot of vegetable soup and a crusty loaf of bread. Why not weave a set of colorful trivets that look great with your Le Creuset soup pot (page 22)? Simply bring the soup to the table and place the hot pot right there on your trivet. Your friends will be impressed with how even a casual meal can be made to feel special with your thoughtful ingenuity.

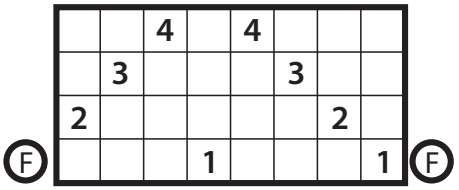
My hope is that I have inspired you to try weaving some of the projects in this book for yourself and for your friends. There is nothing more pleasing than when a guest sits down at your table, notices your table setting, and asks, "Where did you find such pretty place mats and napkins that go so well with your dishes?" Don't be bashful now. Say, "Why, just like this chicken, I made them myself." *Bon appetit.*

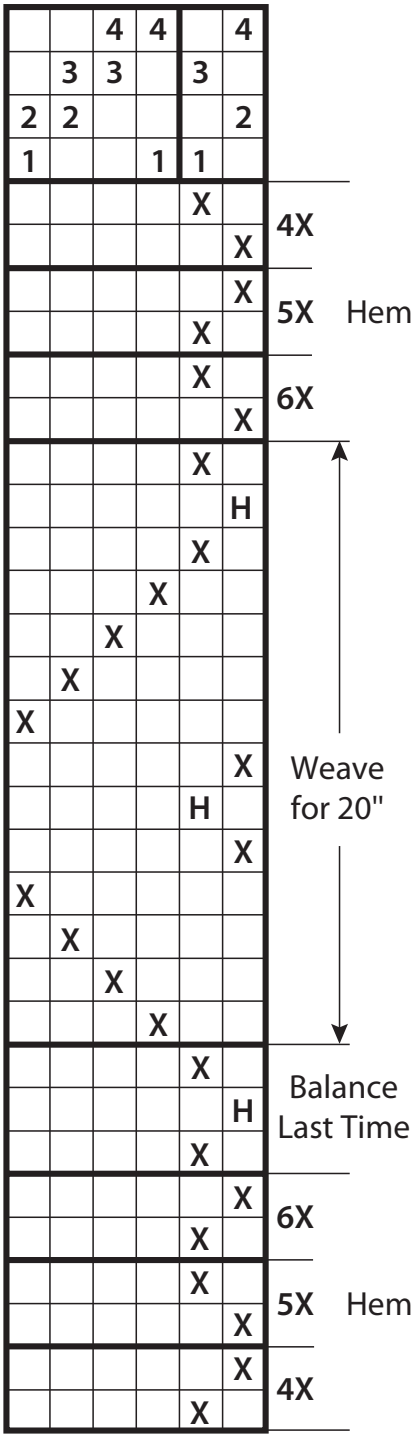


Scandia

The idea for these place mats sprang from a set of place mats I saw at a friend's home. She had bought them in a craft store in Sweden. I was taken by the texture created by weaving a heavy cord alternately with several picks of a finer thread. My friend's place mats were woven with four picks of plain weave between each pick of heavy cord. I loved this look but wondered what would happen if I replaced the four picks of plain weave with four picks of twill. And why not thread your loom to an attractive twill pattern such as Rose Path? After some sampling, I came up with what I think is an easy-to-weave place mat or runner that would be attractive on any table. With a neutral-colored warp and heavy cord, and alternating with a finer thread in a color of your choice, how could you go wrong?

ROSE PATH





Warp: 10/2 perle cotton

Color: Natural

Total ends: 336 plus floating selvages

Sett: 24 epi

Width: 14″

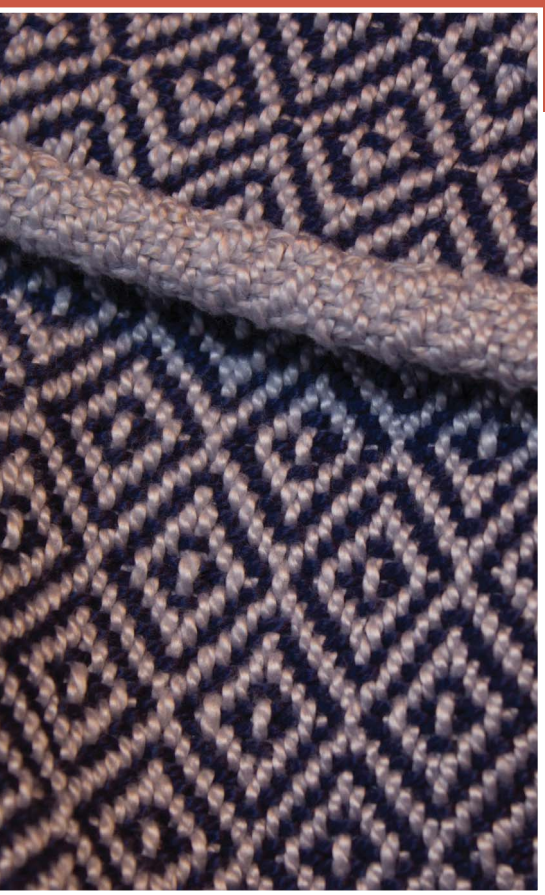
Weft: 5/2 perle cotton

Color: Royal

H = Heavy 8-ply natural cotton

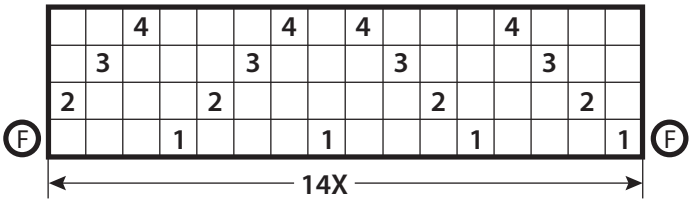
Hems: 10/2 perle cotton

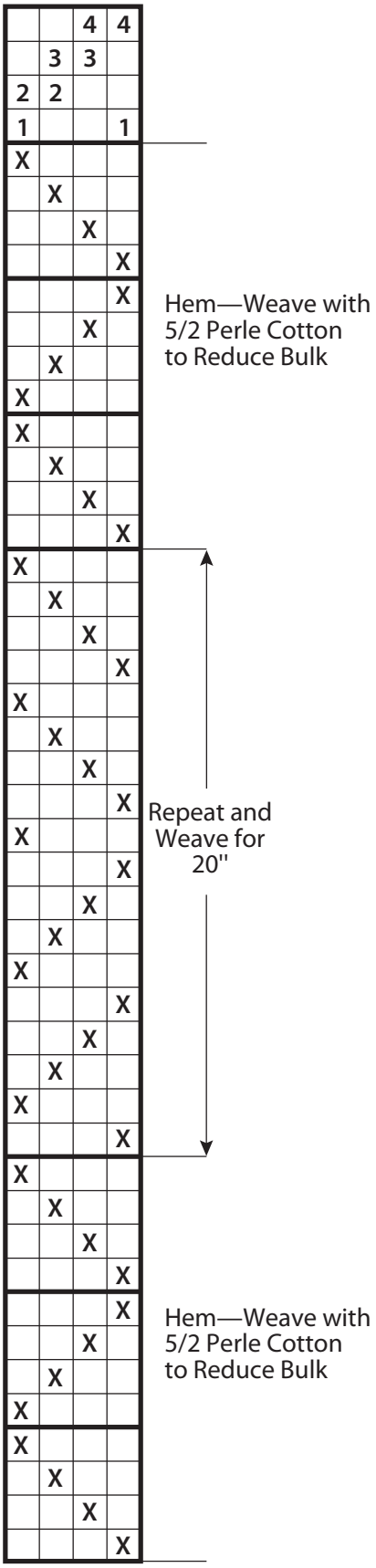
Color: Natural



Dinner Is Served

I just love the possibilities of weaving different patterns on a Rose Path twill threading. In my beginning weaving classes, I have the students weave a twill sampler, or gamp, that includes Rose Path in the threading. A beginner weaver is always impressed with themselves when they get to the point of weaving this section in their sampler. When treadled and woven in what is referred to as "tromp as writ," the pattern resembles overall diamonds. I'm sure you would be happy if you just wove a simple twill treadling or some other variation. How about a whole set of place mats where each has a different pattern but all share the same threading? You can find any number of different treadlings in most weaving pattern books. Two of my favorite resources are *A Handweaver's Pattern Book* by Marguerite Porter Davison and *The Handweaver's Pattern Directory* by Anne Dixon.





ROSE PATH TWILL

Warp: 3/2 perle cotton

Color: Stone

Total ends: 224 plus floating selvages

Sett: 16 epi

Width: 14″

Weft:

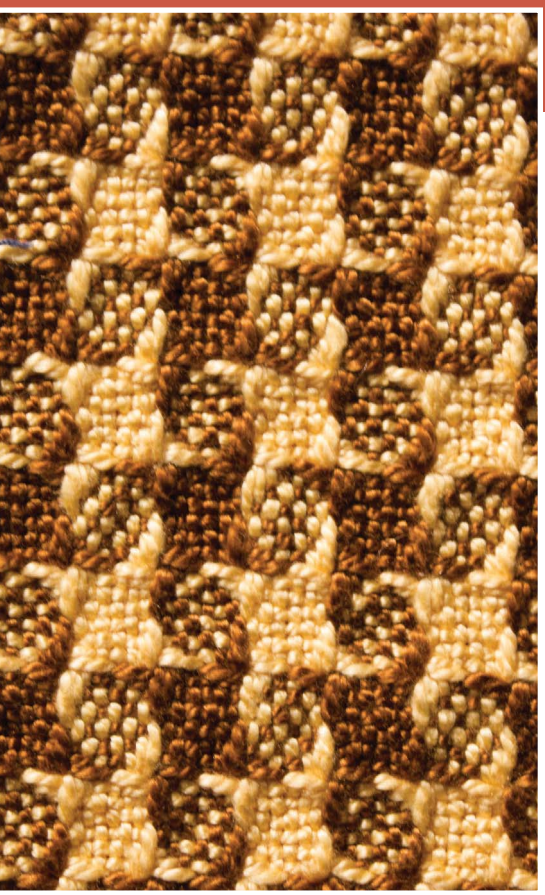
Hem: 5/2 perle cotton

Color: Denim

Body: 3/2 perle cotton

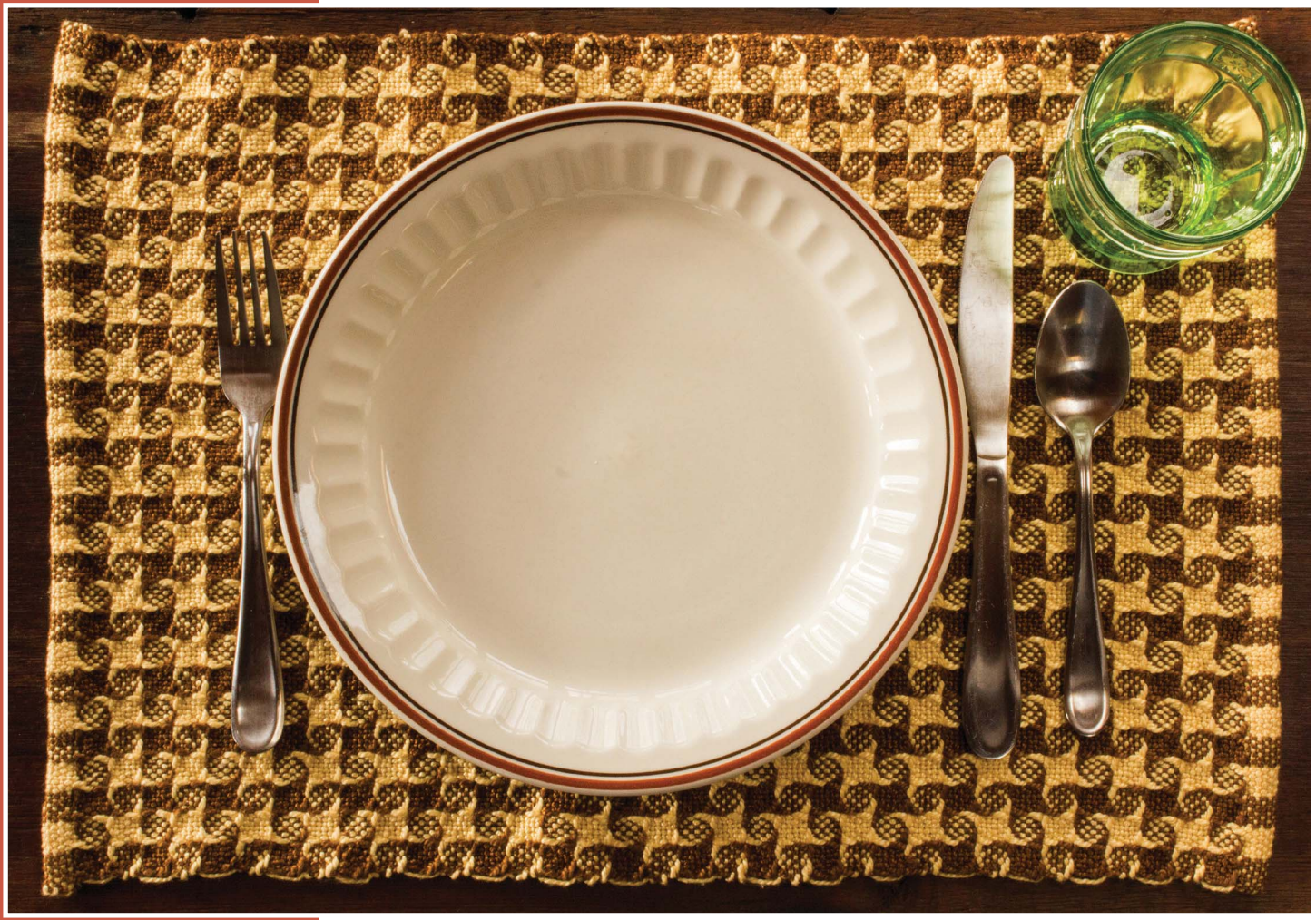
Color: Denim

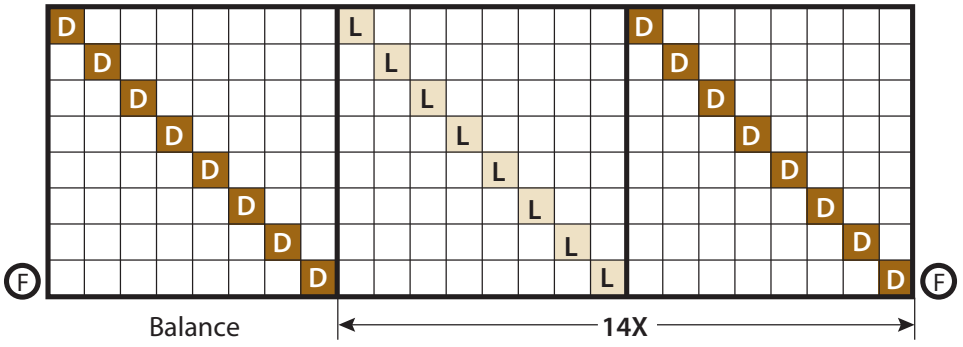
You can also make napkin rings, as shown in the photo, on your remaining warp. Weave plain weave using the 3/2 Stone weft with a central motif followed by more plain weave. Cut fabric to size. Sew right sides together lengthwise forming a tube. Turn right side out and hand sew ends together. Pair with handwoven or purchased napkins.

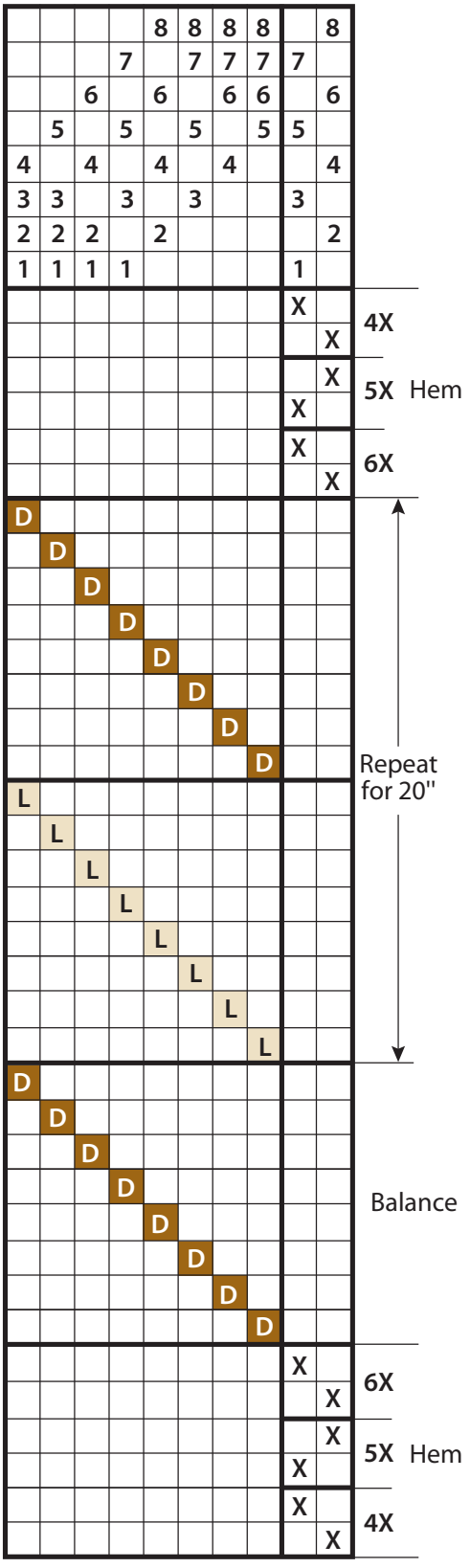


Blowing in the Wind

I first saw this pattern back in the early 1980s at a craft show. The weaver was weaving the pattern in wool as throws or lap blankets. *A pattern is a pattern*, I thought. You can alternate any eight dark threads with any eight light-colored threads across the warp. I have woven any number of handsome dish towels in this same pattern and absolutely love it. It's such a thrill to see the weft threads interlace with the warp in such a way that it makes this swirling pinwheel. There is a lot going on with this design, so you might want to consider setting the table with some rather plain white dishes.







PINWHEEL

Warp: 3/2 perle cotton

Colors:

D Mead

L Champagne

Total ends: 232 plus floating selvages

Sett: 16 epi

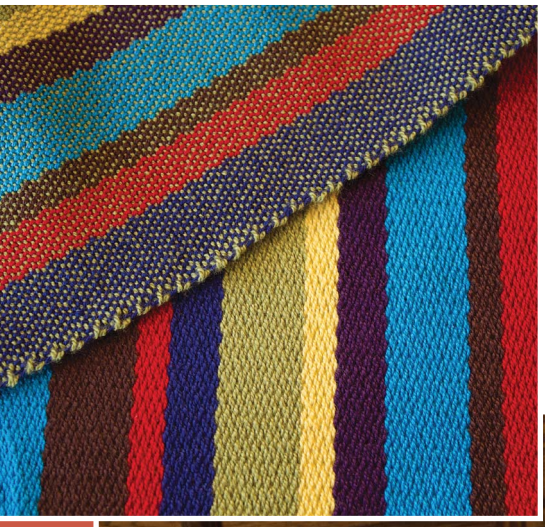
Width: 14.5″

Weft: 3/2 perle cotton

Colors:

D Mead

L Champagne



Fiesta

When you first look at these place mats, you will notice the strong, bold colors of the warp. When you look a little closer, you'll notice that the front and back of the fabric are very different from each other. This is because it is woven as a mock satin and one side has warp emphasis and the other side has weft emphasis. The warp is sett very close at 48 epi. Now take a look at the tie-up. The treadling is not difficult; you will see that you are simply lifting one shaft at a time. But because of this you will weave a fabric that is mostly weft emphasis on the top side as you weave it. That's alright. Choose a color that you would like to weave as the main color for this side. On the underside is the colorful warp-emphasis fabric. Now how cool is this?

FIESTA

Warp: 8/2 acrylic

Colors:

Navy

Red

Brown

Turquoise

Plum

Yellow

Lime

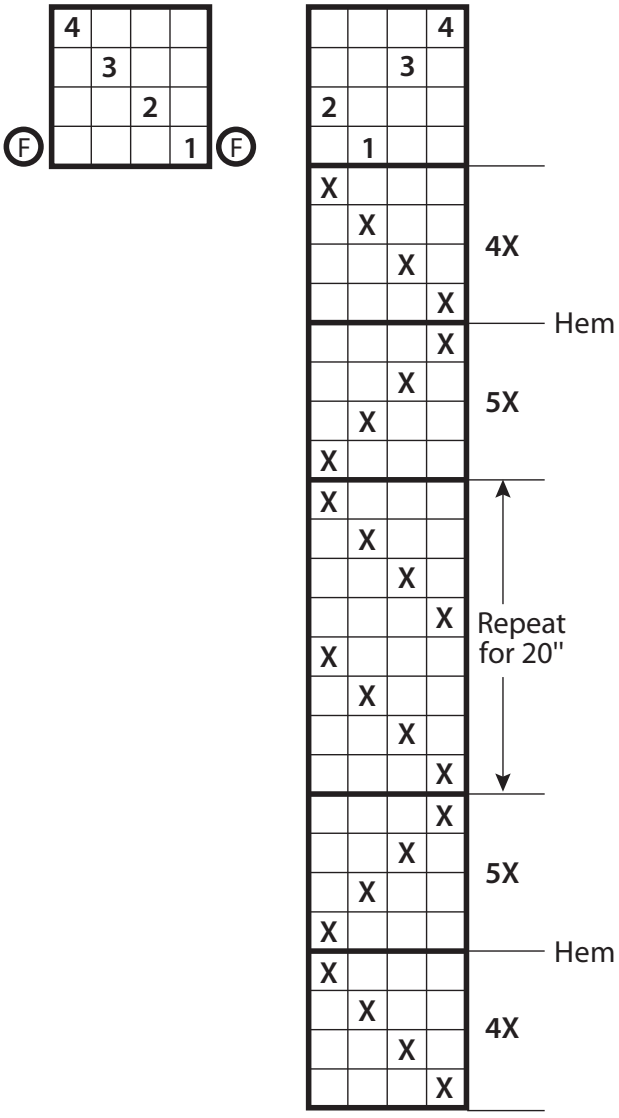
Total ends: 600 plus floating selvages

Sett: 48 epi (4 ends in a 12-dent reed)

Width: 12.5″

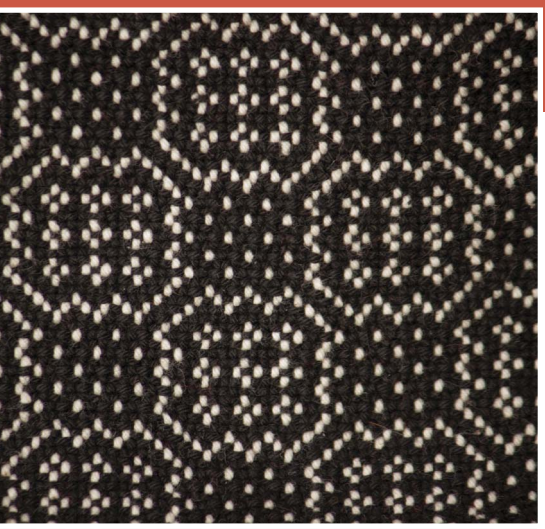
Weft: 8/2 acrylic in any or all of the warp colors

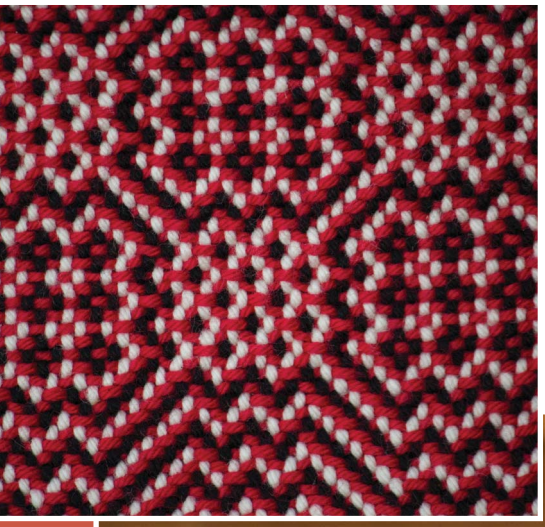
Note: Hem was woven with sewing thread to reduce bulk.



Navy	1	2	0	40						16						24						40
Red		8	0						40						16						24	
Brown		8	0					24						40						16		
Turquoise		8	0				16						24						40			
Plum		8	0			40						16						24				
Yellow		8	0		24						40						16					
Lime		8	0	16						24						40						

600 Ends





Hot Off the Grill

I first saw this weave structure many years ago as an upholstery fabric on a wingback chair. At the time I didn't know what I was really looking at. It looked like overshot but lacked the longish floats. It looked like double-weave and yet it was different from conventional doubleweave. Many years later I was listening to a conversation comparing the differences between doubleweave and stitched double cloth. Eureka! I finally knew the name of the fabric I saw on the wingback chair. I did some more research on the stitched double cloth, and what I found was a relatively easy-to-understand threading, and the treadling is a cinch after you have woven the first couple of inches. The fabric is not only beautiful but the thickness is perfect for a heavy-weight and thermal place mat. I think you will love this and weave many more.

COMPLEMENTARY PLAIN WEAVE, TWILL MINIATURE *(continued on next page)*

Warp: 8/4 cotton carpet warp

Colors:

- Black—173 ends
- Natural—173 ends

Total ends: 346

Sett: 24 epi

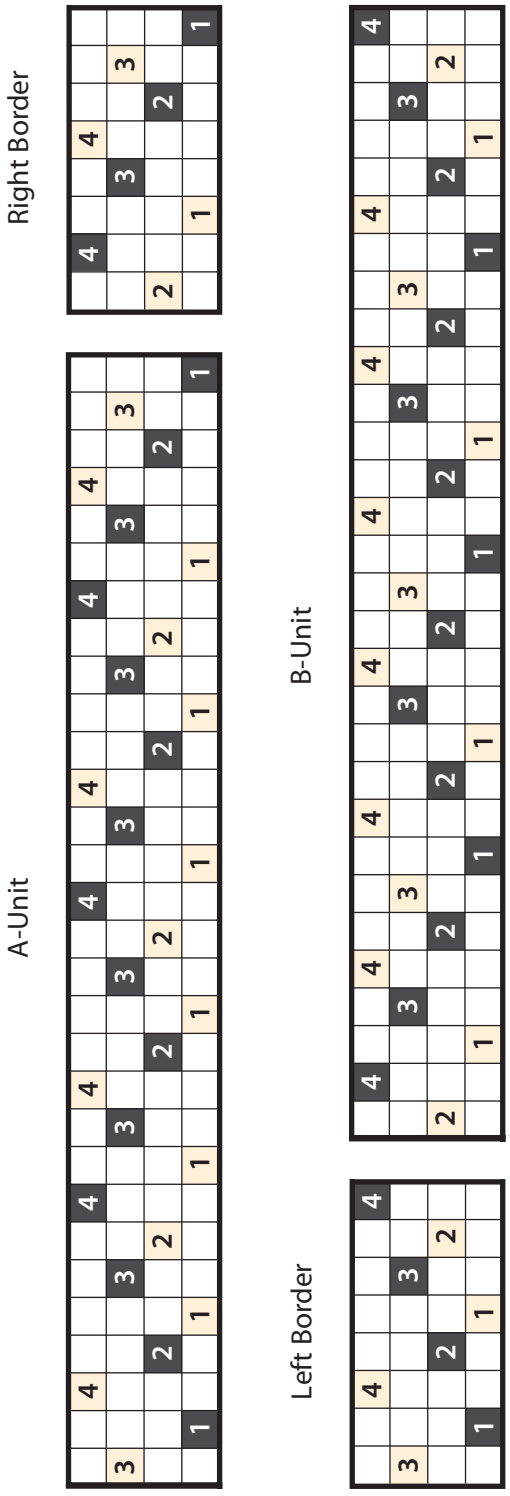
Width: 14.5″

Thread the borders one time. Thread the pattern (A and B) 5x and then A to balance.

Weft: 8/4 cotton carpet warp

Colors:

- Black
- Red



COMPLEMENTARY PLAIN WEAVE, TWILL MINIATURE

(continued)

Warp: 8/4 cotton carpet warp

Colors:

- Black—173 ends
- Natural—173 ends

Total ends: 346

Sett: 24 epi

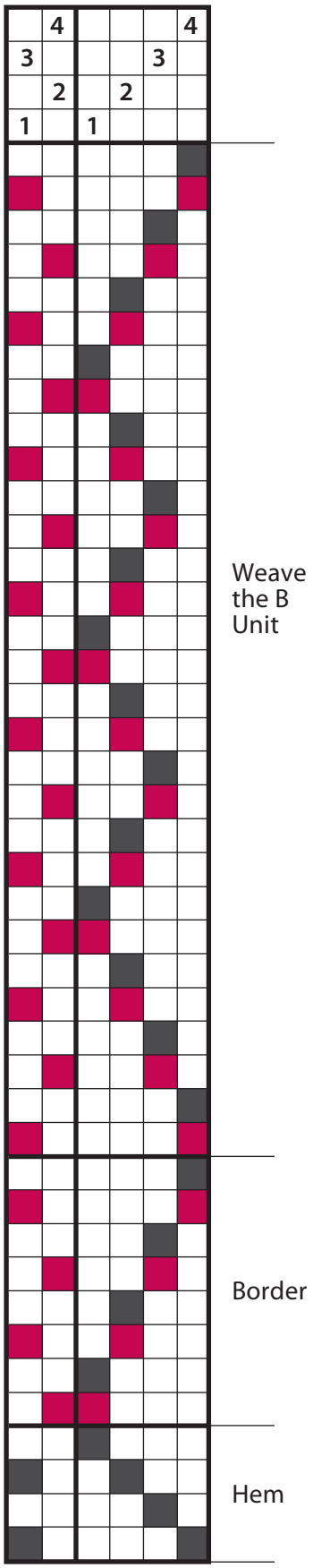
Width: 14.5″

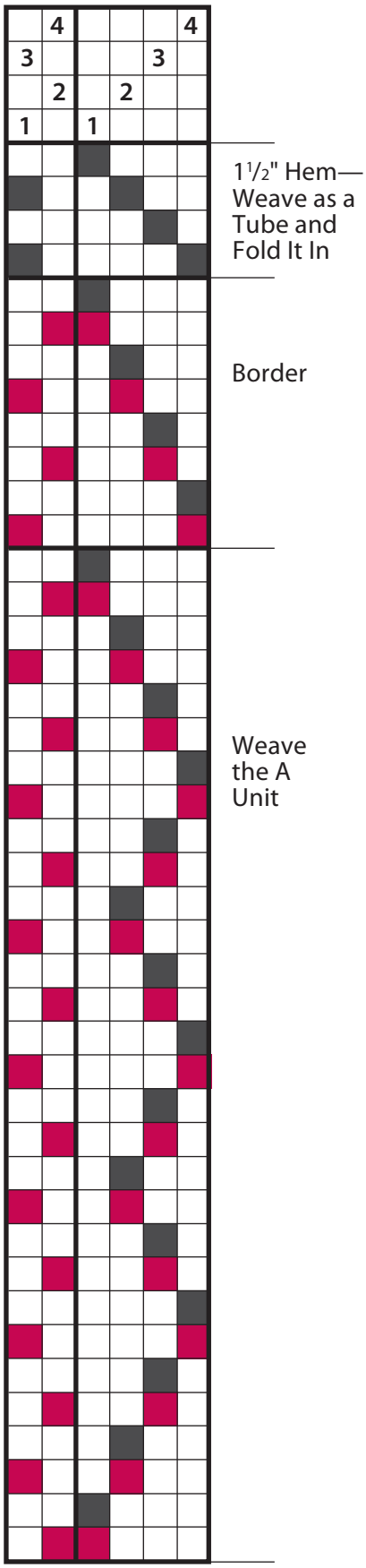
Thread the borders one time. Thread the pattern (A and B) 5x and then A to balance.

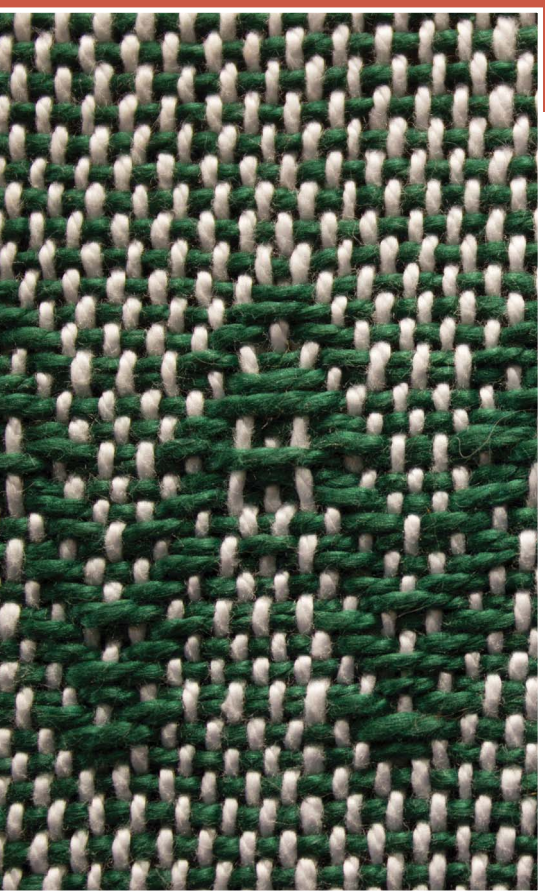
Weft: 8/4 cotton carpet warp

Colors:

- Black
- Red



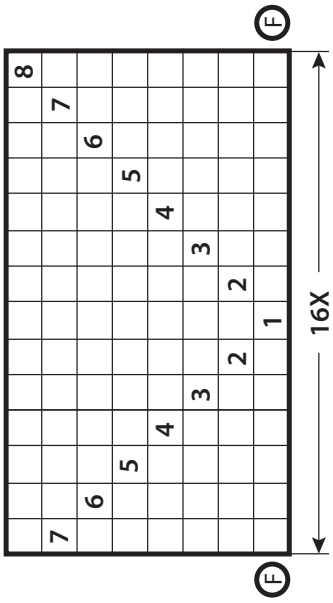


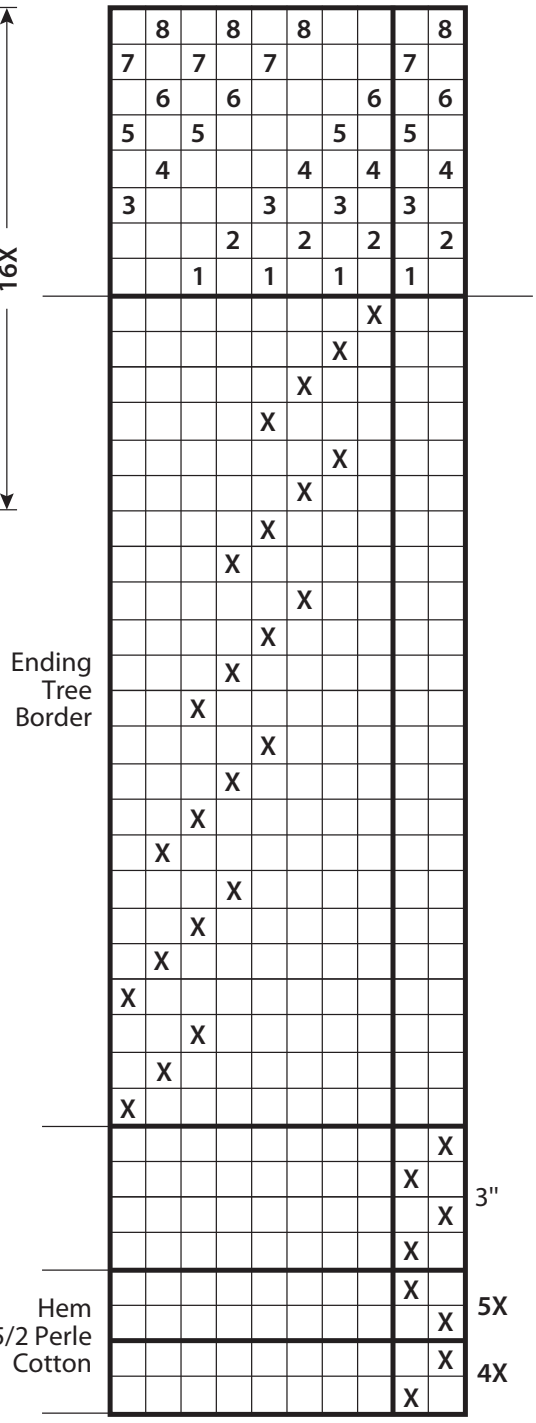


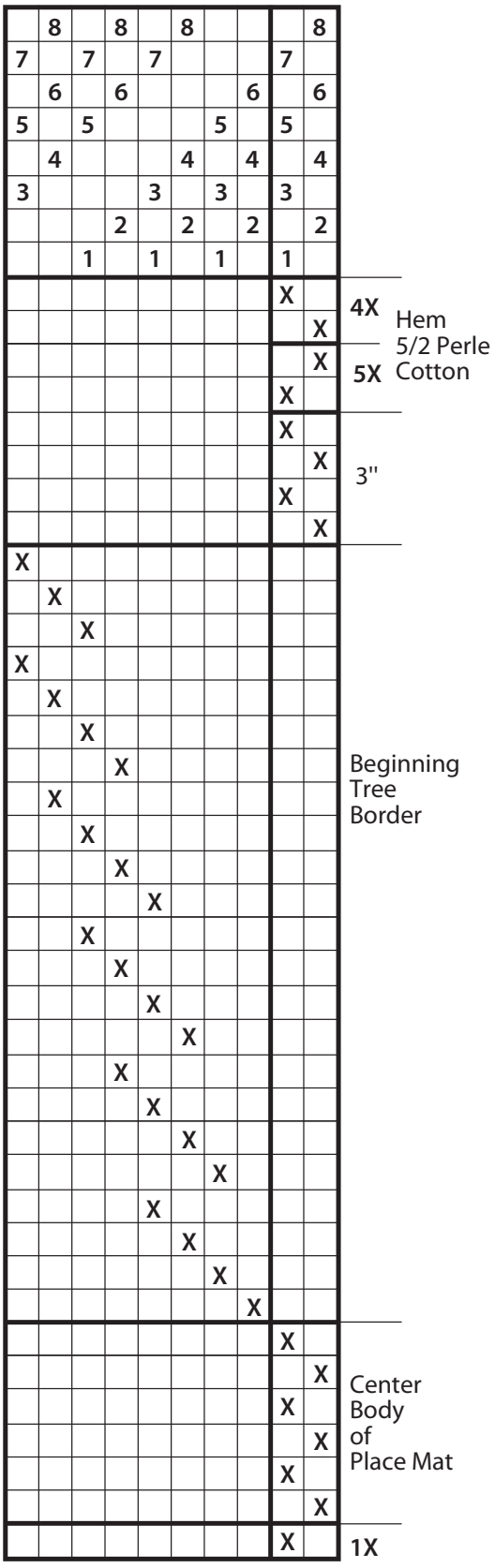
Finnish Trees

Look how this stylized tree perfectly suits this classic Spode pattern. Won't your guests be impressed this holiday season when you set your table with these place mats and maybe a runner down the center of your table? When I started out to design a place mat for this pattern, I put the dinner plate in front of me and asked myself what I should weave. My first thought was to weave a pine tree in a much more complex pattern, but that would have most likely conflicted with the plate's design and colors. You know the old saying about KISS (Keep It Simple, Stupid). When I found this tree in an old Finnish pattern book, I fell in love with it and knew this would be a better choice for my Spode. Of course my first choice of color was to weave the mats in green, but who's to say what color you might want to use? Red would also be pretty. How about weaving a set that's half green and half red? A bright white would be elegant, but watch the gravy!

FINNISH TREES







Warp: 5/2 perle cotton

Color: White

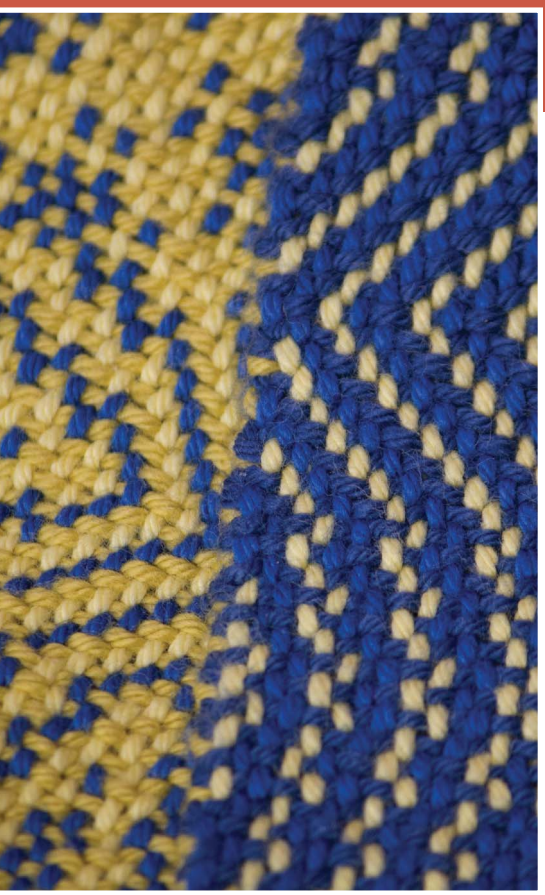
Total ends: 224 plus floating selvages

Sett: 16 epi

Width: 14″

Weft: 3/2 perle cotton

Color: Dark Green



Mandarin

I have woven many lengths of fabric threaded to this Honeysuckle Twill pattern. When I discovered the weave known as complementary plain weave I just had to try my old friend Honeysuckle. Don't you think it's pretty? Of course, you will want to choose colors that work best with your dishes. Keeping that in mind, this threading uses two contrasting colors in both the warp and weft. Make sure you can see the difference between these two threads to make the warping and weaving go more easily. The thick and heavy nature of this weave structure is very insulating and makes a fabric perfect for any items on which you place hot dishes. If you don't want to commit to the large number of threads needed for place mats, give it a try on a set of mug rugs.

COMPLEMENTARY PLAIN WEAVE, HONEYSUCKLE TWILL

(continued on next page)

Warp: 8/4 cotton carpet warp

Colors:

- Moody Blue—168 ends
- Lime—168 ends

Total ends: 336

Sett: 24 epi

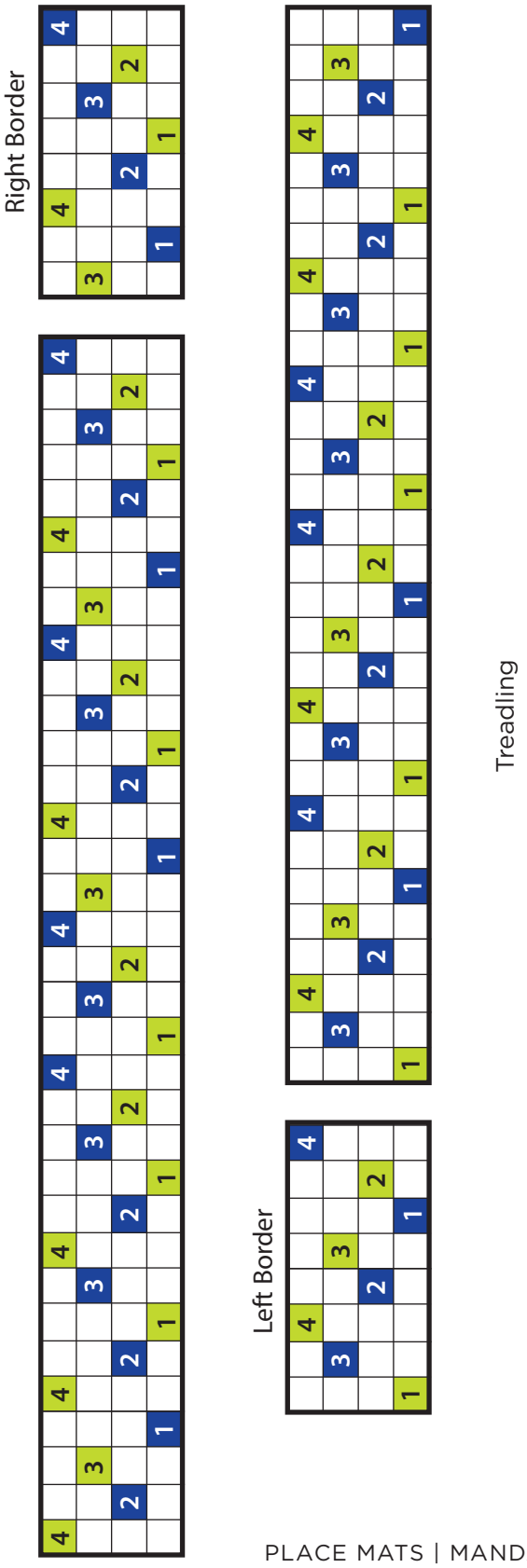
Width: 14″

Thread Border 1x, then Pattern 5x, and Border 1x.

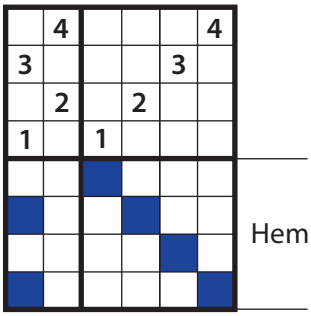
Weft: 8/4 cotton carpet warp

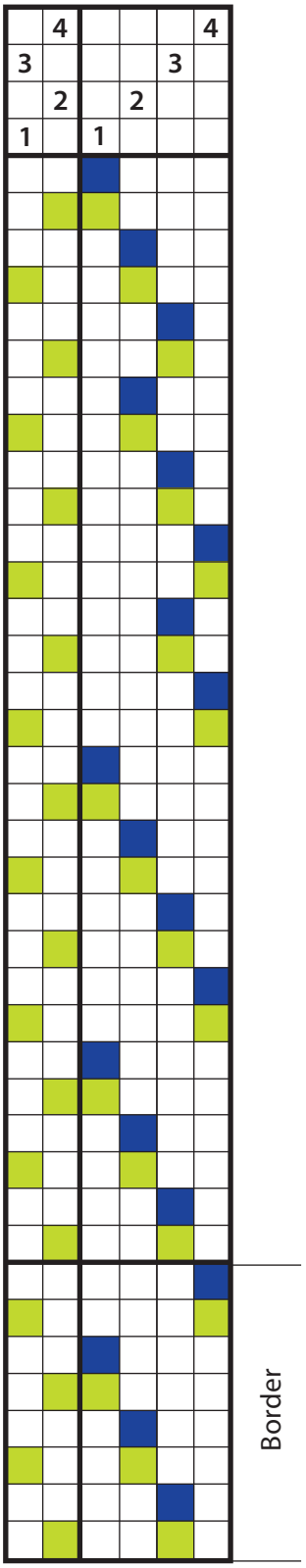
Colors:

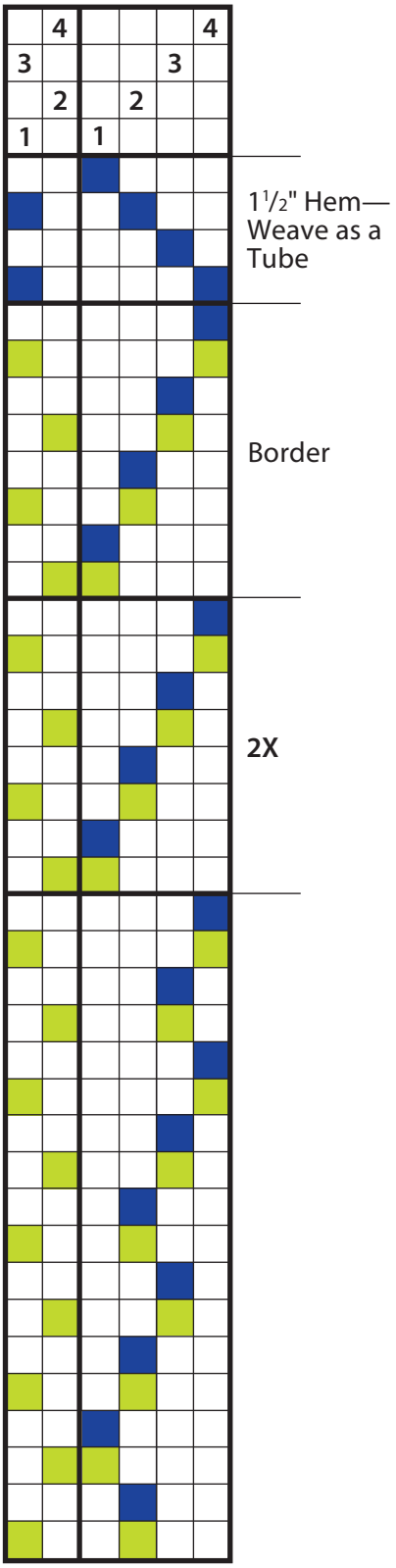
- Moody Blue
- Lime



COMPLEMENTARY PLAIN WEAVE, HONEYSUCKLE TWILL *(continued)*







Warp: 8/4 cotton carpet warp

Colors:

- Moody Blue—168 ends
- Lime—168 ends

Total ends: 336

Sett: 24 epi

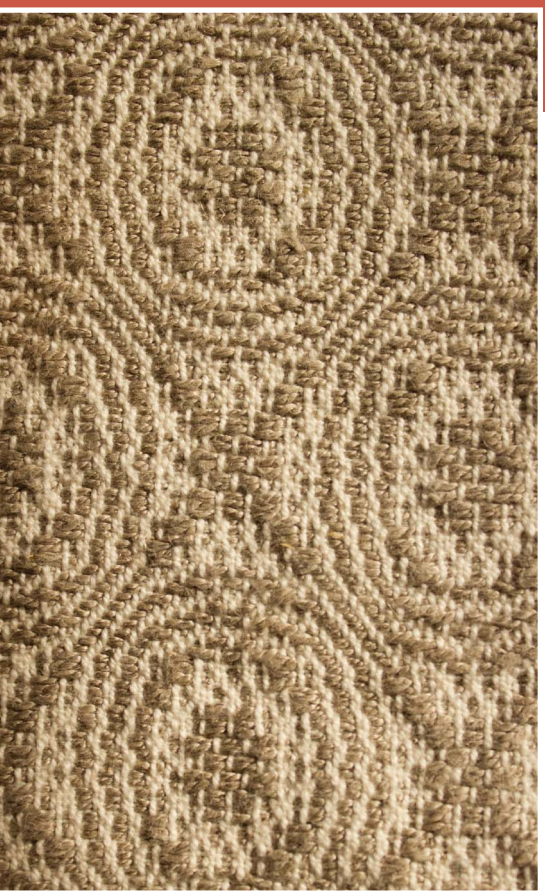
Width: 14″

Thread Border 1x, then Pattern 5x, and Border 1x.

Weft: 8/4 cotton carpet warp

Colors:

- Moody Blue
- Lime



Serendipity

One day I was passing by a loom that was threaded to the overshot pattern known as Wheel of Fortune. It is a miniature pattern from Josephine Estes's pattern book *Original Miniature Patterns for Handweaving*. The threading had been scaled down from a much larger threading that was intended as a coverlet pattern. Any number of these coverlet patterns were miniaturized in the 1930s to be much more appropriate for dish towels and table linens; Wheel of Fortune is one of my very favorites. One day I thought I might try to be a little rebellious and change out the usual cotton or wool pattern thread with a heavy-weight linen thread. As I wound the bobbins, I dampened my hands in a cup of warm water so the thread would get wet as it went through my hands and onto the bobbin. I find this really helps when I'm weaving with linen and I achieve a much better-looking selvage edge. So I wove a sample mat to see how it would look after I hemmed it and wet finished it in the washer. I spun the mat out and then laid it flat to dry on a towel. It came out great, if I say so myself. You can press and iron your place mats if you would like or just leave them for a casual look. I pressed mine and was very pleased with the final results.

WHEEL OF FORTUNE: AN OVERSHOT PATTERN

Warp: 8/2 cotton

Color: Natural

Total ends: 280 plus floating selvages

Right Border—17 ends

Pattern (A and B) 4x—204 ends

Balance A—41 ends

Left Border—18 ends

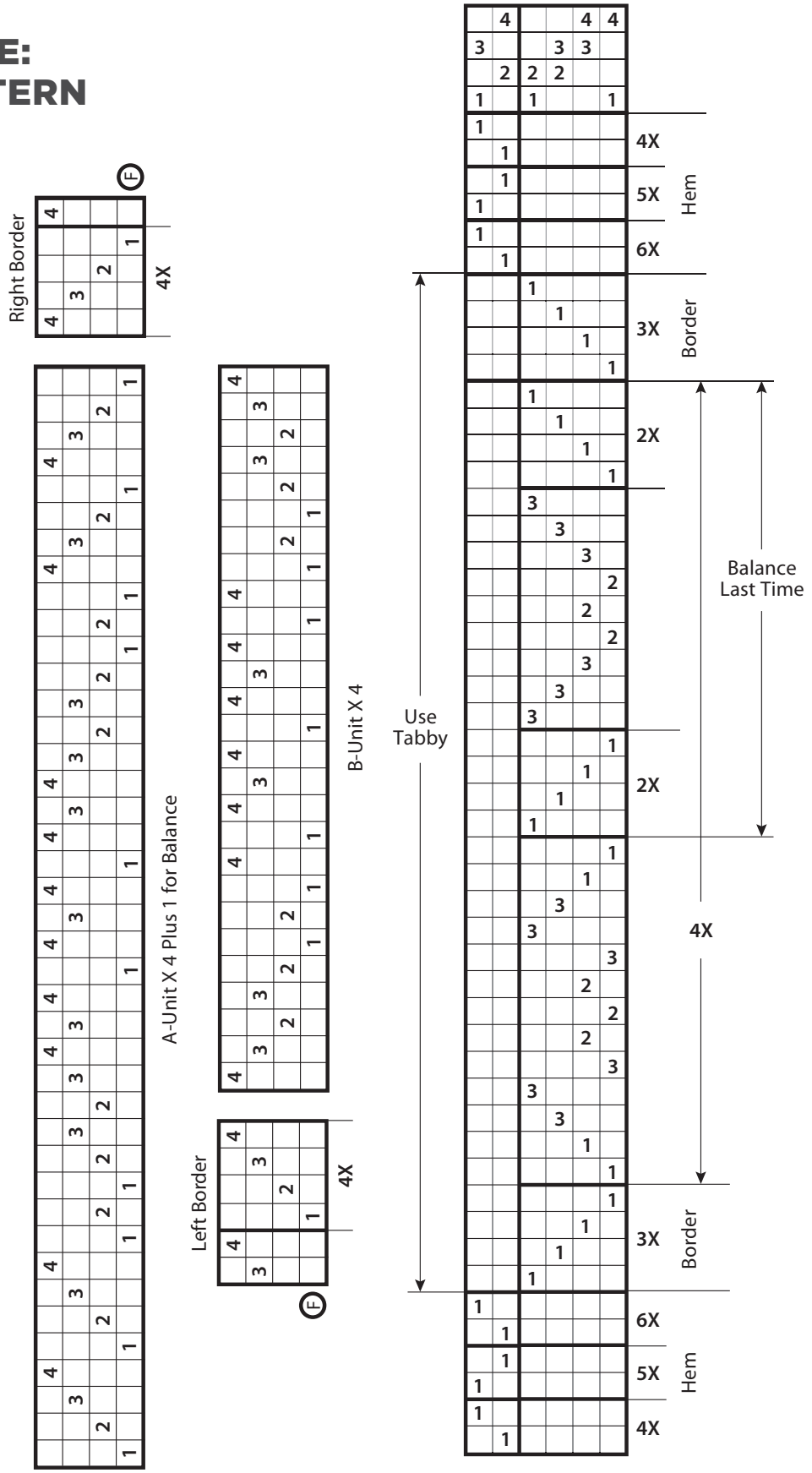
Sett: 20 epi

Width: 14″

Weft:

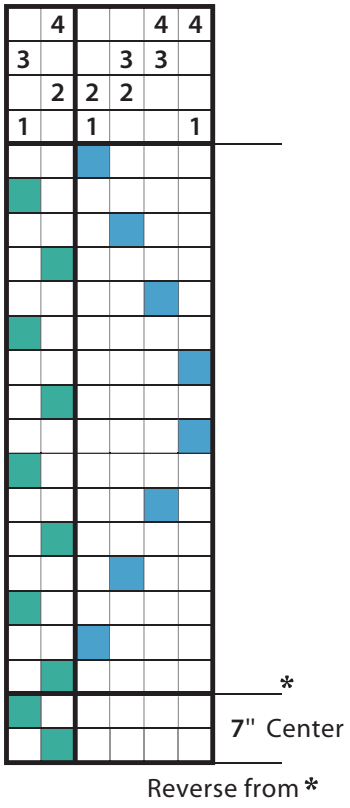
Pattern—10/2 linen in Natural

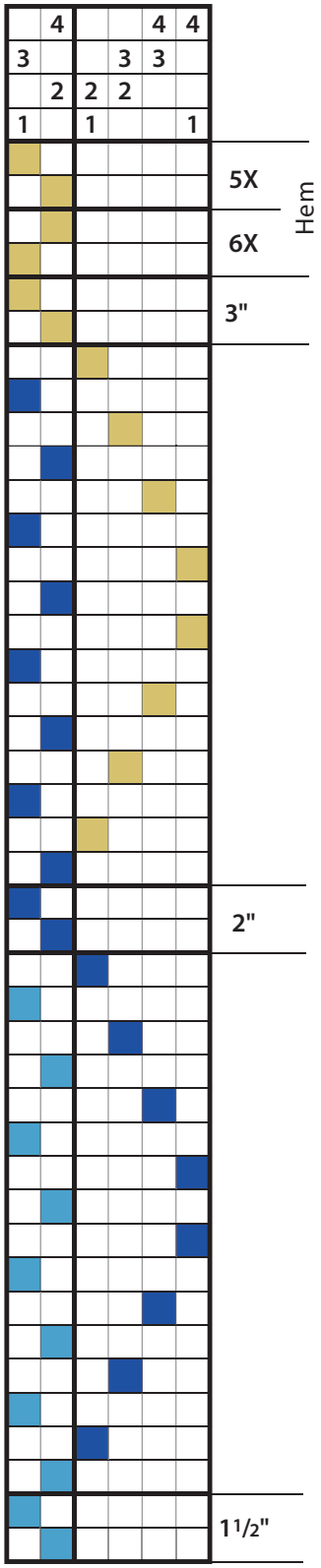
Tabby—16/2 cotton in Natural

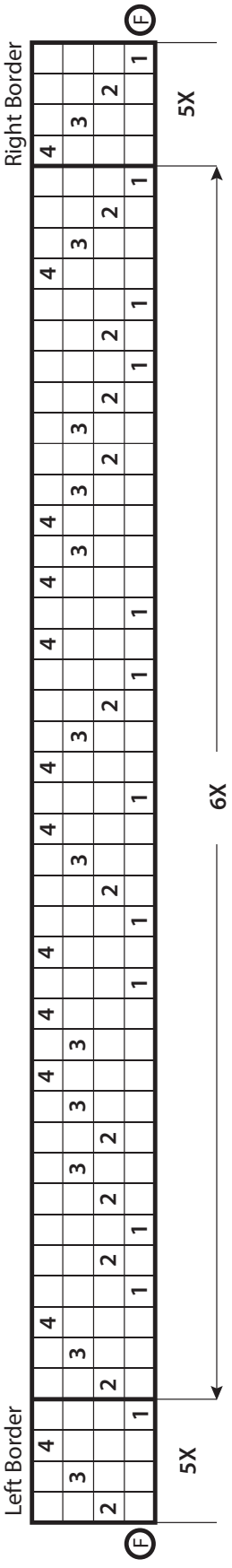


Meadowbrook

If you look up the pattern for Star of Bethlehem in *A Handweaver's Pattern Book*, you will find something that looks very different from these place mats. Star of Bethlehem is a well-known and loved overshot pattern. I just happened one day to have my loom threaded to this pattern and it was on a 14-inch wide warp intended for some towels. The warp was made of 8/2 cotton and, I thought, would work out perfectly for a little experiment. Many years ago I saw a fingertip towel that was woven with bands of different colors. There were also bands of twill woven between these color changes and woven like overshot. This not only helped to soften the visual break between the color changes but made for a really pretty pattern, and I wanted to see if this would make a good-looking place mat. What do you think? You don't have to thread to Star of Bethlehem. You can thread something as simple as a Point Twill or Bird's Eye Twill. Remember, I was just using up warp on my loom. You can use any threading, really, as long as it will give you a pleasing pattern when woven as twill and treadled forward and backward.







STAR OF BETHLEHEM

Warp: 8/2 cotton in Natural

Total ends: 280

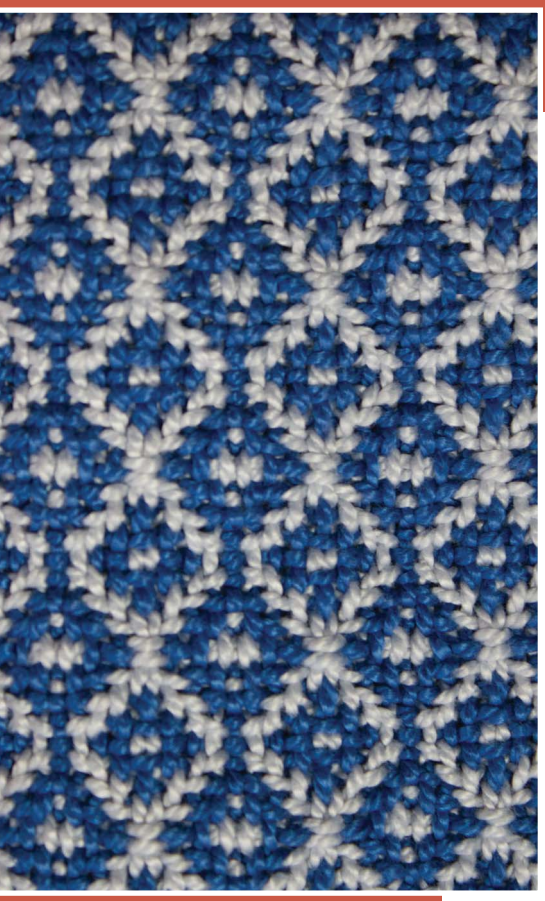
Sett: 20 epi

Width: 14″

Weft: 8/2 cotton

Colors:

- Natural
- Cobalt
- Blue
- Peacock



Company's Here

Shadow weave for me is like the king or queen in a category of weave structures known as color and weave effects. It's based on a twill threading that carefully threads to specific rules. Light and dark colored threads alternate in both the warp and weft directions. Although the term "color and weave effects" suggests a study of how colors interact with each other, it's really more about choosing two contrasting colors that you like and seeing how you like them when they are woven as shadow weave. I say contrasting, but the degree of contrast is totally up to you. Black with white is definitely a contrasting combination and would be striking woven up. You don't have to go as strong as this to have success with shadow weave, however. Even the contrast between a dark blue and a lighter blue will be enough to weave a pretty piece of fabric. Two perfect examples can be found in my book *Handwoven Baby Blankets*: the Goosey Gander's Eye and Goosey Gander's Chevron. One blanket uses the same colors for the weft as was used in the warp direction. A second blanket was woven following a different treadling and used the color cranberry in exchange for a darker blue. Wow, what a difference this made! Play around if you wish to see what happens when you change out the weft colors for a whole set of place mats. It would be fun for each person in your family to have his or her own place mat. This experiment is as much about you and what you will learn about shadow weave as it is to make a varied set of place mats.

SHADOW WEAVE

Warp: 3/2 perle cotton

Colors:

- Royal
- Stone

Total ends: 240

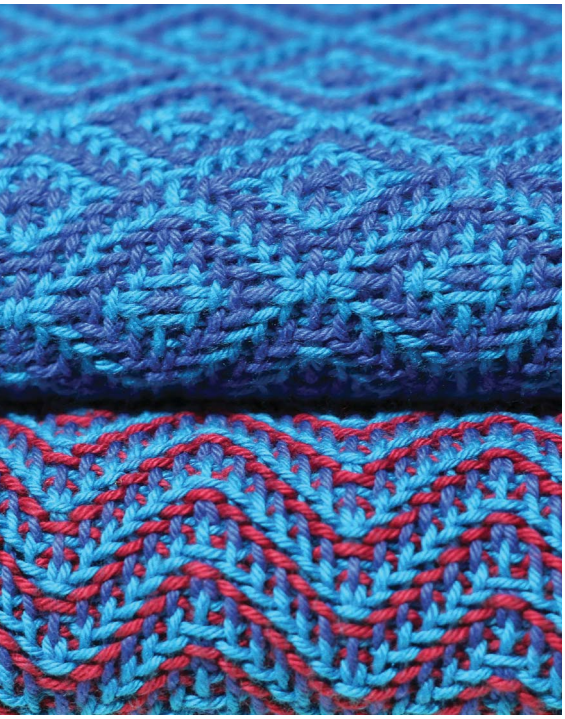
Sett: 16 epi

Width: 15″

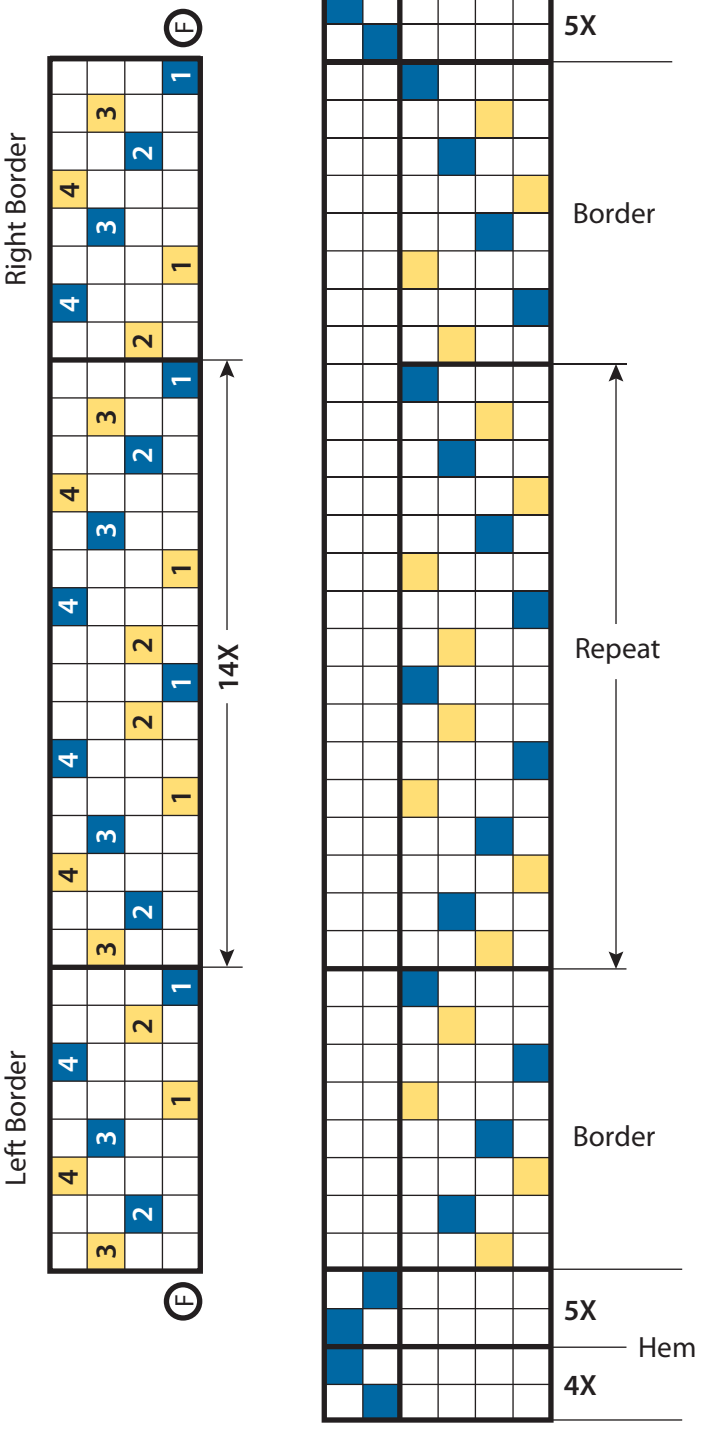
Weft: 3/2 perle cotton

Colors:

- Royal
- Stone



Different degrees of contrast produce radically different results as shown in my book *Handwoven Baby Blankets* in Goosey Gander's Eye (top) and Goosey Gander's Chevron (bottom).

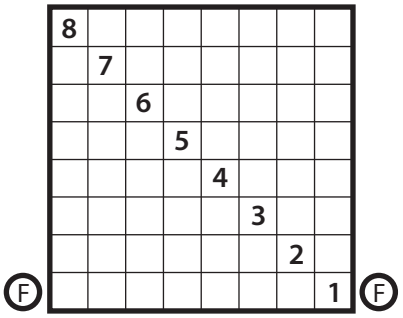


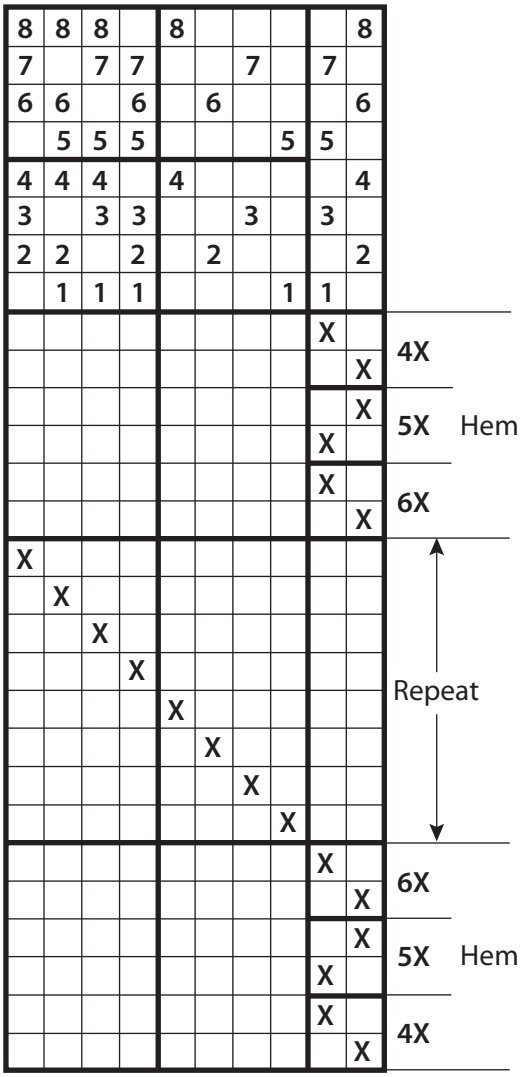
Sophistication

You can never have too many sets of china, I suppose. I have some close friends who have been happily married for many years, and you might think that they would be starting to scale down. Oh no, not them. After retirement they decided to start collecting porcelain. Ken loves to check out eBay and the auction houses looking for a very specific pattern called Athena. It was made by the Arzberg Porcelain Co. I have to admit, it's very nice. The teacups are low profile and have raised textured ribs going vertically up the sides from base to rim. The plates have the same raised ribs going around the edge of the plate. The pattern is very cool and my friends are having a ball looking for pieces to add. These raised ribs sparked an idea in my head, and I started looking for weaving patterns that resulted in a textural rib that wouldn't detract from the elegance of the porcelain. Tricot was the answer. The pattern that I came across was found in *A Weaver's Book of 8-Shaft Patterns* by Carol Strickler. After looking at the draft more closely, I discovered that it could be done on just four shafts. I have included both drafts for your enrichment.

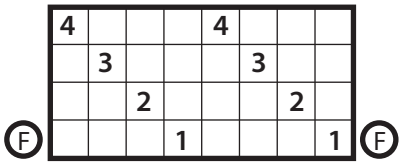
TRICOT

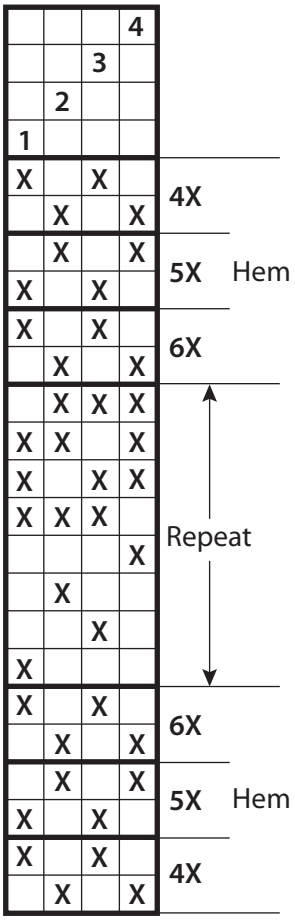
8-Shaft Version



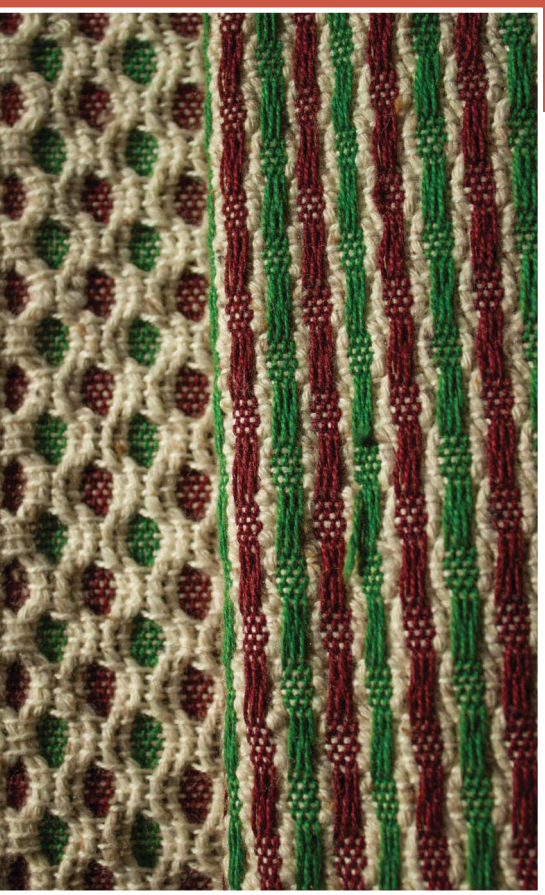


4-Shaft Version



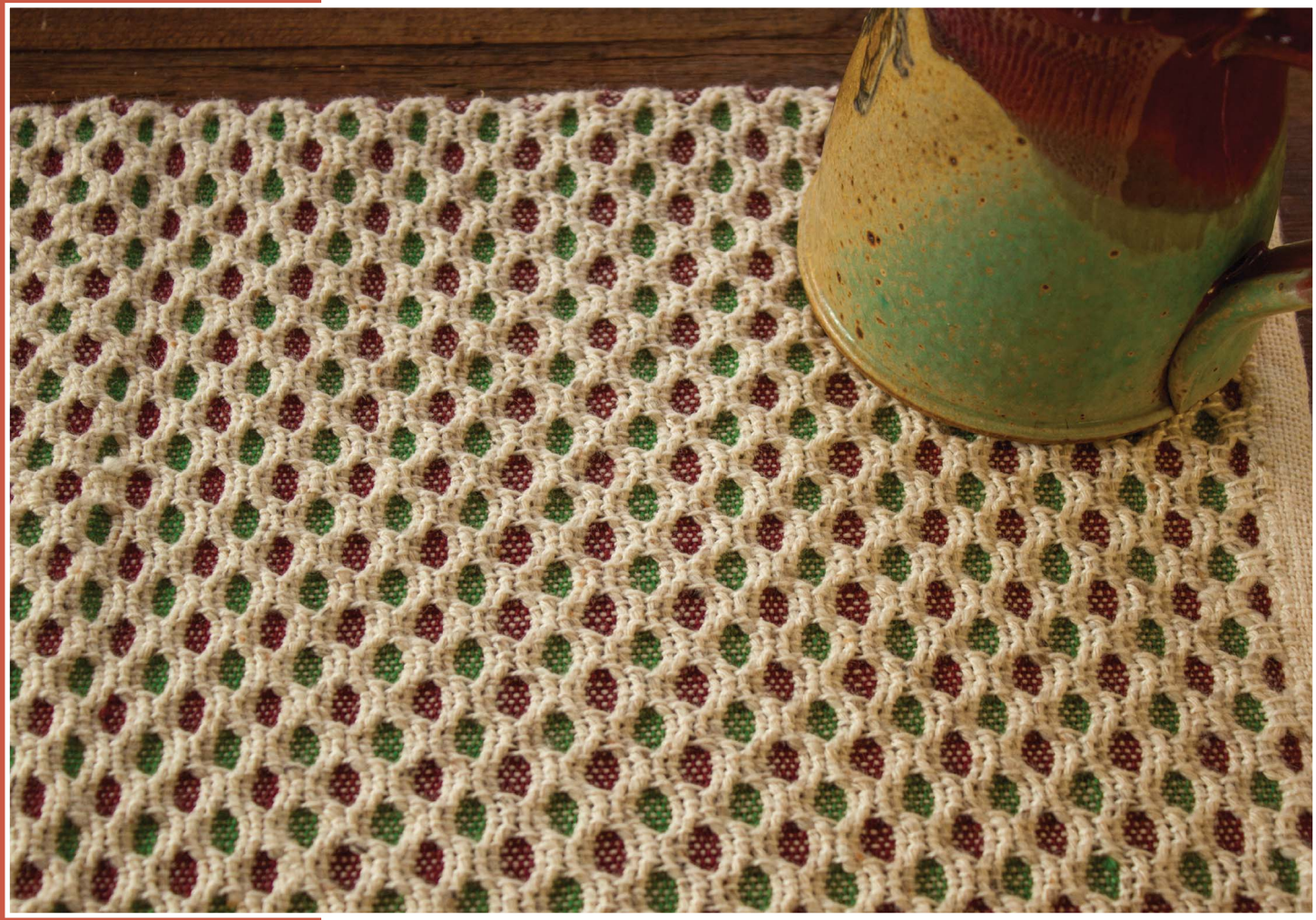


Warp: 10/2 perle cotton
Color: Natural
Total ends: 336
Sett: 24 epi
Width: 14″
Weft: 5/2 perle cotton
Color: Flaxon

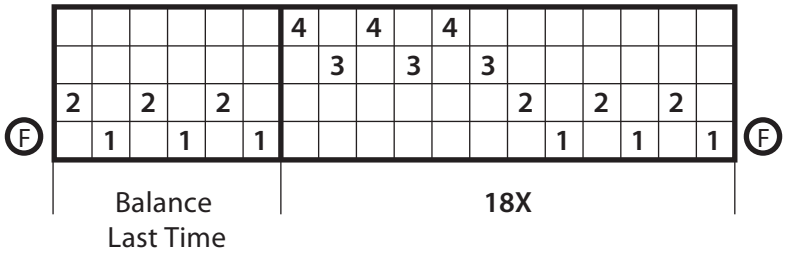


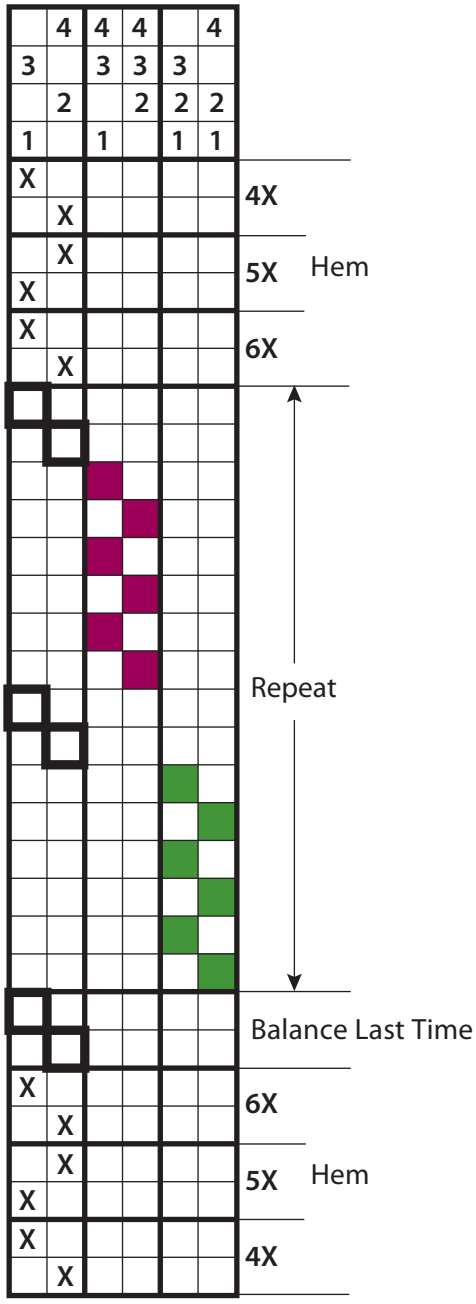
Honeycomb

The name of the weave structure used for these place mats comes from the deep and textured cells much like the ones you find in a piece of sweet and waxy honeycomb. A heavy weft yarn is used to make the outlines of the cells, while a fine thread is woven in the centers of the cells. Take a look at the threading draft. Simple, right? Not only could you weave this as Honeycomb, but this threading would allow you to weave a simple overshot pattern known as Monk's Belt. Look up Monk's Belt in *A Handweaver's Pattern Book* by Davison. Two weaves on the same threading—alright! But let's get back to Honeycomb. This wonderful textured weave structure has only one good side of the fabric and is not really reversible. You decide for yourself. I find the reverse side to have texture as well but it's just not as dramatic and interesting as the top side. Please don't let this stop you from knowing this weave structure. Weave six place mats, and if you don't like them as place mats, well then make three pillows with Honeycomb fronts and backs. You'll love them as pillows; I just know it.



HONEYCOMB





Warp: 8/2 cotton

Color: Natural

Total ends: 222 plus floating selvages

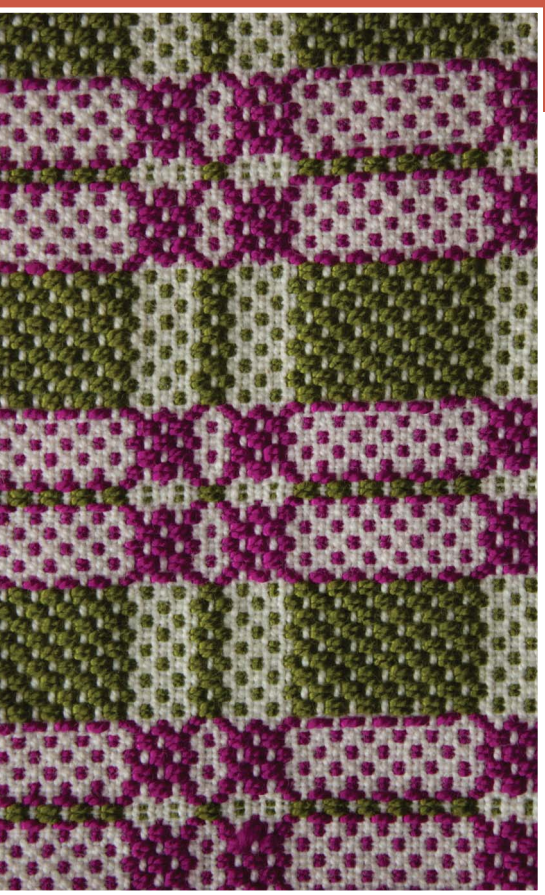
Sett: 16 epi

Width: approximately 14″

Weft: 8/2 cotton

Colors: Natural (hems)

- Wine
- Lime
- Heavy outline thread: Tatamy Tweed in Oatmeal



Spring Ahead

Overshot has got to be one of my favorite weave structures. I found this pretty pattern in *Weaving Designs by Bertha Gray Hayes: Miniature Overshot Patterns.* The dainty overall pattern is perfect for the Colonial-style table setting. You could make it more contemporary-looking by simply using less-traditional yarns. For instance, choose a slightly textured linen-cotton blend for your pattern thread. Maybe stay with the traditional weights of threads but liven it up with a bright color or even a variegated colored thread. How about putting on a long warp and weaving each place mat in a different colorway? There now, aren't you living on the edge? If this is your first experience weaving overshot you have picked an easy pattern. Don't be fearful—enjoy the weaving!

OVERSHOT THREADED TO THE FOURSQUARE PATTERN

(continued on next page)

Warp: 8/2 cotton

Color: Natural

Total ends: 290 plus floating selvages

Right Border—24 ends

Pattern 5x—220 ends

Balance 1x—23 ends

Left Border—23 ends

Sett: 20 epi

Width: 14.5″

Weft:

8/2 cotton

Color: Natural (for hem)

16/2 cotton

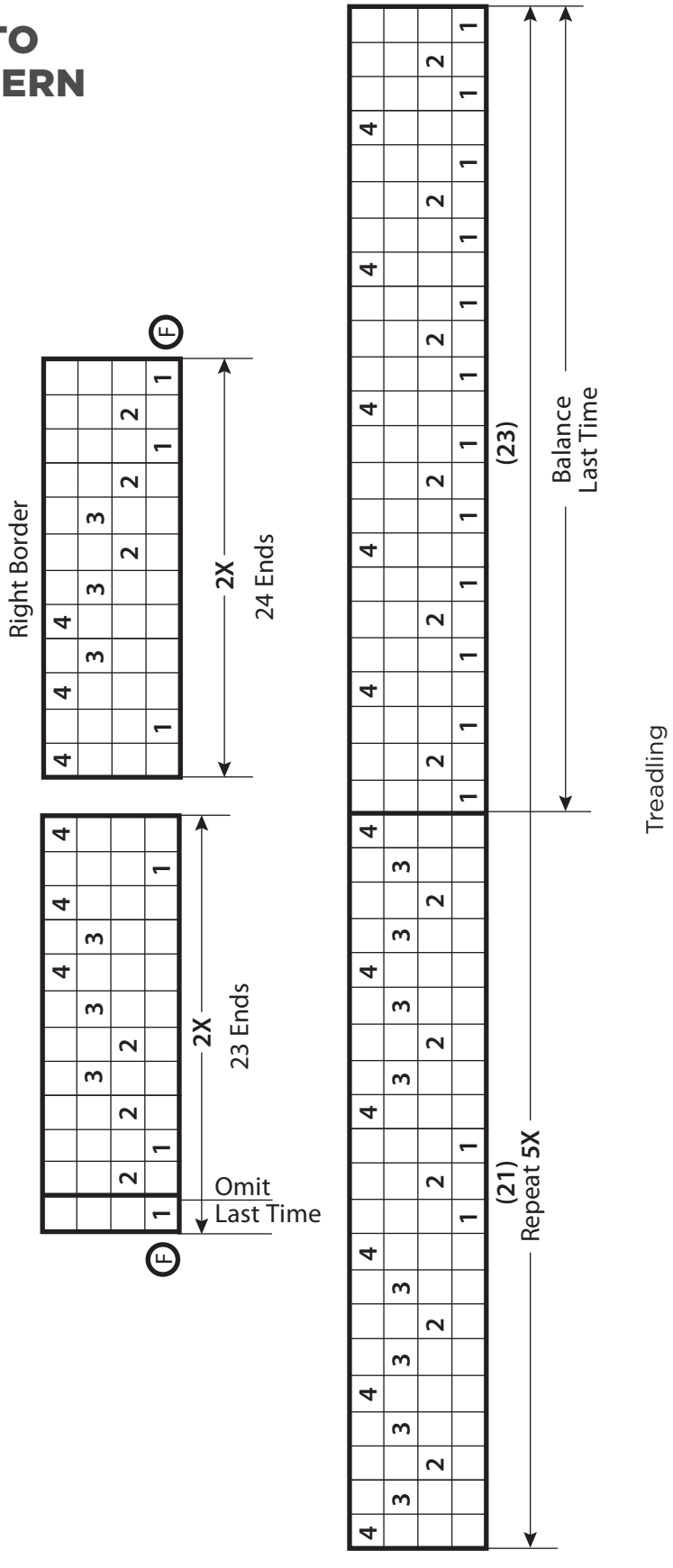
Color: Natural (for tabby)

5/2 cotton (for pattern weft)

Colors:

Avocado

Fuchsia



OVERSHOT THREADED TO THE FOURSQUARE PATTERN *(continued)*

Warp: 8/2 cotton

Color: Natural

Total ends: 290 plus floating selvages

Right Border—24 ends

Pattern 5x—220 ends

Balance 1x—23 ends

Left Border—23 ends

Sett: 20 epi

Width: 14.5″

Weft:

8/2 cotton

Color: Natural (for hem)

16/2 cotton

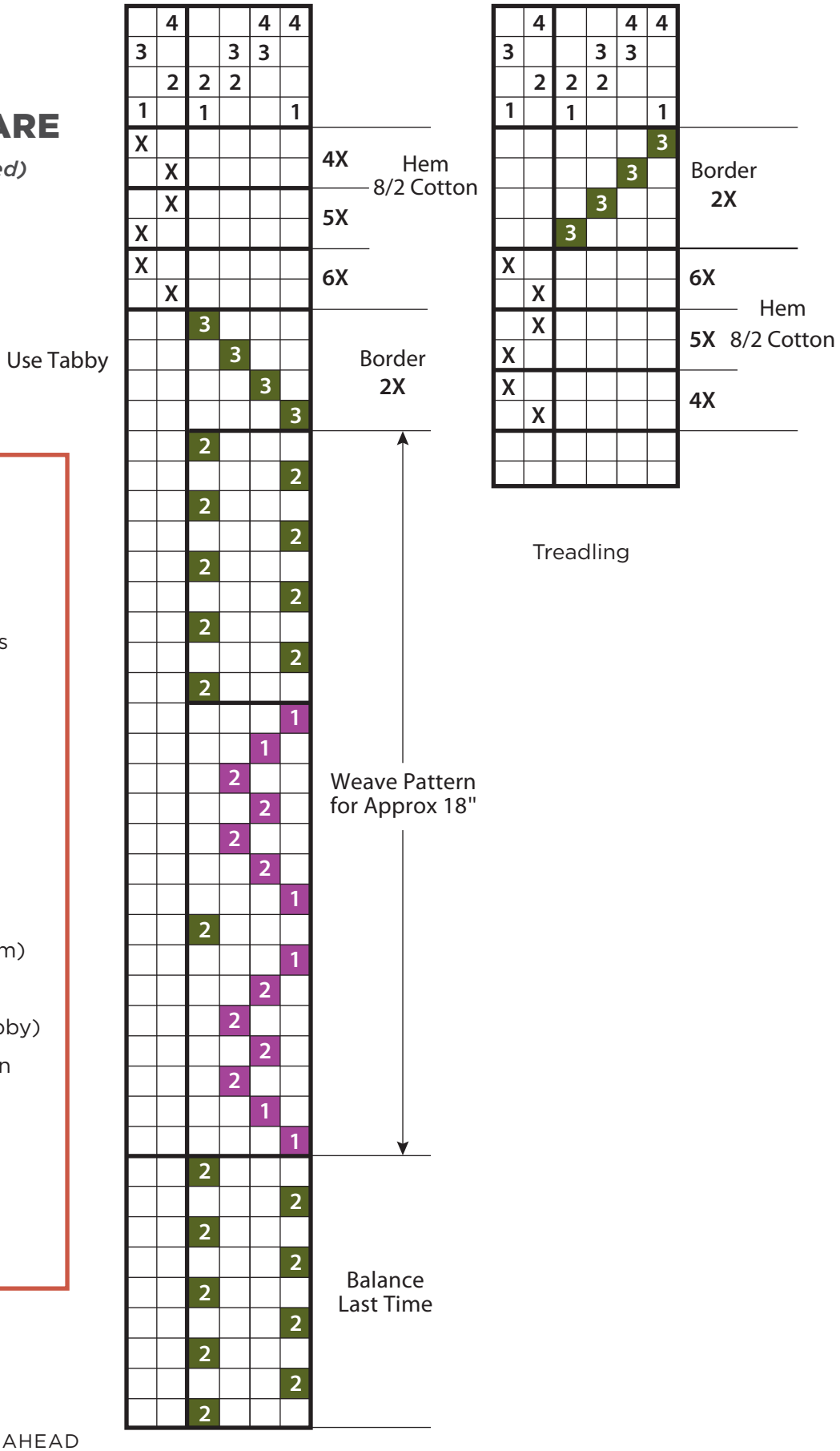
Color: Natural (for tabby)

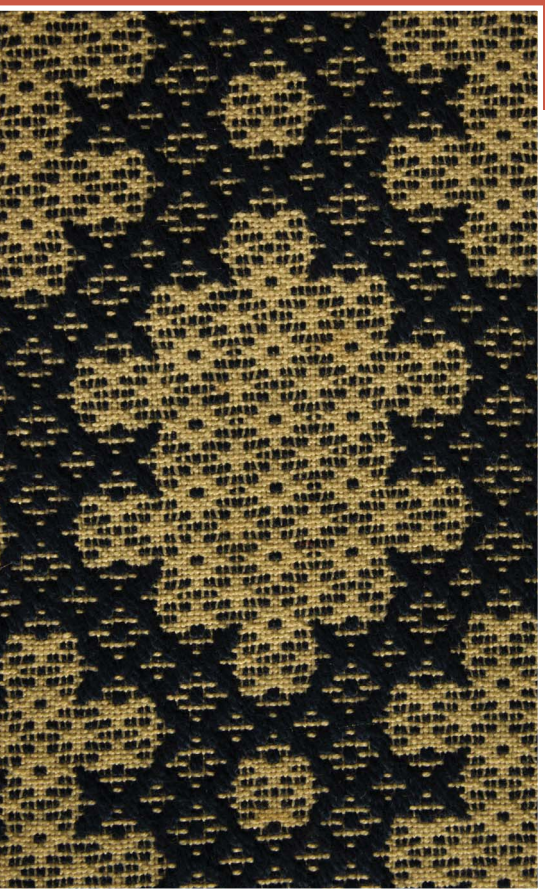
5/2 cotton (for pattern weft)

Colors:

Avocado

Fuchsia





Quigley

Wow! Now how beautiful is this? I wish I could take credit for weaving this place mat but my friend Diane Click wove this fantastic piece. Diane was teaching a class on Quigley a few years back at the Florida Tropical Weavers Conference. I was teaching next door. When we got together to catch up, I took a look at Diane's samples for her class. *Oh my goodness*, I thought. *These are wonderful. I just have to have Diane weave a piece for the book*. When I asked her, she graciously agreed, and designed and wove this place mat for all of us to weave and enjoy.

The weave structure is known as Quigley, named after Viola Quigley, who is credited for introducing this structure. It's a four-tie unit weave and is closely related to the structure Summer and Winter. I know, I know, it looks hard and complex and sounds complicated, but I promise it's not difficult at all. It will be good for you to stretch your comfort level a little. Remember that it's just thread. Take your time when you dress your loom and check yourself regularly.

I love discovering a new weave structure and trying it out to see if I comprehend how it works. I think a set of place mats and maybe a table runner will satisfy my curiosity. How about your curiosity? There you go, start warping.

QUIGLEY *(continued on next page)*

Warp: 10/2 perle cotton

Color: #91 Flaxon

Total ends: 327 ends (including 2 floating selvages)

Sett: 24 epi (2 ends per dent in 12-dent reed)

Width: 13.6″

Weft:

10/2 perle cotton

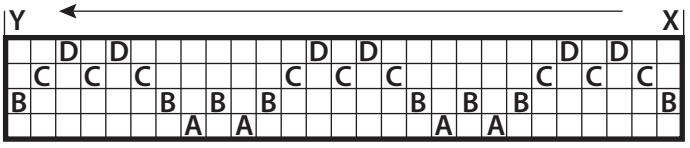
Color: #91 Flaxon

5/2 perle cotton

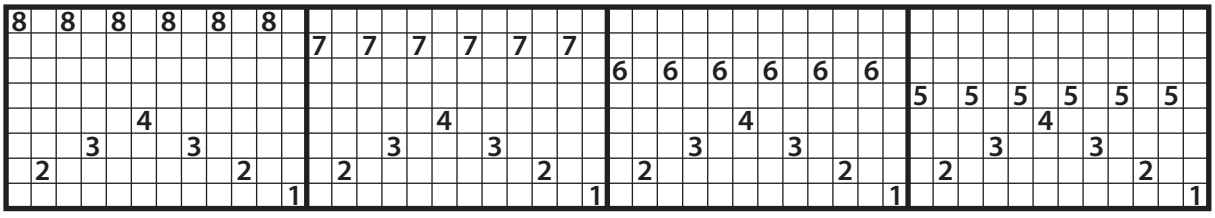
Color: #15 Navy

Threading

Profile



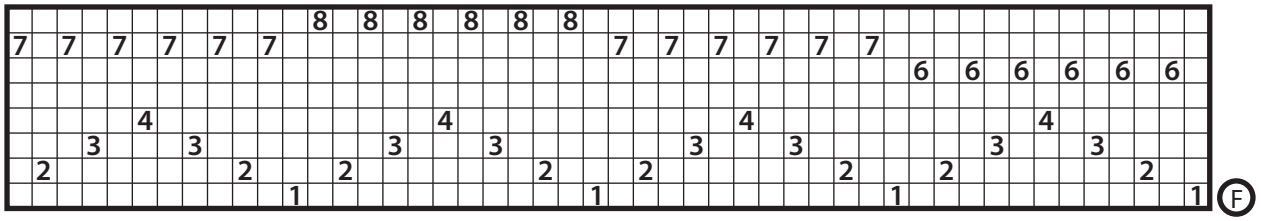
Threading Key



D Block **C** Block **B** Block **A** Block

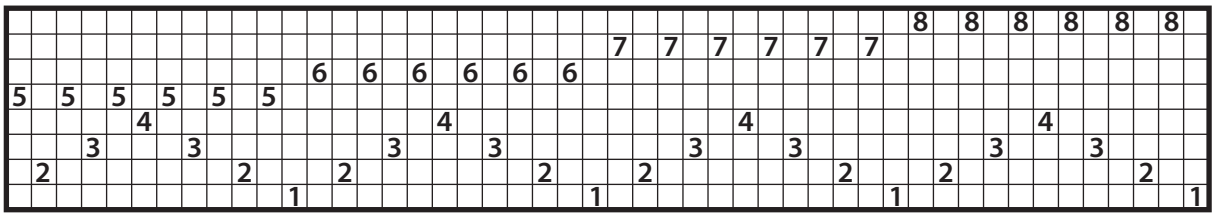
Thread by Thread

Begin



C Block **D** Block **C** Block **B** Block

Continued



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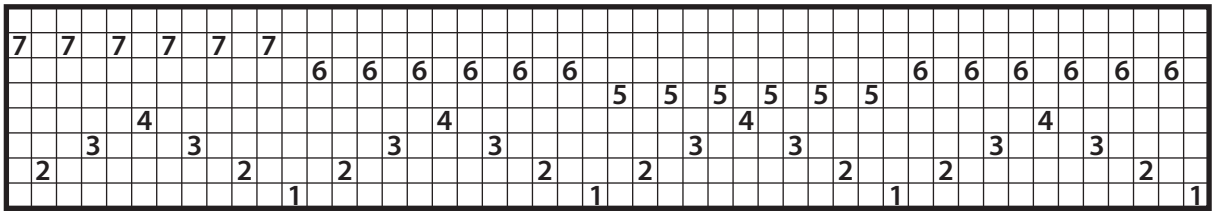

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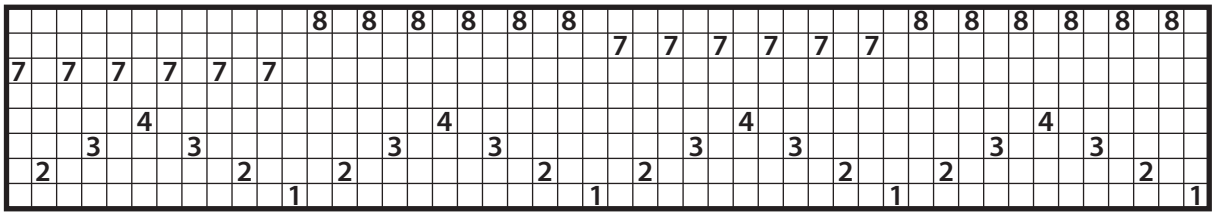

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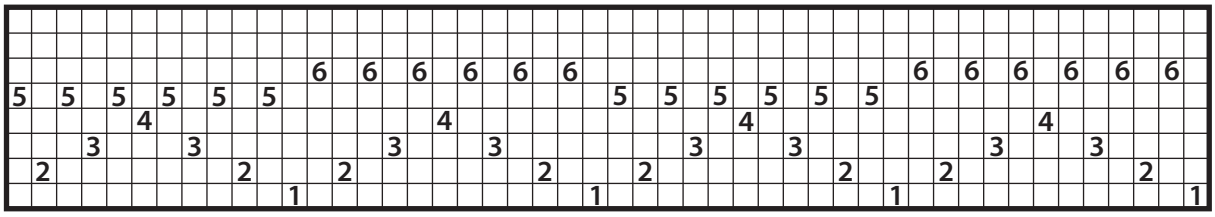

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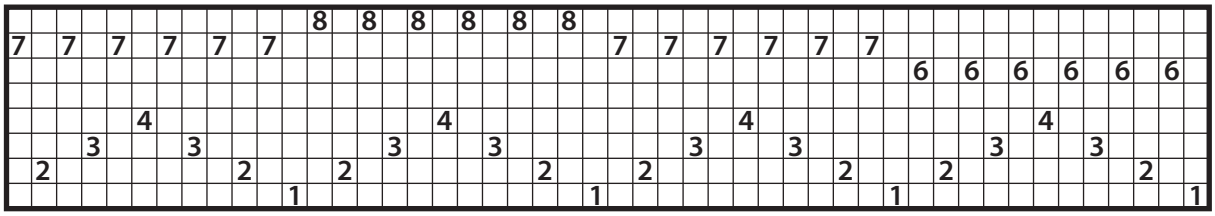
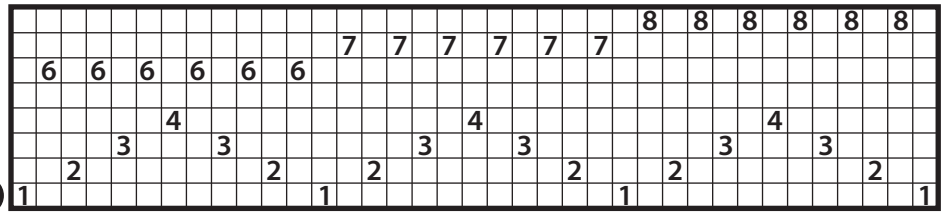
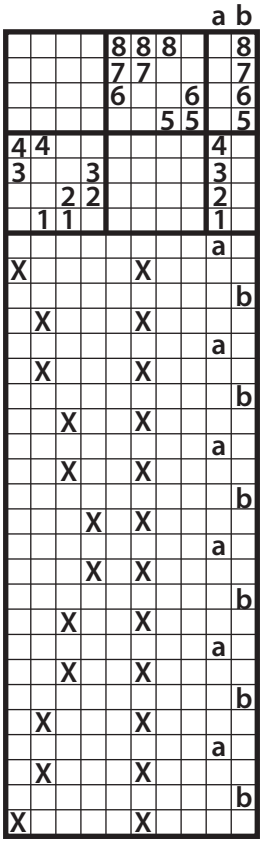


End



QUIGLEY *(continued)*

There are 24 weft picks in every block: 12 pattern weft picks and 12 tabby picks. I have shown one pattern block (both pattern and tabby) below:



Each pattern block begins with tabby *a* (tt/tie tabby) followed by a single pick (pattern weft) using a pair of tie-down threads and designated pattern shafts. This is followed by tabby *b* (pt/pattern tabby). Then pattern shots are woven in pairs with tabby *a* between like pattern weft picks and tabby *b* separating the pairs. The block ends with a single pattern pick like the first.

Treadling Instructions—USE TABBY!

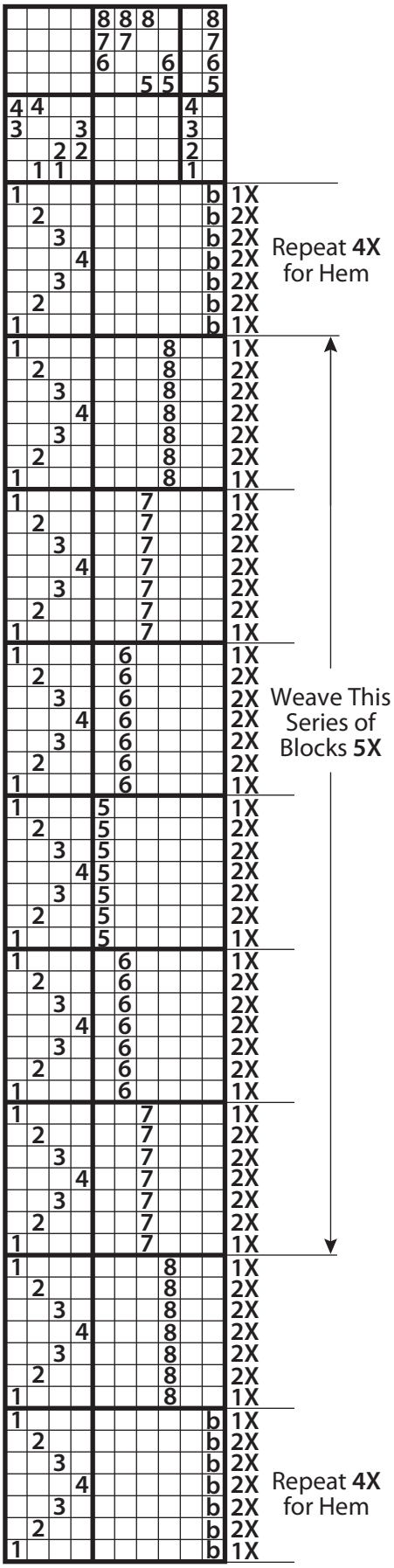
TABBY

Quigley is a four-tie unit weave named after Viola Quigley, who first introduced the weave structure. Harriet Tidball called it a twill-block system.

The four tie-down ends are used in twill order, one *pattern* shaft per block (shaft 5 = A, 6 = B, 7 = C, 8 = D). The ratio of pattern warp to tie-down ends is 1:1.

Quigley is a tied-unit weave (same family as Summer and Winter) using four ties in twill order. Blocks can be repeated as desired and used in any order. It is most often threaded with the ties used in point twill order, but tie-downs can be used in any order. You have, essentially, two areas of "pattern"—the pattern blocks (with the heavier pattern thread) and the background design.

Tabby is 1, 2, 3, 4 (*a* tabby) against 5, 6, 7, 8 (*b* tabby). The tabby order *does* matter! When weaving Xs, as we are in this place mat, you should use the *a* tabby between repeated weft picks. The *a* tabby allows the two "alike" picks to snuggle.



WEAVING

Weaving: With 10/2 tabby weft, weave one-half inch of plain weave (1, 2, 3, 4 against 5, 6, 7, 8) for initial turn-under for hems.

Weave the hem by following the first pattern block (24 picks), weaving in pairs and starting with the *a* tabby. Use a very firm beat. Repeat the block four times (approximately two inches). You will be lifting six shafts for pattern weft picks in the hem area: two of the twill tie-down shafts plus *all* of the pattern shafts. This area is all "background." Remember, the pattern shows where we leave the shafts down.

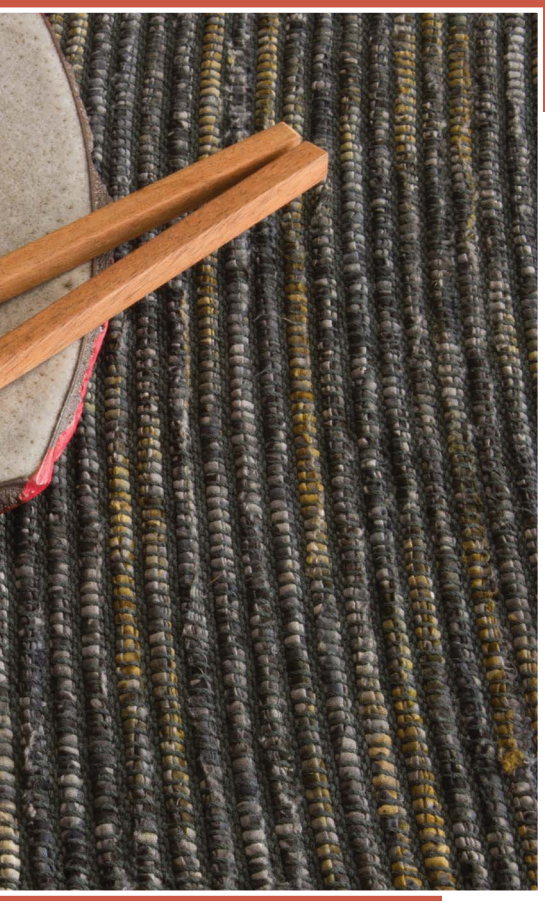
Continue to weave the body of the mat, treadling the series of pattern blocks five times. End by weaving the CD block and then the hem block four times.

Finish by weaving one-half inch plain weave using the 10/2 tabby weft (for turn-under for hem).

Separate mats with two picks of a contrasting yarn.

Remove fabric from the loom and machine stitch the raw edges and on both sides of the scrap yarn. Machine wash warm and dry on medium heat. Cut between the picks of scrap yarn.

Press the plain weave hem allowance under. Turn again (half the hem area, approximately one inch). Press and hand hem.

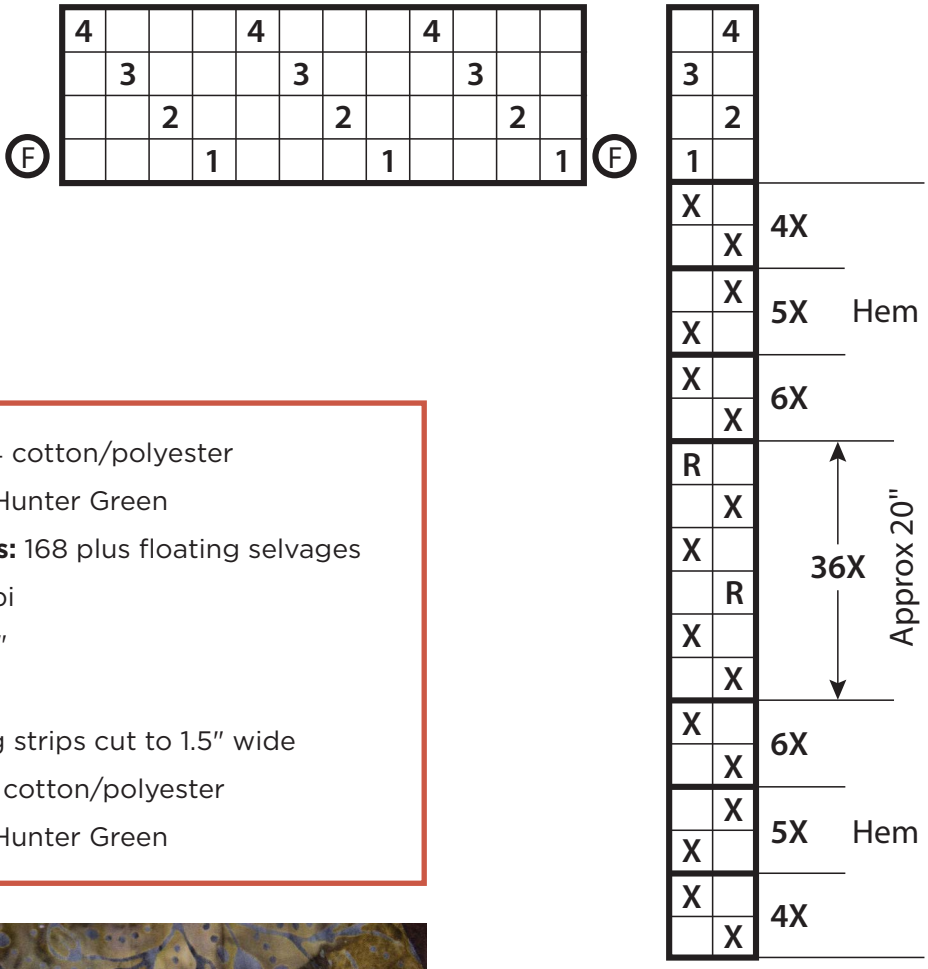


Sakiori

Sakiori is the Japanese word for rag weaving. As many of you know, I have been fascinated with rag weaving for a very long time. Maybe some of you already know of my book *Weaving Rag Rugs*. Yes, I love rag weaving and look for all kinds of opportunities to put on a new warp and start a new project. One night I was invited over to my friends' home for dinner. When they started laying out the place settings, I looked down at the dishes and admired the square, simple plates. They are hand thrown by a Korean potter who lives in Brooklyn, New York. On the way home, I couldn't stop thinking about those plates and was already designing place mats to complement them. I thought a simple Sakiori mat under each plate would be just the ticket. It's like having a small rag rug for each guest.

In the next few weeks, I started looking for fabric that I thought would match nicely with the glaze on their plates. What I found was a batik fabric from Jo-Ann Fabric and Craft Stores. I have included a picture of the fabric before it was cut into strips. I bought the entire bolt of eight yards. It was 45 inches wide on the bolt. I roughly calculated that it took about one and half yards of fabric for each place mat. I washed the fabric before I tore it into one-and-a half-inch-wide strips. The long strips were a dream to weave up. I wove them with two weft picks of the warp thread alternating between the rags. This just made them more pliable and not as stiff as you might expect in a rag rug.

SAKIORI



Warp: 8/4 cotton/polyester

Color: Hunter Green

Total ends: 168 plus floating selvages

Sett: 12 epi

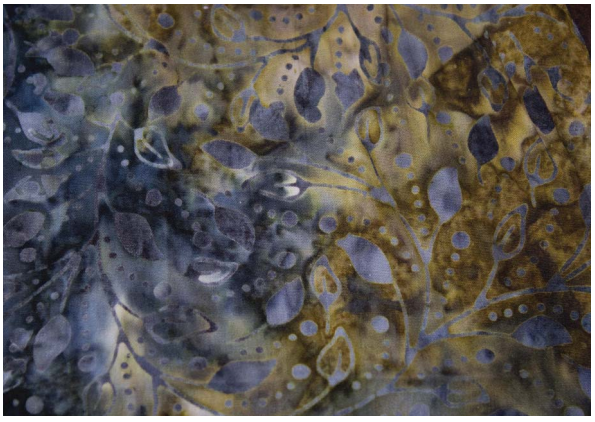
Width: 14″

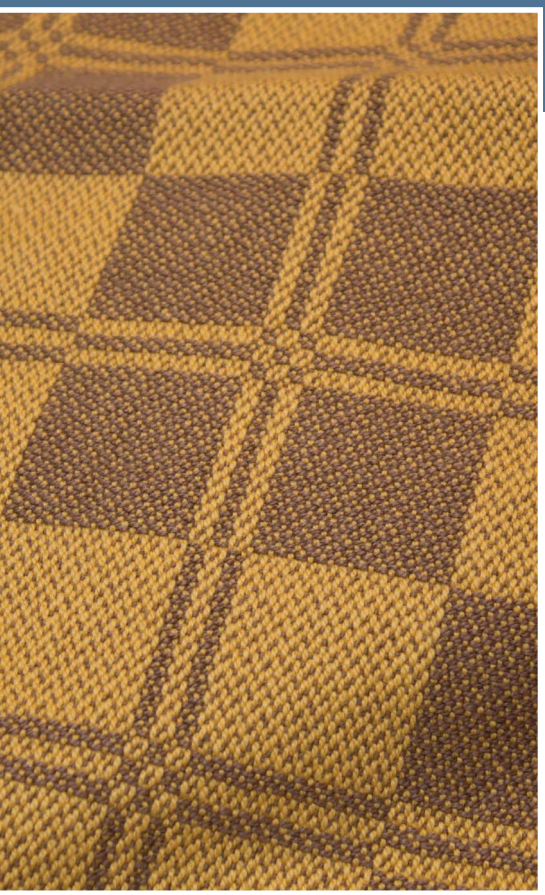
Weft:

R = Rag strips cut to 1.5″ wide

x = 8/4 cotton/polyester

Color: Hunter Green





Pumpkin and Harvest

This is known as a false satin structure because a true satin would require 10 harnesses to weave two pattern blocks. Since this is out of the capability of most weavers, we will just have to make do with a false satin. True or false satin, it's beautiful to me. These classic two-pattern block designs are seen a lot throughout Scandinavia. I just had to include one for you. The threading and tie-up are pretty straightforward and a cinch to weave. Try this first as a table runner like the one shown, and then maybe weave a set of place mats to match. With an understanding of how the pattern blocks work, it will be easy to adjust the pattern to allow for a more narrow width warp for your place mats.

FALSE SATIN

Weave pattern to square or treadle "Tromp as writ."

Warp: 8/2 cotton

Color: Gold

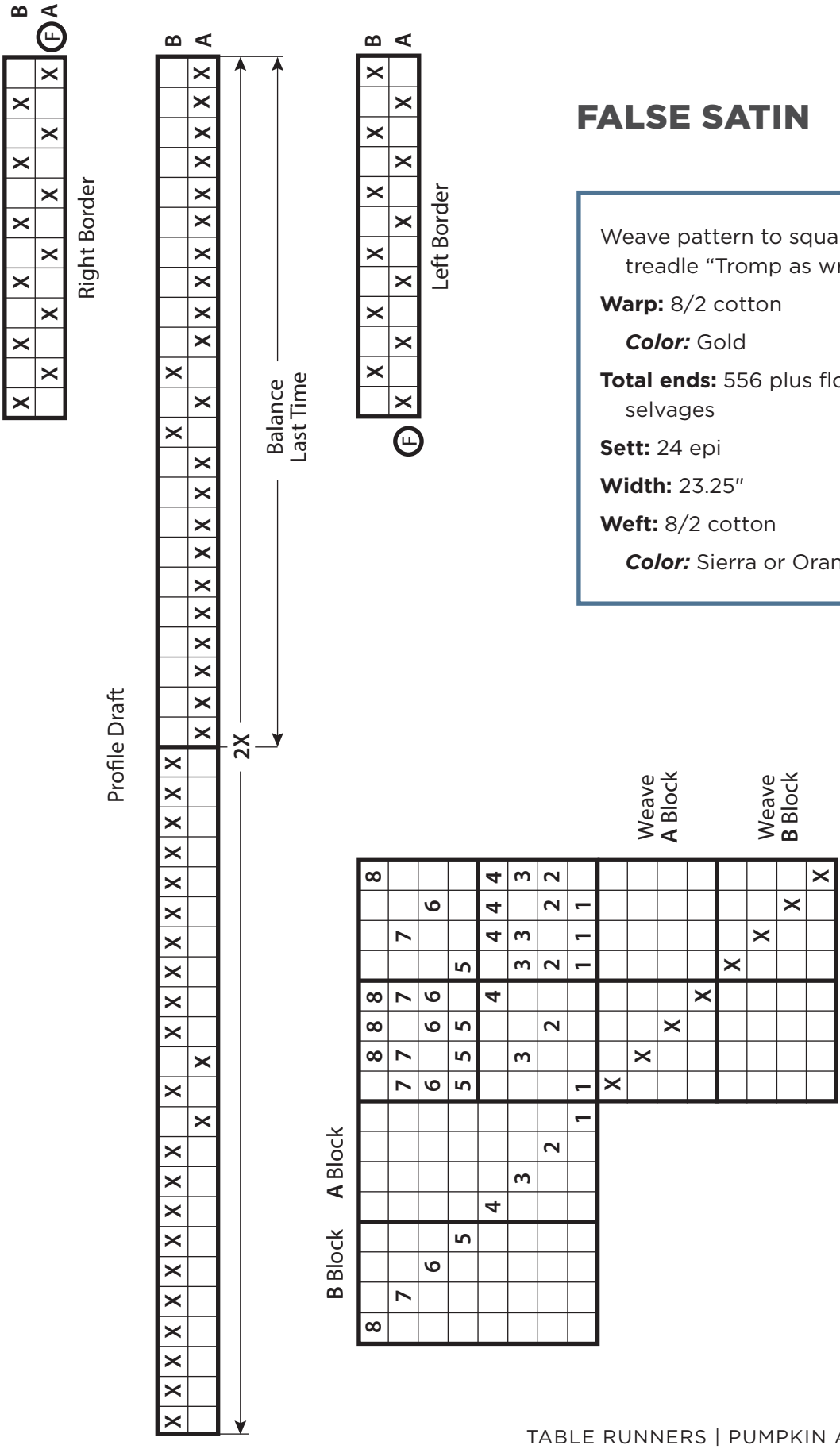
Total ends: 556 plus floating selvages

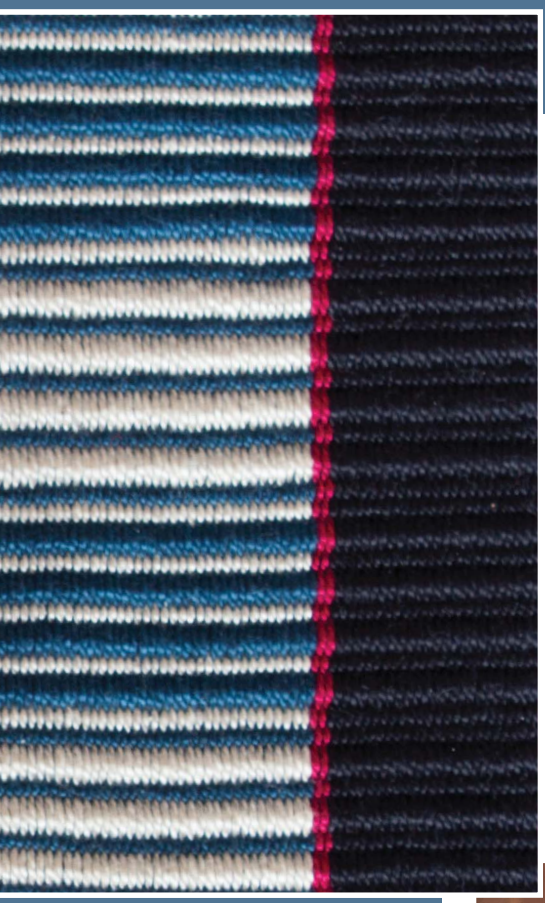
Sett: 24 epi

Width: 23.25″

Weft: 8/2 cotton

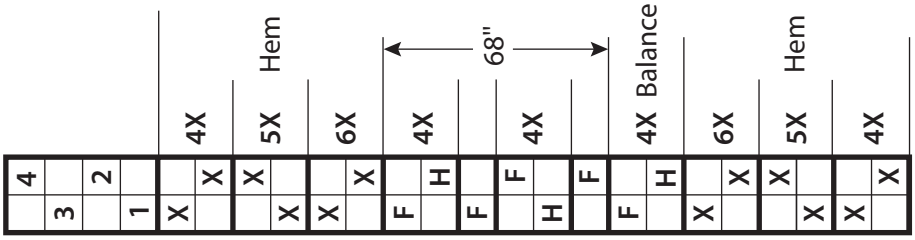
Color: Sierra or Orange

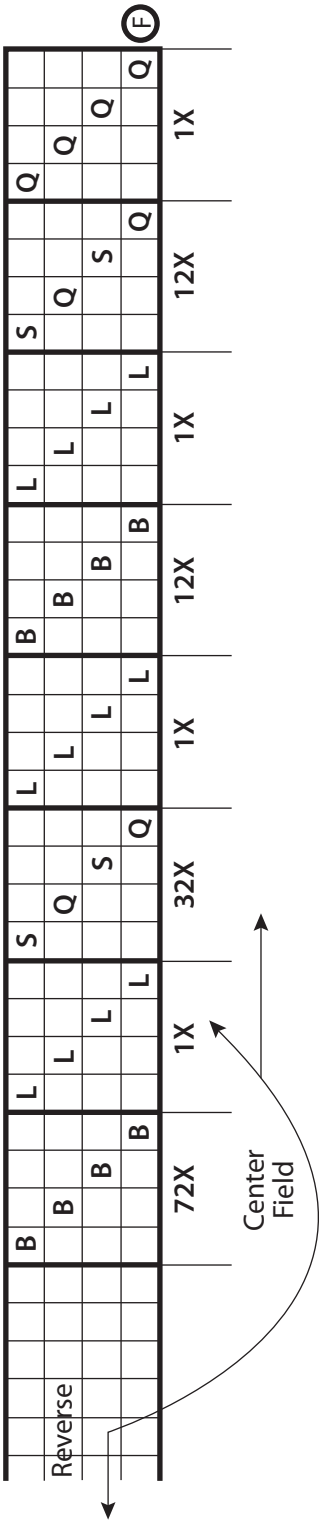




Serengeti

This table runner is warp-faced. This means that the warp threads are sleyed very close together in the reed so that the weft materials are covered. The weft only appears at the selvages where it comes out and turns back into the web. The warp is made of 5/2 perle cotton. The smooth and shiny finish of the thread weaves into a fabric that is a little more formal looking. For fabrics that have a balance of warp to weft, you might be looking at a sett of 16 to 20 epi. This warp was sett at 48 epi to make the warp closely sett and so that it completely covers the weft. Although there are a lot of threads to warp, the weaving goes very quickly. Consider making a long warp and weaving several pieces. Keep a few on hand for last-minute hostess gifts.





SERENGETI

Warp: 5/2 perle cotton

Colors:

B = Black—384 ends

L = Lipstick—24 ends

Q = Quarry—184 ends

S = Safari—176 ends

Total ends: 768 plus floating selvages

Sett: 48 epi (4 ends per dent in a 12-dent reed)

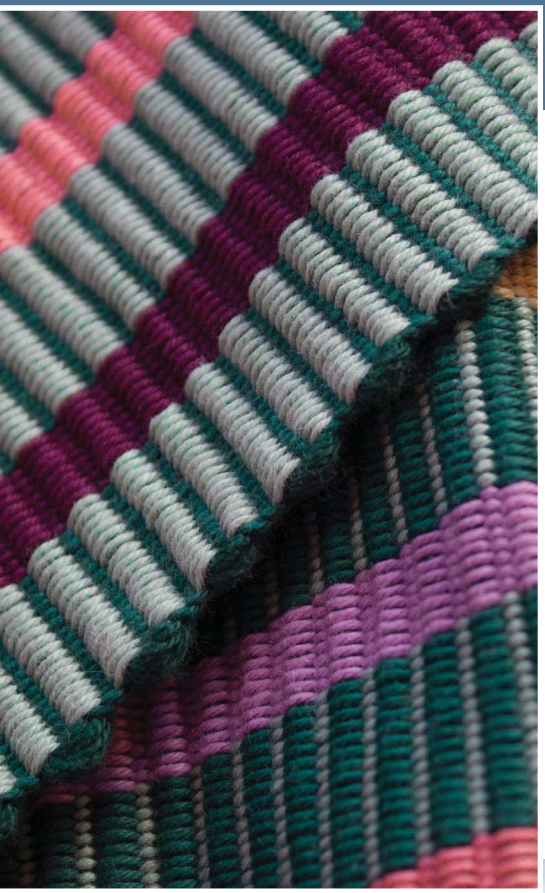
Width: 16″

Weft: 10/2 perle cotton for hem (x) and fine (F)

Color: Black

8-ply mop cotton heavy (H)

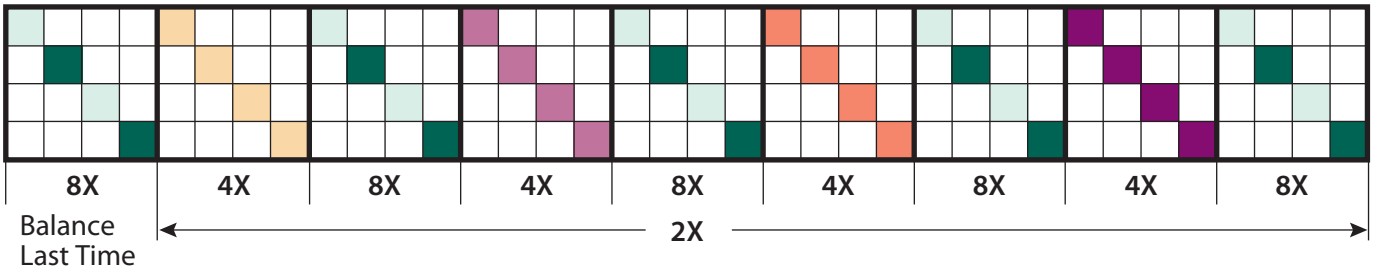
Color: Black

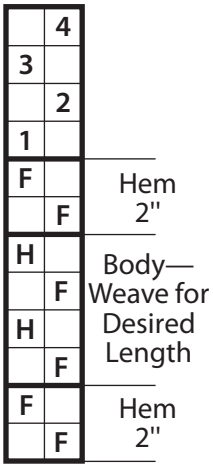


Whimsical

Like Serengeti, this runner is warp-faced. What I love about this table runner is that there are two distinct sides that are equally beautiful. I have often been delighted at how you can simply turn the runner over when unexpected company arrives and then you have a new fresh look. What you will notice, though, is that both sides share the same solid-colored stripes. This is possible because of the unique threading. Where the threading draft has two alternating colors, these areas in the warp create the reversible sides of the runner. The solid-colored stripes are threaded with just a single color in an area.

REVERSIBLE STRIPES





Warp: 8/4 cotton carpet warp

Colors:

- Forest Green—144 ends
- Aqua—144 ends
- Velvet—32 ends
- Coral—32 ends
- Pear—32 ends
- Lavender—32 ends

Total ends: 416

Sett: 32 epi (4 ends in an 8-dent reed)

Width: 13″

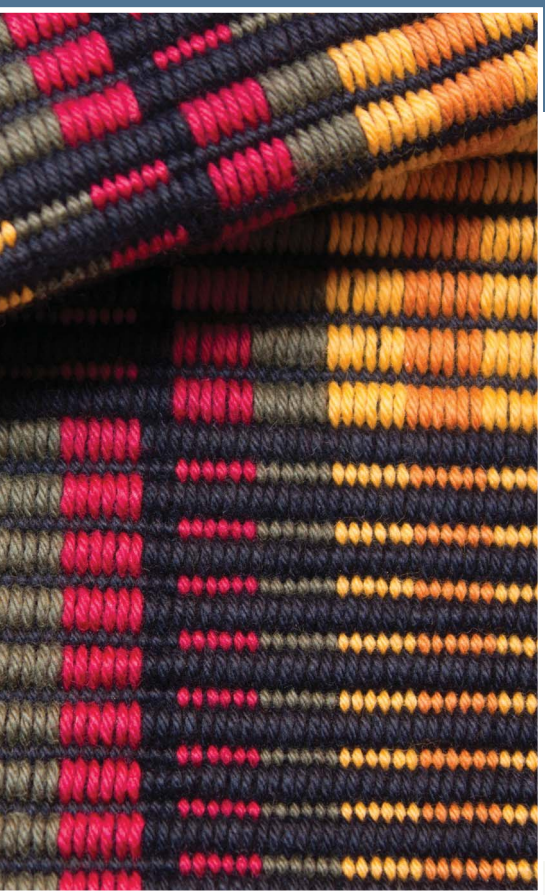
Weft:

8/4 cotton

Color: Forest Green (F)

8-ply cotton

Color: Dark Green (H)



Autumn Breeze

The inspiration for this piece came from looking at a collection of kente cloth that was woven by the Asante and Ewe people in Ghana. The narrow strips of handwoven fabric with their bright colors intrigued me. It is traditional to sew these narrow woven pieces together to make clothing, but I wanted to weave a table runner with the look of kente cloth but without the hassle of sewing narrow strips together. So I designed a warp-face piece that has a definite visual break and gives the impression that I sewed strips together. Once you get the idea of how the threading and color placement work, you could go wild in designing your own kente-inspired place mats and runners. It's a wonderful way to use up small tubes of thread.

WARP-FACED WEAVES

Warp: 8/4 cotton warp

Colors:

- Black—234 ends
- Cardinal—60 ends
- Burnt Orange—60 ends
- Gold—30 ends
- Sage—60 ends

Total ends: 444

Weft:

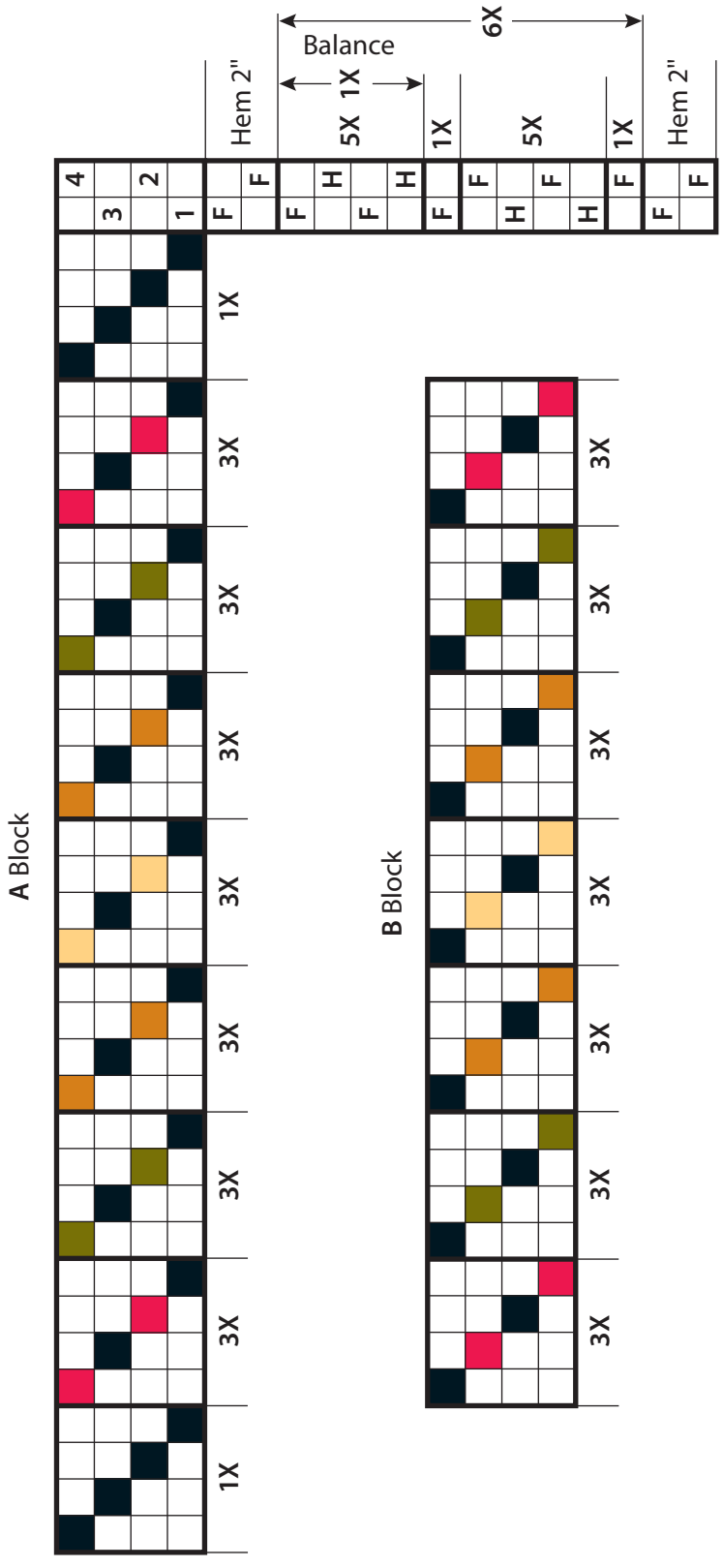
8-ply mop cotton or rags (H)

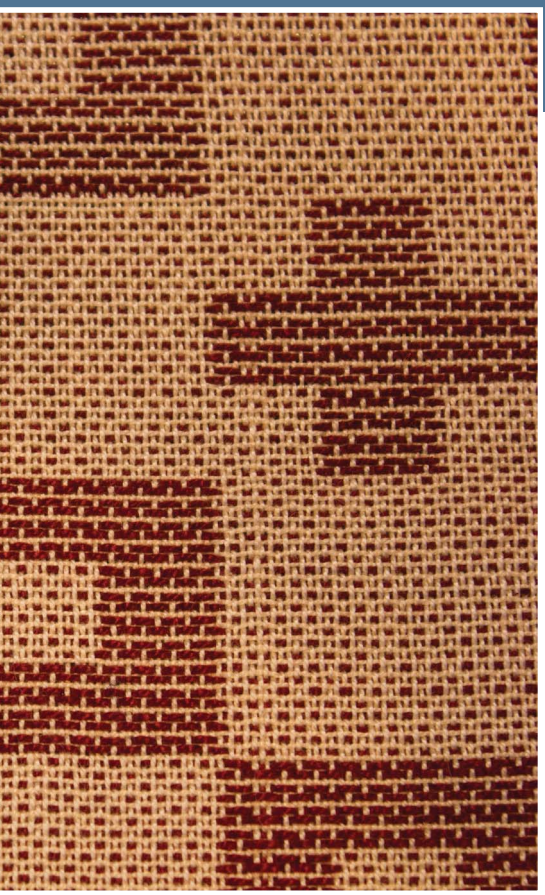
8/4 carpet warp (F)

Sett: 32 epi (4 per dent in 8-dent reed)

Width: 13.9″

Thread (A-B) 2x then A to balance.





Seasons

I just couldn't do this book without including a threading draft for Summer and Winter. Summer and Winter is a versatile weave structure to know. It is good for many applications where you want a sturdy fabric that can take a beating. You see, because of the unique threading system, you never have a weft float that goes over any more than three warp ends in the pattern area. This helps the fabric hold up to abrasion—making it perfect for upholstery, rugs, and of course table linens.

SUMMER AND WINTER *(continued on next page)*

Warp: 10/2 cotton

Color: Flaxon

Total ends: 408 plus floating selvages

Sett: 24 epi

Width: 17″

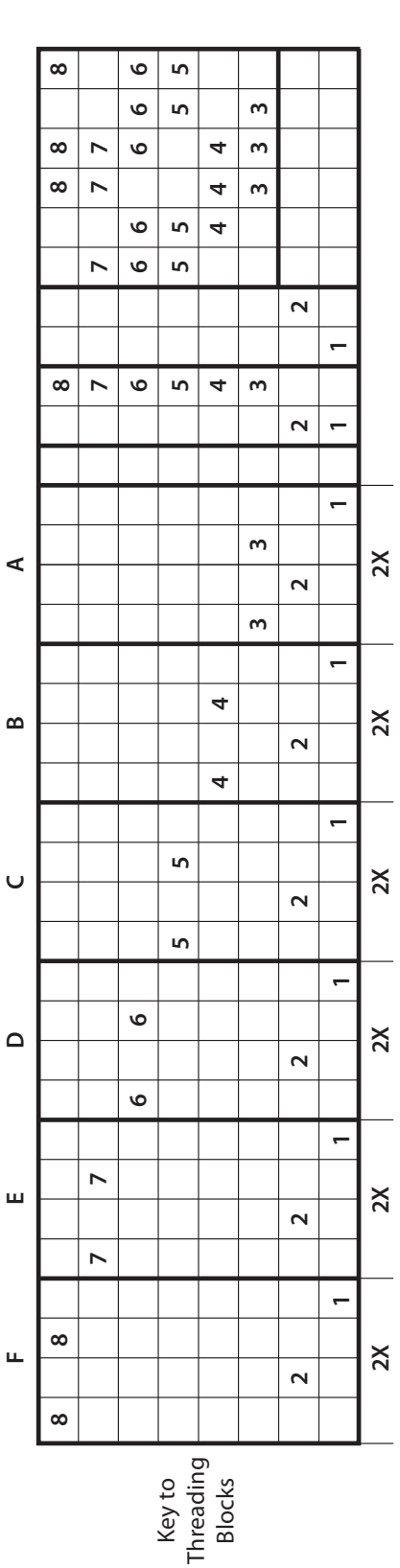
Weft:

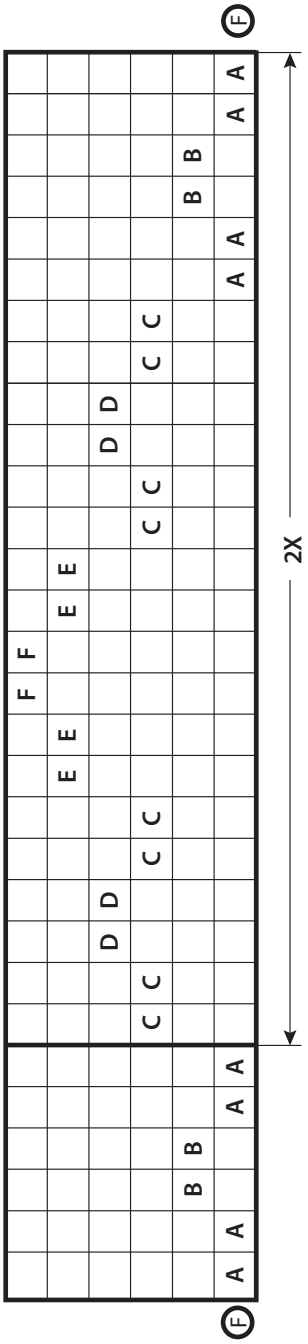
Tabby—10/2 in Flaxon

Pattern—5/2 in Wine

Notes on weaving:

- The first two treadles are the tabby treadles. That is shafts 1 and 2, against 3 through 8.
- In Summer and Winter structures, the tabby weaves before the pattern treadling.
- Because of the limited treadles, I have used a skeleton tie-up.
- Weave with two feet stepping on a tie-down treadle and a pattern treadle at the same time.





SUMMER AND WINTER *(continued)*

Warp: 10/2 cotton

Color: Flaxon

Total ends: 408 plus floating selvages

Sett: 24 epi

Width: 17″

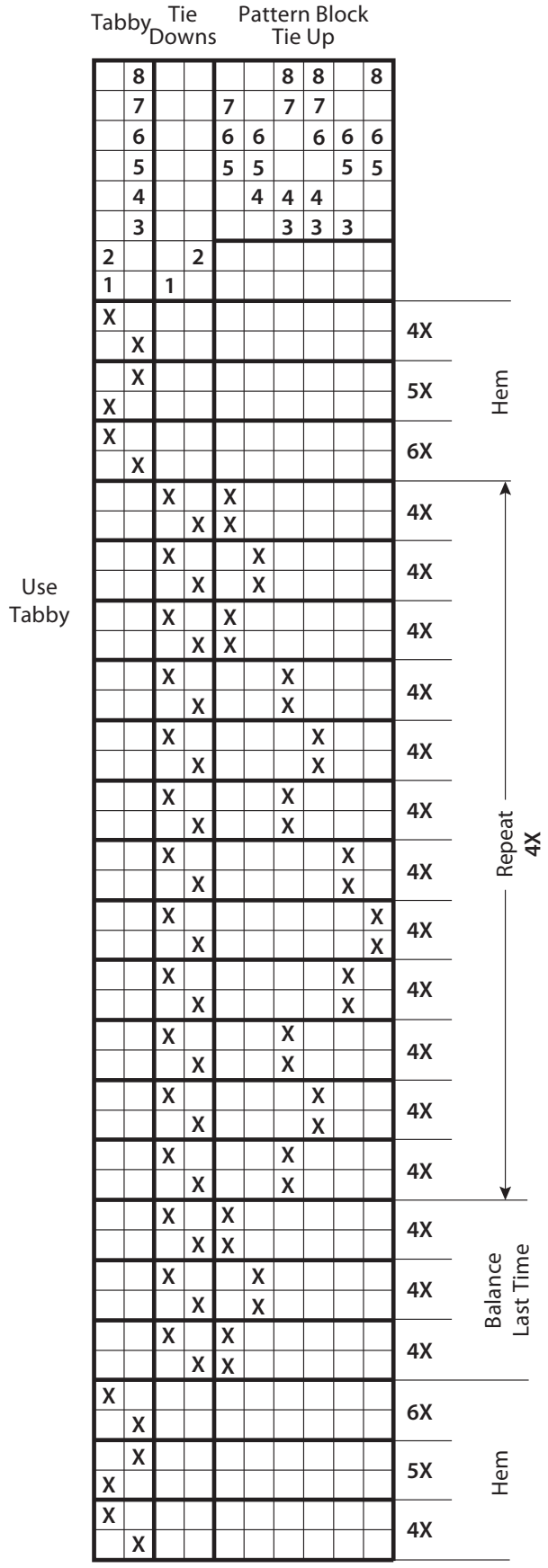
Weft:

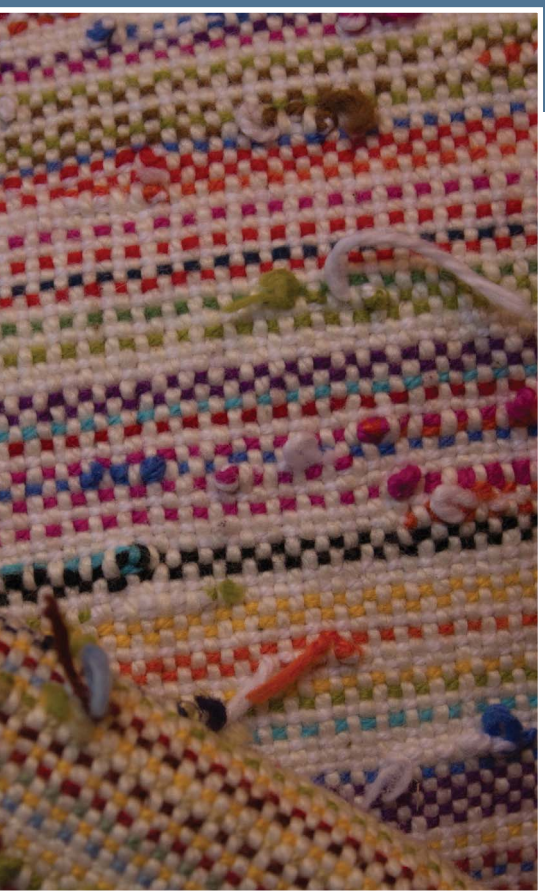
Tabby—10/2 in Flaxon

Pattern—5/2 in Wine

Notes on weaving:

- The first two treadles are the tabby treadles. That is shafts 1 and 2, against 3 through 8.
- In Summer and Winter structures, the tabby weaves before the pattern treadling.
- Because of the limited treadles, I have used a skeleton tie-up.
- Weave with two feet stepping on a tie-down treadle and a pattern treadle at the same time.





My Kitchen Sink

I first came across this style of weaving while I was doing research on Japanese rural weaving. The word *zanshi* translates into leftover thread weaving. My research found that there was a time when even the smallest length of thread was considered precious and wouldn't be thrown away. The woven fabrics of rural nineteenth-century Japan were created not just out of frugality but also desperation. This was a time when inexpensive commercially spun threads were difficult to come by. The warps were made from spun cotton or silk thread that was free of knots. The weft, though, was woven from leftover threads that were tied together to make a continuous length of yarn. Any small length of thread that could be saved from a bobbin, the thrums left on the loom after weaving, or even small lengths from a cone of thread were painstakingly tied together end to end. The resulting weft yarn was fabulous. This table runner was woven from hundreds of small pieces of cotton thread that were tied together with overhand knots in the zanshi tradition. My friend Vikki made every attempt to tie threads together that were contrasting either in color or value. The combination of colors and textures reminds me of a Jackson Pollock canvas.

Oh, what a wonderful world in which we live! From bread we get crumbs and from our looms we get thrums. In both cases, there is nothing to be wasted but all to be gained.

ZANSHI

Warp: 8/2 cotton

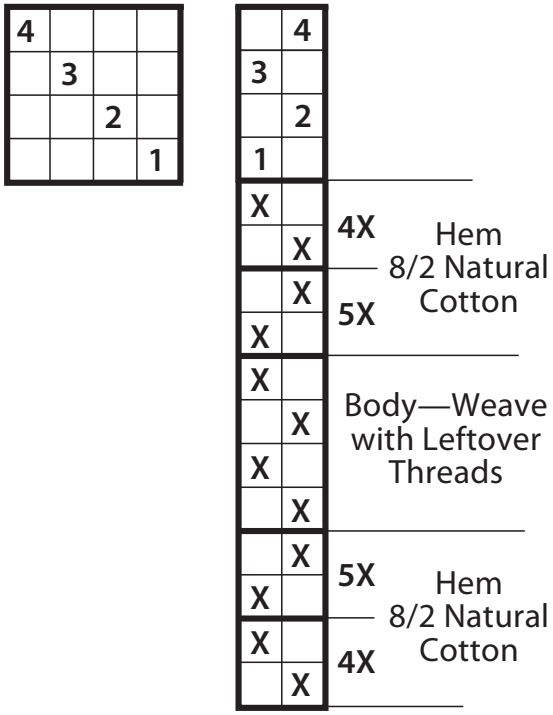
Color: Natural

Total ends: 280

Sett: 20 epi

Width: 14″

Weft: Short lengths of 8/2, 10/2, and 5/2 cotton tied together



Mug Rugs in Huck

These mug rugs are woven using cotton carpet warp. I love the casual look of these little mug-size table protectors. The combination of using huck lace and applying color and weave theory is a real winner in my mind. This came about in a workshop I was teaching. The students wove a gamp exploring color and weave theory on lace weaves. As it sometimes goes, one student finished early and decided to rewarp her loom to one of the threadings in the gamp but only five inches wide. Then, by weaving a number of different color combinations in the weft direction, she ended up with a stack of usable samples that also served as mug rugs. Practical and useful.

HUCK WITH COLOR AND WEAVE EFFECTS

Warp: 8/4 cotton carpet warp

Colors:

- Red Brown—40 ends
- Taupe—48 ends

Total ends: 88

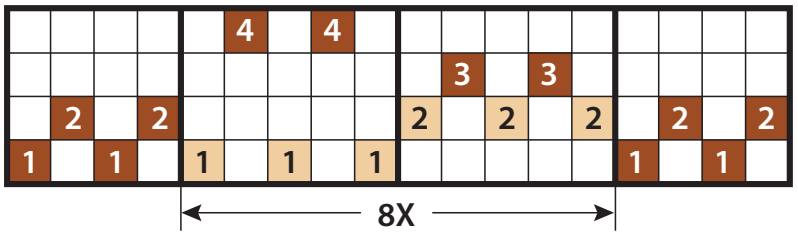
Sett: 12 epi

Width: 7.3″

Weft: 8/4 cotton carpet warp

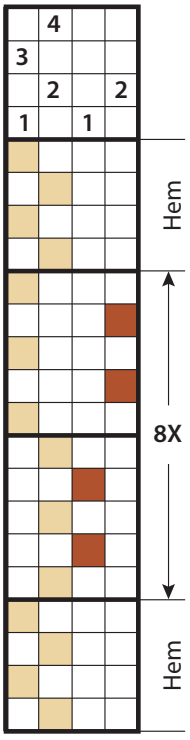
Colors:

- Red Brown
- Taupe
- Gold
- Dark Brown
- Copper
- Rust



#1 Weft Lace

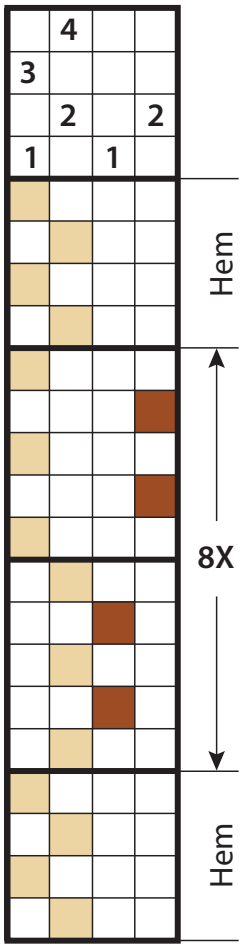
- Taupe
- Rust



#2 Weft Lace

Taupe

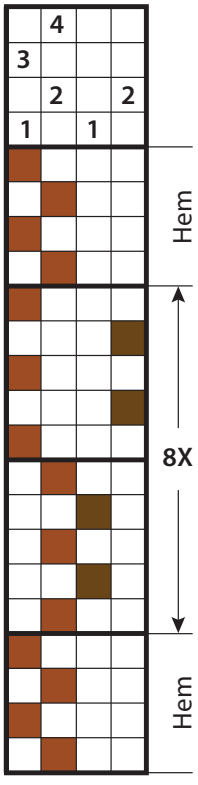
Red Brown



#3 Weft Lace

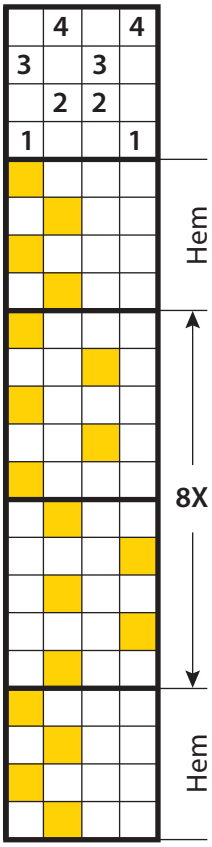
Dark Brown

Red Brown



#4 Warp and Weft Lace

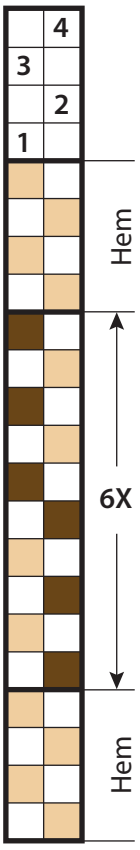
Gold



#5 Log Cabin

Taupe

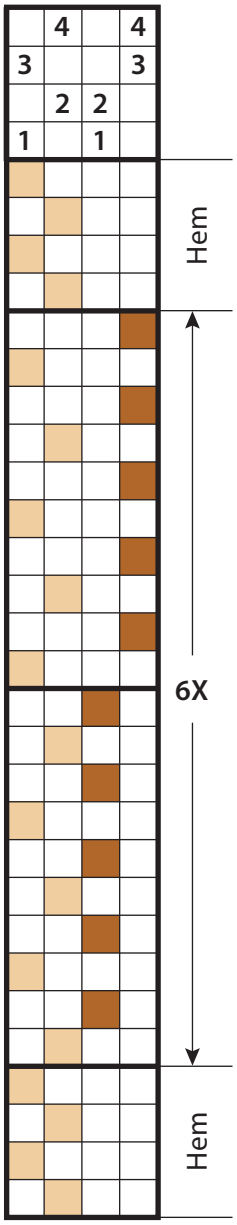
Dark Brown

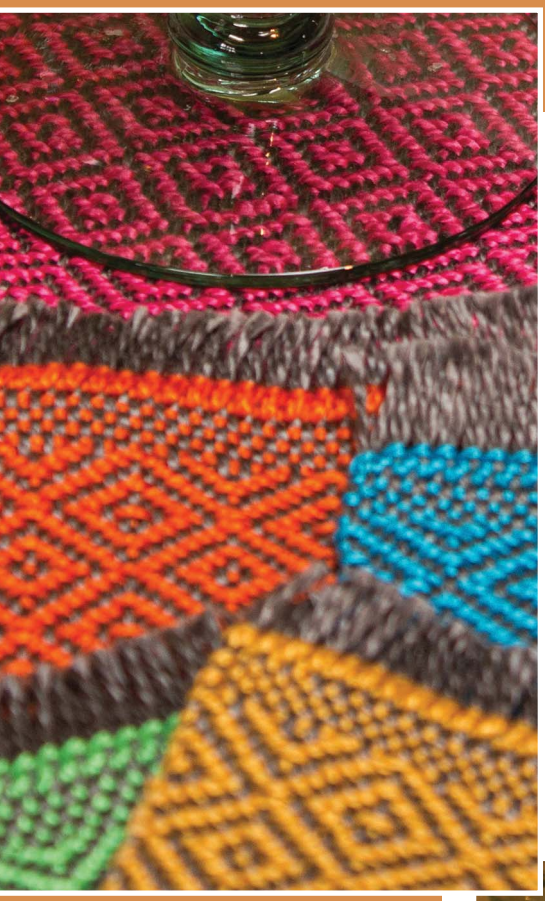


#6 Monk's Belt

Taupe

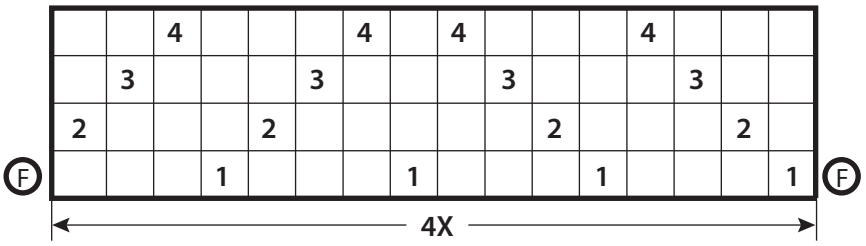
Copper

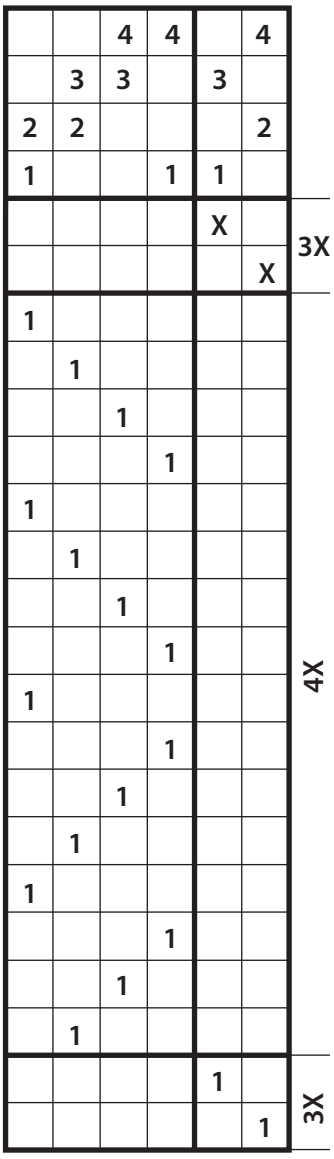




Cocktail Carpets

These little mug rugs are visually a bit more "up market." My friend Brenda and her husband like to entertain guests on their sailboat. When they serve drinks, they use cocktail carpets to absorb the moisture that collects on the glasses in the summer sun. The carpets Brenda wove here use different colored wefts. Try not only different weft colors but also a different treadling. You can get dozens of ideas by looking at any pattern book. These are so easy to warp and weave and make the perfect small gift.





ROSE PATH CARPETS

Warp: 3/2 perle cotton

Color: Medium Grey

Total ends: 64 plus floating selvages

Sett: 16 epi

Width: 4″

Weft: 3/2 perle cotton

Colors:

Kelly Green

Deep Turquoise

Tangerine

Fuchsia

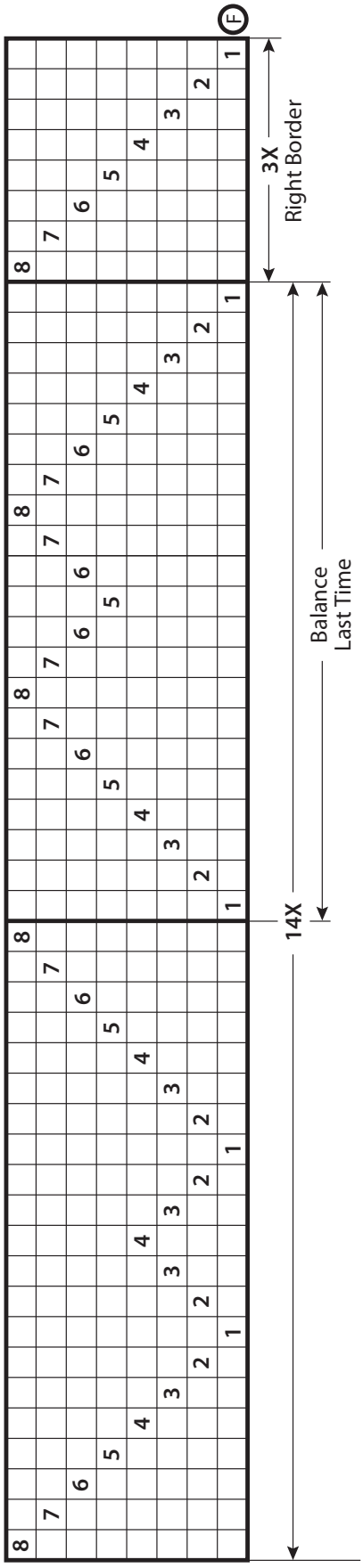
California Gold

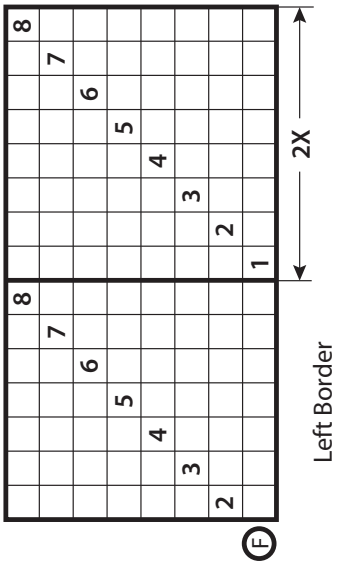
Red Hot

Tarragon and Turmeric

I like a napkin that's soft and has a nice drape. So often a commercially woven napkin feels like you are putting a piece of burlap up to your mouth. These napkins use 16/2 cotton at a fine setting of 40 epi.

I know it must seem like a lot of work to weave napkins, but the effort to thread and weave a set of these napkins will ultimately be rewarding. Just think how you'll feel offering your dinner guests a lovely soft napkin at their place setting.





M & W THREADING

(continued on next page)

Warp: 16/2 cotton

Color: Pale Green

Total ends: 656 plus floating selvages

Right Border—24 ends

Pattern 14x—588 ends

Balance—21 ends

Left Border—23 ends

Sett: 40 epi

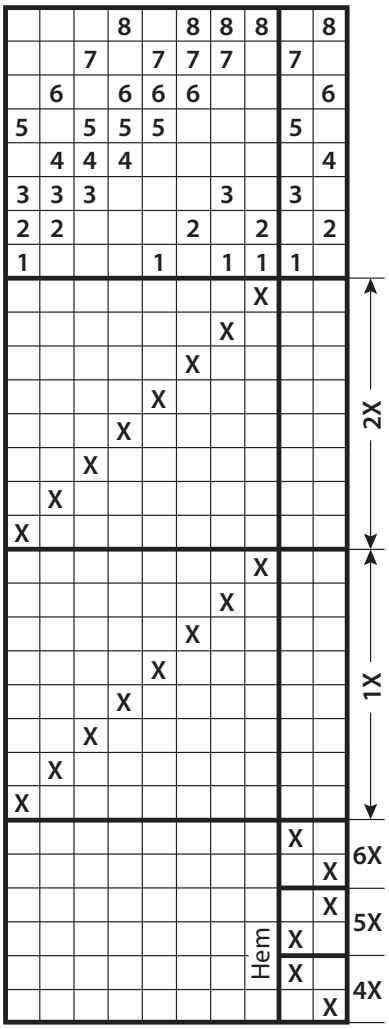
Width: 16.4″

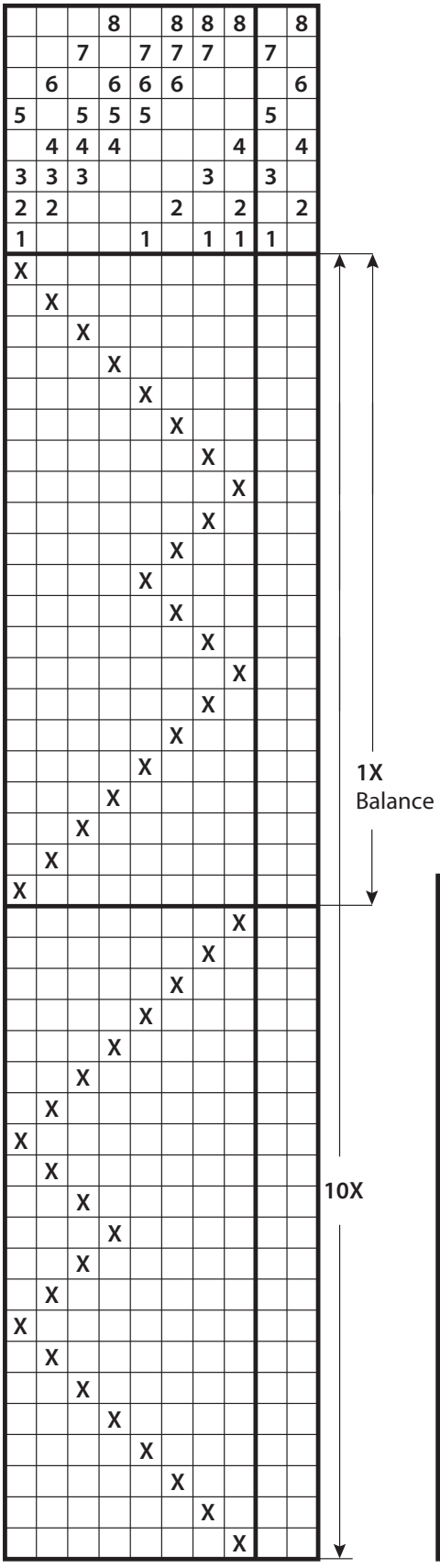
Weft: 16/2 cotton

Color: Turmeric or Wine

M & W THREADING

(continued)





Warp: 16/2 cotton

Color: Pale Green

Total ends: 656 plus floating selvages

Right Border—24 ends

Pattern 14x—588 ends

Balance—21 ends

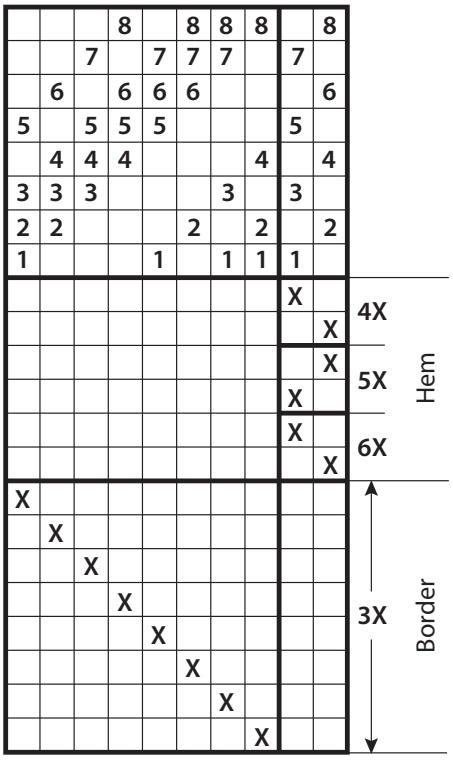
Left Border—23 ends

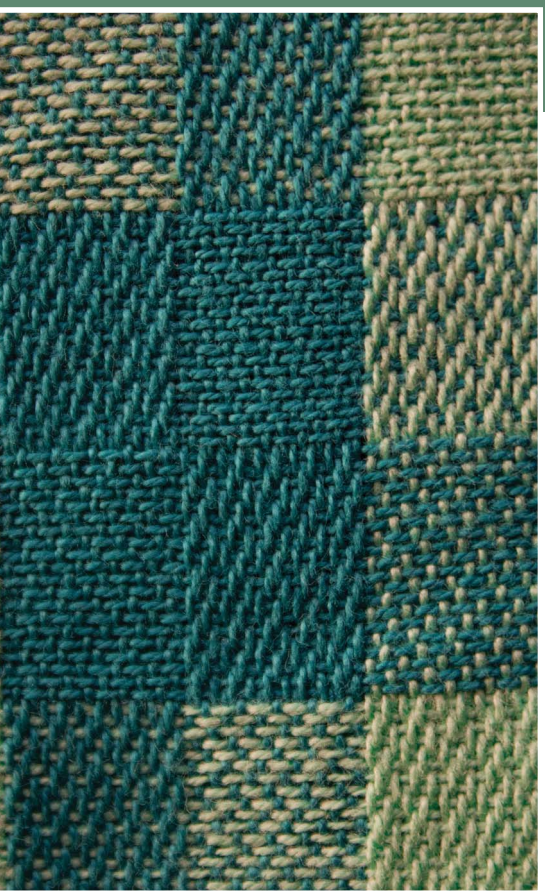
Sett: 40 epi

Width: 16.4″

Weft: 16/2 cotton

Color: Turmeric or Wine





Wind in the Willows

This is the same weave structure as the false satin table runners Pumpkin and Harvest on pages 56 and 57. The bold geometric pattern will liven up a plain set of china. The fineness of the 16/2 cotton makes a lovely and soft napkin. I have used two colors in the warp and in the weft direction to add more interest to the pattern.

FALSE SATIN

Warp: 16/2 cotton

Colors:

- Peacock—320 ends
- Pale Green—280 ends

Total ends: 600 plus floating selvages

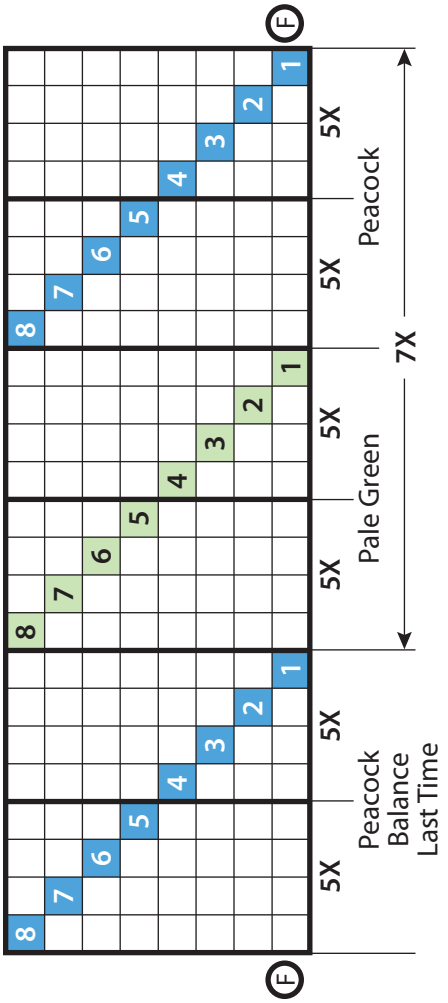
Sett: 40 epi

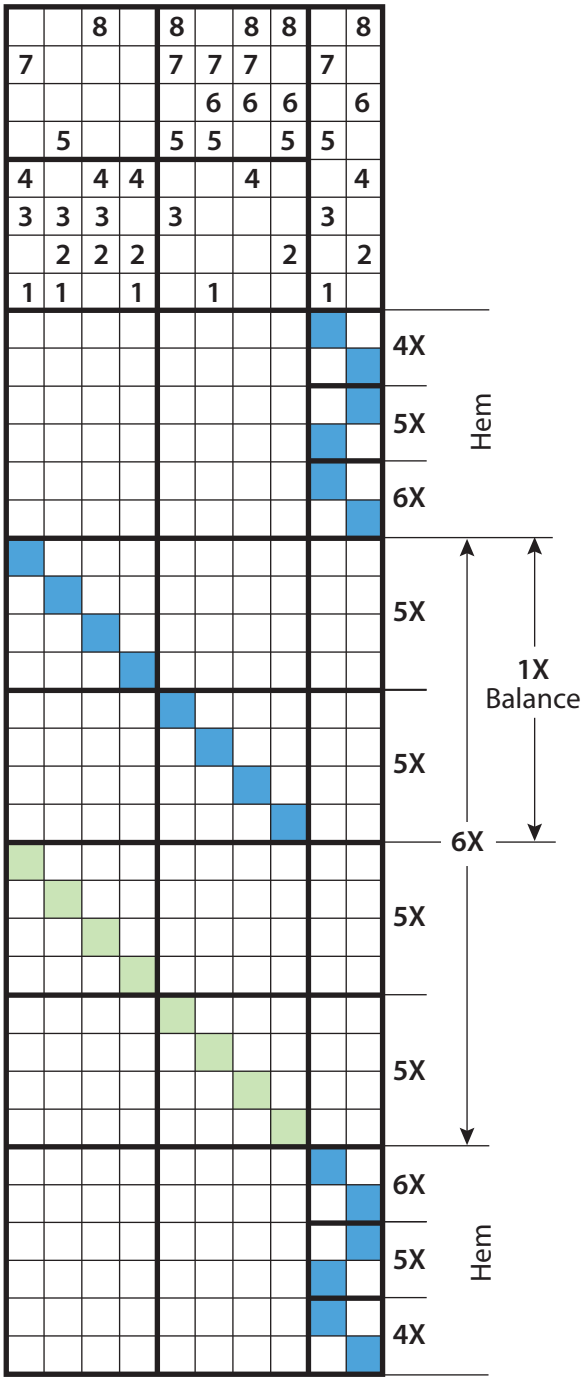
Width: 15″

Weft: 16/2 cotton

Colors:

- Peacock
- Pale Green

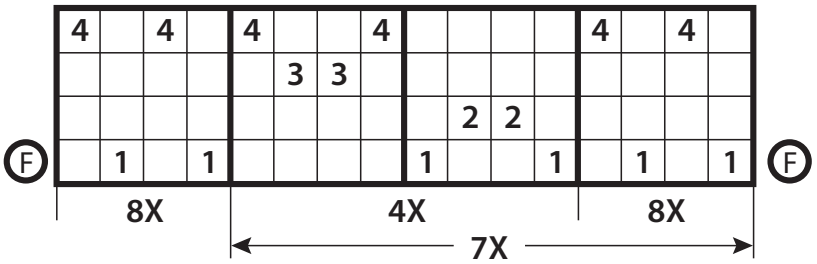


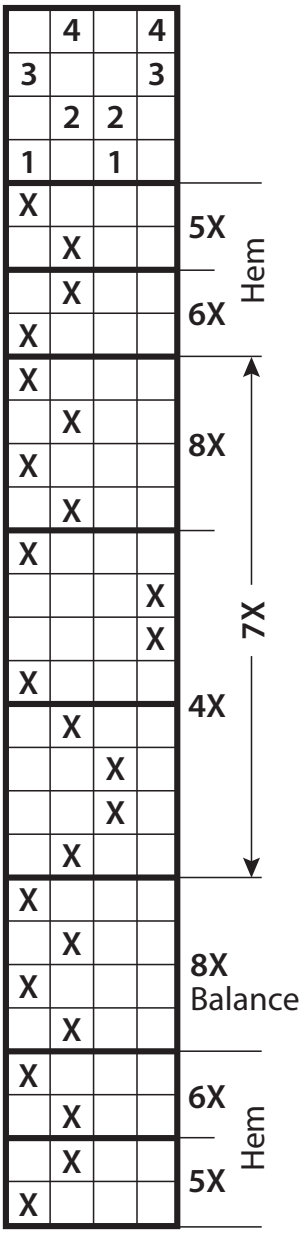


Conifer

While I was teaching a lace weave workshop in Fresno, my student Kathy asked if I would design a simple lace pattern for napkins. She wanted something understated with more of a textural interest. We decided that a canvas weave pattern would fit the bill, and so Kathy wove a dozen beautiful napkins in natural-colored cotton. They are so pretty that I wanted to see what they would look like if woven in a darker color such as forest green. Well, as you can see, they are just as beautiful. I am convinced they will be pretty in any color of your choice. Try two colors in the warp and weft and weave your napkins as if they are a check with texture.

CANVAS WEAVE





Warp: 16/2 cotton

Color: Dark Green

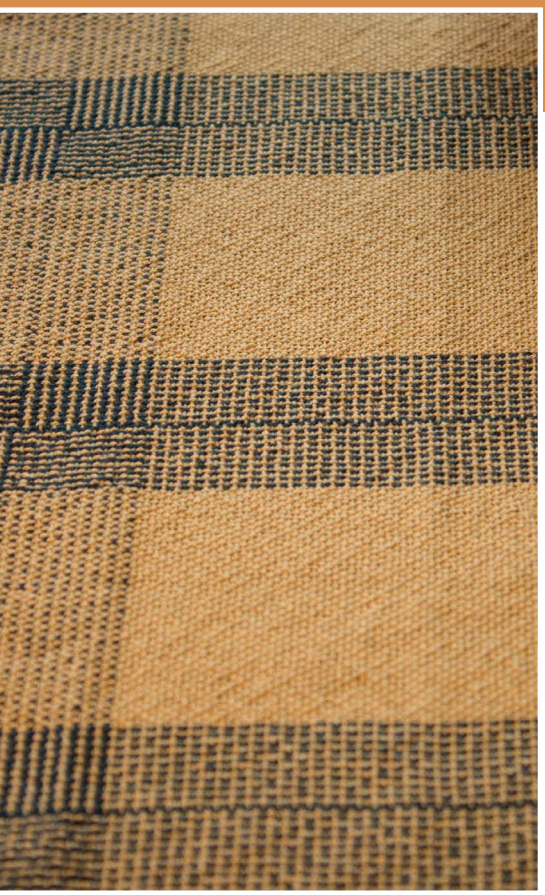
Total ends: 480 plus floating selvages

Sett: 30 epi

Width: 16″

Weft: 16/2 cotton

Color: Dark Green



Log Cabin

I am always surprised when I get an inspiration from an unlikely source. One day while I was glancing through the book *Keep Me Warm One Night: Early Handweaving in Eastern Canada* by Harold and Dorothy Burnham, I came across a shawl or cloak that was woven on a simple 2-shaft barn frame loom. The shawl used just two colors in the warp and weft. The threading was a simple and often familiar color and weave effect known as Log Cabin. Rather than the usual threading resulting in small overall blocks of vertical and horizontal lines, this fabric had wide bands of solid colors that isolated the Log Cabin areas as if to frame them. I saw this right away as a tablecloth. I ordered an 8/2 acrylic thread from Maurice Brassard that I had been dying to try, and my good friend Vonnie said she would weave it. It washes very well and is easy to care for. I just love it, and I can't believe I'm telling the world right now that I think there might be a place for acrylic thread when it weaves this well. There, I said it. I like this acrylic thread and I think you will also.

LOG CABIN

Warp: 8/2 acrylic

Colors:

- Beige—620 ends
- Navy—200 ends

Total ends: 820

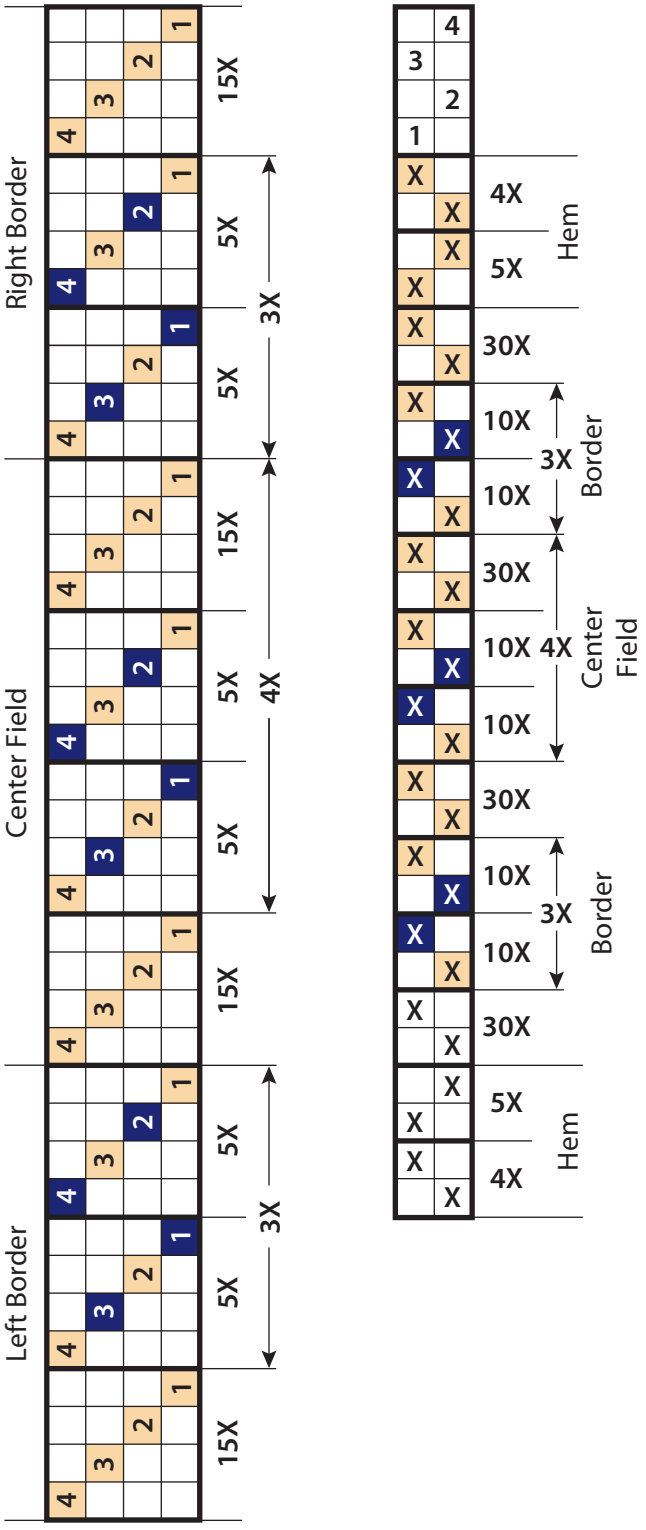
Sett: 20 epi

Width: 41″

Weft: 8/2 acrylic

Colors:

- Beige
- Navy



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Tom Knisely