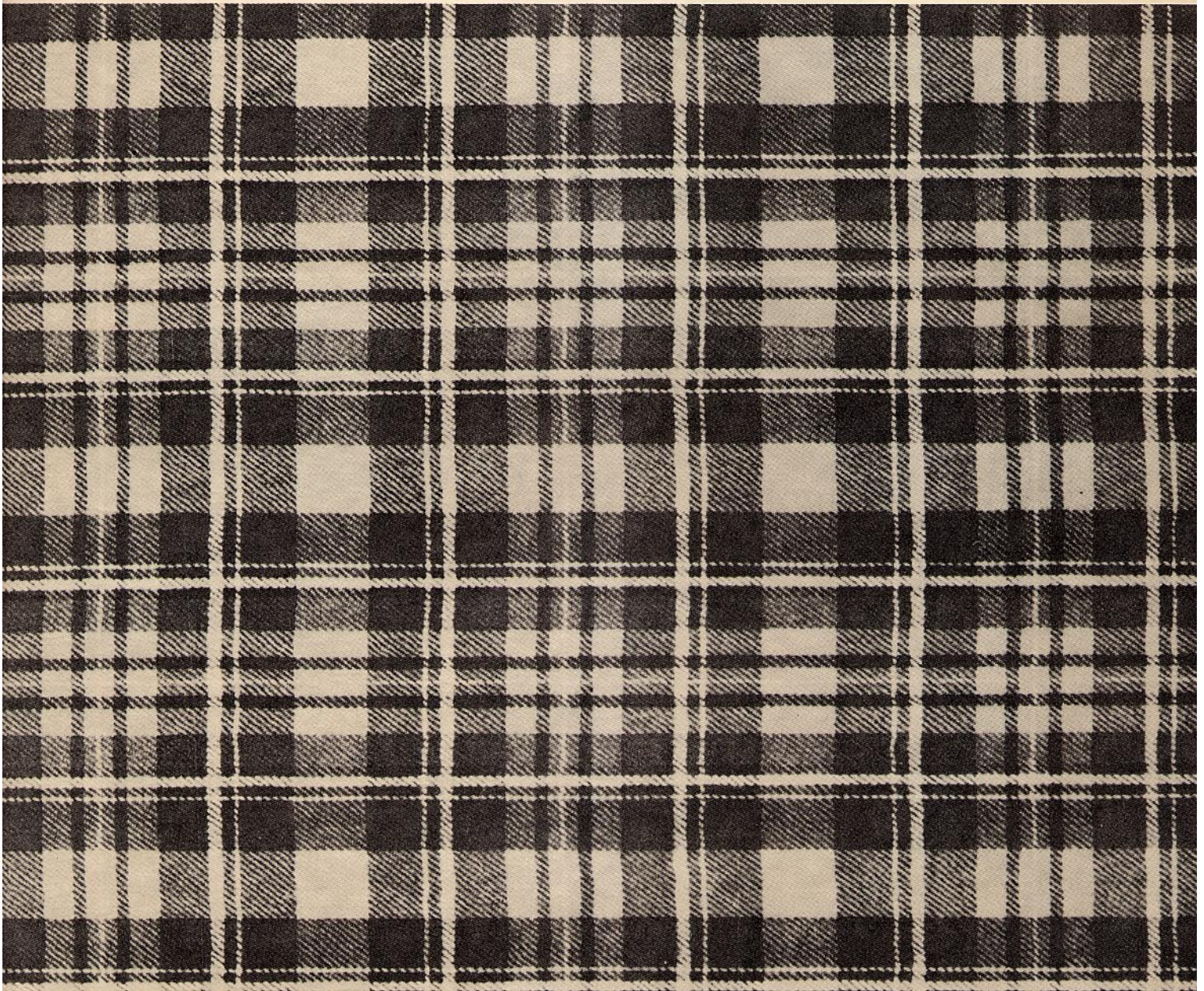


The Weaver's Book of  
**SCOTTISH TARTANS**

by Harriet Tidball

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**PORTFOLIO**



Shuttle Craft • Monograph Five • 1962







The full beauty of a tartan is enjoyed only when one sees a large piece or a clothing item made from the tartan. I wish I might share the full radiance of the twelve yardages from which these samples were cut. Because of the large size of most tartan patterns, most of the samples are selected to show colors and the characteristic color blendings, the perfection of the weave as required, different types of materials for both traditional and interpretive use, and five different types of color designing. Samples 1, 2, 3, 4, and 9 show traditional colors, number 5 shows "ancient" or faded colors as used for a named tartan, 6, 7, and 8 show the contemporary "hunting" colors, samples 10 and 12 the freedom in color designing of the pre-proscription, unnamed tartans, and sample 11 shows "bastard" or substitute colors. Only samples 3, 9 and 10 show patterns small enough to give an entire pattern or more. Most of the samples are long and thin to include more color sections than if they approached squareness, and the diagonal cuts show more areas than the horizontal cuts.

Sample 1. GUNN Clan, Number 84, of Bernat Fabri (2/18 worsted) at 30 ends per inch. This sample was cut from a suit, woven and made up in 1948, and with successive alterations worn for many years. The fabric remained "as good as new" because it was always given the best dry cleaning and therefore never touched with an iron. Consequently it retained its shape, resilience and almost total resistance to creasing.

Sample 2. Either BRODIE DRESS, Number 12, or MACLEOD or Lewis, Number 71, of Bernat Fabri at 24 ends per inch. This wide setting, used to give the drape and softness required for a scarf, would not show the sturdiness or crease resistance of the first fabric.

Sample 3. A design adapted from WALLACE, Number 246, of Lily Mills mercerized 20/3 cotton set at 36 ends per inch. The fabric, woven for children's outerwear jackets is highly suitable to purpose. However this cannot be truly called a tartan because the proportions of the design have been destroyed through reduction of the traditional 1:8 to 1:3 proportion, so distorted that the Wallace characteristic is lost.

Sample 4. CLAN MACPHERSON, Number 181, of lustrous worsted, woven by the Peter Anderson Mills in Galashiels, Scotland. The aniline colors, used exclusively until recently, appear harsh when closely viewed, but radiantly beautiful from a distance.

Sample 5. CLAN FRASER, Number 66, also from Anderson, a very soft, fine woolen tartan resembling in texture some of the best pre-proscription fabrics. This uses the new "faded" or "ancient" colors.

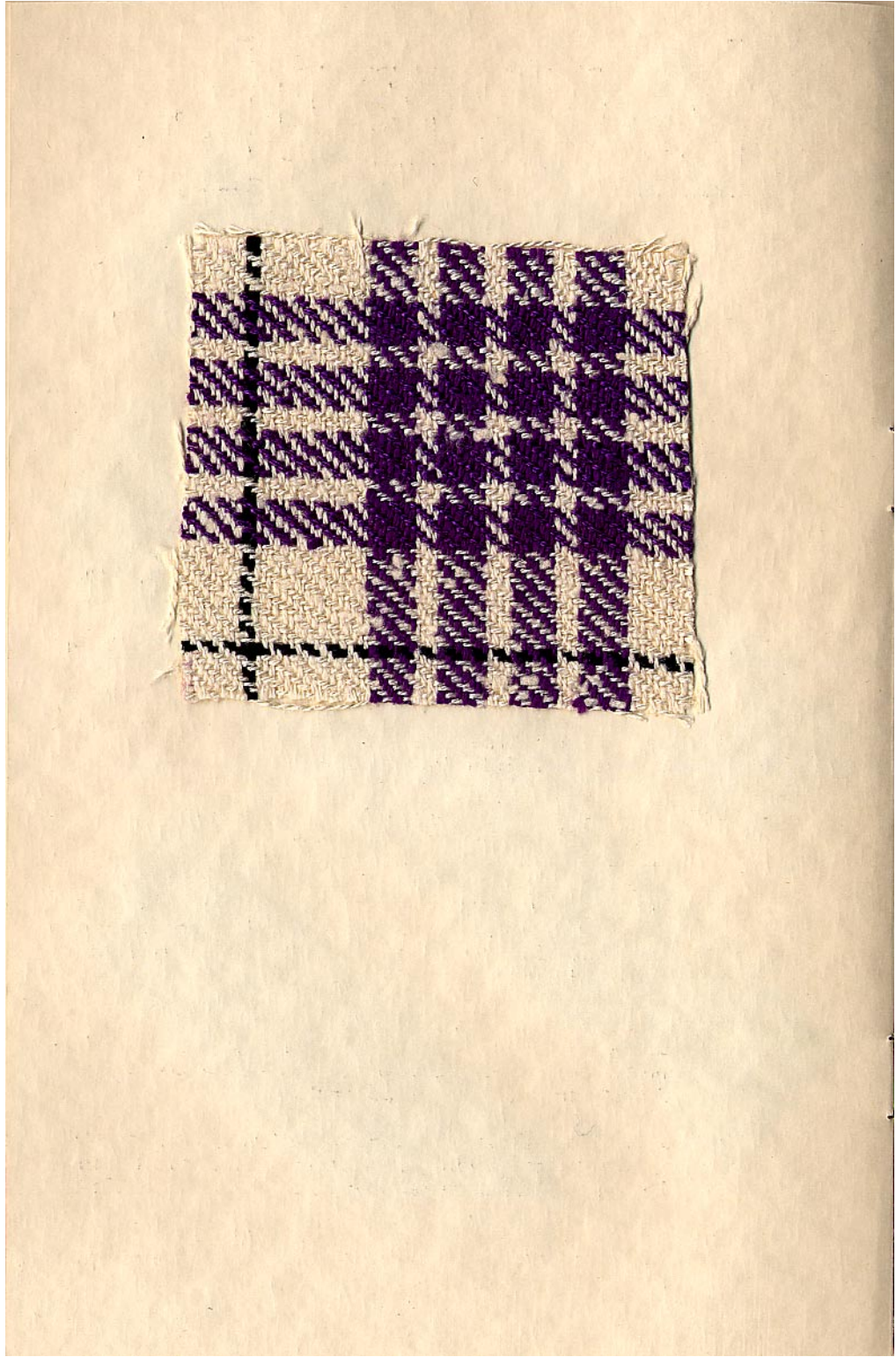


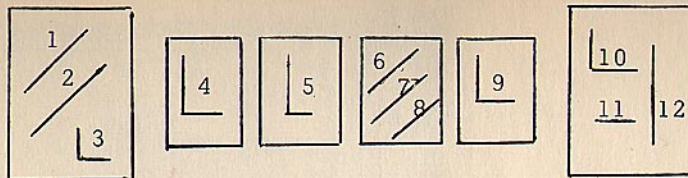












Sample 6. BUCHANAN, Number 15, in "hunting" colors, Woven by the Lochcarron Handweavers of Scotland, weavers of kilts and other tartan fabrics. This and the next two samples illustrate the high-grade worsted used for contemporary kilts.

Sample 7. Either CAMPBELL of Argyll, Number 22, or MACKENZIE, Number 154, in hunting colors, from the Lochcarron Handweavers, Scotland.

Sample 8. Either CLAN MACDONALD, Number 123, or MACKINTOSH, Number 160, in hunting colors, from the Lochcarron Handweavers, Scotland.

Sample 9. The Vestiarium BUCHANAN, Number 17. Woven of a rough, low-grade but interesting 7/2 silk noil at 24 ends per inch. The use of this non-traditional material and details, and also of the fabric shown in sample 12, will be taken up in the Spring 1962 Shuttle Craft Bulletin.

Sample 10. The green motif from the unnamed old tartan, Number 254A. The material is Lily Mills Supersheen, Article 215, set at 45 ends per inch, woven for a very fine dress fabric. The complex section of the design is reproduced exactly, but the forest green block was reduced to give a total sett count of 90 ends, for convenience of sectional warping. The fabric shrinkage on washing was about 9%.

Sample 11. This is what is usually known as a "bastard" tartan: an authentic sett into which colors which have no relation to the traditional ones are substituted. Bernat Fabri at 24 ends per inch.

Sample 12. One of the old, unnamed tartans, Number 256 woven of the Swedish cottolin set at 24 ends per inch. Details of this material will be in the next BULLETIN.

(The sample Portfolios in limited number, and also the Portfolios for WOOLENS AND TWEEDS, are available from the Shuttle Craft Guild for \$4.00 each.)



