



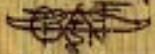
Shuttle Craft Guild
Volume XXIX

#6

Virginia City, Montana
1952

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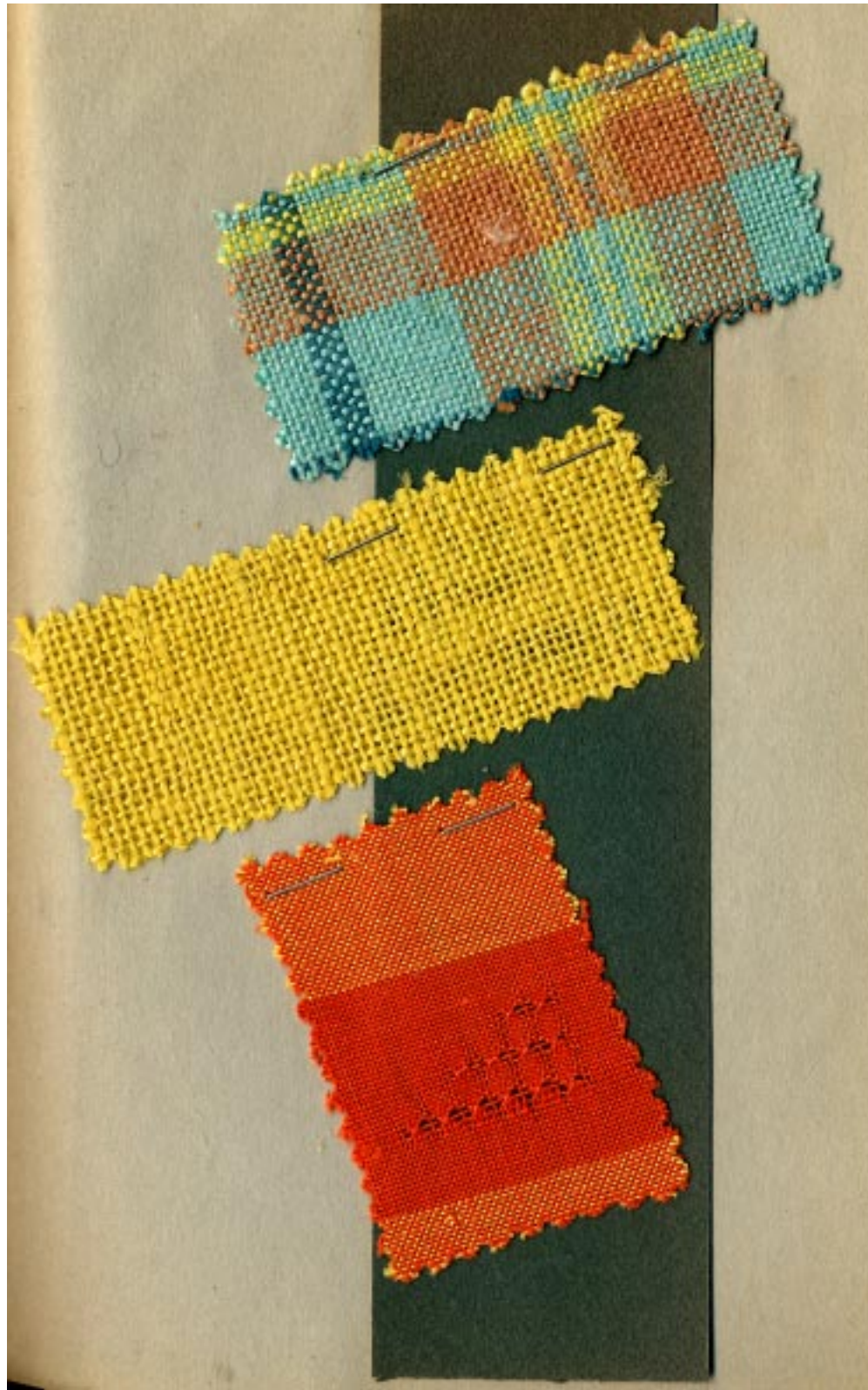
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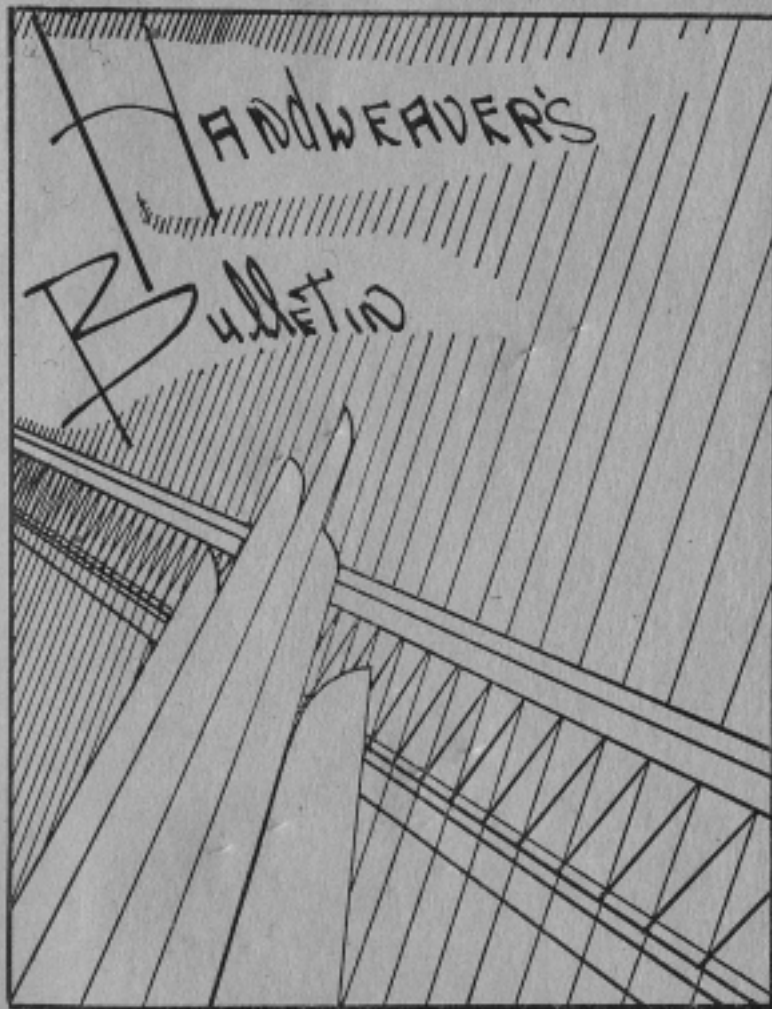


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Shuttle Craft Guild Virginia City, Montana
Volume XXIX Number 6 June 1952

The Shuttle Craft Guild
HANDWEAVER'S BULLETIN
Harriet Tidball, Editor



THE WARP BOUQUET WEAVES

The Bouquet weaves form the third large division of the Open Work weaves, or the weaves in which either warp or weft is distorted at specified intervals from its parallel alignment so as to form holes or open areas in the fabric. The first two Open Work weaves, the Eyelet weaves and the Pick-up Leno weaves, were taken up in the Shuttle Craft Bulletins for November and December 1951 (still available).

The characteristic of the Bouquet weaves is that groups of either warp or weft are wrapped together into small so-called bouquets. The three main types of bouquets, each of which has a different method for wrapping, are Open-Shed Warp Bouquet, Closed-Shed Warp Bouquet, and Weft Bouquet. Only the Open-shed Warp Bouquet will be discussed here as this is the most important of the groups.

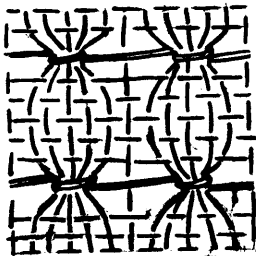
Like the other Open Work weaves, the Bouquet weaves are worked on a tabby threading, and the best warp setting is the one which will give a good tabby base. Suggested warp settings for cottons are: 36 per inch for 24/2 cotton, 30 per inch for 20/2, 27 per inch for 24/3, 24 per inch for 10/2, 20 per inch for 10/3. With linens more deviation is possible but the following settings will be found satisfactory: 30 per inch for 40/2, 24 per inch for 10/2, 20 per inch for 14/2, 60 per inch for 100/3, 40 per inch for 50/2. Although the weaves are used to best advantage with linen warp and weft, they are effective in cottons, and in some cases may be used with wools.

There is a basic method for weaving all of the Open-shed Warp Bouquet variations. Weft should be the same as the warp, as a weft of heavier material fills in the small holes made by the bouquets. A small, rather thin shuttle with a pointed end should be used as the shuttle must pass in and out

through the warp without distorting the tension. The small Swedish shuttles are excellent for the purpose.

Weave a foundation of balanced tabby and end with the shuttle at the right hand side of the warp. Open the next tabby shed and keep this shed open through the working of an entire row of bouquets. Take the shuttle in the shed to the point where the second eyelet is to occur and withdraw it; carry the shuttle back from left to right on top of the shed to the point where the first bouquet is to occur and insert it in the shed; carry the shuttle in the shed to the point where the third eyelet is to occur, and then carry it back on top of the shed to the second eyelet. It will be seen that the shuttle motion is exactly like sewing a back-stitch except that the forward motion is always in the shed (right to left) and the backward motion is on top of the shed (left to right). This makes a complete wrap of weft around a group of top warp threads. The under warp threads which alternate with these will be held in the bouquet automatically, while the single under warp thread which separates the bouquets will be uninvolved. This uninvolved thread corresponds to the tie-down thread in Lace Bronson weave. Each time a warp wrap is made, the weft is pulled tightly to gather the warp threads together, and it is usually advisable to hold the weft in place with the left hand while making the next bouquet. An identical number of top warp threads must be involved in each bouquet, and 3 or 4 makes the most convenient number in most cases, leading to the best balance of weave. For making a 3-thread bouquet row the motion is: forward in the shed under 6 top warp ends, back over 3, forward 6, back 3, and so on across the warp.

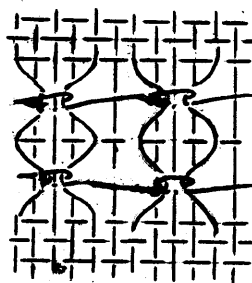
Brooks Bouquet: This most popular of all the bouquet weaves has been extensively used and popularized by the eminent handweaver Marguerite Brooks, for whom it is named. It is made by weaving a row of bouquets forward 6 and back 3, following this with 5 shots of tabby, and then repeating the identical bouquet row. These alternating rows of bouquet with 5 shots of tabby may be repeated as



desired. The 5 shots of tabby exactly balance the 5 warp threads involved in the bouquet (3 top warp threads and 2 under warp threads) and the wrapping or bouquet weft is balanced by the floating warp thread, to frame an exact square. If the selected bouquet unit is 4 threads, then 7 tabby shots are thrown between bouquet rows; if the unit is 2 threads, then 3 shots are thrown.

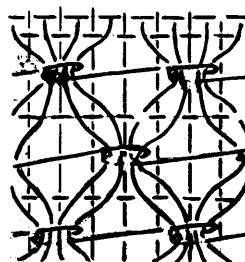
Plain, Open-shed Warp Bouquet:

This type of warp bouquet superficially resembles the Leno weaves but is much faster to make. A row of bouquets is worked and then the shuttle is carried back to the right hand side in the alternate shed, and the next row of bouquets is made without any tabby separations. In very coarse material this is effective if 2-thread units are used.



Split, Open-shed Warp Bouquet:

For this type of bouquet it is necessary to use an even number of top warp threads in making the bouquets, 2 or 4 for instance. The first row of bouquets is worked as above. The only difference in the second row is that the first bouquet is spaced to split either the first or second bouquet of the first row, and when the original unit is repeated the split occurs across the entire row. The third, fifth and seventh rows duplicate the first row, and the fourth, sixth and eighth rows duplicate the second.



Open-Shed Warp Bouquet Variations: Variations on either the Brooks method or the Plain method are numerous. One pleasant design method is to space groups of bouquets along the weft line with plain woven areas. Since the bouquet does not distort the tabby background on the normal warp setting, it is not necessary to build up the weft between groups. For a close warp setting, a build up worked in the Spanish Eyelet method is required. Simple patterns

of diamonds, triangles, squares and oblongs are easy to weave by grouping bouquets wherever desired. Designs drawn on squared paper including cross-stitch patterns are easily reproduced by the Brooks Bouquet method. In the Shuttle Craft BULLETIN for March 1951 the method for weaving monograms in Bouquet weave was described, and an alphabet with combination suggestions was given. This Bulletin is still available. The Brooks Bouquet is the most simple of the Open Work weaves for making monograms because it is not necessary to build up tabby areas. Light colors may be used effectively in the bouquet weaves worked with fine threads, and one interesting variation is to work the rows of tabby between bouquets in different colors. The three basic methods of Plain Bouquet, Brooks Bouquet, and Split Bouquet may be combined on different rows to give unusual effects. The Brooks Bouquet may be woven by splitting. The imaginative weaver who enjoys delicate effects will find a wide field of creative enjoyment in the Bouquet Weaves.

The best reference on the Bouquet Weaves is a little pamphlet by Marguerite G Brooks, VARIATIONS OF THE BROOKS BOUQUET, Supplement to Series 2, which costs \$1.25. This shows many combinations.

WINDOW CURTAINS for INFORMAL ROOMS

The kitchen, bathroom, bedroom, breakfast nook, playroom, study, are all rooms to which the weaver may make a rather light-hearted approach when it comes to weaving window drapery. This does not mean that the planning of curtains for these rooms should be done with less thought, or that the weaving may be careless. It does mean that less yardage is usually required, that less expensive materials may be used, and that the weaves may be less formal, more dependent upon the use of gay colors than upon sophistication of design and texture. The curtains being less time consuming and less costly may be changed more often, so an error in judgement is not as serious as when planning formal livingroom or diningroom draperies. In fact, it is with the draping of these informal rooms that the inexperienced weaver will find it wise to start.

Here are some suggestions which follow current trends for curtaining informal rooms, several of which we have tried and found delightful.

A fine cotton warp may be used for bedroom curtains of exquisite delicacy if borders and/or medallions are woven in Brooks Bouquet. We suggest a warp of 24/2 cotton in a delicate color, set at 36 ends per inch. Unmercerized cotton is more successful than mercerized for this. The work will proceed faster with 20/2 warp and weft, set at 30, but the fabric will not be as delicate. Fine linen fairly widely set, such as 40/2 at 25 to 30, or 14/1 at 15 to 18, is also delightful. This is a project for the weaver who wishes to take considerable time and care with the weaving of bedroom curtains.

For the kitchen, bathroom, dining nook or play room we suggest a gay plaid woven in plain tabby. This may be of cotton or linen, either fine or heavy. For warp settings, follow the suggestions given in the article on Brooks Bouquet. Wide warp settings are not good for plaids because the color changes are weakened. We are always inclined toward linen for curtains of informal as well as formal type because linens seem more sun-fast and because they give such a beautiful draping quality and improve rather than deteriorate with repeated washings. (An economy hint: discarded linen curtains may be hemmed to dish-towel size and used with pleasure for many years, whereas a discarded cotton curtain is practically useless.) At current prices, curtains of domestic linens cost little more than cotton curtains. For plaids, one may use one's imagination regarding the warp stripes, harmonizing the colors to an existing color scheme. Four colors make a good plaid, two of them closely related colors. There is an old rule, "One dark, one light, one greyed, one bright," which is always safe. If one wishes a designing prop a good system is to select a Scotch Tartan and substitute colors for those given in the authentic sett. For the room which can use the colors, there is nothing smarter now than curtains of an authentic Scotch Tartan. If this is desired, it is necessary to use cotton, as authentic Tartan colors seem impossible to duplicate in linen dyeing. A Tartan may be reduced in size, proportionately, and still remain authentic.

Single linens will make curtains of a pleasing texture which will drape better than curtains of 2 and 3 ply linens. In weaving single linen, be sure to use a wide dent reed to avoid as much friction as possible on the warp. For instance, with 7/1 linen set at 18 per inch, sley 2 per dent in a 9-dent reed, or even better sley 3 per dent in a 6-dent reed. The same warp setting and sley may be used for 12/1 or 14/1 to give much finer fabrics, or these may be set at 20 in a 10-dent reed or at 24 using 3 per dent in an 8-dent reed. The grouping of three threads in the reed comes out altogether in the washing. If 14/1 is used, it is well to dip the warp chains in a solution of plastic starch and dry before beaming. The starch will add a pleasing crispness to light weight curtains and will keep the linen from wrinkling so much. A hint on washing: a good bit of fuzz is apt to collect on the surface of the fabric in the first washing of a single linen yardage. This should be removed by brushing the fabric with a whisk broom after ironing.

There are many unusual ways to use plaids in informal draperies. In curtaining a corner window which touched a yellow wall at one side and a conifer green one at the other, we curtained the side toward the green wall with a strip of plain yellow 7/1 tabby linen set at 12 per inch, and the side toward the yellow wall with a much wider length of plaid. The plaid was in yellow, conifer green, aqua and tawny tan. The same kind of treatment could be given to a patterned or papered wall related to a plain wall.

For high, narrow windows the current curtain style is double sash curtains hung at the top and the center so that either section or both may be drawn. For this arrangement, use a gay plaid or stripe for the lower sash, and a plain fabric of one of the plaid colors for the upper sash.

The gathered frill, tacked to a narrow molding and placed on both sides and the top of a window, is a possibility for a weaver who has only a narrow loom, or for any weaver. The frill must be of stiff material (closely set and woven) and well starched. The home decorating magazines are full of ideas for lively window treatment of informal rooms.

BOOK REVIEW

COLOR HARMONY, With the McDonald Calibrator, by Stirling B McDonald; Wilcox and Follett Co, 1255 S Wabash Ave, Chicago 5, Illinois, \$15.00.

This book will answer the questions about color and color harmony which confront the handweaver who has had no previous training in color designing. In simple, non-technical language it explains the basic nature of color, defines color terms, and presents formulae for combining colors in good harmony. To help design color harmonies, the book includes a sturdily mounted color wheel with two pairs of coordinated calipers and complete directions for using them in selecting harmonizing color sequences. Examples in magnificent color plates are of well decorated rooms. The chapters on the use of color in decorating, in clothing, and in the fine arts will be of particular interest to weavers. Although the various accepted color theories are explained, the approach which Mr Stirling uses is simple and non-controversial and presents the visual rather than the scientific theory of color.

Only 12 major colors, with six variants of each are presented in the Stirling Calibrator, and shades of colors (hues mixed with black) are omitted, but this very simplicity is advantageous to the amateur. Like most books on color, this one does not go into the problems of mixing colors in small areas as they occur in a textile when threads of several colors are combined, but the basic understanding of color harmonies will help the weaver understand this application. Although the book is costly, it is magnificently published and would make a fine addition to the Local Guild Library.

Another book by the same publisher, written for the layman and outstandingly helpful to the decorator weaver, is COLOR IN HOME DECORATION, by Effa Brown, \$4.95. This is a picture book with every point illustrated by sketches of color photographs.

EQUIPMENT - Yarn Measurer

A bit of equipment which weavers constantly ask about but for which we have had no satisfactory answer is a device for measuring the amount of yarn which is wound on a spool or bobbin. At last we have an answer -- a measurer-counter which we have tested in our studio and found satisfactory and simple. This is the WE-GO counter, sold by Mrs Fred J Blum, Jr, Box 114C, RR 1, West Chicago, Ill. The price is \$12.50. The little instrument (it is too simple and well constructed to be called a gadget) is held in the hand and records the measurement of thread yardage as it goes onto the bobbin or spool. The registering counter insures accuracy. Weavers who have the WE-GO spool and bobbin winder already appreciate the skill of workmanship which goes into the Blum equipment. By the way, the price of the bobbin winder is now reduced to \$27.50.

LABELS for Handwoven Articles

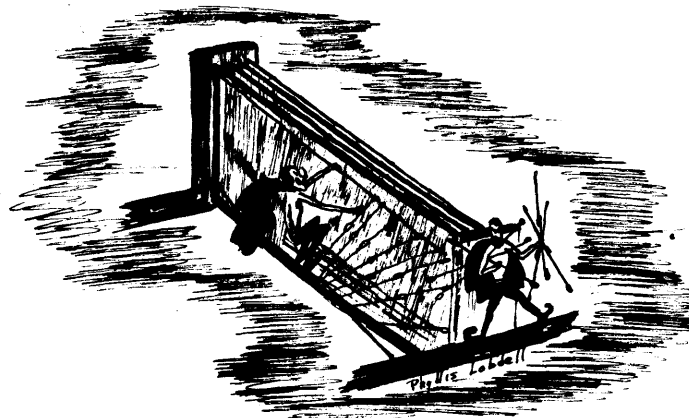
Almost all handweavers wish to have some kind of a signature label to sew onto each article which is created on the handloom. This is altogether right. Like a signature on a painting or the potter's mark on a ceramic piece, every fine piece of handweaving should be identified with the name of the weaver, the word "Handwoven" and if the weaver sells the label should carry the weaver's address. The label should be distinctively designed.

Label tapes, either printed with indelible ink or embroidered, may be ordered through most department stores. They are sold by the dozen at quite high prices, but the cost is less by the hundred. Prices vary according to the size of tape and the number and type of letters. A delightfully designed label for handwoven textiles is available through Hughes Fawcett, with name, address, and the word "handwoven" embroidered in a color on white, and a tiny loom at the left side. The price is \$20.00 per thousand, the minimum order.

The Pittsfield Weaving Company, Pittsfield, New Hampshire has made labels for the Shuttle Craft

Guild with which we are so well pleased that we should like to recommend their work. The price is reasonable, the quality high, and the designing is artistic. Our labels were jacquard-woven in brown on a beige foundation (there is a wide color range) 3 inches by 5/8 inches in size. The Pittsfield Weaving Company copied with exactness the Shuttle Craft style of lettering and the Guild insignia. With the wording, "A Shuttle Craft Guild Textile, Handwoven in Virginia City, Montana," and the insignia, the cost of the labels was \$13.00 per thousand. Labels will be made from any suitable sketch the customer supplies, and type of lettering is according to the customer's wishes. Sketches of a shuttle, a small loom, a reed with warp emerging, a group of thread tubes, are all good subject matter for individualizing labels, and may be copied from drawings or photographs. Sketches should be submitted larger than the final size. The price of the minimum order of one thousand labels will be determined by the size of the label and the number of jacquard cards which must be punched to produce it, so prices are not available in advance. But our experience is that the price will be reasonable.

The Shuttle Craft Guild labels are used not only on our own textiles, but we give them as awards for outstandingly good work done by students in our studio. We suggest that weaver's Guilds might have labels made up with a suitable legend for use by all Guild members. This would be particularly appropriate for Guilds which have annual sales.



THREADBENDERS
for June

PORTFOLIO CONTENTS: Sample of Brooks Bouquet woven on 24/2 cotton, as for the suggested bedroom curtain. Sample of plaid in 7/1 linen set at 20 ends per inch. Sample of plain in 7/1 linen set at 12 ends per inch. Sample of the Pittsfield Weaving Company labels.

We wish to announce that all of the PORTFOLIOS from January through May are again available. Having seriously underestimated the demand for these at the outset, Mr Tidball has made up extras of the January, February and March issues, and back orders have now been mailed out. Single PORTFOLIOS will be available each month at \$1.25 each for those who wish to have the illustrative material for only part of the BULLETINS.

The PORTFOLIO supplement to the Bulletin does not replace the monthly Sample Service by Mrs Gano. For many years Mrs Gano has made samples for the weaves given each month in the Bulletin. Her splendid samples are \$1.00 each, and subscription to them is \$10.00 a year. These and the PORTFOLIO samples do not duplicate each other as each are made with somewhat different interpretations. Anyone interested in the Sample Service, write to Mrs Robert Gano, 2016 Castillo Street, Santa Barbara, Calif.

SUMMER STUDENTS: Registrations are now coming in for summer instruction in the Shuttle Craft Guild's Virginia City Studio. We plan to keep the studio open and to accept students from the first of June through October, but the studio will be closed during the winter of 1952-53. Consequently we hope that everyone who has planned to come to us for work can plan their time for summer or autumn. There is a great deal of outside entertainment in Virginia City during the summer season, but after Labor Day the cost of rooms and meals is lower, so take your choice. We do not yet know whether or not the studio will be opened in the summer of 1953 for students.

HANDWEAVER'S YARNS

Several years ago when handweaving materials were somewhat difficult to secure the Shuttle Craft Guild started stocking certain yarns, mainly Bernat Fabri wool and Davis Oregon linens, with various other materials from time to time, for resale to Guild members. Since that time handweaving yarns in retail quantities have become more commonly available and there are a number of Shuttle Craft Guild members who now have agencies for Davis linens and for many other types of handweaving materials. To save Guild members excessive postage charges, we should like to turn over our yarn business to those Guild members who have mail order businesses.

In order to shift this business to more convenient centers it will be necessary for us to print a directory of sources for yarns (also equipment). Will any Guild member who has a handweaver's supply business and can supply on a regular basis any type of yarn or weaving equipment and who does mail order business, please write to me about listing in this directory. In the large cities it would be advisable to list dealers who do not sell by mail. I plan to print the list of sources in the Bulletin, and to have additional lists printed so that I can mail them to non-Guild member weavers who inquire about sources.

The Shuttle Craft Guild will continue to carry a large stock of materials for the convenience of our studio students, for those who stop in our studio and wish to purchase materials, and for Guild members who for some reason cannot purchase elsewhere. Since Fabri is not generally available, we shall continue this for those weavers who prefer it over other yarns.

At the present time we have a complete stock of Fabri and of linens (7/1 and 1½/1 in 17 colors and natural boiled, 14/1 and 14/2 in 9 colors, 12/1 in natural boiled, 10/2 and 7/2 bleached towel linen, 40/2 natural and 40/2 bleached, 7/3 carpet linen). We have a good supply of the 3-ply rug wool left which we shall close out at the special reduced price of \$2.00 per pound. Colors are dark green, light green, egg plant, rose, heather, rust brown,

jade, yellow, crimson and oxford grey. Also small quantities of black, tan, chartreuse, bright red and light blue. There is a good stock of the rayon-mohair twist (\$3.00 per pound) and the cotton ratine (\$2.00 per pound, previously erroneously called boucle).

STYLES subscriptions

Last month the BULLETIN carried an announcement that it has at last become necessary for us to simplify our mailing list and to make a slight price raise in Guild membership (an advance of only \$1.00 a year) to partly compensate for the great increase in cost of paper, printing and mailing which has come about in the past five years. We are now, as our mailing list simplification, sending the monthly STYLES sheet to all Guild members, and shall continue this practice.

But, since all current STYLES subscriptions expire in June instead of being coordinated with BULLETIN subscriptions, we find ourselves in a difficult position regarding billing. The STYLES subscription has been \$1.50 a year for Guild members, \$2.50 for non-members. We are no longer taking separate subscriptions to either the BULLETIN or the STYLES, an arrangement which we trust is agreeable to all Guild members as most of you now subscribe to both. This will eventually be a convenience, since both subscriptions will be payable at the same time, \$6.50 through August, \$7.50 after September 1, 1952.

At the rate of \$1.50 a year, each STYLES sheet costs 12½¢. Instead of billing you for an entire year, we are asking that each of you figure your own account, from July through the month of your Bulletin expiration, at the rate of 12½¢ per copy, and send us this amount. Expiration in August is 25¢, in September 38¢, in October 50¢, November 63¢, December 75¢, etc. I shall be most grateful for your cooperation in this matter. All credits which Guild members have are noted on renewal bills.

Harrist D Tidwell