

practical weaving suggestions

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QUESQUEMITLS

Doris Clement

This is the day of the quesquemitl—for school and college girl, mother and grandmother alike. Easy to weave, just two pieces to sew together and several ways to wear it. With a carefully planned warp, several quesquemitls can be woven to blend with or accent most any wardrobe.

There are all kinds of quesquemitls. They can be heavy and thick for northern gals to wear over slacks and wool suits, lighter weight to go over wool dresses and pants suits, or quite fancy and lacey for evening wear. They may be worn two ways—with the fringe down the middle, or off the shoulder.

The quesquemitls featured in this bulletin were designed for southern winters and northern summers, with colors in mind for spring contemporary styles particularly in the yellows and oranges that are dominating the 1971 scene. A single striped Wintuk warp was made. By changing the weft for each quesquemitl and by altering the position of the selvage stripes, a group of four or more could come out of one warp with no two exactly alike.

Of course, the stripes anywhere in the warp can be changed, but the selvage stripes are easier and quicker to juggle and their color tie-in with the weft colors has a greater impact on the appearance of the fabric as a whole. This principle can best be understood when you change the color of the mat or frame surrounding a picture. The basic color effect is transformed by what borders it. Since Lilac and Blue are near neighbors, they approach a monochromatic scheme blended by the weft when used as selvages. Likewise, Yellow, Coral and Carnation in one selvage with Gold on the opposite side will produce the same emotional effect and come off a lot more interesting than plain Gold in both selvages.

To mellow, soften and blend the colors, the weft was made of two strands of cotton lace and one of Pearl 3 wound together. One strand is the same as the selvage stripe color and the other two are near neighbors. For example, on quesquemitl No. 1, one selvage stripe is Gold and the other Yellow. The weft therefore, has Gold or Orange predominating and Chartreuse as a near neighbor. After quesquemitl No. 1 has been woven, the weft could be changed to Tangerine, Yellow and Gold, and the second one woven with no change in the warp.

QUESQUEMITL NO. 1

Shown on Cover

WARP: Lily Art. 402 Wintuk Orlon yarn.

SETT: 8 epi. 1 per dent in 8-dent reed, 16 inches or 128 ends. Plan 2-2/3 yards for each quesquemitl plus loom waste.

WARP COLORS: Gold 17, Yellow 10, Carnation 16, Lilac 72, Eggshell 3, Grass Green 62, Medium Blue 28, Aqua 35, Coral 42.

COLOR SEQUENCE: 4 Yellow, 6 Gold, 2 Coral, 6 Lilac, 2 Carnation, 4 Yellow, 2 Eggshell, 8 Green, 2 Blue, 12 Aqua, 6 Green, 4 Carnation, 2 Coral, 2 Carnation, 8 Lilac, 2 Blue, 2 Carnation, 4 Coral, 4 Yellow, 10 Aqua, 4 Blue, 6 Green, 10 Lilac, 4 Blue, 2 Coral, 2 Carnation, 8 Gold.

WEFT: Lily Art. 3872 Cotton Lace, Orange 402, Chartreuse 115.

Lily Art. 114 Mercerized Pearl 3, Crabapple 1458. These are wound on one bobbin and used as one thread. Another weft for the same warp could be: Yellow, Tangerine and Gold.

THREADING: Tabby on two harnesses.

WEAVING: Allow 4 inches for fringe. Weave tabby, beating gently (closed shed best) for 38 inches. Place 4-inch cardboard for fringe allowance. Change shed and another 4-inch cardboard. Weave 38 inches. Allow 4 inches for fringe.

QUESQUEMITL NO. 2

WARP: Same as No. 1. However, a change in the color of the selvage stripes will be made in order to produce a different quesquemitl yet utilize the same group of colors. See below.

WEFT: Lily Art. 3872 Cotton Lace, Chartreuse 115, Radiant Blue 170, Lily Art. 114, Mercerized Pearl 3, Jade 501, wound together on one bobbin and woven as one thread.

Another weft for this same warp could be Lilac, Radiant Blue, and Green.

THREADING: Same as No. 1.

WEAVING: Same as No. 1.

CHANGING THE WARP STRIPES

First cut previously woven material from loom.

- A- Take the 6 Lilac threads on the left side of the warp out of the reed and place outside the Yellow threads, moving the Yellow, Gold and Coral to the right so that there are no empty dents. Re-dent the Lilac on the outside. Do the same on the right side, removing the 4 Blue threads and moving the Coral, Carnation and Gold toward the center so that the 4 Blue threads come on the outside.
- B- Another way to accomplish this is to thread the Lilac and Blue threads through repair heddles when threading for the first time. Now just remove the Lilac and Blue threads from the reed and lift out the repair heddles, placing them outside the Gold threads. Of course, you will have to re-dent these threads as above.
- C- The best method is to have an extra reed that has been cut into sections. This is extremely useful for making warp changes in wall hangings, stoles, place mats, etc. I have an old 14-dent reed cut into 2-inch and 4-inch sections. My suggestion is that you have a 45-inch reed cut into 2-, 3-, and 4-inch sections for maximum flexibility for use on all kinds of jobs. In this case, you simply switch the outer 2-inch sections on each side without changing anything in the center part of the warp.

When using a cut reed however, you will have to plan your colors accordingly. For example, at 8 epi and with a 2-inch section, 16 threads would have to be moved. The color sequence on one side might be something like this: 8 Yellow, 6 Gold, 2 Coral and the colors next to it: 6 Lilac, 2 Carnation, 8 Green. Therefore, after you switch sections your color sequence from the edge inward would read: 6 Lilac, 2 Carnation, 8 Green, 8 Yellow, 6 Gold and 2 Coral.

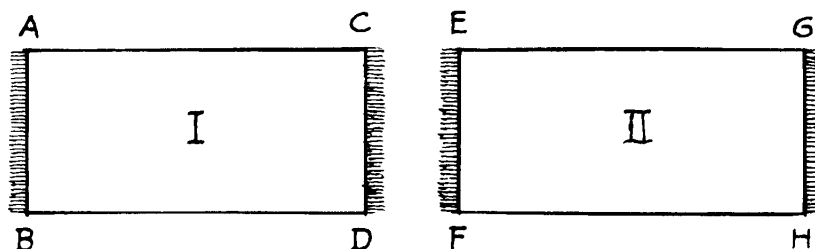
THE ASSEMBLY OF THE QUESQUEMITL

Step No. 1

Knot all 4 fringed edges.

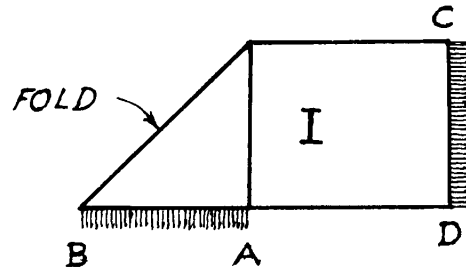
Step No. 2

Lay pieces I and II side by side on a smooth surface and imagine the eight corners to be lettered A to H as on the following diagram:



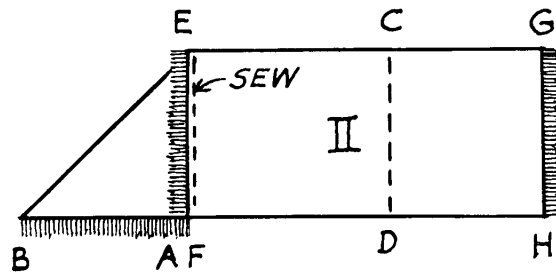
Step No. 3

On piece I, fold corner A to edge B D as shown:



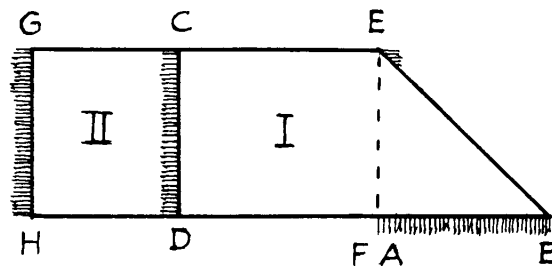
Step No. 4

Lay piece II on top of piece I so that edge E F (back of fringe) lines with vertical edge of piece I. Sew together as shown: See sewing note.



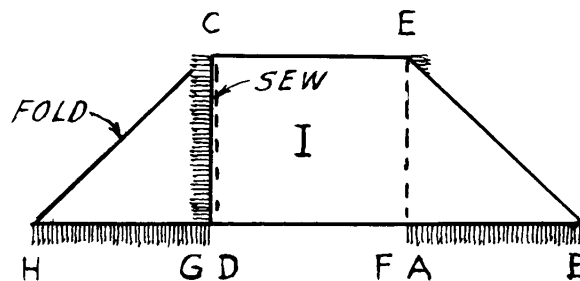
Step No. 5

Now turn both pieces over so that No. I is on top:



Step No. 6

Fold corner G on piece II down to edge H F. Place fringe of piece I over it and sew along line C D.



Sewing Note:

Baste before sewing. If the neck opening seems too large, overlap the neck edges only (line C E) in such a way as to produce a good fit.

After sewing, hand wash in Ivory flakes and give final rinse in Downey Softener. Spread out on turkish towel to dry, just as you would a fine sweater.



THREE NECKLACES FROM QUESQUEMITL WARP

Select about 4 inches of left-over warp and tie to the front beam. Divide this into three parts with the center perhaps a bit wider than the outside portions and twine each for one or two inches. Twining gives a firmness and makes them easier to shape than tapestry technique.

Next, weave all the way across the entire warp (all three sections) with selected weft colors for 1-1/2 inches, then insert feathers, one from each side, in the same shed and continue tabby. From here on, use a comb instead of the beater, combing the feathers up gently so that they cover the warp. Continue tabby for an inch or two, pulling in each shot of weft and beating tightly so that the fabric tapers to a point.

Divide the remaining warp into two sections and cut from the loom so that about 12 or 15 inches is available for wrapping, braiding, or knotting. These become the neck straps. If you would like them stiffer but still flexible so that the necklace could hang about the neck like a doctor's stethoscope, insert two pipe cleaners for cores before wrapping.

The pipe cleaners come in handy in case you don't have a long enough warp.

Color accents such as wood beads, buttons or what have you, can be applied to the necklaces when completed. A typical one might consist of these colors:

WARP: Lily Art. 402 Wintuk, Carnation 16, Eggshell 3.

WEFT: Could be the same colors or near neighbors such as Coral 42, Yellow 10, or Gold 17.

REVERSIBLE NECKLACE

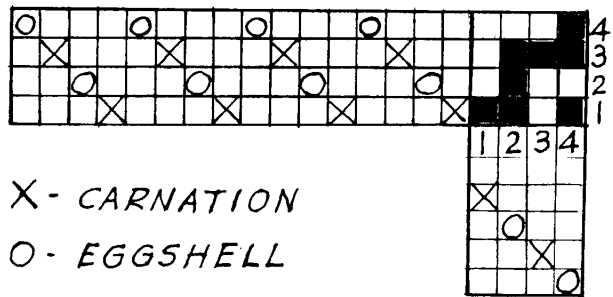
Shown on Cover at Left

WARP: Lily Art. 402 Wintuk, Orlon yarn, Carnation 16, Eggshell 3. 30 ends each color, alternating.

WEFT: Same colors as warp.

THREADING: 1 2 3 4, 1 2 3 4. Carnation on harnesses 1 and 3, Eggshell on harnesses 2 and 4.

SLEY: 16 epi, 2 per dent in 8-dent reed.



WEAVING: Make 5 butterflies each color, Carnation and Eggshell, for weft. Divide warp into 5 sections of 6 threads each color (12 threads combined). With Carnation, raise 1 using a different butterfly for each section. With Eggshell, raise 1 2 3. Beat gently with comb. With Carnation, raise 3 using each butterfly separately. With Eggshell, raise 1 3 4 using each butterfly separately. Weave thus for 1 inch. See Tie-up and Treading. Weave 1 inch straight across with 1 butterfly of each color, dropping other butterflies and working them in with a needle, now or later. Beat with comb and gradually pull in.

In open shed lay in feathers, combing up gently. Do same for lower layer. You can comb these feathers to surface after cutting from loom. Weave 1 3, 2 4, for 1 inch pulling in hard to shape. Leave next 12 inches unwoven. When taken off loom (I take each necklace off as woven) these warp threads are divided in center and wrapped with Carnation and Egg-shell to form neck straps.

BLUE NECKLACE

Shown on Cover at Right

WARP: Lily Art. 114 Mercerized Pearl 3, Copenhagen 635.

THREADING: Twill, 1 2 3 4.

WEFT: Lily Art. 402 Wintuk, Aqua 35, Medium Blue 28, Grass Green 62, Yellow 10, Pearl 3.

SETT: 16 epi for 2-1/2 inches.

WEAVING: Weave 2 rows tabby with Pearl 3. Make a row of Gordion Knots or lay in row of Aqua and Green weft for fringe.

Weave 1 inch tabby Pearl 3. Make a row of Aqua and Blue knots.

Weave 1 row tabby Pearl 3.

Weave 1 inch lower cloth Yellow, top cloth unwoven. Later — with needle — pull top threads together in center, or make any other decoration that pleases, such as weft twining.

Weave another inch of tabby Pearl 3. One row of Green, Blue and Aqua knots.

Weave 1 inch tabby Pearl 3. One row of Blue and Aqua knots.

Weave 2 rows tabby Pearl 3, pulling in and beating with comb.

Leave about 12 inches unwoven for neck straps. When cut off, this will be divided and wound with Wintuk weft colors, or braided, or macrame knotted.

At the bottom, the 3-color knotted Wintuk fringe will mingle with the Pearl warp ends.

BLUE BELT

Shown on cover

WARP: Lily Art. 402 Wintuk, Orlon yarn, Grass Green 62, Medium Blue 28, 32 ends alternating, 16 of each color.

WEFT: Lily Art. 402 Wintuk, Orlon yarn, Aqua 35, Grass Green 62, Medium Blue 28.

THREADING: 1 2 3 4. Green on 1 3, Blue on 2 4. Length 4 yds, for 2 belts and 2 necklaces.

SETT: 16 epi.

WEAVING: I- Weave 4 inches Aqua 1 3, 2 4.

II- Weave 1-1/4 inches (or 30 shots) Aqua 1 3, 1 2. This gives 8 Green warp threads on top and 8 Blue on bottom, with tapestry-like fabric between. These threads can be pulled together in a design on both sides.

III- Weave Aqua 2 4, 1 3. Weave Green 3 1.

Weave Blue 1 3 4, 1 3 2.

Repeat this order as many times as you like.

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