



# SHUTTLE CRAFT

October PORTFOLIO 1987

# SHUTTLE CRAFT

THE MONTHLY BULLETIN OF THE SHUTTLE CRAFT GUILD

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*Cover:* Wool Weaves  
Photograph by Russell Heffler

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The Shuttle Craft Guild was founded in 1922 by Mrs. Mary M. Atwater and operated by her until 1946. Mrs. Martin (Harriet) Tidball was owner-director from 1946 to 1957. It is now owned and operated by

**Miss Mary E. Black** and **Miss Joyce Chown**  
Bedford, Nova Scotia, Canada

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Harriet Tidball—Multiple-harness weaves—Kelseyville, California.

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### *Photography*

All photographs except those for Mrs. Tidball's articles are by Russell Heffler, Bedford, Nova Scotia.

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(The Portfolio edition is the same as the regular edition but includes woven samples of some of the textiles for which directions are given in the text.)

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# From WEAVER to WEAVER

This October SHUTTLE CRAFT will have gone to the printer long before you receive your August-September issue so we will have no way of knowing of your reaction to our first attempts at publication.

It is important for us to have your comments because without them we will not know where we fail, or where we please you.

You can well imagine our chagrin when we discovered in the September issue that we had gaily offered a "consolation" instead of a "consultation" service to our subscribers!

We chased that error through typed copy (I made it in the first place in a moment of mental aberration), galley proof and dummy only to have it turn up "consolation" in the final printing.

The more we think about it though the more we wonder if, after all, some of our weavers might not be glad to have a shoulder to weep on. Mrs. Tidball's helpful comment: "you are stuck from now to eternity with a 'consolation service' . . . just what the weaving field has needed". So, from now on please feel free to take advantage of either our "consolation" or our "consultation" service. We will give you some specific information about the latter at an early date.

The setting up of the mechanics, or physical aspects of a business are time consuming and frustrating. Delays and errors, both on our part and by those with whom we are dealing seem inevitable. We have learned to take nothing for granted, each item must have our undivided attention. This applies to producing and mailing SHUTTLE CRAFT; checking the subscription list; sending bills and crediting payment to the correct person; obtaining and arranging advertisements; trying out materials, weaving samples and writing our articles.

We are sorry for the delay in getting your SHUTTLE CRAFT off to you, and in an effort to get back on the dead line we are mailing your October and your November issues together. The December one should reach you well before Christmas and barring Asian flu, Russian moons and just plain accidents the January issue will be mailed to reach you the first week of the New Year, right on the deadline. We are still having difficulty getting the type of mailing permit we want, however we hope our persistent efforts will soon bear fruit.

Our heads are full of ideas, and as our activity pattern shapes up we will work them out for future issues. We are anxious to publish articles of interest to all our weavers, regardless of their level of understanding or geographical location. You could help us greatly if you would write and tell us what subjects you would like to have us discuss.

Outside, a heavy rain washes the beautiful autumn colors off our trees into the new tweed yarns which we have recommended to you in our articles on wool weaving. We hope you will like them.

Mrs. Tidball wrote us about some lovely skirts she saw in San Francisco, part of an exhibit from Sweden. Of them she wrote, "wonderful things in very bold designs, mostly interesting arrangements of checks and oblongs, gorgeous colors mostly muted by browns or accented by black and white. All in light weight tweed, but thoroughly fulled to give very soft, light fabrics. Most of them woven on two block Swedish Lace threading interpreted in unconventional ways".

A few weeks ago we had a surprise visit from Col. and Mrs. John Fishback of Penland and Lily Mills. They have been on an extended trip and from Nova Scotia were going on to Quebec to visit with Mr. Robert Leclerc of Leclerc looms. Col. Fishback showed us the perfectly beautiful church hanging he had designed and woven in multiple harness summer and winter, of Lily threads. We hope to be able to tell you more of this in a future issue when we shall write about ecclesiastical weaving and its great potentialities.

But now to other duties. Please write us regarding any questions which may arise during your study of any of our articles.

*Mary E. Black.*

## THE HANDLOOM WEAVES

Harriet Tidball describes THE HANDLOOM WEAVES, her Portfolio Annual, as, "a reference for the handloom weaver which gives in one-source form the technical information on the many systems of thread interlacement suitable for the handloom. But it is a great deal more than that. It is an avenue to that exciting but elusive state known as understanding."

Her scholarly presentation will appeal particularly to the serious student of weaving and to the many teachers of weaving who have been at a loss to clarify and classify the various weaves with any semblance of order.

Future weavers whose education is based on Mrs. Tidball's Classification will have much to thank her for. Mrs. Tidball feels that our hand-weaving "though often undeniably startling and even beautiful . . . (has

been) undeniably naive, depending upon fancy-spun yards, unusual color harmonies and simple warp and weft spacings which give a self-conscious 'designed for exhibit' effect. The handweaver is playing on the surface. To do great work he must be willing to master the technical aspects of his art as well as the skills. The handweaver will be an artist only when he has command of basic textile structure as applied to the handloom. . . . "

Mrs. Tidball divides the weaves into two general groups which she calls the Structural Weaves and the Weaver-Controlled Weaves. Her classification is concerned only with the Structural Weaves. These she divides into eight classes "Plain, Twill, Twill Derivative, Unit, Grouped-Thread, Double Rhythmic and Gauze, each of which employs different thread interacements or draft systems. It is important to recognize that the draft type is the main basis for distinguishing the eight classes."

Some new weaves, or perhaps it is more correct to state variations on familiar weaves, are introduced.

These are the Quigley twill-block system; the Dr. William G. Bateman Blend and Boulevard systems and another Bateman original the Tag system which is a further development of the Boulevard system. These new weaves offer much material for experimentation for study groups.

So far we have seen only the galley proof of Mrs. Tidball's HAND-LOOM WEAVES but she has advised us that the finished booklet will run to about 40 pages. Drafts and photographs for the weaves are given and the Portfolio Annual edition has woven samples as well. It was Mrs. Tidball's original intention to print only the number required for the portfolio subscribers but because she felt other weavers would be interested she has had additional copies printed. A very few copies of the Portfolio edition at \$5.85 are available from the Shuttle Craft Guild, Bedford, Nova Scotia, Canada or directly from Mrs. Harriet Tidball, Kelseyville, California. Copies of the regular edition, without the samples, are available from either the Shuttle Craft Guild, Bedford, Nova Scotia, Canada or the Craft & Hobby Book Service, Coast Route Monterey, California at \$3.00.

### *Correction*

Through a misunderstanding during the change-over of Shuttle Craft Guild affairs we somehow got the idea that Mrs. Tidball wished her Shuttle Craft Mail to go to the Coast Route, Monterey, California address. This we now learn referred only to orders for her publications which are being handled by Craft & Hobby Book Service at that address.

We understand from recent letters that Mr. and Mrs. Tidball will continue to reside in Kelseyville, and mail sent to that address should reach them without delay.

# FASHION REPORT

## YOUR WINTER WOOLS

*by Mary E. Black and Joyce Chown*

It was the late Roger Millen who used the expression "Weave Your Own Tweeds" as a title for his informative booklet published a few years ago. We would like to go a step further and add to his title—and "Your Winter Wools".

Autumn is tweed weather, and for those who live in the northern states and in Canada, warm woollens are a fall and winter must.

Unfortunately when tweeds are mentioned there is immediately conjured up, in the minds of many people, a mental image of Aunt Agatha tromping along a country lane in flat oxfords, stiff dunch brown hand-woven tweed suit and rain-stained, shapeless felt hat.

Years ago this picture may have been factual but what a far cry it is from today's soft, pliant, beautiful tweeds and dress woollens.

The Wool Bureau states without reservation that "wool has everything . . . it is a truly versatile fiber, can be woven, knitted, felted . . . is tough and elastic . . . stands up to hard wear . . . is resilient, stretches as much as 30% and springs back into shape. Wrinkles shake out when garments are hung up, thus refreshing itself . . . wool is absorbent up to 30% of its own weight, thus preventing dampness from clinging to the body in heat or cold . . . wool is an insulator, a fact discovered by people of hot desert countries who use it extensively for protection against tropical heat and sun . . . colors in wool are clear cut, vibrant and lasting because the natural wool fibre, like human hair, has a central canal so the dye goes inside the fiber . . . wool responds to every mood so it is easy to understand why it is increasingly the favorite of outstanding designers".

In spite of the many interesting and intriguing new man-made fibers wool is in the spot light this season. Weavers and designers have done unusual and fascinating things with it. Wool yarns grade in size from the heavy three-ply used for travel coat material down to the finest tweed and dress yarns we have ever seen.

The new tweed yarns are soft, yet well spun; are in beautiful colors and are not difficult for the careful weaver to handle.

The finished webs need little processing other than steam-pressing. However, if you weave with the oil still in the wool, and sometimes this is easier, be careful about the washing. Do not put it in the washing machine and do not use *hot* water. If you do not have room to dry the web outdoors take it to a reliable laundry where it can be hand washed and properly pressed. The charge is small and the result satisfactory.

Have your suit and coat material made up by a competent tailor and your dress material by an experienced seamstress. Many a fine wool web has been ruined in the hands of an amateur. Remember your handwoven wool web is a luxury fabric and as such no expense should be spared to give you a garment which cannot be duplicated. Handwoven wools need no embellishment, they stand on their own merits and are a perfect foil for handwrought jewellery.

Polished agates, set in silver are a "natural" with tweeds. If you have a piece of agate jewellery, take a look at the colors you find in the stone and weave your own tweed to go with it. You'll find that one will enhance the beauty of the other. And the large, simply and carefully designed handwrought silver and ceramic jewellery seen today is another "natural" with woollens—just one well-designed piece, worn on a well-woven and well-designed dress, suit or coat.

The high fashion magazines in both North America and Europe stress heavy, handwoven tweeds for the bulky travel or stay at home coats. Tweeds will take the punishment of air, train or ship travel and come up without a wrinkle—or a cold for the wearer.



For such a travel coat we suggest a black and white hound's tooth tweed woven of a single ply #8 homespun. If possible obtain, for your dark check a wool which is spun from fleeces of the so-called black sheep, rather than a white wool dyed black. Actually, a black sheep is not black. Its fleece varies in color from a light rusty, to a dark rich brown. Once used, the discriminating weaver will prefer the natural black, to the dyed black wool.

Thread four white, four black threads in alternating succession on the regulation twill threading. Double sley in a 9 dent reed and beat to square. Always sley wool double in a coarse reed to prevent the yarn from wearing. This material is also quite suitable for a man's sport jacket.

For the more traditional type all season coat, which may or may not have a removable lining according to the desires and needs of the wearer, a single ply size 9 heather mix yarn is suggested.





It is the subtle mixture of "dyed in the wool" wools spun together in the yarn which produces the woodsy browns; the "alive" grays and tans; the sea blues and greens and the warm rusts and reds which distinguish the imported tweed yarns.

One weaver occupied herself, while confined to bed with a fractured ankle, unravelling the yarn from some Scottish tweed samples. When studied under a reading glass she was amazed to find as many as ten or a dozen different colors carded and spun together in one strand of yarn.

The Searle Weaving Service in Winnipeg stock various types and sizes of wool yarns suitable for both heavy and light weight tweeds. Their imported British botany and cheviot wools, though limited in color range, are beautiful in quality. Set them (2/20 and 2/16 weights) at 30 threads per inch and weave in a balanced plain or twill weave. For a greater color variety, the wide color range of the 2/16 Weavecraft wools may be combined, using Weavecraft—at 30 threads per inch—in the warp, and botany or cheviot in the weft.

Our sample was made of Searle's English "nubby" tweed yarn for warp and weft. A herringbone or dornik threading set at 20 threads per inch (double sley in a 10 dent reed) and woven with 20 threads per inch makes an excellent fabric, firm but not hard.

The suburban mother, out in all winds and weathers, will appreciate a comfortable full skirt and lined station wagon coat in this warm, wrinkle proof, indestructible tweed.

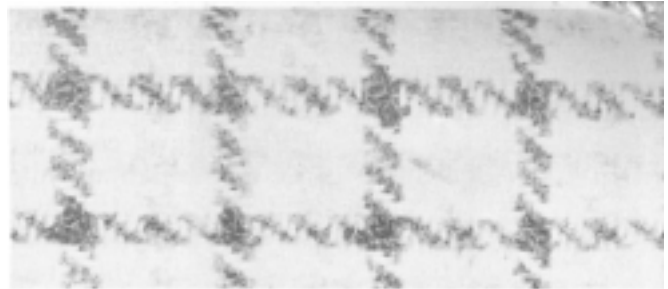


Two other interesting samples are a yellow and grey hound's tooth suitable for a man's coat, and a District District suitable for a woman's skirt or a man's sport jacket. Both are both of single ply spun wool—from Trans-Canada Studio—double sley in a 10 dent reed, woven 20 threads to the inch. They are soft, yet firm, and tailor up fully. The golden yellow threads alternating with four light grey threads are threaded over and under on the 2/2 twill weave to produce the hound's tooth.



The sett of the District Check is as follows:

- 1 crimson
  - 2 dark green
  - 1 crimson
  - 4 white
  - 4 light green
  - 4 white
  - 4 dark green
  - 4 white
  - 4 light green
  - 4 white
- } repeat 3 times'



Start at the top and repeat the required number of times for the desired width. Weave checks as drawn in. The red and green produces the over check, a distinguishing mark of the District Checks.

Set tweeds about 34 or 36" in the reed. This allows for draw in and shrinkage from washing and steam pressing. The finished web should be about 28 to 30" wide, a satisfactory width for the tailor as it is one half the 56" width with which he is accustomed to work. However, keep it in mind that if three yards of 56" material are required for a suit, that it will require 6 yards of 28" material. There is no object in weaving material 38 or 42" wide as the extra width along the sides is wasted. If possible, however, discuss the matter with your tailor before threading the loom.

The words *set* and *sett* may puzzle the weaver. *Set* indicates the number of threads per inch which are sleyed through the reed. *Sett* indicates the number and arrangement of threads in the striped warp across which a tartan or District Check is woven. This sett must conform to that accepted and recorded by the clan to which it belongs.

"Bridging the gap between the clan tartans and the district checks", AMERICAN FABRICS tells of the "Carnegie Plaid" designed especially for Andrew Carnegie "at the turn of the century. Classic in feeling, the fabric combines a warm shade of tan with black and white in perfect and elegant proportion. The white yarns, instead of being sharp and overdefined, become muted and softened by the skillful manipulation of color".

And this fabric is now being used by fashion designers not only for men's suit and light weight coats but also for women's street and afternoon dresses.

If a rough tweedy material is not desired try weaving a homespun, or imported tweed yarn, on a 2/16 wool warp set at 28 threads to the inch, double sley in a 14 dent reed, an unusual size but one which is a necessity for the meticulous wool weaver.

Use a herringbone or dornik threading and beat firmly but not hard enough to produce an Aunt Agatha tweed. This is a suitable weight for





either a man's or woman's coat, and for the woman who likes a sturdy all purpose wool suit.

One suit we saw in this weight was woven with a blue green weft on a dark green warp, another a tan weft on a dark brown warp, both were most attractive.

To wear with the travel coat, a plain color, plain weave wool dress is indicated. With the black and white check a red dress is the first color which comes to mind, a red of whatever shade becomes the wearer. The wool dresses this year are styled to suit all tastes. However, we will pass over the sack dresses, (with which incidently we note a belt is being sold) and suggest a modified sheath. For travelling do have it made with a generous pleat in the back at the hem line to allow freedom in getting into cars and planes and up the gangplank. Have a silk lining across the back of the skirt. No fuss, feathers or buttons in making up the dress. Have it perfectly simple, draped bodice if this is more becoming than plain, but keep it a basic dress to dress up or down with jewellery, scarves or a white collar which will not take up precious space in your suitcase.

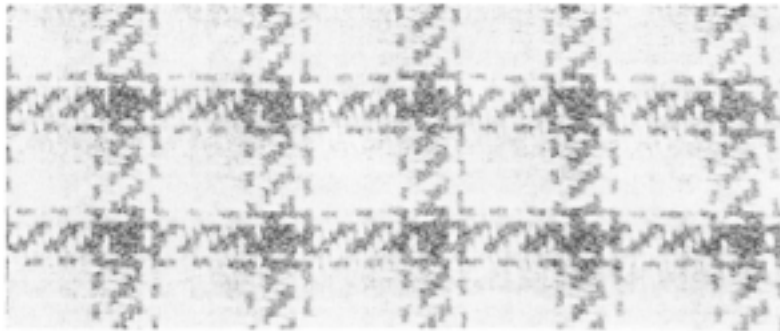
A 2/16 Weavecraft wool in the desired color woven in a plain or tabby weave will give a fairly heavy, warm dress; a 2/32 Weavecraft will give you a much lighter weight but still warm dress.

The bulky, full coat with big cowl collar and "easy" sleeves is seen this year in plain colors as well as tweed mixtures. The colors are bright-cherry red, sapphire blue and green. Try weaving this in non-heather colors using single-ply homespun double in the shuttle and heddles in a basket weave. Or use 2-ply homespun (Tranquillity has it) woven in plain weave—or for a bolder effect, in twill.

Checks, plaids and tartans will add just the right amount of contrast for your plain colored coat. For a soft warm suit try a 3-color check, in 2/16 weavecraft sleyed 24 threads per inch (double in a 12 reed).

#### Threading

1 red  
1 white  
4 red  
1 grey  
1 red  
4 grey  
1 white  
1 grey  
4 white



Thread and weave as drawn in, in a 50-50 twill, maintaining the 45 degree angle and squaring the squares. Or weave it in tabby and square the squares.

The 2/16 sleyed 30 threads per inch produces a firmer though by no means stiff fabric excellent for suits or for a man's jacket—such as the Black Watch Tartan.

*Sett for Black Watch Tartan*

20 black  
 4 blue  
 4 black  
 4 blue  
 4 black  
 24 blue     Block 1  
 4 black  
 4 blue  
 4 black  
 4 blue  
 20 black

24 green  
 6 black     Block 2  
 24 green

20 black  
 22 blue  
 4 black  
 4 blue     Block 3  
 4 black  
 22 blue  
 20 black

24 green  
 6 black     Block 2  
 24 green

Thread 1st block, 2nd block, 3rd block, 2nd block and repeat. The weft colors are woven in the same order and in a *perfect* 50-50 twill.

The blue used in this tartan and the Robertson tartan given below is a navy blue, and green for both tartans is a dark so-called "tartan" green.



For a lighter weight material try 2/32 weavcraft in an authentic tartan sett, sleyed 36 threads per inch for twill or 30 or 32 threads per inch for plain weave.

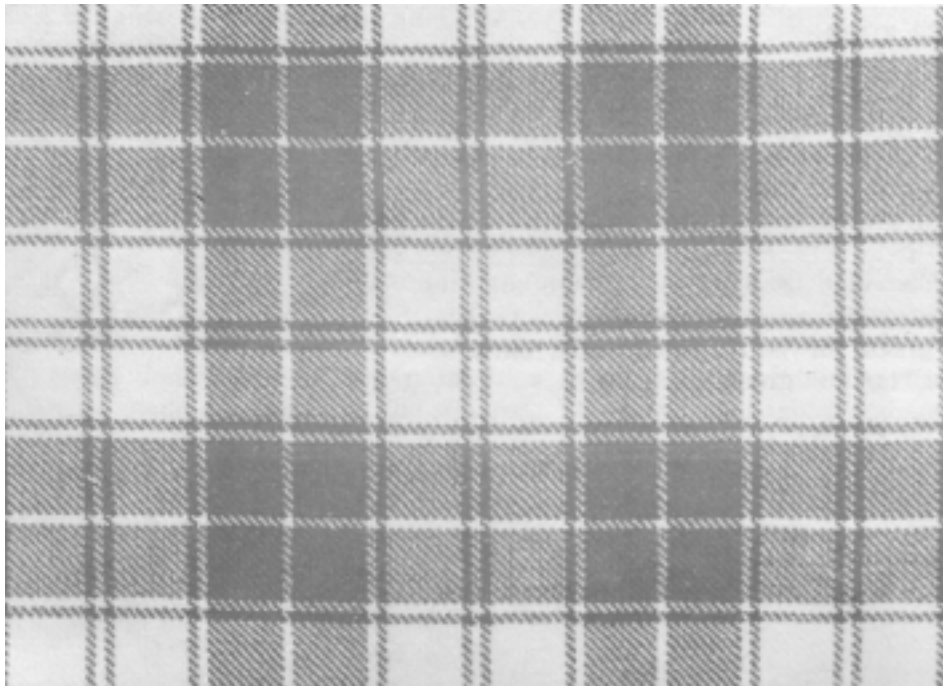
*Sett for Robertson Dress Tartan*

4 blue		4 blue	
32 red		32 red	
4 green		4 green	
4 red	Block 1	4 red	Block 1
4 green		4 green	
32 red		32 red	
4 blue		4 blue	
4 red		4 red	
32 blue		32 green	
4 red	Block 2	4 red	Block 3
32 green		32 blue	
4 red		4 red	



Repeat 1st block, 2nd block, 1st block, 3rd block throughout in both the warp color order and the weft color order. The twill will make a firm though light weight material good for suits, pleated skirts and kilt-type skirts. The plain weave adapts itself better to less tailored dresses with softer lines and folds.

By the way—a tartan isn't a tartan unless it's woven in twill. If you weave a tartan sett, in plain weave, you have a plaid. However, since it is probable that no-one but weavers know this, weave your material to suit your purpose. As well as being firmer, the twill also produces a bright fabric, while the plain weave produces softer or more muted colors.

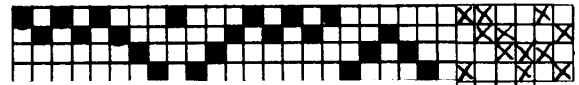
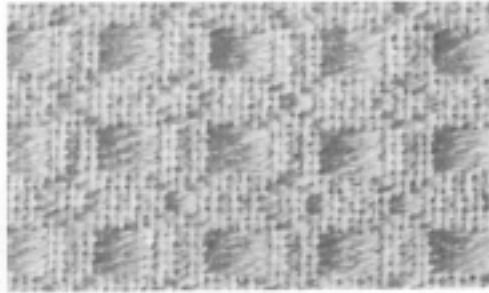


*Sample on next page.*





For a street or afternoon sheath dress we suggest 2/32 wool for warp and weft, 30 threads per inch and threaded in a small overshot design.



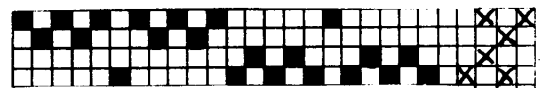
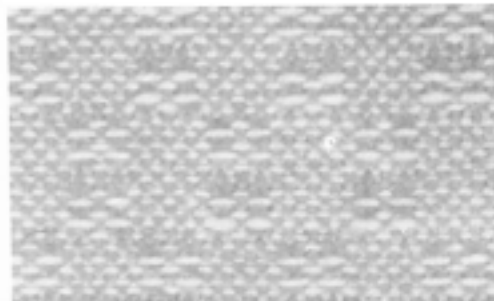
Treadle as drawn in

We used a flecked beige warp, the same for tabby, and a white pattern thread single on the shuttle—and wore it with handwrought copper jewellery.

The white pattern thread, since it is not doubled as is usual in overshot weaving, did not show up as a sharp white contrast against the background. It merely gave just enough contrast. This pattern could be used with white and light blue, white and aqua on your own favorite pastel; or two shades of one color such as pink on rose, light blue on medium blue; or two like colors such as light blue on a medium turquoise. We haven't tried it in dark colors, but if your preference is to dark colors, make a sample using rust on dark brown, a heather green on dark green and so on to find your right combination.

One of the little Bertha Gray Hayes patterns would be equally as pleasing for material of this kind. (See SHUTTLE CRAFT August '56 and September '56).

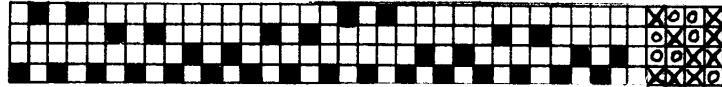
Another pattern we've tried, this time for a softer, full skirted dress is a small Swedish lace pattern. This was woven in 2/32, 30 threads per inch again, in a balanced weave.



Treadle as shown.

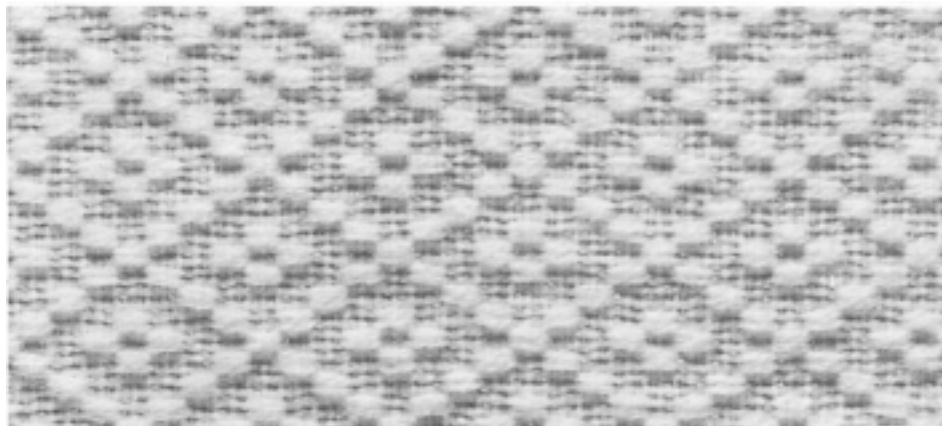
For better photographability we've woven this sample in two colors; but, the actual yardage was woven all in one color. The small pattern is just enough to break the surface of the plain weave and give it interest without any extra pattern to detract from the wool itself. We found that a larger Swedish lace pattern was "too much".

For more formal wear we suggest combining wool and metallics. Metallics look best under artificial light and this material is beautiful for evening wear. We have again used the versatile 2/32 wool sleyed 30 threads per inch and this time threaded in a Barleycorn pattern. The warp is white 2/32, the pattern thread is white 2/32 double in the shuttle, and the tabby is 1/64 flat supported metallic. For the sample shown in the photograph we used a chartreuse metallic; for the actual yardage we used silver. Silver is perhaps a little more subtle, but both are equally beautiful, so it is a matter of your own taste as to which color you choose.



Tabby - metallic  
 Pattern - 2/32 double  
 on shuttle

One tabby shot (234)  
 between each pattern  
 shot.



If you have not woven Barleycorn before, you'll notice that there is only one tabby treadle used in weaving the pattern area. This is not a mistake in the treading directions as you will see as you start to weave, or if you make a draw down on paper. However, if you want to weave a plain weave heading or stripes, weave 1 and 234 alternately.

We wove this with pattern throughout. The metallic thread makes a somewhat stiffish material so we suggest it for an evening cape of loose-fitting coat to wear over a long or short dress.

And if you happen to have a slinky, svelte figure, you'll undoubtedly be a knockout in a slinky, slim sheath of this same material.

Whatever your clothing needs, from the bulky coat to the fine wool evening coat; and from the durable non-Agatha tweeds to your afternoon dress, you can weave it in wool.

# POLYCHROME SUMMER AND WINTER

## and DRAFTS FOR POLYCHROME WEAVING

*By Harriet Tidball*

Polychrome literally means "many color" so in a very general way any textile which integrates more than two colors in its design could be called a polychrome. But the term "multicolor" is used for this very broad sense, and polychrome is reserved for a color design which more closely follows the specific definition—"Pertaining to the means for making multicolor patterns." Specifically, the polychrome technique is the simultaneous use of more than two colors to produce a pattern with different colors appearing in different areas. Polychrome weaving infers that the weaver controls the color placement through the harnesses, so the simple warp or weft color stripes in which the colors automatically extend the full length or width of the fabric are eliminated. Also eliminated from the definition are the complete weaver-controlled techniques of tapestry and inlay for which colors are inserted across a short warp distance only.

Polychrome is a multicolor weaving method for producing harness-controlled patterns of more than two colors, with the color changes extending in both horizontal and vertical directions. The polychrome method, though it may be applied to several different weaves, finds its fullest and most natural expression with Summer and Winter threadings, so it has come to be known almost exclusively as a Summer and Winter method. Although the method may be used for adding color interest to the classical, symmetrical Summer and Winter patterns, polychrome is not a classical Summer and Winter method, and it finds its best expression in producing contemporary color effects in asymmetrical geometric patterns. The pattern configuration, or the profile draft for threading, is therefore selected for its interpretive value rather than for the values of the symmetrical pattern design.

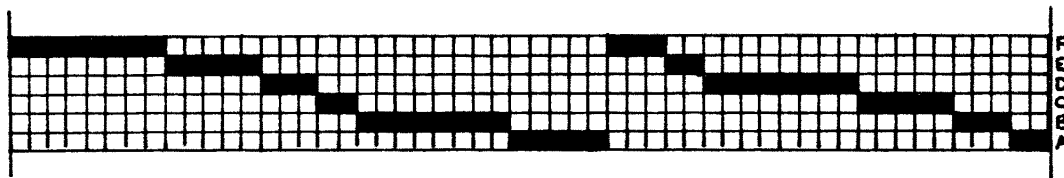
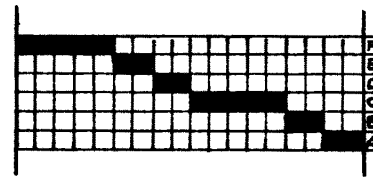
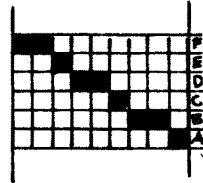
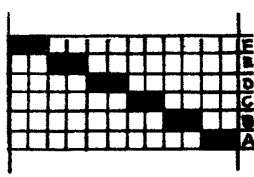
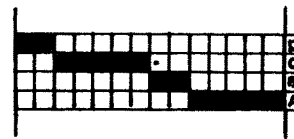
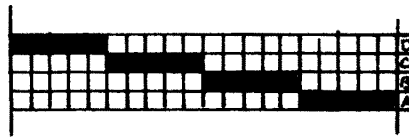
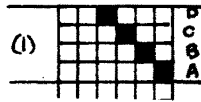
Since polychrome weaving requires the freedom to place three or more independent color areas on the same horizontal or weft-wise line, patterns must have a minimum of three blocks. Therefore the two-block patterns for four-harness Summer and Winter threadings cannot be considered when dealing with polychrome. Three-block, five-harness patterns too are seldom used because they allow little designing freedom, so only six and eight-harness drafts are taken up here.

There is a rule which may be followed in selecting a draft for a Summer and Winter threading: For beautiful pattern elaboration select a long complex draft, for beautiful color-texture effects select a short

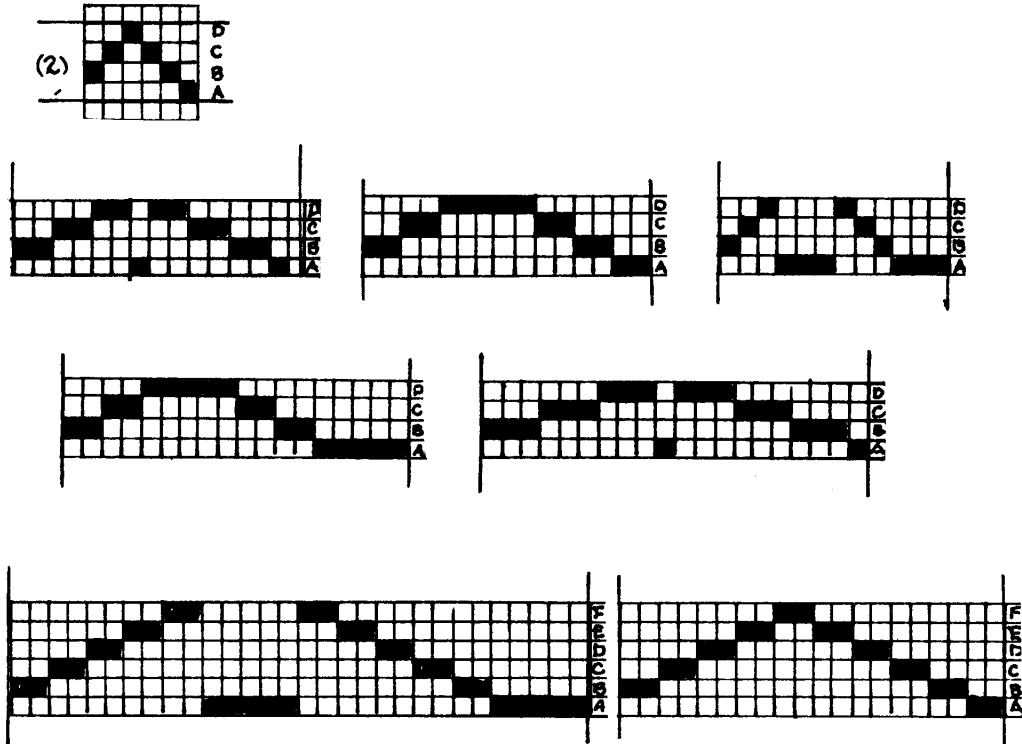
simple draft. The “beautiful pattern” and long complex drafts need not be dwelt on further than last month’s article, as there are many sources for such drafts, most notably in the one hundred classical profiles given in Mary Atwater’s SHUTTLE CRAFT BOOK OF AMERICAN HAND-WEAVING. The simple patterns which are more useful for variations and for unusual color arrangements, texture and design effects, lend the contemporary spirit which concerns us here.

Four main profile types are known as basic patterns—patterns which may be used as simple repeats, or expanded or elaborated to suit the type of textile being designed. These are: (1) Twill Order of Blocks, (2) Point Twill Order of Blocks, (3) Interrupted Twill Order of Blocks; (4) Rose Alternation Order of Blocks. The drafts below show an assortment of each of these for four and six pattern blocks requiring six and eight harnesses for Summer and Winter. See the September 1957 issue of SHUTTLE CRAFT for a survey of the Summer and Winter method and the application of the profile draft.

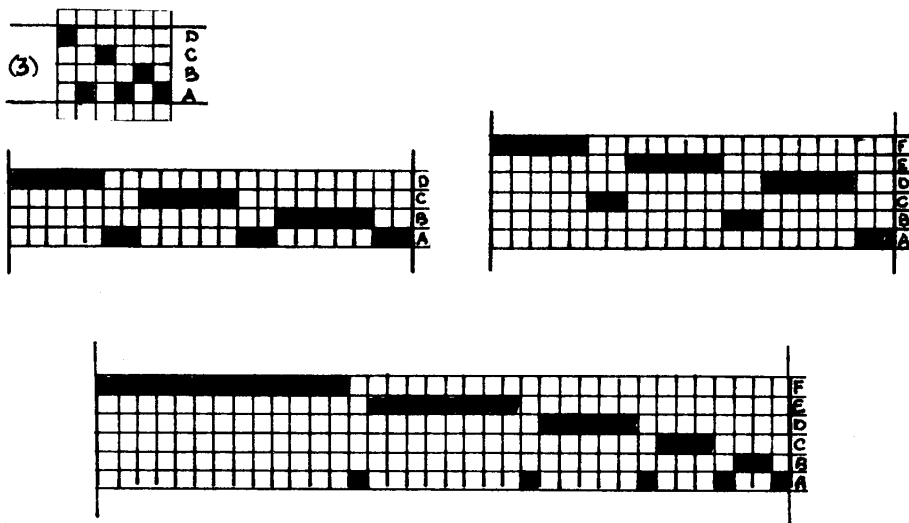
(1) TWILL ORDER of BLOCKS (Asymmetrical Patterns)



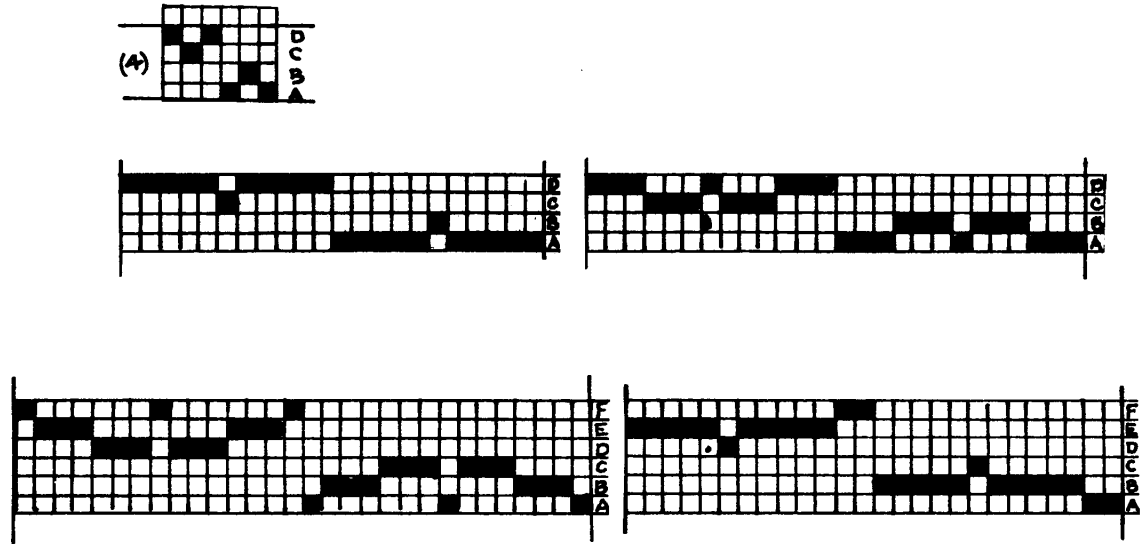
(2) POINT TWILL ORDER of BLOCKS (Symmetrical Patterns)



(3) INTERRUPTED TWILL ORDER of BLOCKS (Asymmetrical Patterns)



(4) ROSE ALTERNATION ORDER of BLOCKS (Either Symmetrical or Asymmetrical)



These drafts are merely outline suggestions. The weaver in using them may wish to use blocks of different sizes than those shown, accomplished by altering the number of unit repeats in some or all blocks. In altering or designing block sizes, the designer must be guided by the rules of good proportion. The patterns shown here are proportioned according to the Summation Curve, explained in the June 1957 SHUTTLE CRAFT, pages 3 and 4.

The minimum three colors of polychrome are usually interpreted to mean at least two different pattern colors plus a background color. The simultaneous use of more than three pattern colors is seldom practical, though many colors may be introduced into a design through substitutions for one or two of the basic colors at different points in the design. Each color requires a separate shuttle so a three-color design requires two shuttles (colors) for pattern weft and one for background or tabby weft; a four-color design requires three pattern shuttles and one background or tabby shuttle. These three or four shuttles are used in the same order throughout the weaving:

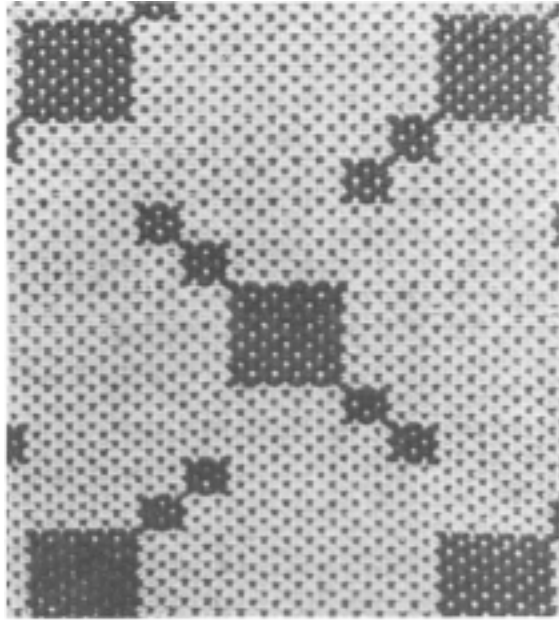
- tabby,
- first pattern color,
- second pattern color,
- third pattern color,—the entire sequence re-

peated throughout. If the pattern being woven has areas in which only one of the pattern colors appears in the design, all colors must still be woven, those which do not appear in the design placed in the shed which weaves background across the entire warp. Texture and color distortions occur if the color not involved in the pattern is omitted from the background. Thus, a three-color polychrome requires three shuttles through the entire weaving, even if the third color appears merely as occasional spots; a four-color pattern requires four shuttles; the same for five-color patterns but these are rare as the pattern-weft coverage is skimpy. The number of colors is determined by the maximum number of colors along a single line of weaving. But color substitutions can be made as the weaving progresses, so a three-color polychrome design may actually employ a dozen or more colors in the total design.

Each pattern block of the design requires as many sheds as there are pattern colors. Therefore a full tie-up is made for only very simple patterns. The background shed used when a color does not appear in a line of the design, is made by raising the tie-down harness plus the *a* tabby (all pattern harnesses). The skeleton tie-up is usually used for weaving polychrome designs, with the *x* tie-down harness attached to each pattern treadle. The *y* tie-down may be used if slightly blurred instead of sharp outlines are desired. As several harnesses must be raised together for each shed, both feet are used, and often two or three treadles must be depressed with each foot. The skeleton tie-up leaves one treadle free on the usual loom. This can be used advantageously for a difficult combination which recurs often, as indicated by the dots in design.

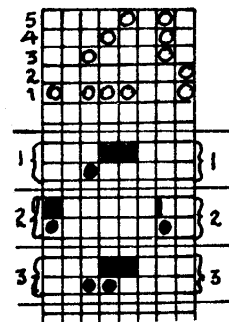
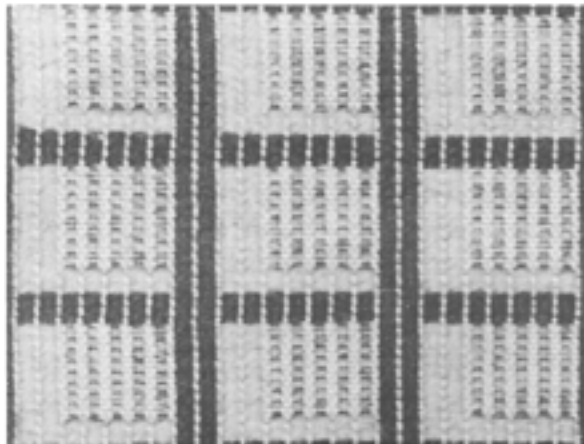
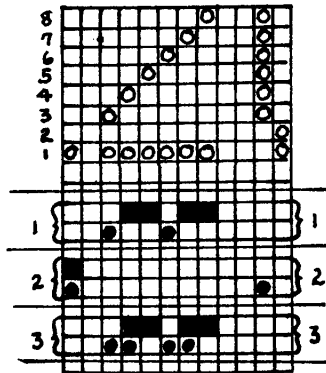
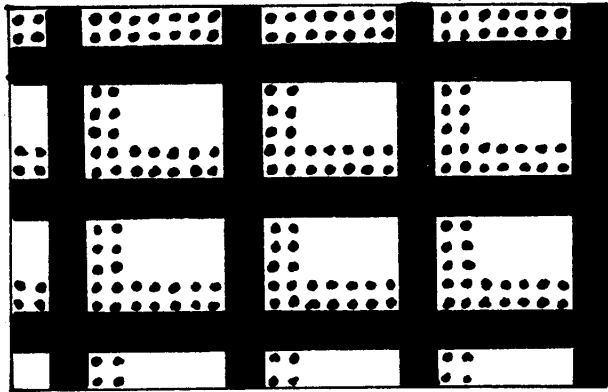
Weaving directions are advisable at first. The directions for the illustrated patterns are given in the vertical columns, with symbols corresponding to the color symbols of the pattern diagram. Each sequence group as shown on the treadling orders may be used once or repeated in entirety as needed by the design. A tabby precedes each sequence group, and tabbys are alternated. The symbols across the line, under the tie-up treadle symbols, indicate the treadles which must be depressed together to form the correct shed. After some practice, one is usually able to work from a drawn pattern diagram instead of from shot-by-shot directions, or to do free designing.

Most of the polychrome sheds are heavy, since harnesses controlling the background areas and areas in other colors than the one being woven, must be raised. Therefore it is common practice for large projects to reverse the treadling and weave "up side down". The wrong side of polychrome designs has shadowy, mixed-color areas which blend into one another, so free weaving is difficult when this side is woven up. But do not discount the under side as the wrong side, altogether. When working with large blocks and bold patterns, the unusual color mixtures and blending can give remarkably beautiful effects in themselves.



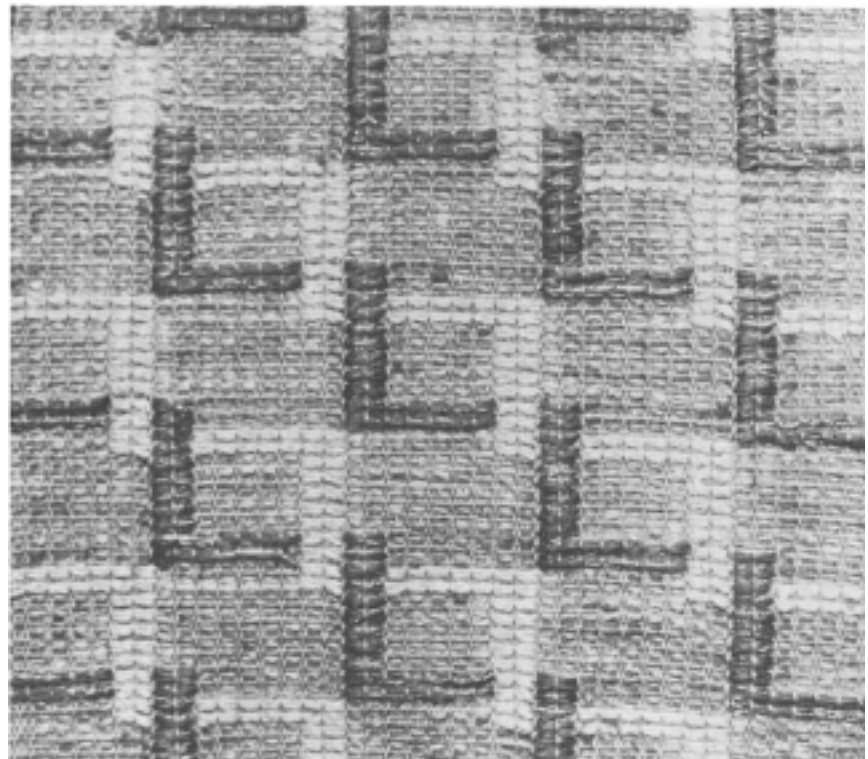
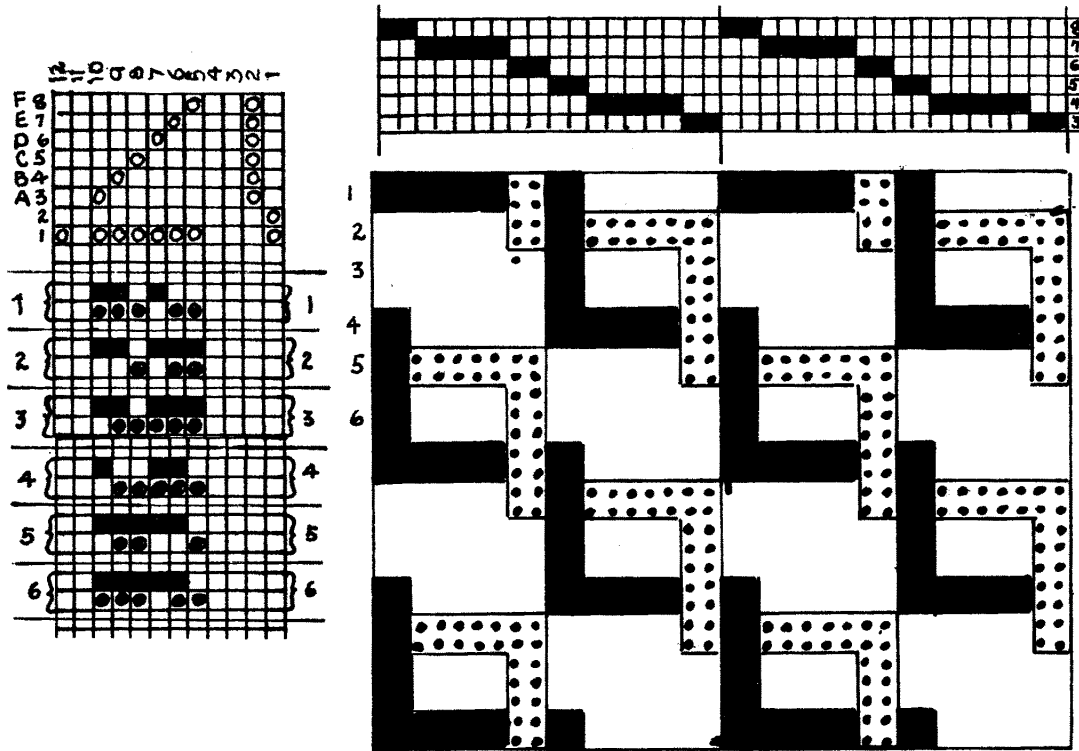
The drafts and patterns given here are selected to illustrate the various things which can be done with geometric polychrome designs. The designing and weaving for the first draft were done by Mrs. Gladys Smith, Vallejo, California. First is shown the basic pattern woven in classical manner.

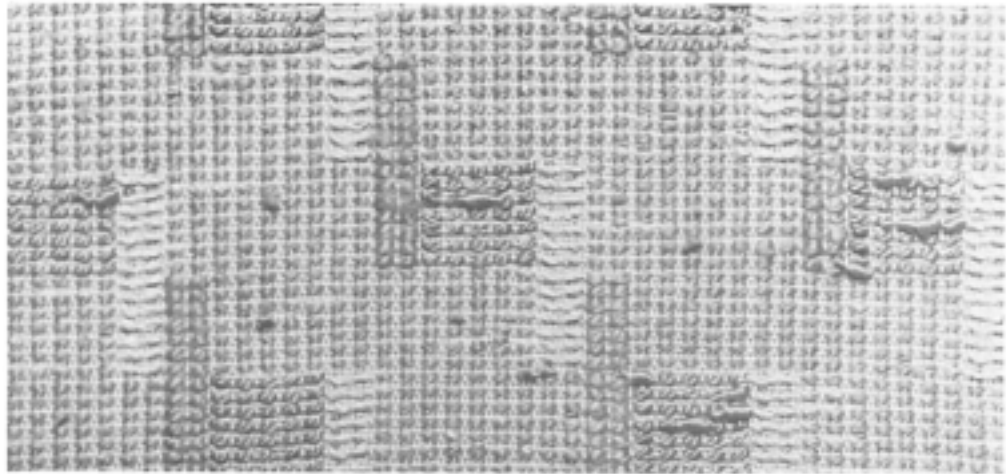
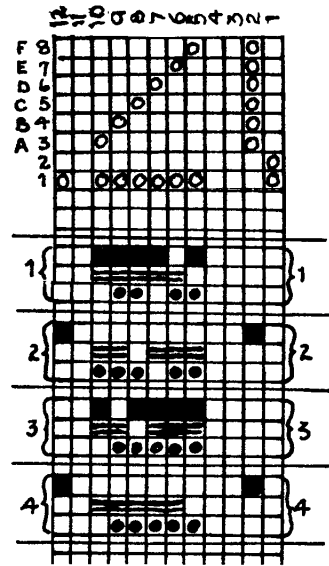
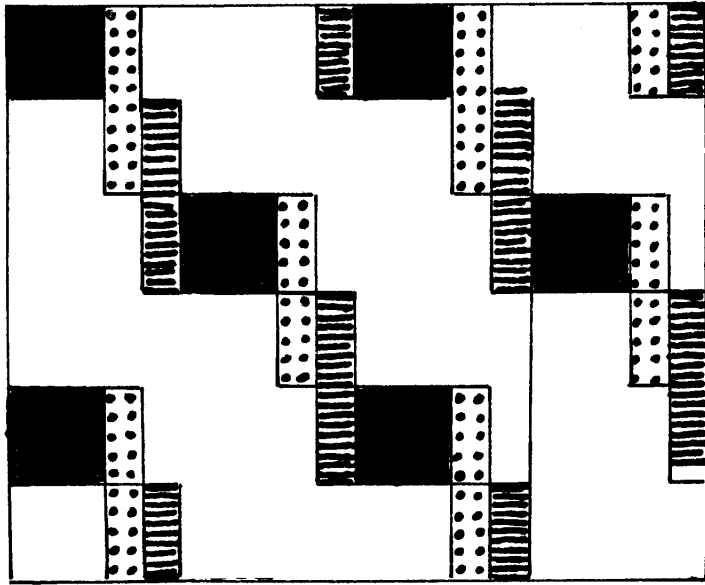
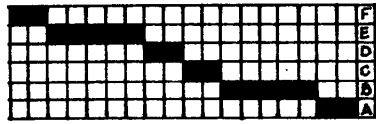
Next is a three-color lattice pattern which actually reduces the draft to a three-block arrangement, as shown.



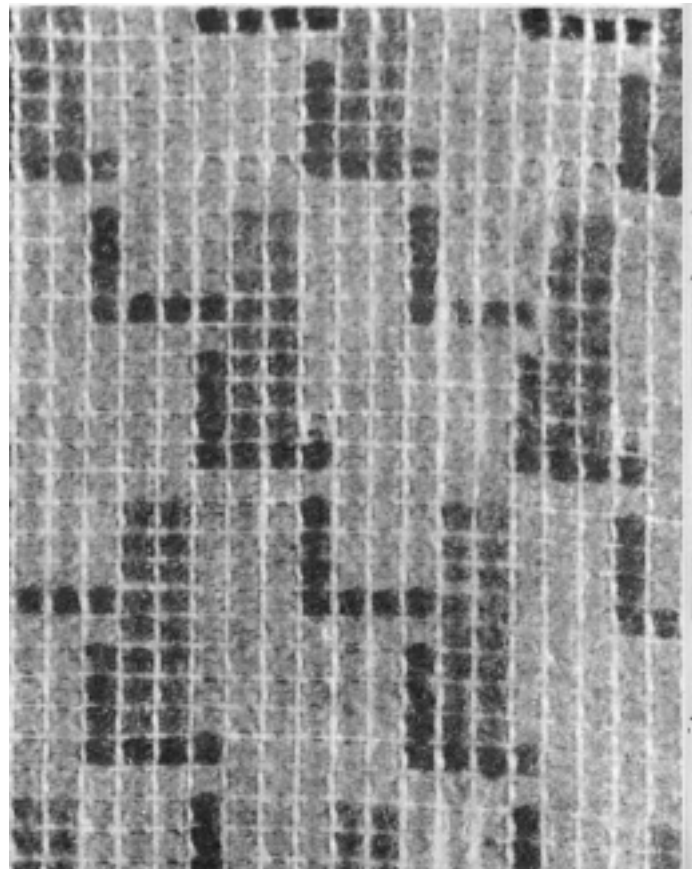
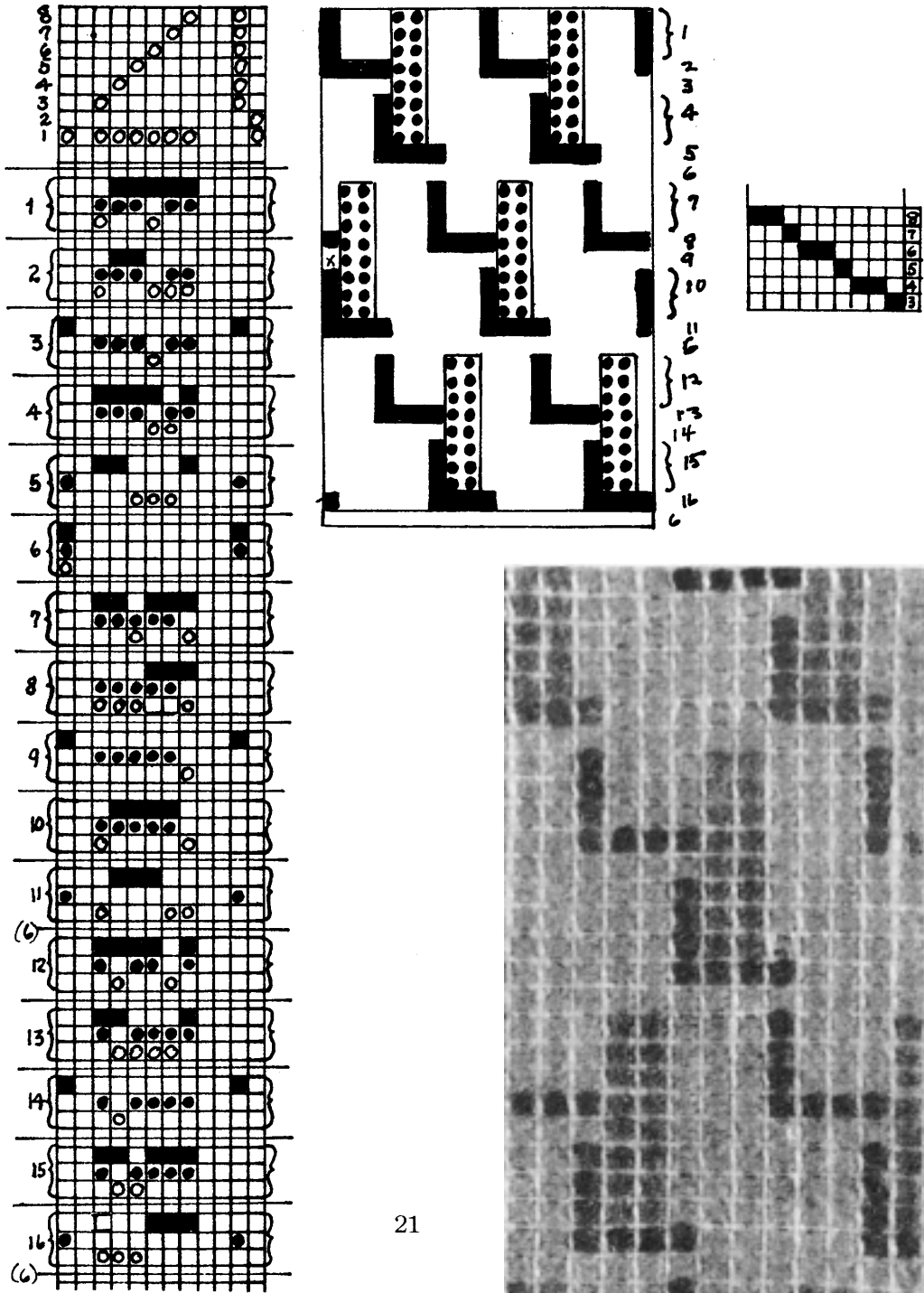


Next are three-color and four-color designs using the full block potential.

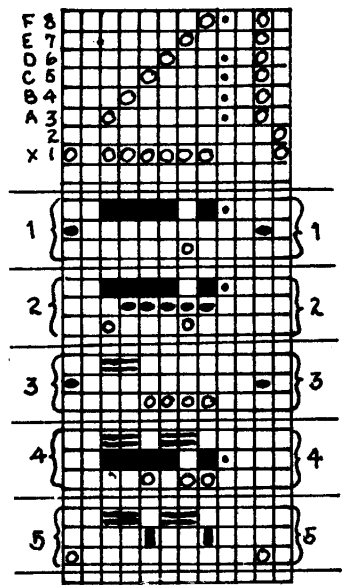
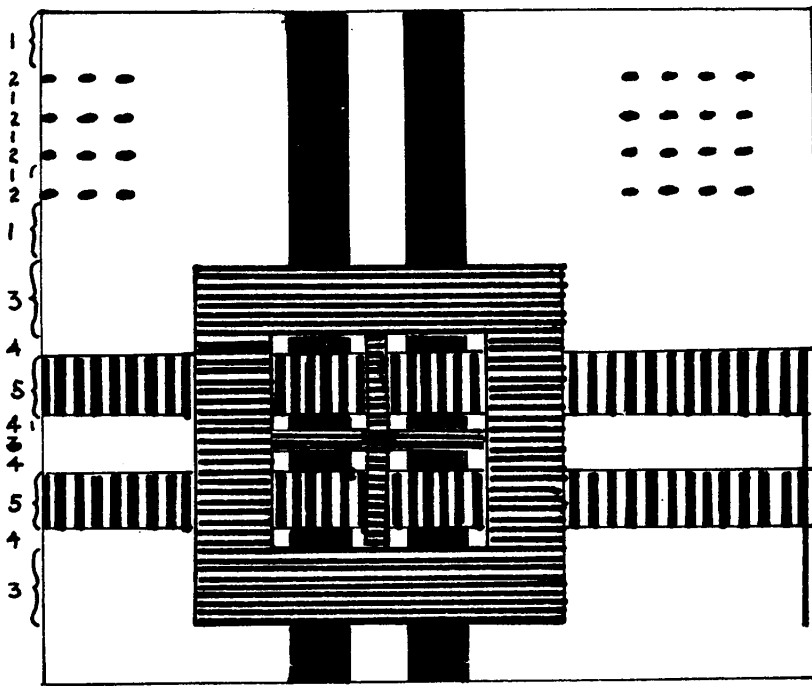
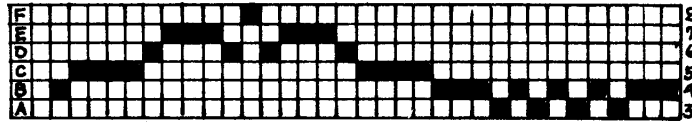




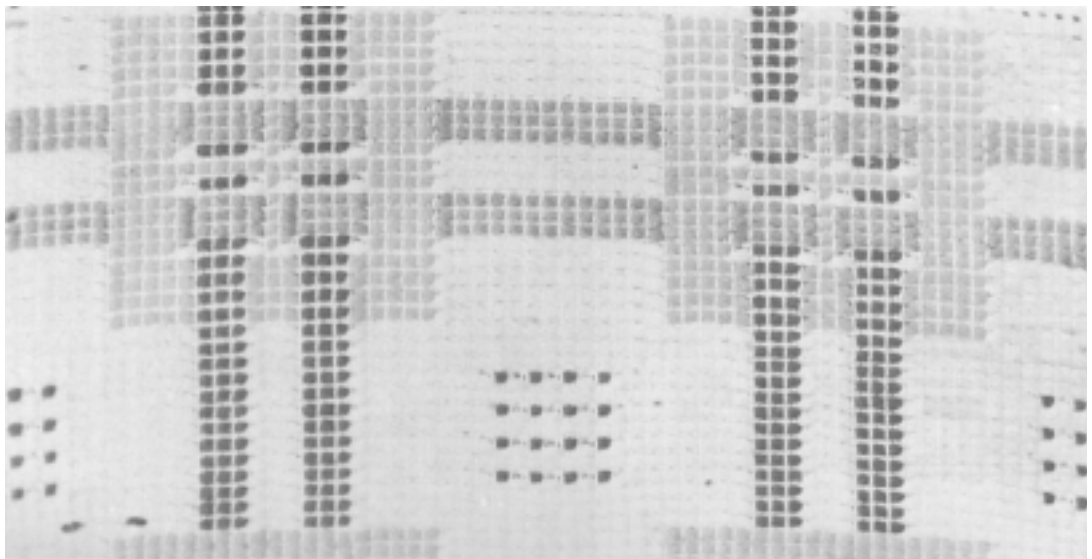
This three-color interpretation requires four shuttles, as the background areas are covered with pattern weft. This kind of pattern is effective when the long two-unit blocks are each woven in different colors, with the "L" shaped motifs in the same color throughout. Or vice versa.



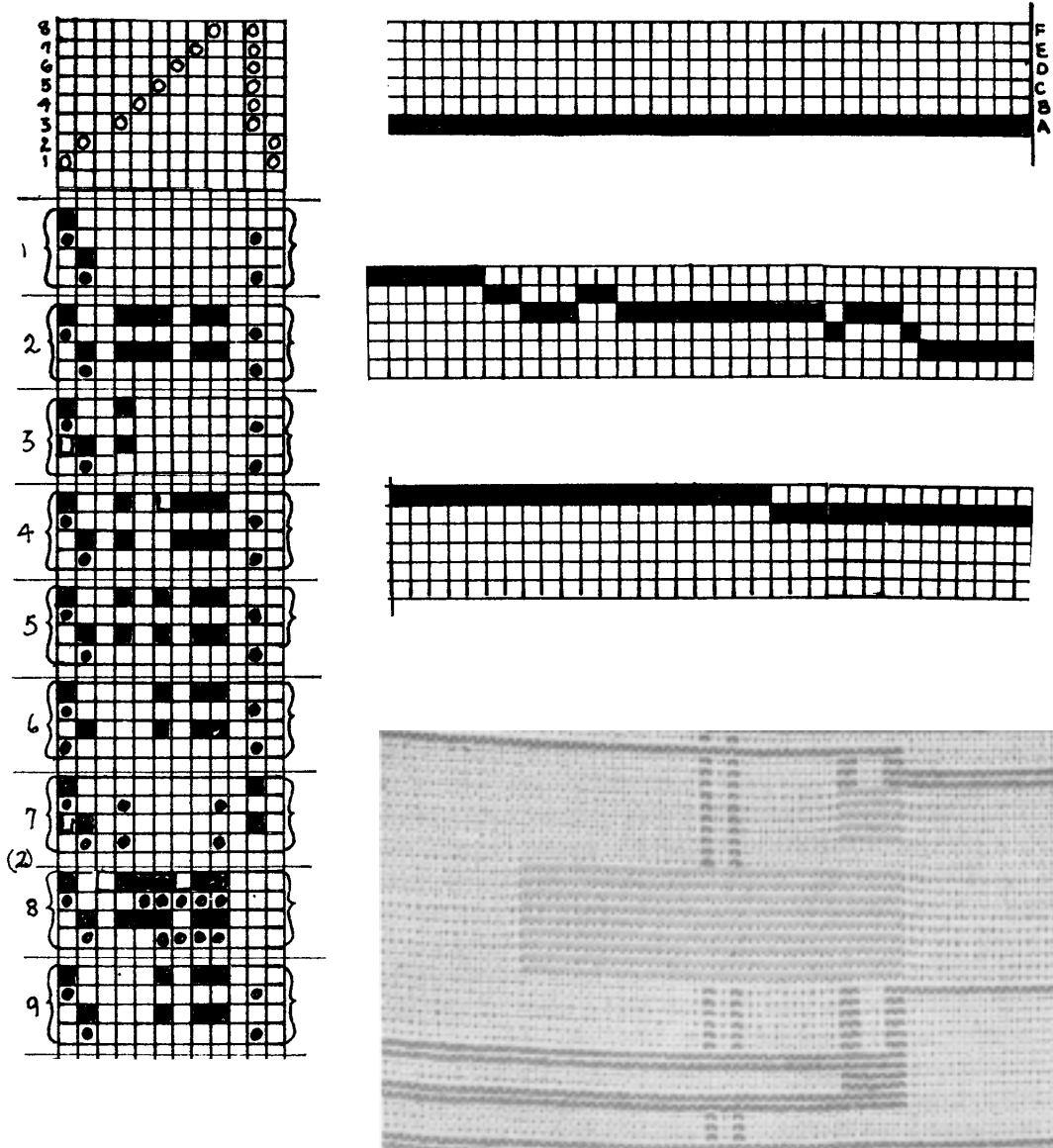
The polychrome design here is the work of the late Mary M. Atwater. It is an elaborate interlacement on a Rose Alternation type pattern. The background here too is covered, to add emphasis to the pattern and to cover the various color shifts so there will be no banding in the background.

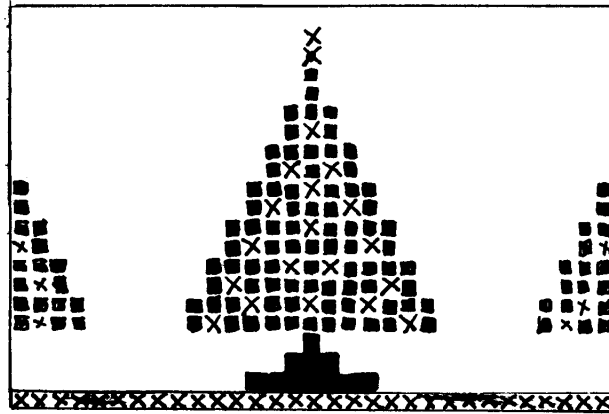


0 Represents background.



The last pattern is a free design, also by Mrs. Atwater. This is woven with alternating tie-downs, which adds considerable complexity to the treadling. In fact, it is almost impossible to weave a two-tie-down texture except on a hand operated loom, which Mrs. Atwater used for this. This pattern illustrates the capacity of Polychrome for producing on sheds tapestry-like designs of a highly contemporary quality.





The little Christmas Tree design shown here illustrates the possibilities and methods for three-color polychrome. Use a light-colored cotton warp, 24/2 set at 30 per inch, and a medium blue tabby of the same weight as the warp. (Or a dark blue or green warp with a white tabby.) For the tree use fine dark green worsted (Bernat Fabri) and dark brown for the tree base. The tree ornaments indicated by the "x" symbol may be metallics in four or five colors, or bright color worsted or mercerized cotton. The continuous line at the bottom may be of green or one of the ornament colors. Thus we have a three-color polychrome design requiring three shuttles throughout: a tabby and two pattern colors. But through color shifts, seven or eight colors are employed.

Weave the solid line by throwing tabby, then the selected color in the "x" tie-down shed, and brown in the shed made by *x* and tabby *a* together. Repeat as needed.

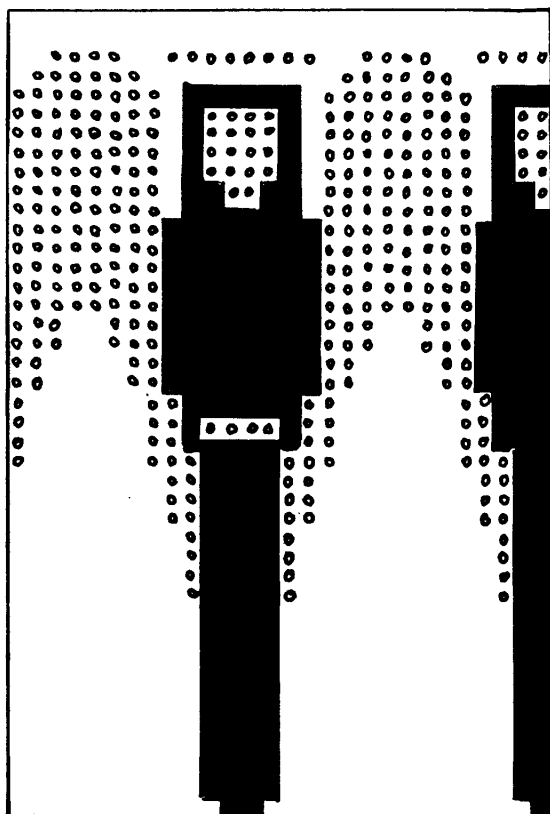
Make the tree base by throwing tabby, then brown in the correct pattern shed, and the color used for the continuous line in the *x* plus *a* shed. Repeat as needed.

Weave the tree by throwing tabby, then the green shot, then the desired color shot to fill the spots, repeated as needed in each case.

The top of the tree where green only shows, has a color thrown on the *x* plus *a* shed. And the very tip has the relationship of these reversed.

Plain background above the tree is woven by following the tabby with a shot of green and a shot of the last color in the *x* plus *a* shed, repeated.

Looking to the Christmas season ahead, this little tree makes charming borders for Christmas snack napkins, motifs for greeting cards or invitations, or designs for other holiday textiles.



Another Christmas motif illustrates another way polychrome can be woven. This is the single-texture method whereby a further weft is used to cover background areas when the mixed-color background is not desired. The tabby shot is used as before, but four shuttles are needed for three-color designs since the tabby is completely hidden. The "Angel Border", another ten-harness Point arrangement, was designed by Martha Colburn Salter and used effectively as borders for holiday skirts for little girls. Also, individual figures were cut and mounted appropriately for very beautiful Christmas cards. The angel figure is of deep violet; the wings, face and hands of rosy pink; the halo gold; the background Wedgwood blue; all with a silver metallic tabby which "sparkled" the entire design. These two illustrations are a seasonal digression from the main subject of this article—geometric polychrome designs for all-over patterns.

# THE WEAVER'S BOOK SHELF



*By Boris Veren*

Once a year the private and shy face of Craft & Hobby Book Service leaves its hill and home, and exhibits itself before 1000 or more weavers that attend and make merry at the annual Northern California Handweavers' Conferences. The 1957 conference was held the end of May at Sacramento, California and we packed our car with over 200 different weaving titles, catalogues, sales slips, ready to make a "book shop" within the walls of the food and hobby building at the State Fair Grounds. Next year, I shall bring stenographic notebook, tape-recorder and camera to preserve the excitements and the anecdotes of the occasion . . . or else write this book column on the spot. I will try to refresh my memory after these few months. And the word "refresh" brings to mind and palate the beautiful WINE COUNTRY we motored through on our way north. Alluring signs deliberately invited us into cool caves and old brick warehouses to sample famous wines and champagnes. We averted . . . we had to . . . our eyes so as to soberly set up a book display, and by two that afternoon, we joined other exhibitors in a pre-fiesta of hammering, yelling, stapling and drinking coffee. The next day at 9 o'clock, all signs of previous displays of home made jams, tatted doilies and enamelling on copper had been obliterated by miles of yardages, enough place mats for a Gargantuan banquet; looms to weave all the "curtains" of the world, and the best-darn assortment of weaving books you have ever seen! I think my display was about the heaviest attended, and part of that was due to the heavy traffic between the opposite display, being Mama Gravender in Swedish costume spinning for 1½ days. Envious weavers would want to know how, and Mama always sent them "across the road" to buy a book or two. One of the "best sellers" that day was: YOUR HANDSPINNING by Elsie Davenport at \$2.75. Mama's hanks of handspun yarns were charmingly labeled, (one being, I think: "wool and old nanny goat hair") and were dyed by means of vegetable dyes. And so she was again a sales-woman for YARN DYEING by Elsie Davenport, also at \$2.75.

One of the speakers this year was Mrs. Katherine Jenkins on the "Mexican Serape". Unfortunately, the acoustics of the hall in which she gave her lecture were not flattering, and many weavers and myself could not hear the entire talk. Well, books need no acoustics and so I can recommend to both those weavers who heard, and still did not "hear", that lecture, and Shuttle Craft subscribers an excellent book, and probably the only book in English in print on the subject of Mexican and Guatemalan weaving. This is a 1948 book: THE MCDUGALL COLLECTION OF INDIAN TEXTILES FROM GUATEMALA AND MEXICO, by Laura E. Start (\$3.50). This is a University press publication of the



Pitt Rivers Museum in Oxford, and as you know, these editions are very small. Do not let this escape you. Laura Start is the author of some out of print books: COPTIC CLOTHS, BURMESE TEXTILES, and IBAN AND SEA-DYAK FABRICS. Besides the text, she has contributed over 100 line drawings, and has had the help of the donor of so many of these textiles, Elsie McDougall's photographs, diagrams and notes. The frontispiece is a color plate of a serape of Aguas Caliente type. The Pitt Rivers Museum has had the great good fortune both to receive the beautiful collection of textiles, notes and photographs made by Elsie McDougall in Mexico and Guatemala, and to obtain the gift of Miss Laura Start's unrivalled skill in explanation by word and diagram of the processes by which these textiles were made (weaving, embroidery, tailoring) so detailed, indeed, that the techniques can be repeated by the reader who has some knowledge and experience of weaving. The section on Guatemala deals with huipiles, head bands, skirts, belts, etc., and the section on Mexico has some material on the weaving of rebozos, serapes, bags, belts, huipiles and some lovely quexquemits. (And I have been noticing, with pleasure, many San Franciscan women wearing hand woven quexquemits this year.) Since verbal description must always be inadequate in dealing with a craft, this monograph has been lavishly illustrated, in the hope that students of primitive weavings, who are unable to study the originals, will derive some inspiration as well as information from it.

To cross the Mexican border—north—brings us to the weavings of our own Navajo weavers. In my last revised catalogue "Books for the Weaver", I brought the good news that the University of New Mexico Press had reduced the price of Charles Amsden's authoritative NAVAJO WEAVING from \$10.00 to \$6.00 "while they last". When these are gone, no more . . . and I remember not so long ago when I sold copies for \$25.00! We also are expecting most any day, some more copies of NAVAJO SHEPHERD AND WEAVER by Gladys Reichard. This had been considered out of print, but we were able to contact the German representative of the publisher and some copies were found in the bombed out warehouse of J. J. Augustin's Publishing Co. in Hamburg, Germany. You see the book was published back in 1936 in Hamburg, although written in English. The price is only \$5.00 and again, while they last. For four summers Gladys Reichard lived and worked with the Navajo weavers learning from them how to make every type of Navajo blanket. She shared with her teachers on their reservations their difficulties and their successes. She travelled with the Indians to find substances for vegetable dyes. She learned how they spun, and wove. To her they confided their ideas, their opinions and their ambitions. She also participated in their "sings" (and she writes about this in another book) and so her presentation is not simply the results of an anthropological project, but reflects the intimacy and interest of a co-worker. All processes in the making of a Navajo rug are here described in detail and the reasons are given for every move made in

each operation. Then there are short lessons which summarize the directions for the craftsmen who wants to learn this weaving art. Several chapters are devoted to patterns and designing. The numerous illustrations, all new and made especially for the book, illustrate clearly the text, lessons, and designs. The author supplements her own experience with the existing literature on the subject, and with the detailed examination of many collections of Navajo blankets. Since, there are several historical treatises, she merely summarizes this material, stressing its relationship to contemporary handweaving.

*rebozo*—a long scarf, similar to a stole, wrapped about the head and shoulders, and sometimes crossed over the face.

*huipil*—the woman's blouse, made of a rectangle of cotton with a hole for the head, joined under the arms.

*serape*—a narrow vividly colored woolen blanket worn or thrown over a saddle.

*quexquemiltl*—a pre-Cortesian garment, worn by noble women where women of the lower classes wore huipiles. A simply constructed garment made of two approximately equal rectangles of cloth, worn either tucked into the skirt or outside it.

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