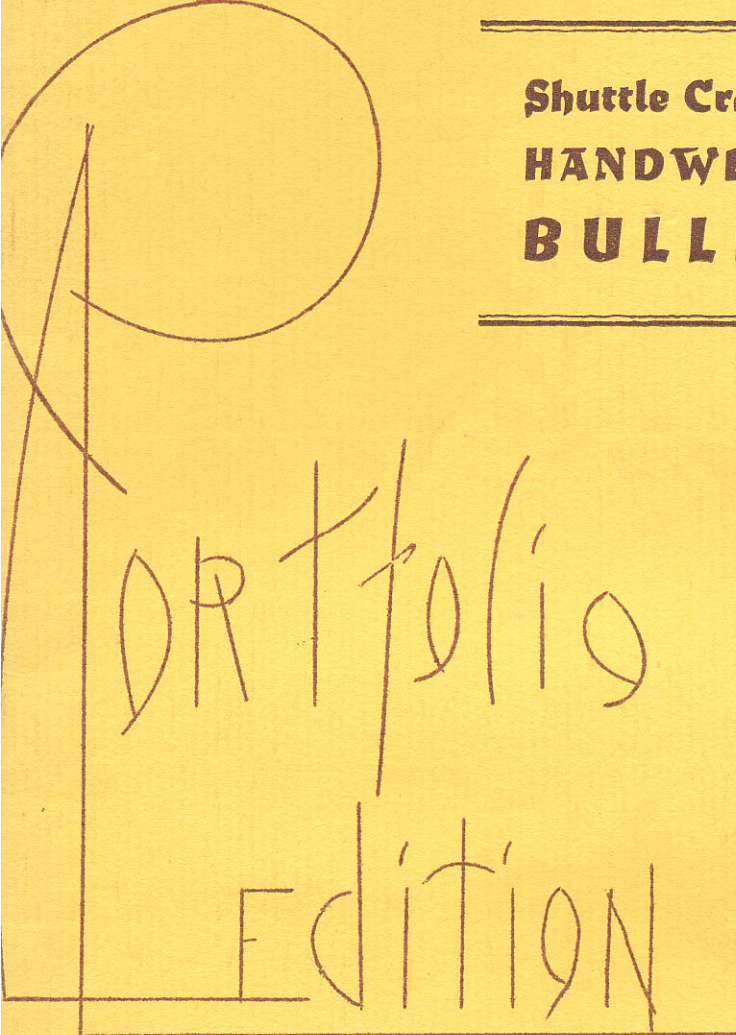


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**Shuttle Craft Guild  
HANDWEAVER'S  
BULLETIN**

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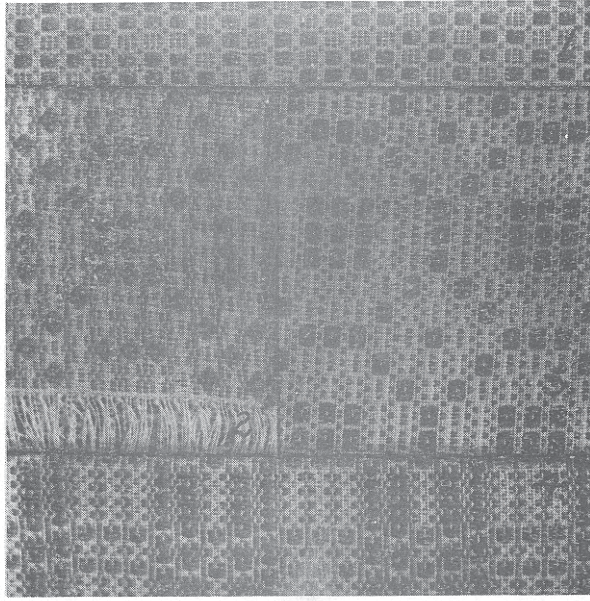


Portfolio  
Edition

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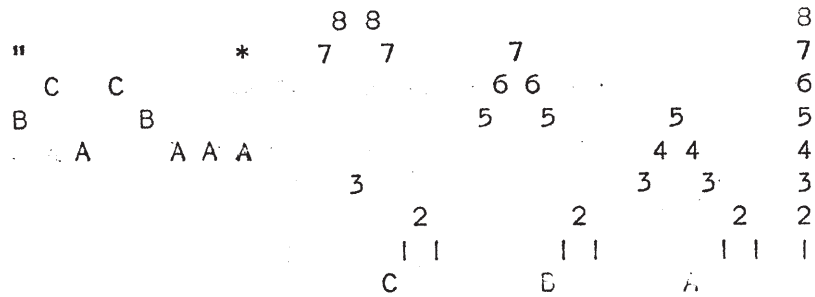
THE TAG WEAVES, by Dr William G Bateman

The Boulevard Weave and the Bateman Blend Weave, Unit techniques for producing patterns and stripes in diversified, ornamental textures, were introduced in the BULLETIN for February 1954. The analytical weaver will notice that the drafts for these two techniques are closely related to the Twill class of weaves and, in fact, a single 6-thread draft unit for either one of the techniques may be written as a simple 4-harness point twill if appropriate changes are made in the tie-up. Under the powerloom classification of weaves which divides all techniques into only three Classes, Plain, Twills and Satins, these techniques would actually be classified as Twills. However the handweaver, who uses a more diversified classification which includes interpretation as well as draft form, thinks of these techniques as Unit Weaves. The techniques under the Unit Weaves are those which may be threaded from a Profile draft which indicates the arrangement of pattern blocks only. Since these techniques are most easily threaded from Profiles, they fall most naturally into the Unit Class, and since they are commonly woven with two shuttles, they are illogical among the handloom Twills.

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The TAG Weave is an extension of the Boulevard technique which uses the same tie-down group (harnesses 1, 2, 1) but extends the pattern harness arrangement to include 5, 7 or 9 threads arranged in point twill or extended point twill order. The simplest version of the Tag weave is the 5-thread unit which is drafted in three blocks below. This form, threaded on the profile given, was used for the four texture variations on the photograph.



The four samples from Dr Bateman's collection were woven on the following tie-ups with the weaving rotations as given for each one.

Sample 1, top:

			A	B	C			
8	8				8	8		Treadle 1 of this tie-
7	7					7		up weaves the separa-
6	6		6		6			ing shots. Treadle 2
5	5					5		weaves all pattern with
4	4	4			4			no background. Treadle
3	3					3		3 weaves A as background,
2		2 2 2 2			2			Treadle 4 weaves B as
1								background. Treadle 5
		1 2 3 4 5	a	b				weaves C as background.
		A B D						Tabby is treadles <u>a</u> & <u>b</u> .

Weave Block A with 4 shots on treadle 3

"	"	B	"	4	"	"	"	4
"	"	C	"	4	"	"	"	5

Weave all pattern texture with 4 shots on treadle 4. Between each four shots on the pattern treadles must always be thrown two shots on treadle 1. An effective textile results if this pair of pattern shots is made with a different color weft. Woven with alternating tabbys.

Sample 2, left:

	A			B			C			
8	8	8	8	8	8	8	8			8
7	7	7	7			7	7	7		7
6	6	6	6	6			6	6	6	6
5			5	5	5		5	5	5	5
4	4			4	4	4	4	4	4	4
3	3	3		3	3	3			3	3
2			2			2			2	
1	1	1		1	1		1	1		1
	1	2	3	4	5	6	7	8	9	a b

Woven with tabby in the following rotations:

Block A - treadles: 1, 2, 3, 3, 2, 1;

Block B - treadles: 4, 5, 6, 6, 5, 4;

Block C - treadles: 7, 8, 9, 9, 8, 7.

Sample 3, right:

	A			B		C		
8	8	8	8	8	8			8
7	7	7	7		7			7
6	6	6	6			6	6	6
5	5		5			5	5	5
4	4			4	4	4	4	4
3	3			3	3		3	3
2			2	2		2		2
1	1	1	1	1	1	1	1	1
	1	2	3	4	5	6	7	a b

Woven with tabby in the following rotation:

Block A - treadles: 1, 1, 2, 2, 3, 3, 2, 2;

Block B - treadles: 1, 1, 4, 4, 5, 5, 4, 4;

Block C - treadles: 1, 1, 6, 6, 7, 7, 6, 6.

Sample 4, bottom:

	A		B		C		
8	8	8	8	8			8
7	7	7	7			7	7
6	6	6			6	6	6
5	5			5	5	5	5
4			4	4	4	4	4
3		3	3	3	3		3
2	2		2		2		2
1		1		1		1	1
	1	2	3	4	5	6	a b

Woven with tabby in the following rotations:

Block A - treadles: 1, 1, 2, 2;

Block B - treadles: 3, 3, 4, 4;

Block C - treadles: 5, 5, 6, 6.

This sample shows a particularly handsome fabric woven chiefly in stripes which are warp-wise made by repeating the A Block treading many times and then breaking it with a single rotation on B and C. Any of the four textures may be woven in the same manner for very modern effects rather than the geometric patterns.

The experimenter will be interested in an enlargement of this draft which Dr Bateman uses to bring in Blocks D, E, F. These units are as below:

8	8	3				8
	7		7	7		7
			6	6		6
			5		5	5
					4	4
3	3				3	3
		2			2	2
		1	1		1	1
	F		E		D	

Exotic textures may be produced by adding these three blocks in reverse point twills.

The units for threading the more elaborate Tag Weaves are given below although details will not be taken up in the BULLETIN. It is suggested that those weavers who wish to experiment and weave in these fascinating diversifications secure Dr Bateman's exhibit for thorough study.

The 7-thread Tag Weave Draft Units:

8 7 5 4 2 	8 6 5 3 2 	8 7 6 4 3 2 	8 7 5 4 2 	8 7 6 5 4 2 
D	C	B	A	

8 6 5 3 2 	8 7 6 4 3 2 
F	E

This draft is arranged for normal twill tabbys of 1-3-5-7 and 2-4-6-8. The draft for the 9-thread Tag weave which follows is also arranged for normal twill tabbys. Normal twill tabbys can also be gained on the draft and tie-ups for the 5-thread Tag weave given in detail above by making one of two simple changes. The first is to simply reverse the order of the tie-down group in both draft and tie-up by changing harness 1 to 2 and 2 to 1. Or the pattern groups may be shifted one harness on the circle diagram making the Block A pattern unit 6,5,4,5,6; Block B 8,7,6,7,8, and so on.

The 9-thread Tag Weave Draft Units:

8 8 8 8 7 7 7 7 6	6 6 6 6 5 5 5 5 4	8 4 4 4 4 3 3 3 3	8 7 6 5 4 3
2 	2 	2 	2 
C	B	A	

8 7 7 7 7 6 6 6 6	6 5 5 5 5 4 4 4 4	8 8 8 8 4 3 3 3 3	
2 	2 	2 	
F	E	D	

THE BATEMAN BLEND, Continued from February

Of the three Bateman weaves, perhaps the most useful is the Blend. This is the simplest to understand and therefore the most flexible in interpretation. It is true that all textures possible on this threading may also be produced on the Boulevard threading, and the Boulevard has certain further developments not possible on the Blend, but the fact that the Boulevard requires two harnesses for each pattern block whereas the Blend requires only one, gives the blend greater pattern flexibility. The 8 and 10-harness weaver find the Blend ideal for weaving delicate patterns in interesting texture, and the 6-harness weaver has the flexibility of three pattern blocks. Even the 4-harness weaver may use the Blend (actually, the Boulevard threading or



the more common form of point twill may be used in the same manner) for weaving stripes and textures in unusual arrangement and color combination.

Two particularly handsome yardages were woven on the tie-ups given below with full directions. The draft was the simple Blend unit as shown at the left. The warp was made with five ends of white and one of turquoise across the entire width with the turquoise falling on harness 3. The first textile was in the "hollow square" system of weaving. Tie-up:

4	4	4
3		3
	2	2
1	1	1

4				4	4		4
3	3	3		3			3
2		2	2		2	2	
1				1	1	1	
	1	2	3	4	5	6	7

An aqua colored tabby weft was used, cotton, and pattern weft was in two colors, wine and rose.

The basic treading for the hollow squares is: treadle 1, 2, 2, 1; 3, 2, 2, 3. An interesting background texture between stripes was made by treading 4 twice then 5 twice, all of these treadlings being with tabby. If the loom has insufficient treadles, one of the background treadles could be eliminated and tabbys not followed by pattern shots substituted for the second. The full treading is as follows:

1" tabby or plain-weave with aqua weft.

treadle 2 shots on 4, (wine)

2 shots on 5, 2 shots on 4 (wine)

1 shot each on 1, 2, 2, 1, (wine)

1 extra tabby shot,

1 shot each on 3, 2, 2, 3, (rose)

1 extra tabby shot,

1 shot each on 1, 2, 2, 1, (wine)

2 shots on 4, 2 shots on 5, 2 shots on 4,

2 shots on 5, 2 shots on 4, (wine)

1 shot each on 1, 2, 2, 1, (wine)

2 shots each on 4, then 5, then 4 (wine).

The wool yarn used for pattern weft was somewhat heavier in the rose color than the wine. This stripe arrangement was repeated for an all-over effect. Proportions, colors, arrangement, type of yarns and other controlling factors may be varied as desired.

The "alternated ovals" system of weaving was used for the second textile. The tie-up is as follows:

4		4	4
3	3	3	3
2		2	2
1	1		1
	1	2	3
			a b

White tabby was used here. Pattern weft was rose colored wool and turquoise mercerized cotton the same as was used in the warp. This turquoise thread was somewhat heavier

than the white used in the warp. Treading details:

8 shots tabby

1 shot each on 1, 2, 2, 1 (rose)

1 shot each on 3, 2, 2, 3 (turquoise)

1 shot each on 1, 2, 2, 1 (rose)

1 shot each on 3, 2, 2, 3 (turquoise)

1 shot each on 1, 2, 2, 1 (rose)

The turquoise warp thread filled in the turquoise oval figures and formed an interesting connecting link in the narrow tabby bands. (Samples of both of these textiles are given in the Portfolio.)

Detailed treading directions are given simply as a basis for working on textures of this kind. Before weaving this type of fabric a narrow sample warp should be set up and many different colors and types of yarns and stripe arrangements should be sampled. The closely interwoven quality of the minute patterns makes it possible to use almost any type of material as pattern weft though different materials make very marked differences in the textures and general effects. Textiles of these types can have a multitude of appropriate uses. Perhaps one of the most obvious uses would be for upholstery or sofa cushions. Bags of all types from carryalls to evening bags could be designed. Many colors

Many colors and yarn textures could be blended and stripes of widely variegated widths and designs could be woven to make these systems sensational for gay cotton or wool skirts, stoles, aprons, and other such articles. The technique could even be suitably employed suitably for weaving gaily colored linen table mats and towels.

The addition of a color note into the warp is very effective as this can be made to enhance the small patterns. If desired, a third warp color may be added, to fall always on harness 2, which would make the color arrangement of the warp: 2 ends of the first color, 1 end of the second color, 2 ends of the first, 1 end of the third color, repeated. There is no necessity for warp-weft balance in such designs as these.

To weave these textures on a multiple-harness threading, simply tie all pattern harnesses to any treadle connected to harness 4 in the tie-ups. If harness 4 is not indicated on a treadle, make no further harness connections.

#### AN ALL-OVER TEXTURE WEAVE (Portfolio sample)

This weave is a variation which may be done on the standard tie-up for an Atwater Lace threading and may consequently be woven on the Bateman Blend threading. Use the tie-up given on page 13 of the February 1954 BULLETIN. Thread from any desired Profile. Warp as for the above variations with the first 5 threads of each draft unit of a light weight material and the 6th thread heavier and of a different color. Use the same two colors for weft. Treadle in the standard Atwater Lace manner in the order: b, pattern, b, pattern, b a. Alternate the two wefts throwing the light weight thread on the b tabby always and the heavy thread on the pattern treadle and tabby a. Many varied effects are possible through the use of different types of threads.

TWO BOOK REVIEWS

BYWAYS IN HAND-WEAVING, by Mary Meigs Atwater,  
The Macmillan Company, 1954, \$8.50

The minor weaving crafts -- that is, the various historic means for weaving narrow, ribbon-like textiles on the simplest of equipment -- although of unusual interest, have been largely neglected among handcraft publications in the U S. Mrs Atwater's new book fills this gap in a notable manner. Although familiarity with Card Weaving, Inkle Weaving, Braiding, Knotting and many other techniques for weaving belts has been increasing in the past twenty-five years, largely through the research and consequent publications of Mrs Atwater, sources of information have previously been scattered and many of them no longer available. This book is the first comprehensive collection of information and directions for these fascinating weaves.

BYWAYS IN HAND-WEAVING is a working book, as each technique is presented with lucid directions for weaving the various types of textiles. There are 35 full page diagrams and 27 photographic illustrations, 8 of these in gorgeous color. Shuttle Craft Guild members of long standing who have files of Mrs Atwater's old BULLETINS, will have the pleasant feeling of meeting old friends on seeing many of the diagrams which have been previously published, but they will also meet a wealth of new friends in the book. Many techniques and variations of techniques are found in this volume which have not hitherto been published in the English language, and some of them probably not in any language.

The serious craftsman will find in the pages of BYWAYS IN HAND-WEAVING the means for enriching his living with new adventures in some of the old-

est forms of the textile craft. The loom weaver who may not be interested in weaving the narrow fabrics, will find suggestions and drafts for adapting many of the techniques for larger, loom-woven textiles. The Occupational Therapist will find invaluable help on every page, and particularly in the final chapter discussion of the "Uses of Handicraft in Occupational Therapy." The homemaker and teacher who wishes to find stimulating handcraft activity for children will find many suitable projects on these pages. The artist will be stimulated by the remarkable variety of design potential in the small weaves, and by the great freedom in use of color which these weaves permit.

As the founder of the Shuttle Craft Guild, who wrote the BULLETINS for 23 years, Mrs Atwater needs no introduction to members of the Shuttle Craft Guild. As the "Dean of American Handweaving" who through her research and writing for handweavers was responsible for a large share of the revival of handweaving in the United States, she needs no introduction to handweavers in general. Although Mrs Atwater has been known largely for her interpretations of Colonial American weaving through THE SHUTTLE CRAFT BOOK OF AMERICAN HANDWEAVING (Macmillan, 1928, revised 1952, \$6.00) which has been the standard publication on the subject for more than a quarter century, her interest and research in the small weaving crafts antedates and has been constantly sustained in her career in handweaving. BYWAYS IN HAND-WEAVING brings what well may be Mrs Atwater's finest contribution to a greatly widening public. The book is authoritative, the directions are clear and easy to follow, each illustration is a work of art in Mrs Atwater's own well-trained manner and the writing is intimate and in her usual charming style.

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BYWAYS IN HAND-WEAVING, published February 23, 1954, is available from The Shuttle Craft Guild, \$8.50.

COLOR-TUNE YOUR HOME, by Louis Cheskin, The Macmillan Company, 1954, \$5.00.

Once the handweaver has mastered the tools of his craft and is on the road to a comprehension of the multitudinous techniques for producing textiles, he becomes a textile designer rather than a simple copier. What, at this point, becomes his greatest need in designing education, and where is his feeling of greatest inadequacy? In most cases this will be in the field of color-designing. Color is the quality of greatest appeal in all the objects which surround a person, it is the quality of which we are most conscious, but the effective use of color is often elusive and baffling. More and more education in color and color harmony is one of the weavers most strongly felt needs.

Since a good "color sense" stems from an appreciation of color harmony, and this appreciation is a thing of the senses rather than of the intellect, education in the use of color must come through each individual's experience and through constant associations and conscious evaluations of everything one sees. However, a few written guides are useful in educating the senses and sharpening the perception toward the end of making better color harmonies and securing the maximum pleasure from the use of color.

Mr Cheskin, who is the Director of the Color Research Institute, has here written a book intended especially for the problem of decorating the home, but in his subjective approach to the subject, treating color as a psychological rather than a scientific force, the applications of his subject may be broadly extended to help the handweaver toward sound color awareness. And what handweaver is not a decorator too?

Mr Cheskin's attitude toward the relationship of the individual to color is set forth in his opening statements. "This is a book on color as it applies to your home. Superficially, it may seem that your home provides purely physical comfort. Actually, the home plays a vital psychological role. It is a primary factor in your emotional life and at the same time an expression of your character and individuality. Your personality expresses itself in your choice of colors. At the same time, the choices you have made continue to impress themselves on your personality and to influence you more and more as the years pass."

It is the recognition of the subjective importance of color harmony which makes Mr Cheskin's book particularly useful. It brings an increased awareness of what colors and color combinations do to the individual, and a guide for the way to make colors do the things for us which we want them to do.

The book contains a useful section of short summaries of the individual sub-chapter subjects. The following quotes from these indicate the nature of the usefulness of the text. "Color study is new. It is usually confined to highly technical literature. Here is your chance to get practical information in understandable language." "You should be aware that colors reflect and absorb heat and light in accordance with their proximity to black or white. The darker the color the more heat and light it absorbs; the lighter the color the more heat and light it reflects." "Perhaps the best way to understand the nature of color is to recognize that every hue has a mate and a family. The complementary hue is the mate, and the related values -- shades, tints and tones -- are the family." "Complementary colors are natural pairs in vision. If the complementary color is not present, the eye has a tendency to see it anyway. Complementary hues are physical and optical mates." "First find the

color that is to dominate the room. Then, out of this color and its complementary, you have dozens of shades, tints and tones, all of which comprise a normal family of colors that can be combined and tuned to stimulate or to relax." "Just as your food must be varied and seasoned, so should colors. The basic major color that fits your personality must have some salt and pepper." Black makes adjacent colors appear more vibrant and beautiful. White, too enhances other colors. Grey is neutral -- to say that you like grey is actually to express no preference." "We know that the love for red is spontaneous. A negative reaction to black is equally natural." "All red hues are stimulating to some degree. The warmer the red -- the more yellow it contains -- the more aggressive and advancing it is. Blue is the coldest of colors. It is a psychological sedative for people who are inclined to be easily overstimulated and often depressing for the morose type of individual." "This book is meant to inform the reader about the extraordinary importance of color as a factor in human happiness and is especially designed to provide guidance for making your home a color-tuned, harmonious place for pleasurable living."

As well as a lucid and intensely interesting text, this book has 24 full pages of color illustrations. Perhaps the best thing which the book can do for the weaver is to start his mind working in the right direction toward the necessary self-education in the effective use of color.

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If you are interested in this book, it may be ordered through The Craft and Hobby Book Service, Coast Route, Monterey, California.



NOTE: The terminology of color harmony is a matter of perplexity to many people. What are the differences between value, shade, tone, tint. What is meant by analogous, complementary, monochromatic? These, and other color designing terms are defined and explained in the WEAVER'S WORD FINDER. The price of this booklet, which contains definitions and explanations for more than 1,000 words and terms found in handweaving literature, is \$2.50.

#### SOME NOTES ABOUT LOOMS

A few thoughts on looms come to mind because the three PORTFOLIO samples for this month have been woven on a new loom of which we are very hopeful. About this loom I cannot comment further now, as we have not used it sufficiently to know its full quality. The attitude of the Shuttle Craft Guild toward any loom is to make no recommendation until a number of warps of different materials, settings, widths and techniques have been woven and the loom has proved to be perfectly satisfactory, or the manufacturer has made the requisite changes to make it satisfactory. In addition to the way the loom weaves we feel that several other points are important to the loom purchaser, -- the price as it is related to its quality and functioning, the reliability and credit standing of the manufacturer, the strict adherence to standards of high craftsmanship in every loom, uniformity of design so that broken parts may be replaced at any time.

The Shuttle Craft Guild's hearty endorsement of the Macomber and Gilmore looms is based on years of weaving on several models of each of these and also on the enthusiastic response of other purchasers which comes to us in the mail. Silence on certain other makes indicates that we have tried the looms and not found them satisfactory. Of course there

are many makes of looms which we have never used in our studio and about which we are not qualified to pass judgement. But we try to keep open minded, knowing that what handweavers need is more good looms, Since our standards for performance are very high, only the most confident and sincere loom builders ask us to try out their equipment.

Because we put a great deal of sincere effort into testing looms, into making suggestions to manufacturers who ask for them, and in trying to bring to Guild members completely reliable loom information we are always appreciative when Shuttle Craft Guild members mention our recommendations when ordering looms. We appreciate even more the courtesy of those Guild members who place their loom orders through the Guild.

I am always glad to answer, to the best of my ability, any loom questions you have.

*Harrist Tidball*

In making a general analysis of the importance of the different designing factors which comprise a textile, it is safe to say that 25% of the designing lies in the selection of warp and weft materials and colors, 25% lies in the craftsmanship and suitability to purpose factor, and 50% lies in the control of the behavior of warp and weft threads and color coordination through the manner of interlacement. Notice what different textures these threads from the same warp and threading have been bent to. The white warp is 10/2 mercerized cotton, the turquoise is 10/3, all set at 24 ends per inch. Tabby weft is much finer. The hairline warp stripe coordinated with the threading, adds particular interest. The lower right sample in Atwater Lace rotation is mounted with under side up, as both sides have unusual interest. In fact, this double interest may be noted on all three samples.

