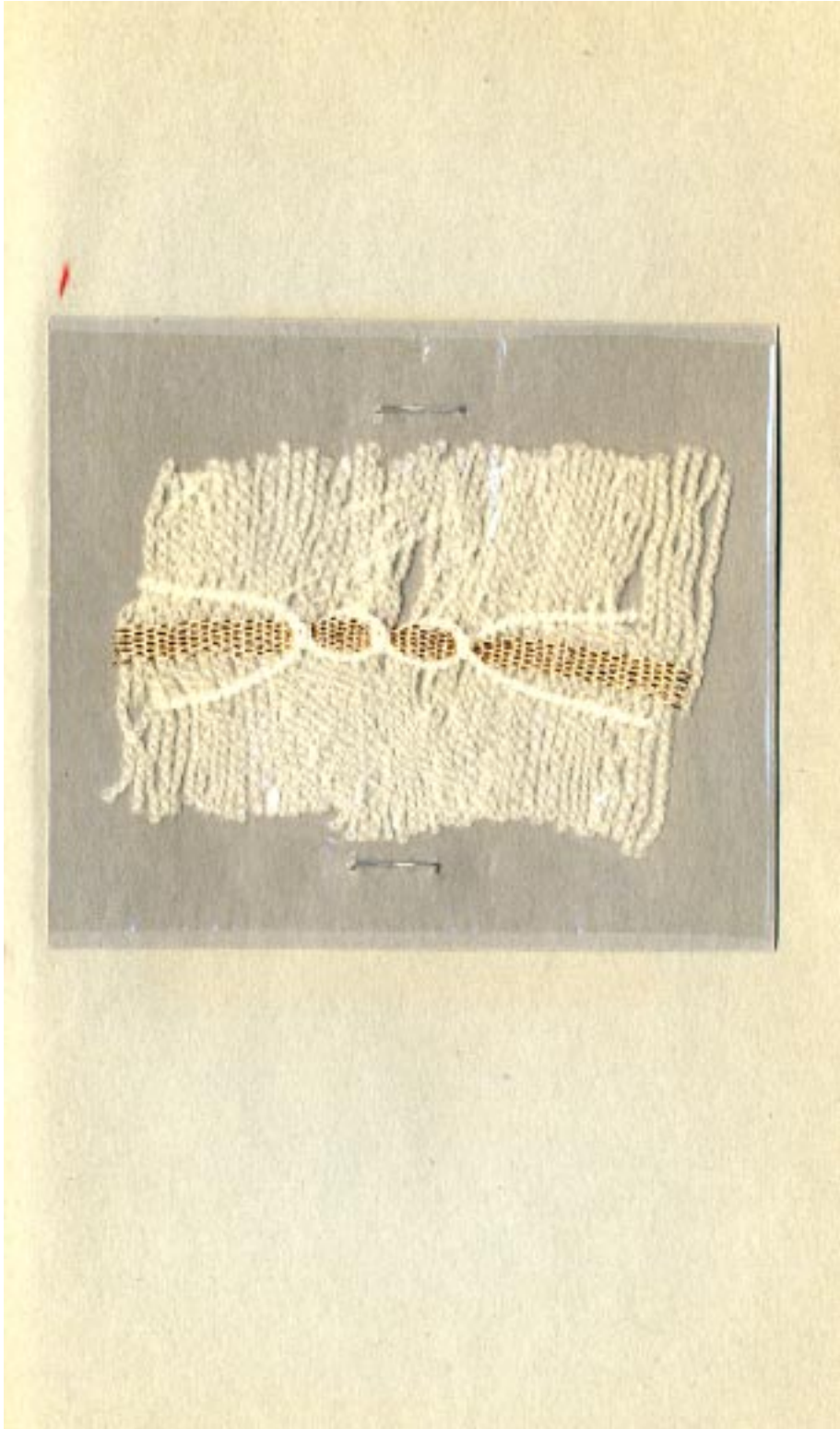




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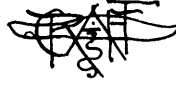






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The Shuttle Craft Guild
HANDWEAVER'S BULLETIN
Harriet Tidball, Editor
Martin Tidball, Portfolio
Editor and Photographer

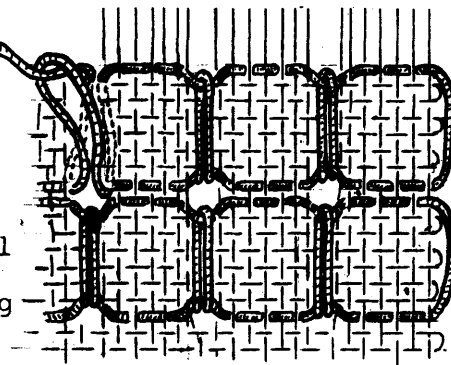


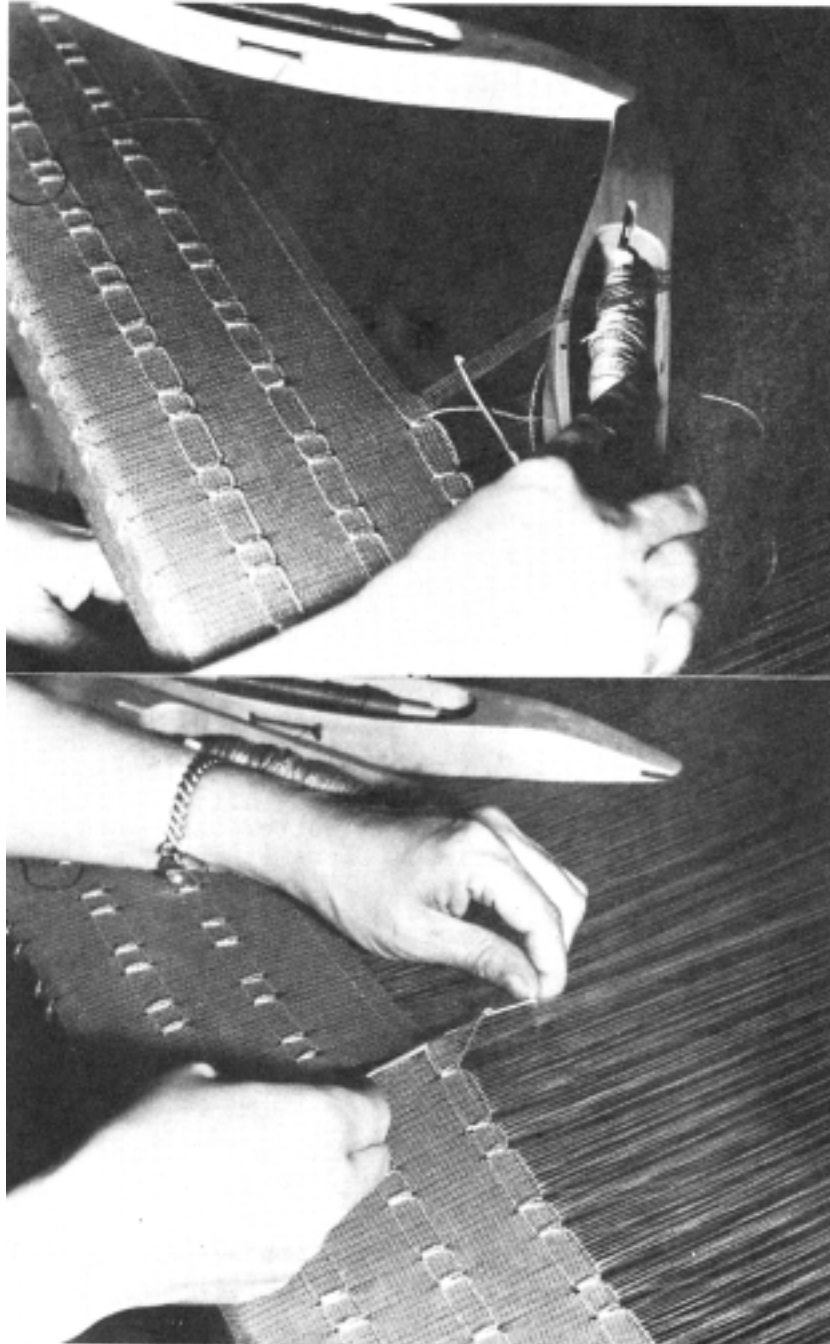
THE WEFT BOUQUET WEAVES

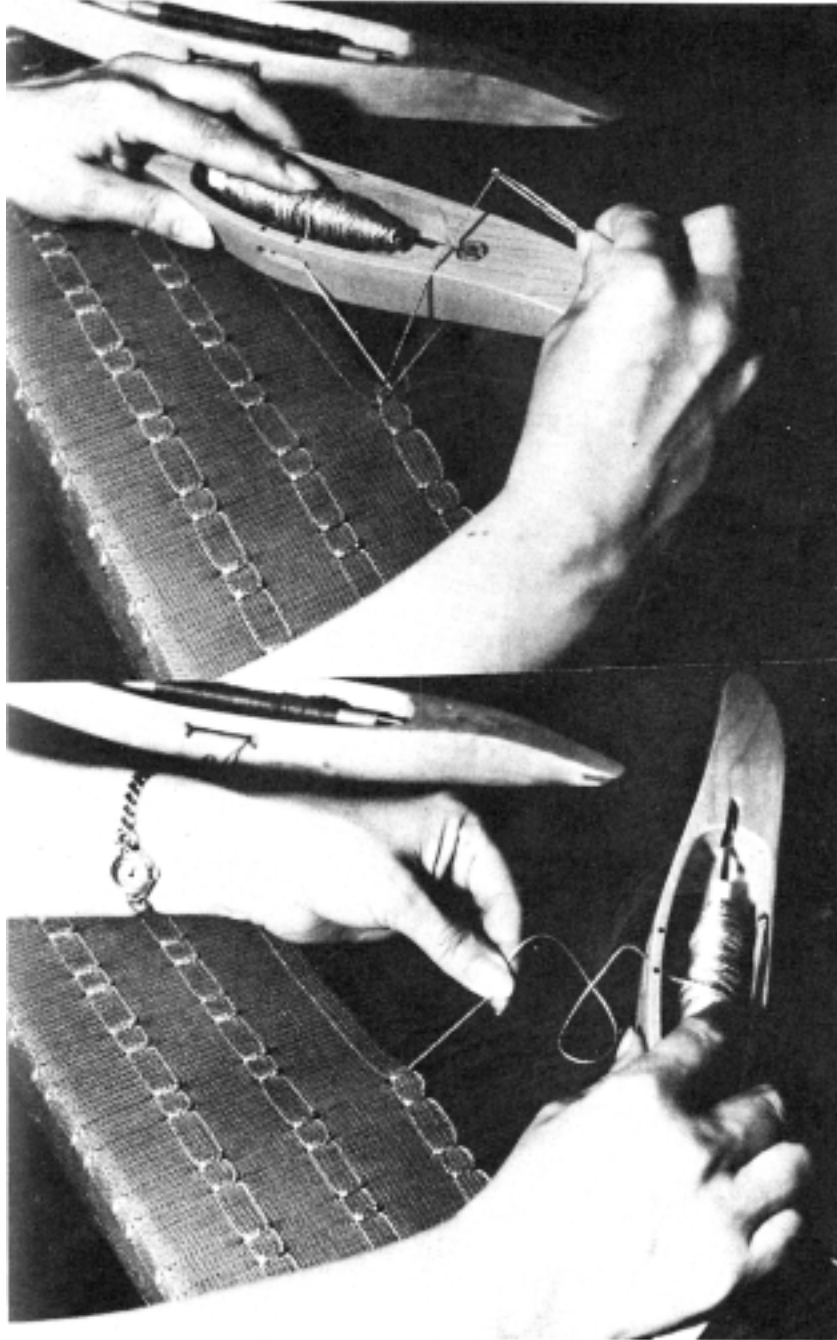
The Weft Bouquet Weaves, or those weaves in which groups of weft threads are bound together into bouquets, are odd weaves with highly decorative effects. They are worked on two-harness or tabby fabrics, and are artificial weaves in that certain weft shots are distorted from their usual parallel alignment through the use of an auxiliary tool, usually either a crochet hook or a large darning needle.

The two main types of weft bouquets are commonly known as Danish Stitch, the variation named and published by Helen Louise Allen, and Danish Medallion the variation so much used by Marguerite Brooks. Both types require the use of an auxiliary weft, which should be a strong thread and is usually heavier than the warp and weft, and may be of a different color. Both of the stitches may be woven as open-work, by pulling the auxiliary weft tightly, or as a simple decorative stitch by allowing it to lie loosely. Danish Stitch is better used when the very open effect is desired, since it makes a single thread wrap which does not fill the open spaces, while Danish Medallion is a more decorative chain stitch.

Danish Medallion: This is diagrammed at the right. It requires the use of a large crochet hook, and two shuttles, one carrying tabby weft similar to the warp, the other (preferably a small shuttle of the Swedish type) carrying the strong decorative weft.





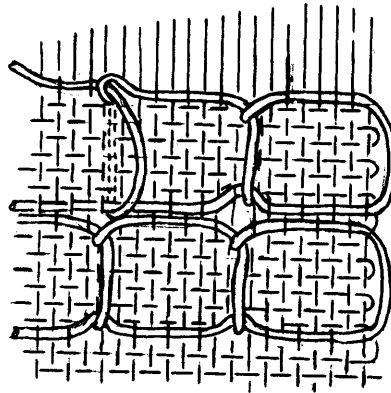


Steps in weaving Danish Medallion:

1. Weave a tabby heading, to the point where a row of bouquets is desired.
2. Change the shed. Throw a shot of auxiliary weft, from left to right, and fasten the end firmly into the left selvage.
3. Weave several rows of tabby with the tabby weft. The number may be 4, 5, 6, 8, or sufficient to build up the medallion to the desired size.
4. Change the shed and pick up the auxiliary weft shuttle. Insert the shuttle in the shed to the point where the first bouquet is desired, and withdraw it through the top warp. (See Photograph 1.)
5. Insert the crochet hook into the woven web just below the shot of auxiliary weft and directly under the point where the shuttle was withdrawn. Reach up with the hook, catch the auxiliary weft, and draw a loop of it under and up through the web. (See Photograph 2.)
6. With the crochet hook draw a large loop and carry the shuttle of auxiliary weft through the loop from left to right. (See Photograph 3.)
7. With the left hand pull the weft toward the reed until the loop holds the bouquet firmly. If eyelets are desired, pull the weft very tautly to gather the group of weft ends together. Eyelets are made more successfully if the warp tension is fairly soft, so it is wise to release one notch on the cloth beam before starting step 4, and tighten the tension again at the end of the row of bouquets.

Repeat these 7 steps, each time withdrawing the shuttle on step 3 at the point where a bouquet is desired. At the left hand selvage, cut the auxiliary weft and fasten it firmly. Resume weaving with tabby weft. If only one row of bouquets is desired, or more than one row but spaced with tabby between, it is simpler to use the bouquet weft without a shuttle. Simply cut a piece of auxiliary weft about three times the length of the warp width, and on step 6 draw the full remaining length of weft through the loop. In this case insert the auxiliary weft under the top warp threads with the fingers.

Danish Stitch: This is diagrammed at the right. The stitch is similar to the medallion except that each row of bouquets is worked with a length of auxiliary weft which is three times the length of the warp width, threaded to a large darning needle. A blunt-pointed sacking needle or the type of needle which comes with "Weavit" frames is even better. Steps 1, 2, 3,



4 are woven as in the medallion. In step 5, insert the darning needle into the web instead of the crochet hook. Push the needle up, under the web, and bring it to the surface above the weaving line, and on top of the auxiliary weft as it emerges from the shed. Pull the weft as in step 6. This is actually simply a blanket stitch.

VARIATIONS OF THE WEFT BOUQUETS

Either one of these two stitches may be used in a wide variety of ways for producing decorative effects. If the coarse outline effect is not desired, and the tabby weft is a strong, two or three ply material, the bouquets may be worked with the tabby weft. The caution here is to be sure that the crochet hook or needle is always inserted between the same two weft shots. Tabby weft is used for the bouquets usually when large eyelets are desired. Therefore, be sure to do the work on a soft warp tension and pull the weft very tightly before inserting it into the shed again. The lower eyelets may be enlarged by working the crochet hook or needle about a bit.

The bouquets may be worked at regular intervals across an entire warp width, picking up 4, 5 or 6 top warp threads each time. to give an unusual finish just above the hem of a towel or a table mat.

The bouquets may be spaced or grouped

across the entire warp width. For instance, pick up 4 top warp ends twice, and then pick up 12, repeating this order; or pick up 5 three times, then pick up 10; or pick up 4, 8, 12, 8, and repeat.

Several rows of bouquets may be picked up in succession, to form wide borders. This is most effective when no tabby is woven between rows of bouquets, as shown on the diagrams, but the rows may be spaced with tabby if desired. Spacings may be made interesting when several rows are woven. For instance, space the first row 4, 4, 4, 12; space the second row the first way, but arrange the 4s above the previous 12s and the reverse; then duplicate the first row with the third. Or weave the first and third rows in 12s and the second row in 4s.

If the same weft is used for the bouquets as for the tabby, it is possible to weave simple designs or monograms. Corner squares, diamonds, or triangles are good, or any simple design which may be drawn on squared paper, though elaborate designs are not often effective. It is not necessary to fill in the edges or spaces between designs by weaving in the Spanish eyelet method, when working in this technique.

The weft bouquet weave (Danish Stitch preferable) combines beautifully with the Brooks warp bouquet method given in the Bulletin for June 1952. In this case both bouquet wefts should be identical. Very open effects, with both warp and weft gathered together, may be thus woven. Simple designs are very good woven in this manner. An excellent example of this is given in Marguerite Brooks' "Supplement to Series 2, Variations of Brooks Bouquet." Miss Brooks also shows rows of medallion alternated with rows of pick-up, one-around-one leno.

Touches of color may be brought into the weft bouquet weaving with good effect, though the colors should not contrast strongly in value with the warp color. For instance, on a white or natural warp, use soft, pastel colors, on a dark warp use heavy colors. The color may be introduced by using a different color for the auxiliary weft from that

used for warp and tabby. Or a different color may be introduced as the tabby in step 3. Three colors may be used, one for base tabby, one for bouquet tabby, and the third for auxiliary weft. This is particularly good if the auxiliary weft color is the same as the warp.

WAYS to USE the WEFT BOUQUETS

The bouquet weaves are decorative techniques, used for ornamenting small handwoven articles such as towels, table linens, table scarves, neck scarves, stoles, baby blankets, blouse materials and curtains. The weaves are adaptable to almost any type of material: cotton, linen, wool and synthetics. The one point to remember, regardless of what base material one is working on, is that the weft thread with which the bouquets are worked must be very strong and smooth.

Weft Bouquet as a Fringe Finish: An attractive, practical fringe for scarves, stoles or cotton table mats is made by working a row of Danish Medallion or Danish Stitch at each end of a small article. To work this, leave unwoven the length desired for fringe, throw two shots of tabby, throw the shot of auxiliary weft followed by the desired number of tabby shots, and then work a full row of bouquets. If a scalloped edge is desired, make a deeper than normal band of tabby for the bouquets, pull the bouquets tightly, and space them fairly widely. The heavy outline thread may be used to emphasize the fringe edge, but if this is not desired, simply work the eyelets with the tabby weft. This is a good finish for wools or cottons. It is not advised for linens, except very heavy, crafty linens, as fringed linens do not wash or wear well. This finish is a fine solution for the heavy or "slithery" types of fabrics which do not hem or whip well.

A very effective fringe for stoles when a deep fringe, eight to twelve inches, with ornamental accent is desired, may be made by weaving weft bouquet into the otherwise unwoven warp. Allow about six inches unwoven; work one row of bouquet; leave two inches unwoven; work another row of bouquet;

leave one inch unwoven; then weave a third row of bouquet and proceed with the weaving of the stole itself.

Stole Variations with Weft Bouquet: Currently popular are very loosely woven stoles, with warp or weft spaced in groups. The weft bouquet weave gives a perfect medium for spacing weft, so that the stole is mainly warp which is caught together at intervals with interesting weft arrangements. A good design for this is woven on a warp of Fabri, or some other high quality, light weight wool, set at 12 or 15 ends per inch, 24 inches wide. Use a 3-ply baby yarn for the auxiliary weft, the color of the warp. For the tabby weft a wide range of freedom of choice is allowable. On a white Fabri warp one such scarf was woven with yellow angora as tabby; another was woven using fine, supported, gold metallic (R-64 from the Tinsel Trading Co) as tabby. Weave a row of bouquets, using one of the irregular spacings, across the entire warp, working the first bouquet and the last bouquet just two top warp ends in from the selvages. Leave one to two inches, as desired, of unwoven warp and then make the next row of bouquets. Repeat this for the entire length of the stole.

A more conservative interpretation of the spaced weft stole is the weaving of a row of bouquets, then one to two inches of tabby, followed by a second row of bouquets. Then an inch or two of warp is left unwoven, and the bouquet and tabby band is repeated. A variation is made by starting with the deep fringe held together with rows of bouquet, and after several rows introducing the double bouquet rows with tabby between. On each successive woven band increase the width of the tabby between bouquet rows, until the center part of the stole which is worn over the shoulders is of solid tabby, or of tabby with bouquet rows but no open warp.

Window Curtains in Weft Bouquet: Casement curtains of a very open quality may be designed as suggested above for stoles. Singles linen, about 12/1, set at 15 ends per inch is a good warp for this. If Brooks Bouquet is combined with weft bouquet, the warp may be spaced too, in small groups.

THREADING SCHEDULES for Overshot Patterns

The Overshot technique with its point of emphasis on pattern requires that the patterns be arranged very carefully in the warp threading so that the most pleasing design in the final article is produced. Common practice in designing articles for Overshot weaving is to combine with the pattern a border which will weave on all four sides and form a frame for the center design. Coverlets, the most important of Overshot projects, tablecloths, and such small pieces as dresser scarves and pillow covers, are thus designed with a pattern and borders. The arrangement of the selected draft to fit the desired warp and to give the best possible final pattern effect presents the handweaver with his most complex arithmetic and judgement problem.

The first consideration in designing an Overshot project is the determination of the final warp width and the selection of materials. Shrinkage and weaving take-up must be considered in planning warp width. If an 80 inch wide coverlet, in two strips is desired, to have a final width of 40 inches for each strip the warp must be from 42 to 43 inches wide. For a two yard wide tablecloth, the warp width should be about 38 inches. As a warp planning example we shall design dresser scarves to have a final width of 18 inches. A 20 inch wide warp will give this final width. This makes a warp which can be beamed sectionally as sectional warping requires that two-inch bouts be completely filled, so our warp will be beamed in 10 bouts.

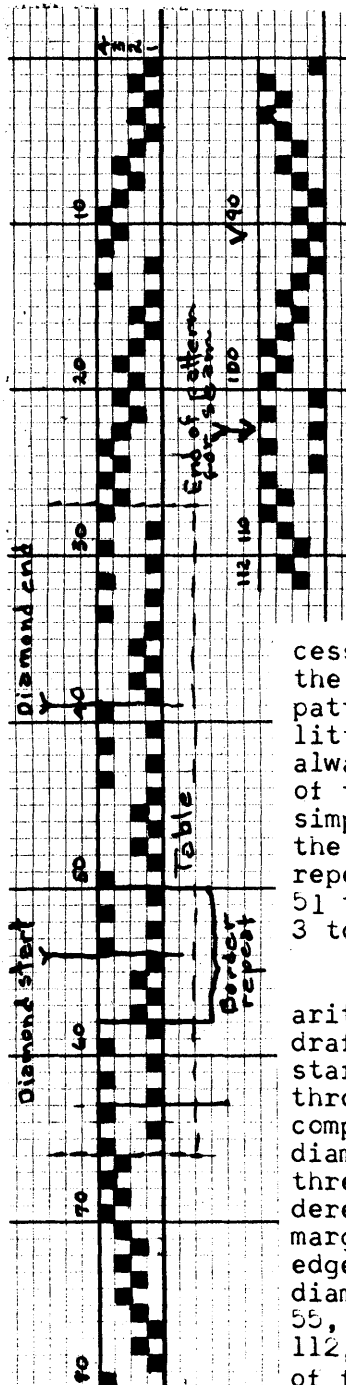
The selection of materials is not a difficult problem, since Overshot is a limited technique and is best done on cotton with wool pattern weft, though fine, 2-ply linen may be substituted for the cotton and a carefully selected, soft, stranded cotton may be substituted for the wool. Wishing a fine fabric, we shall use 20/2 cotton set at 30 ends per inch, with Fabri, which gives a perfect balance for this warp, as pattern weft. Tabby weft is identical to the warp.

Thus, the first step in our designing gives

a warp of 20/2 cotton, 20 inches wide, set at 30 ends per inch, a total of 600 warp ends (20 times 30).

The second step is the selection of the pattern. This is simply a matter of personal preference, and the weaver usually goes through all available books and reference material until he finds a pattern which he likes and thinks is appropriate to the project. The pattern selected as an example is the familiar Double Orange Peel. The draft is given in Mary Atwater's SHUTTLE CRAFT BOOK OF AMERICAN HANDWEAVING, number 10, page 158 of the original edition, page 150 of the revised edition; in Mary Black's KEY TO WEAVING, Fig 294, page 212; in Edward Worst's FOOT POWER LOOM WEAVING Fig 106, page 73; in Simpson and Weir, THE WEAVER'S CRAFT, number 18, page 154. The illustration of the pattern is given on page 160 of the original SHUTTLE CRAFT BOOK, but does not seem to be included in the revised edition. Mary Black gives a photograph illustrating the pattern on page 213; Worst gives a photograph on page 73; Simpson and Weir has a photograph, fig 133, page 179.

One must study the drafts and illustrations to be sure that they are perfectly accurate and need no corrections. It is found that the Worst draft (and also the Simpson and Weir which is obviously taken from Worst) is written in an unconventional manner; the tabbys are 1-2 and 3-4 instead of the conventional 1-3 and 2-4; this makes pattern block A fall on 1-3 instead of 1-2 and pattern block C on 2-4 instead of 3-4. The careful weaver will convert this draft to the conventional system before threading it. Examination of the draft in KEY TO WEAVING shows an error at the beginning of the last figure on the last line; three threads, a 3,1,2, have been included, which do not belong there. In examining the illustrations, use as a guide the fact that the pattern should be perfectly symmetrical on four axes: the horizontal, the vertical, and two diagonals. A mirror held along any of these axes reproduces the pattern without distortion. The main diagonals of the pattern are exactly 45 degrees and are perfectly straight lines. The illustrations in Atwater and Worst are almost perfect in these respects.



In Black the diagonals are curved lines, which means that the treadling directions given are inaccurate. In Simpson and Weir the diagonal lines are slightly curved and lie at about 60 degrees, so the pattern has only two axes of symmetry instead of four. These illustrate that it is never safe to follow written treadling orders, and that patterns should be woven as-drawn-in, directly on the loom.

Next, one must determine the type of border which will best set off the pattern, and the most suitable border width for the planned article. Atwater illustrates an always safe border of a twill succession of blocks, but in this case the border is separated from the pattern by a sub-border which has little harmony. The best border is always a repeat of one of the units of the pattern. Wishing a strong, simple border which will emphasize the pattern we shall choose a wide repeat of the "table" motif, threads 51 through 58. A border width of 3 to 4 inches is desirable.

Now begins the analysis and arithmetic. Examination of the draft shows that the "table" starts with thread 28 and continues through 66. Since the pattern is composed of only a table and a diamond, the remainder of the threads might normally be considered the diamond. However, the margins of the diamond are the two edge blocks of the table, so the diamond figure starts with thread 55, continues to the end, thread 112, and continues from the start of the draft through thread 49.

Allowing a minimum of 360 warp ends for the pattern (12 to 14 inches) divide 360 by 112 (the length of the draft) which gives 3, with 24 over. So we figure on the basis of three draft repeats, plus pattern balance units, plus border. As threads 51 to 58 are the border repeat, the pattern threading should start with thread 59 to 112 before the first full repeat. After the third repeat, the pattern balance will be threads 1 through 30. Thus, the pattern requires 53 plus 336 plus 30 warp ends, total 419. Subtract this from 600 (total warp ends) and divide by 2 to give the allowance for each border plus selvages, or 91. The left border, however, requires a 5-thread balance unit which gives 88 and 89 ends. Ten repeats of 51-58 would leave 8 and 9 thread selvages, too wide to be desirable, so an additional unit of 1,2,1,2,1 is threaded at the beginning and a full border unit repeat at the end, leaving 3 and 4 thread selvages. If a detailed illustration or diagram of the pattern is not available it will be necessary for the weaver to make a development to find these arrangement points. The resulting threading schedule is as follows:

Right selvage (2,3,4)	3 ends
Border start (1,2,1,2,1)	5 "
Border (10 repeats, threads 51 - 58)	80 "
Pattern start (threads 59 - 112)	53 "
Pattern (3 repeats, threads 1 - 112)	336 "
Pattern balance (threads 1 - 30)	30 "
Left Border (11 repeats, threads 51-58)	88 "
Balance thread (1)	1 "
Left selvage (4,3,2,1)	4 "
Total warp ends	<u>600.</u>

PORTFOLIO CONTENTS: Sample 1, Danish Stitch on 40/2 linen, worked with 10/3 linen, one dent skipped in sley where bouquets occur. Sample 2, Danish Medallion on 10/2 mercerized cotton, worked with Pearl #3, illustrated in photographs. Sample 3, Danish Medallion for spaced weft, or fringe, on 12 to the inch Fabri with Sports yarn and fine, supported metallic. Separate copies of the PORTFOLIO are \$1.25. Subscription, for 12 issues, \$10.00. All PORTFOLIO subscribers receive PORTFOLIO and BULLETIN by first class mail.

Janist D Tidball