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ISSUE 105

MAY/JUNE 2001

Handwoven

Top This!

SPECIAL GARMENT ISSUE

Tops
Jackets
Shirts
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A hat

Unique patterns
Couture finishes





Heat of Household by NanC Meinhardt

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Continuing a six-year tradition of providing the latest beading techniques, as well as the classics, all taught by a world-class faculty of experts, Embellishment® returns to Portland's Oregon Convention Center from July 12-14, 2001.

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"Each year, this show gets even better! The craftspersons who attend are enthusiastic, friendly, sharing, and happy to be surrounded with so much inspiration and new! new! new! ideas and products. Embellishment® is a 'creative mindblower' and it shows in the sparkling eyes, beads, buttons, and embellishments of every kind from every attendee," says Donna Milliron of Arrow Springs.

EDUCATION IS KEY

With its strong emphasis on educational, hands-on technique classes, in addition to shopping, special tours, and events, Embellishment® set a new standard for bead events when it debuted seven years ago.

A key component can be found in the professional staff of the show's Education Department, headed by Judy Murrah, an award-winning author of five books and noted designer of embellished art-to-wear, who plans the nearly 100 classes and lectures taught by about 50 faculty members.

"We're often asked what makes Embellishment® so different from similar events. Part of the answer is that Embellishment® provides a comfortable, exciting environment where bead, button, jewelry, and polymer clay enthusiasts can learn, shop, and network, all under one wheelchair-accessible roof," explained Murrah. "But I also think it's because we push the envelope a bit. We like to introduce new concepts, new teachers, new ways to look at beads, buttons, polymer clay, and all the other exciting aspects of this creative world. And we're always searching for instructors not only with the latest technique, but with the ability to teach that technique to others."

Classes cover everything from hot glass to cured clay, from seed beads to wirewrapping, from loomwork to bead crochet, from embellished wearables to haute couture jewelry, from Native American beadwork to silver art clay, and more notes Kim DeCoste, who, along with a special project team, helps Murrah keep classes running smoothly.



Twelve Beads in Polymer Clay by Piret Voolaas

If you have registered for show events or classes in the last two years, you will automatically receive a free class catalogue. If not, send $3 to Embellishment® catalogue, 7660 Woodway, Suite 550, Houston, TX 77063. For more information, call 713-781-6864, fax 713-781-8182, or e-mail info@embellishment-show.com. Check the website at www.embellishment-show.com

SHOPPING AND EXHIBITS

What's more fun than learning? Shopping! And great shopping will be available for vintage and new beads, buttons, finished jewelry, polymer clay, books, findings, tools, handmade art, art glass, and more in the booths of 100 exhibitors. Special exhibits, contests, lectures, free demos, tours, and networking for business and fun are also attractions at Embellishment®.

WHAT OTHERS SAY

"The biggest names in Beadland are there teaching classes, giving demonstrations or lectures and selling beads, books/patterns, and signing autographs...That's what Embellishment® is all about! It's the beadworker's Mecca. Every beadworker must make this pilgrimage at least once in her/his lifetime! I guarantee you will never forget it! Enjoy!" says Barb Grainger in *BeadAholic Quarterly*.

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Handwoven

MAY/JUNE 2001, VOLUME XXII, NUMBER 3



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FROM THE EDITOR



I'm from earthquake country. I grew up in Los Angeles, where in elementary school we frequently had what we called Drop Drills. I don't remember how they announced a Drop Drill, but when they did, you crouched under your desk and covered your head with your arms and waited until the Drop Drill was over. They might have told us that Drop Drills were practice for earthquakes, but the connection went right by me.

Earthquakes were frequent when I was growing up. They were always brief little jerks or rumbles. We would say, "Oh, an earthquake!" as if Mother Nature were giving us a friendly Hello. They were over before you were required to do anything—before you could even think to say Drop! The Southern California earthquake that threw my mother out of her bed happened years after I left home.

I've lived three places since: on the San Andreas fault, on the New Madrid fault, and now, I learn, on the San Juan de Fuca fault. When we moved to Missouri from the San Francisco Bay Area, local farmers would shake their heads in wonder at people who choose to live where they are threatened by earthquakes. No matter that these farmers live fifty miles from the epicenter of one of the strongest earthquakes ever—they had never experienced a single one. Experiencing lots of little quakes can make you think of them as harmless—experiencing none can make you think you never will.

When I moved to Washington, I thought earthquake insurance was overkill, especially when they required me to strap my hot water heater to the wall. The hot water heater looked as solid as the Ikea bookshelves I was busy building in my office. I love my bookshelves. They consist of side pieces with metal braces on the back and pegged shelves that you can arrange any way you like. My custom stack reaches the ceiling and holds complete sets of weaving magazines, weaving books, files of articles waiting to be published, and boxes of correspondence to answer. Just before eleven on the morning of the Great Seattle Earthquake 2001, they all began to sway back and forth. Rather than Drop!, I held up my bookselves for the very long forty-five seconds that the floor rolled as though we were were on the swells of the open sea.

They say that earthquakes in this area happen only every thirty years. That gives me a little time to do something about those shelves.

Madelyn

If you have an article idea or a project to share, send a photo or slide and a brief description to Madelyn van der Hoogt, PO Box 1228, Coupeville, WA 98239 (or e-mail her at madelynv@interweave.com; no digital photos please; send all photos snail mail).

September/October 2001. *Happy Holidays:* celebrate all occasions—birthdays, Easter, the solstice, Valentine's, New Year's—with cards, gifts, ornaments, and more.

November/December 2001. *Rugs*: tapestry and block-weave rugs—rugs for the floor and rugs for the wall.

January/February 2002. *Doubleweave:* weaving double in all its forms, doublewide, deflected, patterned.

March/April 2002. *For the Kitchen:* towels, mats, runners, tablecloths, curtains, napkins, aprons, tea cozies.

May/June 2002. *By Design:* design tips for choosing colors, structures, fibers, patterns.

September/October 2002. *Accessorize!:* handwoven garments with a special emphasis on handwoven accessories, (scarves, bags, shawls, hats, belts, etc.).

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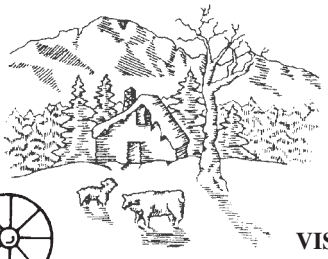
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WHAT'S GOING ON HERE?

All the Interweave News that's fit to print

What Weavers Want...



. . . in weaving books, that is. Thanks to everyone who e-mailed or snail-mailed thoughts to me about the possible weaving books we're considering publishing. Here's the consensus: *Everybody* wants new Design Collections. *Almost everybody* would pay almost anything for a book on weave structures by Sharon Alderman. A whole *bunch* of you would be happy to add an encyclopedia of finishes to your library. You either love or hate the idea of a book showing ethnic-inspired fabric swatches. And you either love or hate or are oblivious to the idea of out-of-print books on CD.

So what will we do with this information? We'll do our best! Some of these books are relatively easy to produce (namely, the Design Collections); some take months if not years of development. Stay tuned, and if you didn't get a chance to express your opinion, it's not too late. Just e-mail me at LindaL@interweave.com, or drop a note to the address on the masthead.



Meanwhile, the fabled and long-overdue *Weaver's Companion* is on a slow boat from China and will be in our warehouse by June 1. To have a book come out six months late is certainly embarrassing; I hope that those of you who have been waiting for it all this time will find it to be the handy, useful reference tool we intend for it to be.

Guess Who?



Who rode a motorcycle from New York state to California? Who hitchhiked across West Africa with a sidetrip to Timbuktu? Who celebrated her fiftieth birthday by bicycling all over New Zealand? Who else but HANDWOVEN's new editorial assistant, Judy Berndt?

If the above has given you a mental image of a biker babe of Amazonian proportions, please release that thought. Judy is a retired librarian who worked at Colorado State University for sixteen years. She's an avid reader, quilter, knitter, spinner, gardener, and cook whose dream is to create a balanced life. Judy is in the HANDWOVEN office half time, and aren't we glad.

Those Other Books

When you're not weaving or reading weaving books, consider these favorites suggested by your fellow weavers:

Tony Hillerman, *The First Eagle*.

Lilian Jackson Braun, *The Cat Who Robbed a Bank*.

Cokie and Steven Roberts, *From This Day Forward*.

Thomas Wolfe, *O Lost*. (This is the uncut version of *Look Homeward, Angel*.)

A. S. Byatt, *Possession*.

Hilary Mantel, *A Place of Greater Safety*.

Philip Pullman, His *Dark Materials* trilogy (for the child in you).

Alice Thomas Ellis, *The Summer House*.

Amanda Cross (aka Carolyn Heilbrun), the Kate Fansler mysteries.

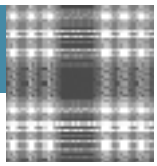
Ursula LeGuin, *Tenahu* and the rest of the *Earth Sea* trilogy.

Terry Pratchet, the *Disc World* novels (guaranteed to invoke hysteria).

Nicholas Sparks, *The Notebook* and *A Walk to Remember*.

And finally, a reminder from Mary Marker that there's a whole world of unabridged books on tape that you can listen to while weaving, spinning, knitting, or gardening. Recorded Books: (800) 638-1304; Books on Tape, (800) 626-3333.

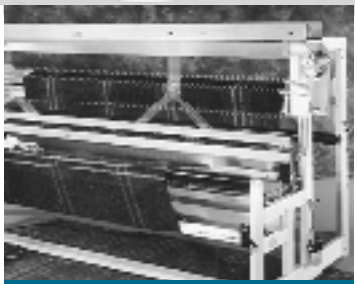
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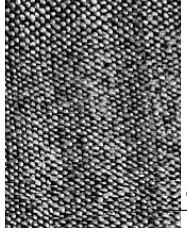
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Letters

A BEGINNER'S STUDY GROUP

Nearly a year ago I started a beginning weavers' study group for members of my guild. We are eight strong and we have evolved into a HANDWOVEN study group. We meet every three to four weeks.

Each meeting begins with a discussion of project planning, sharing, and critiquing of individual work. After this we get out our most recent issue of HANDWOVEN and discuss every article in it. We carefully look over each draft and discuss the fibers, colors, and drawdowns to make sure that everyone in the group is able to weave the project.

We get out a color wheel to discuss the colors chosen in the projects, we look at other resources that have information in them related to the HANDWOVEN articles, and then we discuss ways in which we can change or modify the projects to fit our own individual needs and looms. Your magazine has been a great learning tool for all of us, and the variety of articles offers something of personal interest to each member. This year's January/February and March/April issues in particular have been the best issues yet.

The teaching articles on twills are special favorites of ours. Please try to include more issues about particular weave structures. They are a perfect fit for this group.

—Rose Warner, Triangle Weavers
Chapel Hill, North Carolina

THANK YOU SHARON!

In my attempt to make a dent in my store of odds and ends of yarns, I wove the fabric for a woven sweater. The weaving went fine, though dressing the loom did not—there were many ends of fine woolen singles in different shades of red that broke a lot doing battle with fewer ends of heavier plied dark brown handspun. Finally, I came to the end of the warp, cut the fabric off, and washed it, using lukewarm water, Orvus, and a gentle cycle for a few short moments.

I fished it out of the water and looked at it—pure sleaze. But the January/February issue of HANDWOVEN had just come, Sharon Alderman galloping to my rescue with her article "You're Not Finished Until It's Finished." I emptied the water out and refilled the tub with hot (gasp!) water and a bit more Orvus. I let it agitate on the regular cycle, while I stood anxiously peering into the churning depths, heart in mouth. But I knew Sharon wouldn't lead me astray, and the fabric came out fine, neither sleaze nor felt. Today's battle plan: get up my nerve to cut it, sew it, and truly *finish* it.

Thanks, Sharon and HANDWOVEN

—K. Sharon Van Heuit
Nahcotta, Washington

BASICALLY ANYTHING GOES

Thank you for a truly inspirational magazine. Although I haven't actually woven anything for several years, I buy HANDWOVEN every time a new one comes out. Yesterday I picked up the January/February issue, and as usual, started reading from the back page forward (does anyone else do this?). Endnotes by Halcyon Schomp moved me to tears, Communiqué made me giggle, The Answer Lady gave me some ideas for hanging my patchwork quilts, the beading article will be read at greater depth later on, and "Felted Wearables" got my brain ticking regarding the million-year-old wool warp that is on my loom. In fact, I bought some yarn featured in the issue when I was out shopping because it might tie the potentially disparate colors I have in my studio together beautifully, all because of reading these articles.

I'd also like to thank you for letting me know that my sometimes unconventional ideas are not "wrong," almost any piece of weaving is salvageable (as *something*), and that basically anything goes. I first learned to weave in college ten years ago, where I was taught by woman who was a Master Weaver in Germany and who came from a long line of Master Weavers. A very good weaver she was, but unfortunately she believed that her way was the only way and that anything else must therefore be wrong. Several of us set out to prove otherwise, which tended to lead to sometimes violent clashes!

So, I will continue to buy HANDWOVEN whenever I see it, and continue dreaming up ways of using my considerable yarn and fabric stash, dreaming of the day that I can afford to travel to the United States and visit the places advertised and featured in your magazine.

—Helen Macqueen, Melbourne, Australia

DON'T FORGET 4-SHAFT WEAVERS

First, I'd like to thank you for such a good magazine over the years. I treasure each issue. However, I've noticed a change recently. Many more of the articles are written for eight shafts. The project guide in the March/April 2001 issue lists only four out of twelve articles aimed at 4-shaft looms. Do your surveys show that most subscribers want to use eight or more shafts?

Please don't make the magazine too complicated for the average weaver. For instance, only two of our guild members have looms with more than four shafts.

Again, thanks for your good magazine. I'd like to go on using it for many years to come with my 4-shaft looms.

—Dorothy Baker, W. Lafayette, Indiana

I feel a little like a politician saying "I'm so glad you asked that question." But I am really glad to be able to respond to your letter. You are not alone as a 4-shaft weaver who wishes that every wonderful project appearing in HANDWOVEN were something that you could weave on your loom. Weavers with 16-shaft looms also write to tell us they wish we would include more projects for them. Just think how you would feel with 24 shafts looking for projects for your loom! Please know that we

are listening to all of you and trying to make HANDWOVEN *the magazine that answers each of your needs.*

You ask about surveys. We were surprised to learn in our survey last year that 53% of our readers have 8-shaft looms and only 23% have 4-shaft looms (the rest are divided somewhat equally among ten, twelve, sixteen, and twenty-four). More than twice as many of our readers have eight shafts as have four! What is even more interesting is that when the eight-shafters were asked whether they usually use eight shafts or four, 59% responded that they usually use four.

This brings us to a sort of chicken-and-egg question: Are they using four shafts because we have worked hard to include a predominant number of appealing 4-shaft projects over the years? In other words, if we offered more projects for eight shafts, would they be weaving those instead?

You mention that the shift you've noticed to eight shafts is a recent one. I'm hoping that you'll also notice another recent shift. Each of the projects that appears in the magazine, no matter what the number of shafts, is more than a project. There is some bit of information in the accompanying text and graphics that is of value to any weaver, not just one who plans to weave the item. It might be about color, or structure, or design, or weaving technique, or finishing, or any of the many aspects of weaving that are common to us all, no matter how many shafts we have.

Some readers will pick up this issue and say: I'm not interested in this one because I never plan to sew fabric for clothing. But within every article there is information that is not about sewing. Read about weaving and finishing chenille in articles by Virginia West and Teresa Kennard. Learn how to plan colors with overshot from Patricia Palson or to create a bumpy fabric from Ruth Morrison.

After saying all this, however, I want to reassure you that our goal is for half of the projects in every issue to be woven on four shafts and to give 4-shaft drafts for projects that are woven on more. The March/April issue is unusual in including so many on eight because twill design options increase so deliciously with more shafts.

—Madelyn

IN MEMORY OF JANNY BOER

Though Janny Boer was not a nationally famous handweaver, she was an inspiration to many in the Kalamazoo and Michigan weaving communities, as well as to friends in her native Netherlands. Janny departed this life in her sleep February17, 2001.

The advice she gave to me about a year ago as I struggled with writing my book on Lithuanian weaving, she applied to herself, even in her decline: "Take your time; don't let your goal keep you from relishing the journey."

Her magnificent journey is finished and now she has peace, at last. I know she is among the saints and will continue to be an advocate for weaving, creativity, attention-to-detail, integrity, selflessness.

Thank you Janny, for touching us!

—Kati Reeder Meek, Alpena, Michigan

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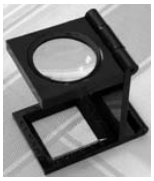
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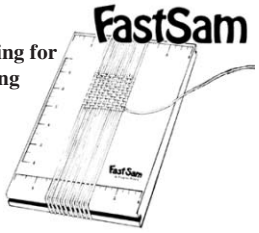


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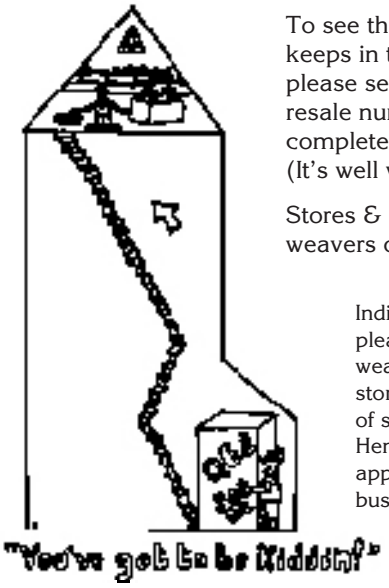
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Española Valley Fiber Arts Center, Española, New Mexico. Instructor: Gloria Padilla. Student: Hari Har Kaur Khalsa. Instructor: Beatrice Maestas. Students: Deborah Hall, Aleza Harrison.

Ewe and Me Handweaving, Northfield, Massachusetts. Instructor Peggy Daniels. Students: Robin Eldaly, Barbara King, Peter Hayes, and Nancy Daniel-Green.

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Northwind Yarns, Oswego, New York. Instructor: Diane Chrisman. Student: Mary K. Cary.

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Penelope's Breads & Threads, Del Ray Beach, Florida. Instructors: Bebby Weigand, Penny Morgan. Students: Tessa James, Allen Williams.

Piedmont Arts Fiber Room, Martinsville, Virginia. Instructor: Johanna Britt. Students: Mary Lou Allen, Alison Parker, Nancy Sprinkle, Sue Varrell, Vickie Wells.

The Printshop, Sturgeon Bay, Wisconsin. Instructor: Lynn Stracka Schuster. Student: Donna Buschmann.

Recycled Lamb, Lakewood, Colorado. Instructor: Carol Seeds. Student: Jan Lahr.

Saville Hill Farm and Studio, Lexington, Virginia. Instructor: Elizabeth Jackson. Student: Carol Metzger.

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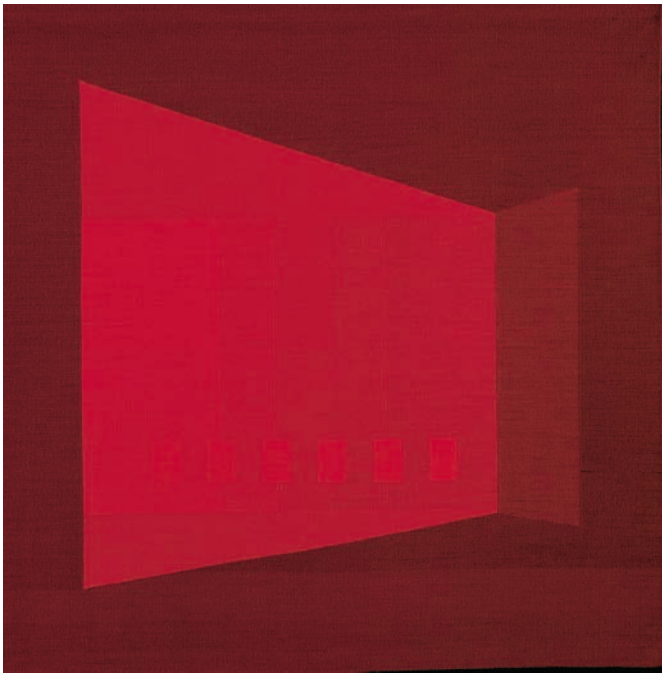
2-B Weavers, Western Springs, Illinois. Instructors: Bev Atseff, Bev Savel. Student: Norma Neuswanger.

The Weaver's Cottage, Canyon Country, California. Instructors: Sandy Gunther and Linda Gue. Student: Elaine Sandeen.

Weaver's Workshop, Manchester, Connecticut. Instructor: Angie Rockett. Students: Susan Booth, Ginny Gibson, Nancy Heil, Laura J. Judd, Marie Karnolt.

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Tribute to Virginia Isham Harvey

Virginia Isham Harvey (1917–2001) was a legendary fiber artist, teacher, conservator, and curator—plus author, editor, and publisher. She died at eighty-three on February 24, 2001, following a stroke in early January only a few days before the opening of an exhibition of her current work.

Virginia's first work with textiles was as a child making doll clothes, hand-cranking a sewing machine when she was not allowed to touch the plug. She became a premier teacher of common and uncommon fiber techniques, from macramé to basketry to weaving to ply-split braiding. She was both student and teacher at the University of Washington, Cornish School of the Arts, and Mills College.

She was the Seattle Weavers Guild's last surviving charter member and also a member of the Whidbey Weavers Guild where she mentored many and contributed to the growth of the Coupeville Arts Center and its annual Fiber Forum.

In 1956, she suggested to the Seattle Weavers Guild that they host a three-day conference for Washington, Oregon, Idaho, Montana, and British Columbia. This became the precursor of today's Northwest Weavers Guild biennial conferences.

Virginia started exhibiting fiber art in 1955 in the West. Her first solo show was in 1966 at the Museum of Contemporary Crafts in New York. In the 1960s, she taught and exhibited at major fiber facilities and conferences throughout the United States and Canada.

As the first curator of the University of Washington Textile Study Center, Virginia traveled across the United States studying systems of documentation, retrieval, and storage. The systems she organized are still used for the collection now housed in the Henry Gallery in Seattle. She developed the Harvey Storage System for long, wide textiles which is used extensively for textile collections in the United States and abroad.

Her publication history is a stunning record. Researching a request by a furniture maker on how to tie a string hammock, she found one French-language reference on macramé and no others. She was off, writing two books for Van Nostrand Reinhold and numerous articles that led this fiber-art field in the 1960s.

In 1970, her book on basketry techniques introduced a new, non-traditional art form. In 1974, she and her husband bought HTH Publishers and later Shuttle-Craft Books. During the next ten years, she wrote the Bateman monographs, a documentation of the collection of textile samples given to her by Dr. William G. Bateman and his family. She donated the Bateman Collection to the Seattle Weavers Guild with the condition that it be made available on request.

Virginia created a patented braided intersection of tethers for NASA's manned space program as a consultant designer to Tethers Unlimited. Designers from Nike Corporation recently attended The Braidy Bunch study group in her home and sent her an all-braid shoe model.

Her most recent research into the patterning of M. C. Escher led to her mosaics of geometric shapes wrapped with silk floss. These, combined with recent tapestries of mixed fiber and beads woven on warps of fine black bamboo tips, were the works of her January show "Virginia and Friends" at the Bayview Gallery, Langley, Washington.

Virginia is the first fiber artist to be featured in the Living Treasures video series of Northwest Designer Craftsmen.

—Janet Forrest, Whidbey Island, Washington

Remembering Virginia Harvey: A personal celebration

Virginia was color and design, artist and architect. She shared her work, a dynamic integration of art, craft, and a curious mind, with enthusiasm and delight. With each new path that opened for her, from touching the stars with a magic tether to slipping into the soul of M. C. Escher, she held out her hand to you and said "come along with me."

Her bicameral brain took her from an engineer who designed a system of storage for precious textiles to an artist with a deep understanding of the textiles themselves. She moved on to create boxes for the myriad tiny colored silk threads that she wove into her own miniature tapestries.

A few years ago Virginia, ever on the road to research, gathered a group of weaving friends to study the intricacies of braids. With her quirky sense of humor, she dubbed this gathering the Braidy Bunch. The Braidy Bunch gained much more than the vast study of braids from Japan to Peru— a newly discovered book, or a fragment of a puzzling textile, or even a household hint were all subjects for exploration.

Virginia had a special eye for how things should look; meticulous and fastidious, there was always order in everything around her. Her lipsticks were lined up in perfect color sequence; her coffee table arrangements were perfectly coordinated evoking the season.

A golden bird sings its note and Virginia looks one last time at the water and the mountains—out where the stars are and the journey begins.The year pauses, dreams and remembers. We play our memories over and over like special melodies that linger in our minds. These memories like lights, once lit don't really go out. And that is what remembering is all about.

—Sylvia Tacker, Seattle, Washington

PROJECT GUIDE

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/ WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Louise Bradley	Vest	34–37	Bronson lace variation	4–8	Advanced beginner
Louise French	Two vests	38–42	Monk's belt	4–8	Advanced beginner
Flavian Geis	Shirt	62–64	Point twill	4, 8, 16	Advanced
Jean Hutchison	Jacket	56–60	Advancing point twill	4–8	Beginner
Tracy Kaestner	Dress	48–51	Thick 'n Thin	8	Advanced
Teresa Kennard	Vest	44–46	Plain weave	4	Advanced beginner
Ruth Morrison	Jacket	80–82	Deflected doubleweave	8	Intermediate
Patricia Palson	Shawl and hat	74–77	Overshot	4	Advanced beginner
Virginia West	Chenille top	30–33	Plain weave	4	Beginner
Heather Winslow	Two vests	52–55	Twill	4–8	Advanced beginner

READING DRAFTS

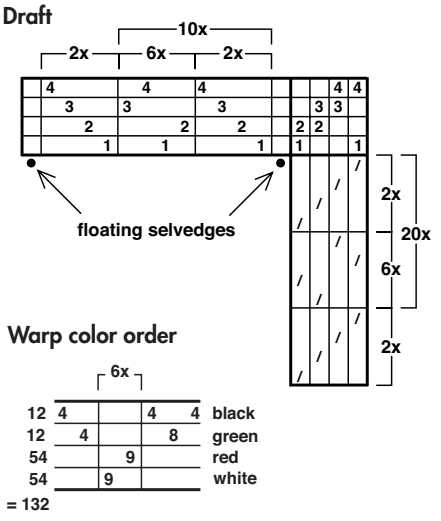
Read the **threading draft** from right to left. **Floating selvedges** are noted by bullets. (Floating selvedges are warp threads that are not threaded in heddles. They are sleyed in the reed in the dent adjacent to the dent used by the last end on each side and tied to the front apron rod with the rest of the warp. It can be beamed with the warp or hung from the back of the loom. In either case, it should be weighted; a 3" S-hook works well. The shuttle always enters the shed *over* the floating selvedge and exits *under* it.)

Brackets in the draft show repeated sections. For more than one level of brackets, repeat first the sections closest to the draft.

Numbers in the **tie-up** indicate the shafts that are raised. Read the **treadling sequence** from top to bottom starting with the first mark below the tie-up.

Colors of individual ends and picks are sometimes indicated by letters in the threading and treadling draft accompanied by a key (O = Orange, for example).

In other cases a chart is given in which each row represents a color. Read the **warp color order** chart from right to left just as you read the threading. The rows indicate colors instead of shafts, however. The total number of threads in each color is usually given at the left of the chart. The total number of threads in each color is usually given at the left of the chart.

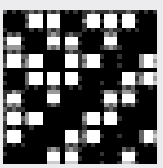


CORRECTIONS AND CLARIFICATIONS

March/April 2001.

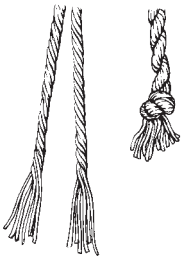
In "Turn Twill Color Effects," pages 40–41, by Alice Schlein, tabby for all the 8-shaft drafts requires two additional treadles, one tied to raise 1-3-5-7, and the other to raise 2-4-6-8.

In "Twill is for Towels, Designing in the Tie-up," by Sharon Alderman, page 43, replace the tie-up in Figure 3.



See page 15 for an additional correction.

TWISTED FRINGE



To ply a fringe

Divide the number of strands for each fringe into two groups. Hold a group in each hand and twist each tightly clockwise until it kinks. Twist the two groups together in the opposite direction and secure with an overhand knot.

YARN SUPPLIERS FOR THIS ISSUE

Cotton Clouds, 5176 S. 14th Ave.-HW, Safford, AZ 85546, (800) 322-7888.

*Henry's Attic, 5 Mercury Ave., Monroe, NY 10950, (914) 783-3930.

JaggerSpun, Water St., Springvale, ME 04083, (207) 324-4455; (800) 225-8023.

Lunatic Fringe, 161 Avenue C, Apalachicola, FL 32320, (800) 483-8749.

*Silk City Fibers, 155 Oxford St., Patterson, NJ 07522.

Treenway Silks, 725 Caledonia Ave., Victoria, BC, Canada V8T 1E4, (888) 383-SILK.

Webs, PO Box 147, Service Center Rd., Northampton, MA 01061, (413) 584-2225.

*UKI Supreme Corporation, PO Box 1656, Hickory, NC 28603, (888) 604-6975.

BEGINNER'S CORNER

YARN TIPS

There is something new in the yarn chart. Notice that with each yarn in the chart three numbers are given after the yd/lb and m/kg. The three numbers for 10/2 cotton, for example, are 20, 24, and 28.

The middle number indicates the sett appropriate for a medium plain weave. That is the number you would count in one-half inch if you wrapped 10/2 cotton around a ruler, placing each wrap next to the previous one snugly, but without compressing the threads.

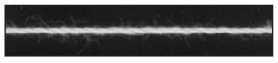
The first number indicates the sett you might use for a structure requiring a bit looser hand than a medium plain weave, such as huck or Bronson lace. You might also choose this number if you wanted slightly more weft to show than warp. If you wanted the warp not to show at all so that the textile is completely weft-faced, this sett would be too close. The warp sett for weft-faced weaves depends on the size of the weft yarn.

The third number is the sett to use for a twill. Twills vary, however, as does the desired firmness of the fabric. Consider that this sett is appropriate for a twill with floats of 3–5 threads and a fabric that is in a middle range of firmness. Remember that if your yarn is wool and you intend to finish it aggressively to produce a soft, lofty fabric, your sett will probably need to be looser than this number.

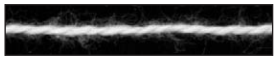
YARN CHART

Use the yarn chart to help identify yarns and make substitutions. The yarn chart gives yards per pound and meters per kilogram. Following these numbers is a potential range of setts, from wide, as for lace or weft-emphasis weaves, medium as for plain weave, and close as for twills or warp emphasis weaves. Check with your local yarn store for project yarns. Contact the list of suppliers for stores nearest you. Wholesale suppliers are noted with an *.

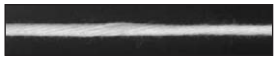

20/2 pearl cotton; 8,400 yd/lb (16,950 m/kg); 30, 36, 48

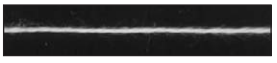

16/2 cotton, 6,600 yd/lb (13,300 m/kg); 24, 30, 36

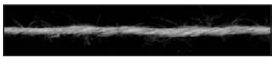

10/2 pearl cotton; 4,200 yd/lb (8,470 m/kg); 20, 24, 28


5/2 pearl cotton; 2,100 yd/lb (4,240 m/kg); 12, 16, 18


3/2 pearl cotton; 1,200 yd/lb (2,420 m/kg); 10, 14, 18


12-strand Egyptian cotton; 1,040 yd/lb (2,100 m/kg)


28/2 linen; 4,200 yd/lb; (8,475 m/kg); 20, 24, 28

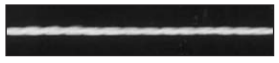

16/4 linen; 1,200 yd/lb (2,420 m/kg); 8, 10, 12


140/2 silk; 35,000 yd/lb (70,630 m/kg); 56, 72, 90


60/2 silk; 14,880 yd/lb (30,028 m/kg); 30, 40, 48

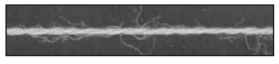

20/2 silk; 5,000 yd/lb (10,100 m/kg); 22, 26, 30


#6 Fine silk cord; 4,650 yd/lb (9,380 m/kg); 22, 26, 30


8/2 silk; 2,800 yd/lb (5,650 m/kg); 18, 20, 22


Rayon chenille; 1,450 yd/lb (2,926 m/kg); 12, 15, 18


Rayon chenille; 1,300 yd/lb (2,620 m/kg); 12, 15, 18


20/2 wool; 5,600 yd/lb (11,300 m/kg); 20, 24, 30

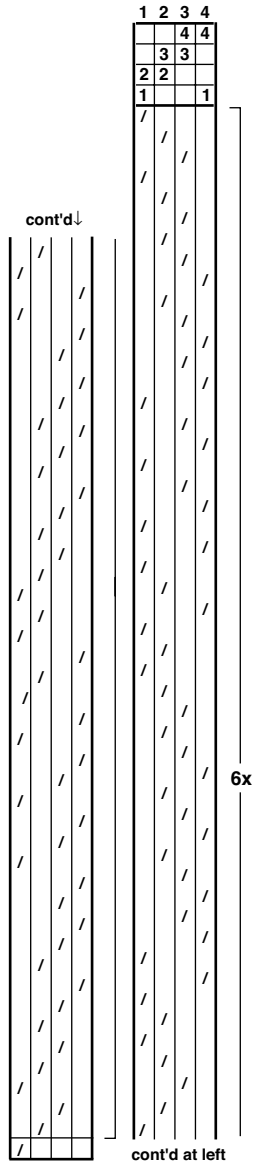

18/2 wool/silk; 5,040 yd/lb (10,170 m/kg); 20, 24, 30

Note that no sett range is given for yarns that are not usually used as warp.

CORRECTIONS AND CLARIFICATIONS

March/April 2001.

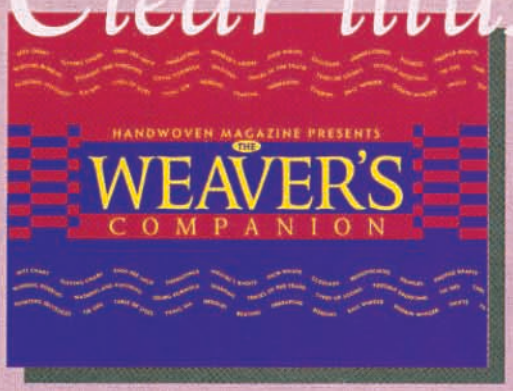
(Continued from page 14.) In "Advancing Twill Is for Four Shafts Too," by Barbara Elkins, pages 46–49, use the treadling draft shown here.



Drafts too small for comfortable reading? Take your issue of HANDWOVEN to a copy shop and enlarge the pages the amount you'd like. Enlarging at 125% onto 11" by 17" paper leaves enough room at the top or bottom for your own notes. If you want the draft really big, place one page on the copier and enlarge 150% to fill an 11" by 17" sheet.

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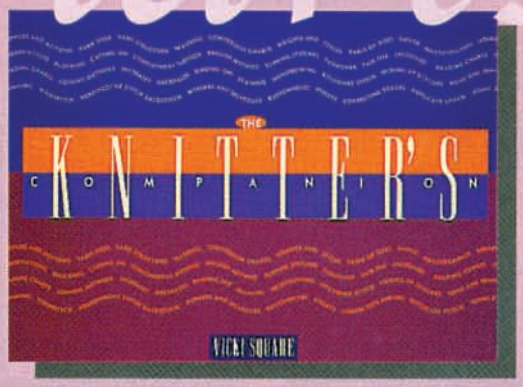
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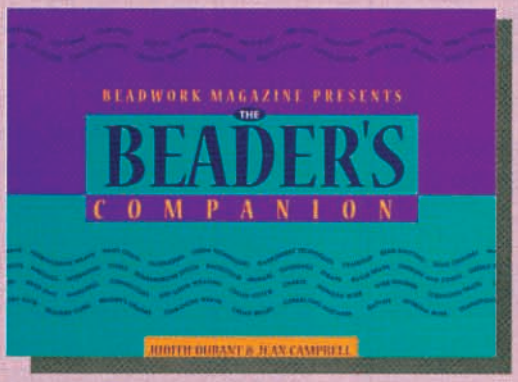
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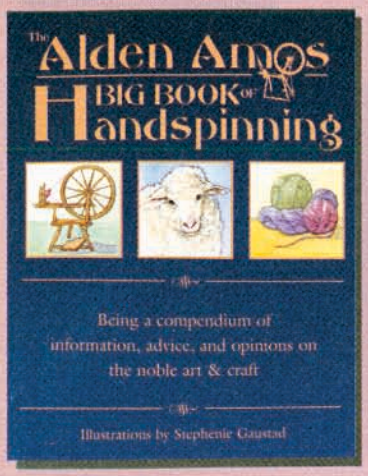
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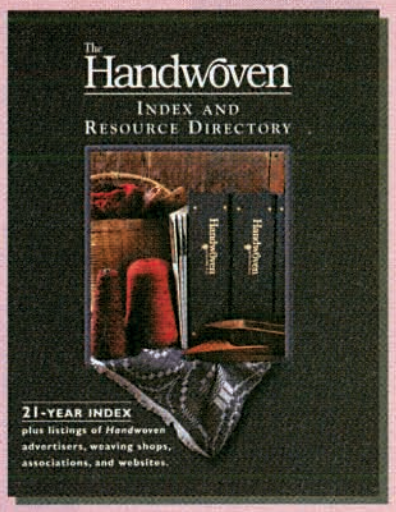
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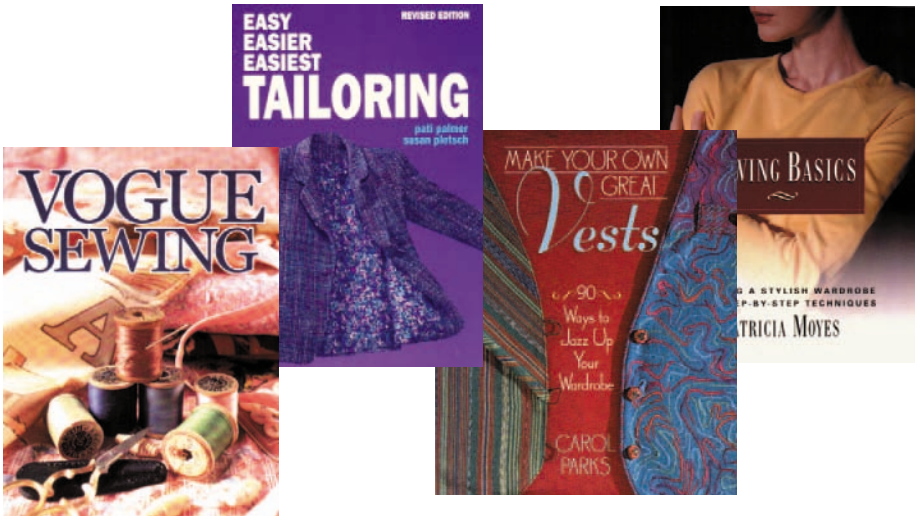


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Books, etc.



For this issue, instead of new weaving books, we are reviewing some of the best currently available books—plus a video—to help you make beautiful clothing from your handwoven fabric. If you've been sitting on the sidelines at guild fashion shows, add some of these books to your library and your garments to that runway!

VOGUE SEWING

The Butterick Publishing Company, 161 Avenue of the Americas, New York, NY 10013, 2000. Softbound, 496 pages, color photographs, 1,800 illustrations, complete index. $24.95. ISBN 1-57389-016-2.

For years considered a must-have by countless home sewers, this revised edition of *Vogue Sewing* maintains its previous standard of excellence and usefulness. Although there have been only minor changes in basic sewing techniques over the years, there have been significant advances in equipment, supplies, and available notions. This edition adds up-to-date information about how to use them.

Chapters cover information on selecting an appropriate pattern style and size; pattern alteration; a description of the many fibers and fabrics available today (even including a diagram of a loom to illustrate fabric construction!); a helpful vocabulary of fashion; and very useful, easy-to-read charts comparing the new interfacing and lining products available, listing fabric name, type, weight, fiber content, care, and use for each.

Chapters on garment construction include all the basics—seams and seam finishes, darts, mitering, facings and other edge finishes, collars, sleeves, pockets, waistbands, closures, and hems. The first page of each chapter gives a detailed list of all that is included in the chapter. Over 1,800 illustrations show each concept and construction step clearly.

It is wonderful to see an old favorite successfully updated. This very user-friendly volume continues to be a valuable resource for both the beginning and experienced sewer.

MAKE YOUR OWN GREAT VESTS: 90 WAYS TO JAZZ UP YOUR WARDROBE

Carol Parks

Sterling Publishing Co., Inc., 387 Park Ave. S., New York, NY 10016, 1995. Hardbound, 160 pages, color photographs, $24.95. ISBN 0-8069-0972-2.

This book is an inspiration to anyone interested in making vests. It contains ninety of them all created from the same basic pattern and all wonderfully different. The pattern, in multiple sizes for both children and adults, is included.

Each vest is shown in a beautiful, full page color photograph accompanied by a complete description and a page number reference to the last section of the book, "Adding Your Own Special Touches." This section gives clear instructions with photos and illustrations for adding details such as pockets, belts and buttonholes, edge finishes, couching, appliqué, machine and hand embroidery, bead and sequin embellishments.

As Carol Parks notes, "Constructing a basic vest is simple, but the result doesn't have to look plain." This book proves that that is indeed true!

EASIEST TAILORING

Pati Palmer and Susan Pletsch

Palmer and Pletsch Publishing, PO Box 12046, Portland, OR 97212, 1997. Softbound, 128 pages with illustrations, $8.95. ISBN 0-935278-09-5.

These two authors and sewing consultants have long been known for their tips on simplifying sewing techniques. In this short little book, they describe how the home sewer can get the shaping and fitting effects of tailoring without labor-intensive handwork.

Four tailoring processes are described: custom, easy, easier, and easiest. The custom process serves as a good foundation for understanding the concept of tailoring. The simpler subsequent processes (easy, easier, easiest) rely on machine sewing and iron-on interfacing. With the variety of interfacings now available, very nice results can be obtained using the methods described in this book.

SEWING BASICS: CREATING A STYLISH WARDROBE WITH STEP-BY-STEP TECHNIQUES

Patricia Moyes

The Taunton Press, Inc., 63 South Main St., PO Box 5506, Newtown, CT 06470-5506, 1999. Softbound, 216 pages, color photographs, sketches, detailed table of contents. $24.95. ISBN 1-56158-206-2.

Sewing Basics begins with the basics: fibers, pattern selection and fit, and sewing equipment. The remaining chapters each cover a garment type: skirts and pants, easy tops, dresses, vests, shirts and blouses, easy jackets, and finally, a kimono.

Construction steps for the chapter project are listed at the beginning of each chapter to provide an excellent overview. Step-by-step instructions are then described in detail with tips. Especially helpful are the numerous, detailed color photographs showing the techniques.

I can't explain why, but I feel good when I page through this book. Perhaps it is the color photographs, or the layout that provides plenty of white space so that no page feels overwhelming, or the "tip boxes" that are quick and easy-to-read references. Whatever it is, I know I'll go back to it often.

—These four books have been reviewed and are recommended by Louise French.

POWER SEWING: STEP-BY-STEP
Sandra Betzina

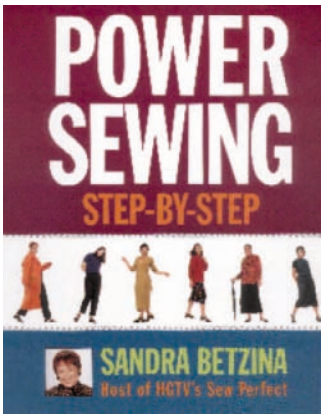
The Taunton Press, Inc., 63 South Main St., PO Box 5506, Newtown, CT 06470-5506, 2000. Spiral hardbound, 231 pages, color photographs, complete index, resources, websites. $34.95. ISBN 1-56158-363-4.

For many years Sandra Betzina has contributed greatly to the body of knowledge available to sewers. Her latest revision of *Power Sewing: Step-by-Step* guides us through the techniques she shows on her "Sew Perfect" TV show (HGTV), describes in her syndicated sewing column, and demonstrates in her seminars.

Though not a handweaver, Sandra's love of unique fabrics has led her to use handwoven fabrics in many of her garments. Many of the techniques discussed in *Power Sewing* are applicable to sewing with handwovens. And what a delight to see colored photographs of her beautifully designed and constructed garments made of handwoven fabric!

Chapter One covers choosing fabrics and patterns, interfacing options, pattern sizing and ease, fabric shortage solutions (useful to me, since I never have as much handwoven fabric as the pattern requires), and pretesting patterns.

Each of the remaining chapters focuses on specific garments: vests, pants, skirts, dresses, and jackets. A major strength of the book is the accessible format of these chapters. Each begins with "Sandra's Closet" which features color photos of two to five featured garments. "How I Made this Garment" offers tips on constructing the garment. Each tip is cross-referenced to a later section of the chapter where it is explained in detail.

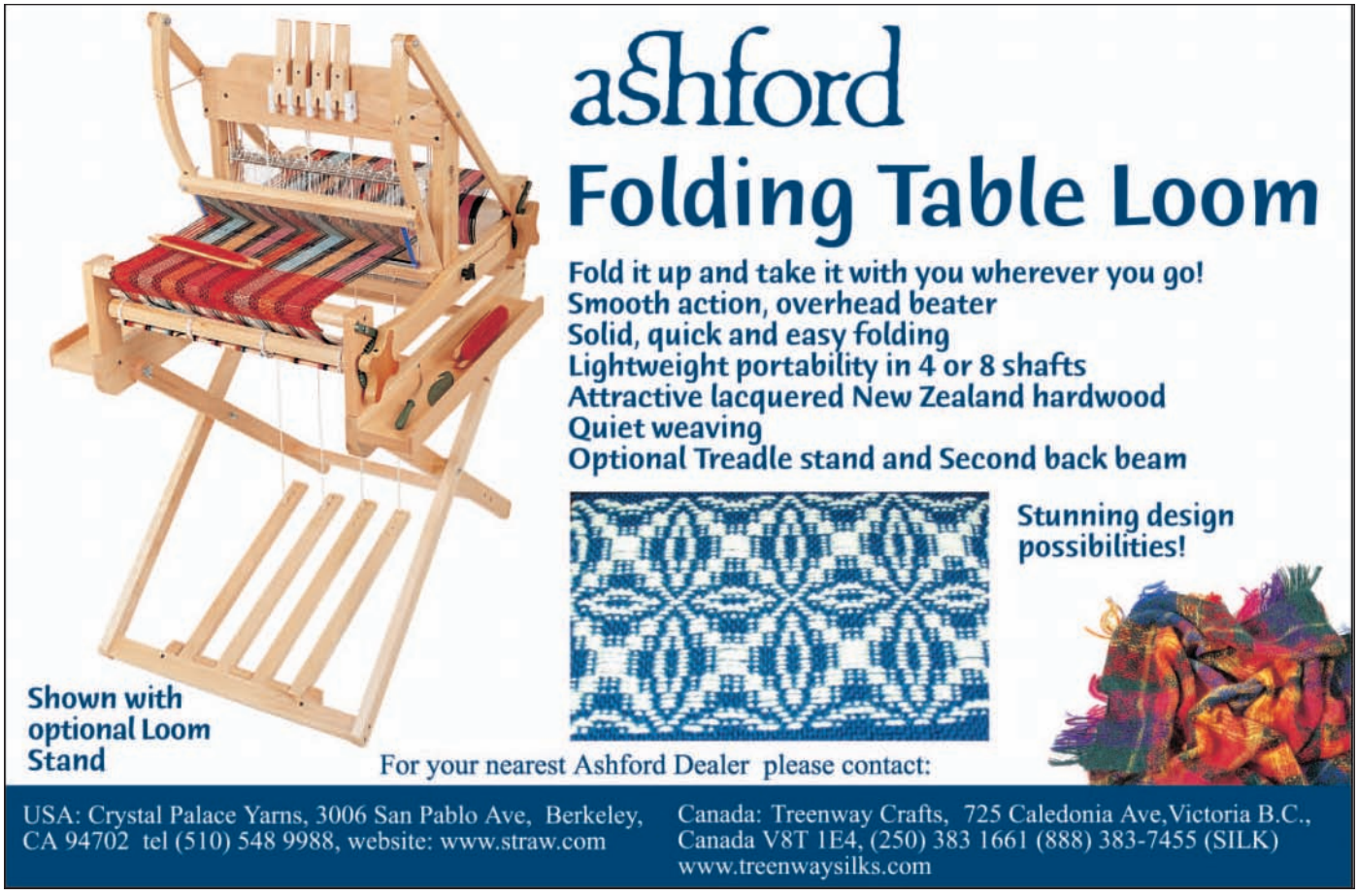


"Anatomy of the Garment" follows and contains numbered steps for the construction order. This overview is supplemented by the next section of each chapter, "Master Construction Methods." In this section, topics range from fit, to interfacing choices, to detail options, to lining methods, and more. "Master Construction Methods" for the vest, for example, include Armhole Gaposis Fix (fitting), Piping Dreams (design), Better Lining Pattern (pattern alteration), Gold Medal Lining and Pull-Through Lining, (lining methods), and more. All key steps are illustrated by clear, color photographs.

Sprinkled throughout are boxes "Trick of the Trade" and "Style Maker" offering suggestions for improving garment quality and uniqueness.

Although not a book for the beginning sewer, *Power Sewing* will be a welcome addition to the library of intermediate and advanced sewers wanting to improve their handwoven garments. It is a good combination of inspiration and comprehensive instructions. I know it will be at my side as I start my next sewing project.

—continued on page 21



Tunstede press

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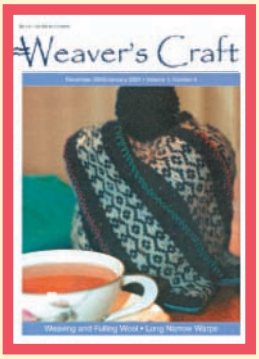
Else Regensteiner: Biography of a Weaver
–Sadye Tune Wilson
Details of life: Growing up in Germany and pursuing a career that was instrumental in establishing weaving as an art. 192 pp, $25.50, S&H $2.75, TN residents add $2.10 sales tax. U. S. Funds.

Textile Arts Index: 1950-1987
–Sadye T. Wilson,Ruth D. Jackson
Name and author indexes to sixteen weaving, spinning, dyeing, knitting, and fiber periodicals. 1006 pp, $15.00, S&H 4.50, TN residents add $1.24 sales tax. U. S. Funds.

Manuscript Notes on Weaving
–James Holmes
A must for weavers who use multiharness, dobby and Jacquard looms:unsurpassed in depth of knowledge presented on loom mechanisms and cloth structures woven on these looms.An English text workbook used in technical schools to train students to work in textile mills. 140 pp, $15.00, S&H $2.25, TN residents add $1.24 sales tax.

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(continued from page 19)

POWER SEWING'S HANDWOVEN AND QUILTED GARMENTS #12: A VIDEO

Sandra Betzina Webster

Practicality Press, 575 Madison Ave., Ste. 1006, New York, NY 10022, 1992. 105 minutes, color, $19.95. ISBN 1-880630-17-6.

Sandra Betzina entices handweavers with the following opening statement in her video, "A handwoven or quilted garment may be the most beautiful piece of clothing you own." What follows is a delightful fashion show of jackets, coats, shirts, and vests made of handwoven fabric. As we view these garments, Sandra makes the distinction between two general garment types, from a soft, sweater style to a more structured tailored style. She explains how each piece is interfaced to achieve the desired effect.

A short interview with a quilter and his garments follows. The rest of the video shows Sandra demonstrating cutting out, sewing, serging, and pressing handwoven fabric. The camera work is excellent and we get to see everything that Sandra is demonstrating close up and clearly.

Some of the topics she discusses and demonstrates include: cutting out handwoven fabric, applying appropriate interfacings, finishing seams and edges, easing techniques, grading, using shoulder pads, making alternatives to machine button holes, constructing an easy pocket, lining a handwoven garment.



Although this video was made in the early 1990s, the styles of the garments she features are timelessly classic and still very appealing today. The products she mentions (lining, interfacing, seam and edge finishing materials, etc.) are, for the most part, still available, and her information about all product use can be applied to more recent products.

If a picture is worth a thousand words, a moving picture is worth even more. Some of the steps that are hard to follow in a book are made very clear in this video. "Handwoven and Quilted Garments" should be of value to all levels of sewers. For the beginner, seeing Sandra's effortless, expert manipulation of handwoven fabric will be inspirational and a confidence builder. And for the more advanced sewer, the 105-minute video offers construction and finishing techniques that can improve the couture quality and visual impact of handwoven garments.

—Power Sewing Step-by-Step *and the* Power Sewing *video have been reviewed and are recommended by Jean Hutchison.*



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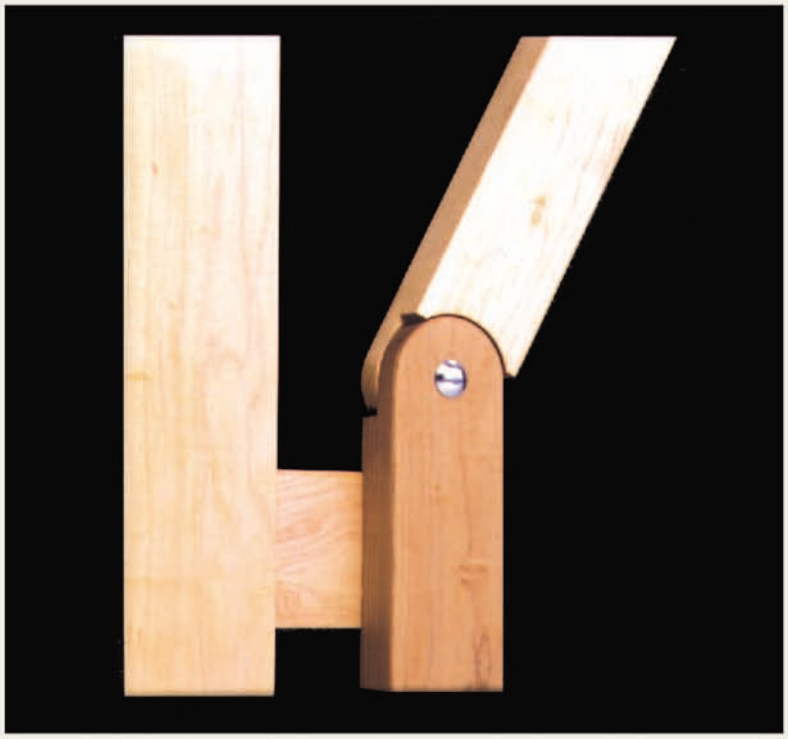
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A Custom Pattern FOR A DOLMAN JACKET

MOLLIE FREEMAN

When I was a new weaver, loom-shaped jackets and ponchos were very popular. Unfortunately, none of their rectangular shapes looked good on my pear-shaped body! I decided to design a basic jacket pattern that takes my body shape into account and that I can use to make many different-looking jackets.

To make your own pattern, you will need a large table (if you use a dining room table, cover it with an old plastic tablecloth) and: white craft paper (3' × 3' or longer), a tape measure, yardstick, clear flexible ruler (2" × 18"), design curve ruler (French Curve), fine-point permanent black marking pen and one in another color for making changes, 6 yards of pattern tracing cloth (a gridded cloth found in sewing stores), pins or sewing weights.

Take your measurements

First fill in the blanks in the Measurement Chart (it is helpful to have someone assist you). Take the "high" hip about 3–4" below the waist, the "full" hip about 7–9" below the waist. Take the measurement for K with the arm slightly bent.

Wear ease must be incorporated with these measurements. Allow 2–3" at bust circumference D, ¾" at waist circumference C , 1⅓–2½" each at high hip G and full hip I, ½–1" for fist circumference M. Some additional ease ("design ease") is added when the pattern is made.



Mollie Freeman of Sacramento, California, has been weaving for over twenty years with an emphasis on creating fabric for her uniquely beautiful garments.

Marking the craft paper

- Place the craft paper on the table. Using the yardstick, draw a vertical line whose length is the measurement from the nape of your neck (label the starting point A) to your full hip (label this point H). This line is the center back; see Figure 1.
- Draw a temporary horizontal line from A using measurement K. From the end of this line measure down 4" and mark a point K. With the curved ruler draw a sloping line from A to K. (This line accommodates shoulder slope. You can use more or less than 4" depending on your shoulders.) From A, mark on this line your shoulder measurement at J.
- Draw a vertical line from K to M that is half of your fist circumference plus added wear ease. (If your fist measures 9" add 1" for wear ease and divide by 2 = 5".)
- Measure from A to bust line E.
- To your bust circumference D add wear ease 2–3" and divide by 4. (For example, a 35" bust circumference +3" wear ease divided by 4 = 9½".) Draw a horizontal line with this measurement from E to D.
- Mark the measurement from neck A to waist B. At B draw a horizontal line to C that equals your waist circumference plus wear ease (¾") divided by 4.
- Mark your high hip measurement from neck A to F. From F draw a horizontal line to G that equals

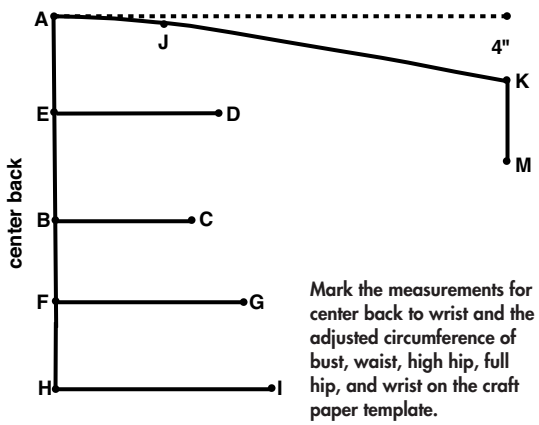


Design a template and make your own patterns.

Measurement chart

A.	Neck circumference	A. _____
B.	Nape of neck to waistline in back	B. _____
C.	Waist circumference	C. _____
D.	Bust circumference	D. _____
E.	Nape of neck to bustline at back	E. _____
F.	Nape of neck to high hip	F. _____
G.	High hip circumference	G. _____
H.	Nape of neck to full hip	H. _____
I.	Full hip circumference	I. _____
J.	Nape of neck to shoulder bone	J. _____
K.	Center back to wrist	K. _____
L.	Wrist circumference	L. _____
M.	Fist circumference	M. _____

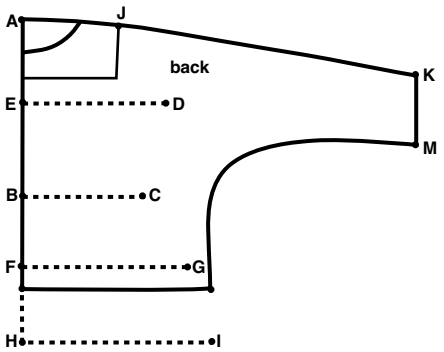
1. Pattern template



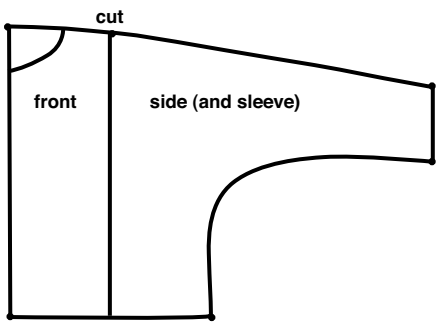
Mark the measurements for center back to wrist and the adjusted circumference of bust, waist, high hip, full hip, and wrist on the craft paper template.



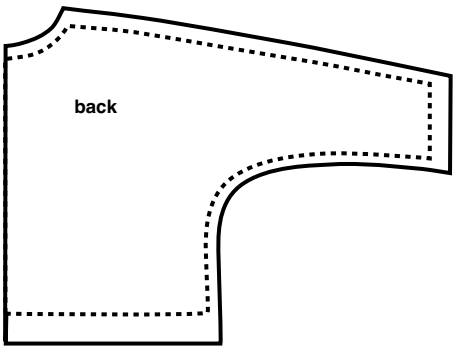
2. Jacket back piece



3. Jacket front piece



4. Add for hems and seam allowances



your high hip circumference plus wear ease (1⅓–2½") divided by 4.

■ Mark your full hip measurement from neck (A) to H. From H to I draw a line equal to full hip circumference plus wear ease (1⅓–2½") divided by 4.

Drawing the pattern

The drawing in Figure 1 will become a permanent starting point for your jacket patterns. First, lay the pattern tracing cloth over the craft paper template. Use pins or sewing weights to keep the pattern tracing cloth from moving. Draw the center back line, shoulder line, and wrist line. Decide jacket length (for my jacket the high hip F–G line) and add to this 1" for design ease. Add 1" design ease (a style choice that can vary from close-fitting to oversized) to the jacket width and draw the bottom line of the jacket pattern.

From the new bottom pattern line, draw the side line. If the waist is smaller than the high hip, this line can go straight up or taper in slightly. For a loose fitting jacket, take the side line up to about 4" above the waist. With the curved ruler, draw a curved line to connect the side underarm to the previously drawn upper sleeve and wrist line. Adjust the underarm curve for a larger or smaller bust.

Add a curve for the neck opening. To do this, take the neck circumference and divide by 4. From the center back, mark this measurement on the shoulder line. On the center back line, mark 1–1½" down from the top. Connect the mark on the shoulder with the mark on the center back line with the curved ruler.

The pattern is now half of the back of the jacket without seam allowances, hems, or any markings to indicate grain lines or cutting and sewing instructions. Make another copy of this piece to become the front of the jacket pattern. The only difference between the two will be the neck curve; the front neck curve is lower. Place the neck mark on the shoulder line of the front piece in the same place as on the back. Decide how low you want the front curve (usually about 3" lower) and mark the center front line of the front jacket pattern. Connect the two marks using the curved ruler.

My favorite jacket style is designed by dividing the front pattern piece from the shoulder to the hem at the shoulder mark to make a third pattern piece. This allows for many design variations. The front panel can be made of fabric that contrasts with the rest of the jacket fabric (different grain line directions, completely different fabrics, etc.) or it can be shaped for a different look. It also defines the shoulder, and it replaces the front neck and edge facings.

Making patterns for facings

Before adding seam allowances, make the patterns for any facings that will be used, in the case of my jackets, the back neck facings. If you line the jacket, omit facings and use the pattern pieces to cut the lining, allowing for a pleat in the center back lining for movement.

To make the back neck facing, lay another small piece of tracing cloth over the neck area of the back piece. Trace the upper neck curve and extend the line on the shoulder to the shoulder mark J. From J, draw a vertical line downward that meets a horizontal line extending from a point about 4" down from the inside of the curve on the center back line (see Figure 2). Add ½" seam allowance to neck curve and shoulder edge of facing.

Adding seam allowances and hems

All pattern pieces need seam allowances and hems. They also need all markings for layout and cutting and sewing instructions. To add seam allowances (I use ½", but ⅝" can be used instead), with the flexible ruler draw a ½" line outside the pattern line on the neck, shoulders, sleeves, and side edges. Add hems to the sleeve and bottom edge (I use 1" for the sleeves and 1–1½" for the bottom hem). Label the piece "back." Place markings on shoulders and sides that will correspond to markings on the front pieces to help line up stripes and plaids. Make some grain direction lines in both both vertical and horizontal directions (parallel to the lines in the pattern tracing cloth) to help line the pattern piece up on the fabric.

The back piece can be designed to be cut on the fold or it can be cut as two separate pieces (in this case, add ½" seam allowance to center back). With handwoven fabrics it is best to cut each piece out separately instead of placing a pattern piece on the fold—a full back pattern should be made if no center seam is desired. Place tracing cloth on top of the half-back pattern piece and trace; then flip the half-back piece over, line up the center backs, and trace the other half. If a center seam is desired, cut two pieces, a right back and a left back.

Next add ½" seam allowance to shoulder, side, and front edges of the side piece. Add the same hem allowances as for the back. Then add seam allowances to all

edges of the front panel piece. Since it will be faced, it requires no hem. Make second front panel and side pieces in the same way as for the back. Align the side pieces with the back pieces and transfer markings to side pieces, mark the front edge of the side pieces, and transfer marking to front panel pieces. Label the front and side pattern pieces. Add seam allowances to the back neck facing at the neck edge and shoulder edge. Mark the center back of the facing "place on fold" (this will be cut out of commercial fabric).

Your jacket pattern is ready! It is useful to make the jacket using commercial fabric of a similar weight to your handwoven fabric to fine-tune your pattern. Any changes you make should be transferred to your pattern pieces.

Keep all of the pattern pieces in an envelope with a sheet of instructions for cutting out the pattern and the amount of fabric needed. Label the envelope and glue a picture of the garment to the envelope. When you make any design changes or additions to the pattern, add them to the envelope and list them on the outside.

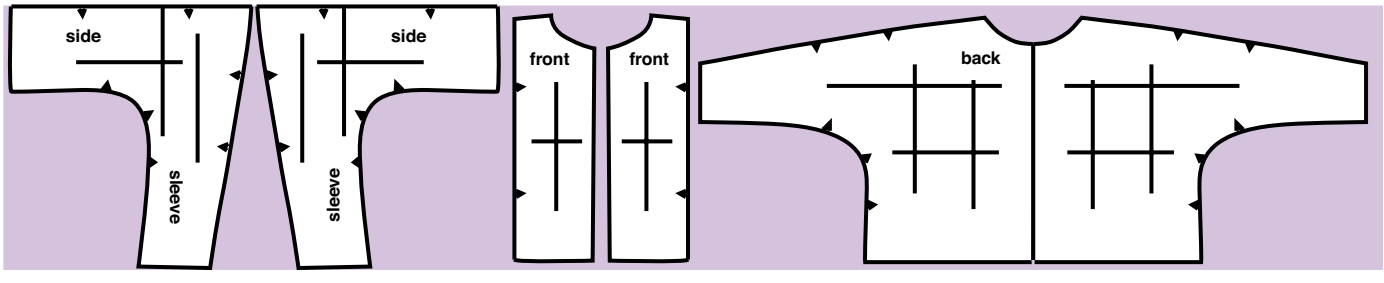
The jacket pattern can be varied in many ways. The front panel can be pieced or embellished, the fronts can overlap with a button closure, different types of collars can be added. A contrasting band around the front bottom and cuffs can add interest. These additions can be made in a fabric that matches a skirt or pants fabric for a complete outfit. The jacket can be lengthened for a coat or it can be shortened and fitted with tucks at the hemline. For summer, try shortening the sleeves.

Since you know your pattern fits, you can use it over and over with slight modifications, and you'll never make the same jacket twice!



The front panel pieces allow different design options: Use contrasting fabrics or contrasting grainlines, add closures, or change the neckline shape.

5. Sample pattern layout



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a tunic for all fabrics and figures

VIRGINIA WEST

This garment pattern is the final result of many experiments in a long search for the correct proportions for a comfortable, easy-to-weave, easy-to-sew tunic. And here it is! The pattern is marvelously flattering to all figures and adaptable to a variety of interpretations: Shorten the sleeves for a quick summer cotton top; one extra cut along the center front converts it to a jacket; lengthening the dimensions transforms it into a street or evening length dress.

Illustrating this article are two versions—one in two colors of silk in a complex fabric that has a formal look (page 31) and the other in plush chenille for casual wear (page 33). Weaving directions are given for the chenille tunic on page 32. (The silk top is woven on a 16-shaft dobby loom using the draft designed by Doramay Keasbey, page 60, HANDWOVEN, January/February, 2000. The warp is silk in black and natural; the weft is beige silk.)

The tunic is constructed from a length of woven fabric; the only waste is the oval removed for the head opening. Fabric dimensions produce a hip-length tunic, size 14–16; finished fabric width is 18"; finished garment circumference at the hips is 50". Smaller sizes require only 16–17" wide finished fabric—the critical factor is armhole depth.



Virginia West, avid weaver and inveterate clothes maven, has written three books of innovative clothing designs. She lives in Baltimore, Maryland.

Designing the warp for the chenille tunic, page 33

Decide on the main color, for this tunic a medium dark teal. Give the warp a handpainted effect by randomly incorporating one or two related hues, such as the deep purple and grape used here. You can use a variegated chenille, but select it first as the highlight color and then choose a main color that is the same as one of the colors in the variegated yarn. Plan for about two-thirds of the warp to be in the main color. Space the other hues throughout the warp, but do not thread them adjacent to each other or a striped effect will occur. (This means a lot of cutting and tying of new ends on the warping board, but the results are worth the effort.)

Weaving and finishing the fabric

Wind a warp as in Project at-a-glance, page 32, and thread the loom for plain weave. When weaving plain weave in rayon chenilles of 1,300–1,450 yd/lb, use an 8-dent reed and sley 2 ends in each dent for 16 ends per inch. Beat the weft in firmly. The plush chenille resists the beater, but an 8-dent reed allows denser packing than a finer reed.

Remove the fabric from the loom, secure the ends with two rows of straight stitching. Completely immerse the fabric (before cutting it apart) in warm water, and wash by hand with a gentle detergent. Spin for 30 seconds in the washing machine to remove excess water.

Don't be discouraged if your fabric looks like a wet animal at this point! Machine dry on moderate heat 15 minutes and then hang to air dry. Once dry, your chenille will acquire that soft velvety appearance that evokes such cozy comfort and warmth.

Cut, assemble, and sew

Mark the center of the shoulder fold (fold lines are indicated with dashed lines in Figure 1, page 32). Measure 4½" horizontally from each side of center mark, 3" vertically at center front, and 1½" vertically at center back. Mark these dimensions with a contrasting thread and connect the points to form a shallow scoop. Run two lines of machine straight stitching to reinforce neck edge; then trim away oval.

If piped trim is desired (as for the tunic on page 31), cut 1¼" wide bias strips out of a silk remnant, matched or coordinated to color of fabric. Right sides together, attach to reinforced neck edge; fold to inside over cut ends, and hand hem in place.

Reinforce with straight stitching on both sides of cutting lines for sleeves and underarm panels; then cut apart and cover raw edges with a flexible lace hem tape.

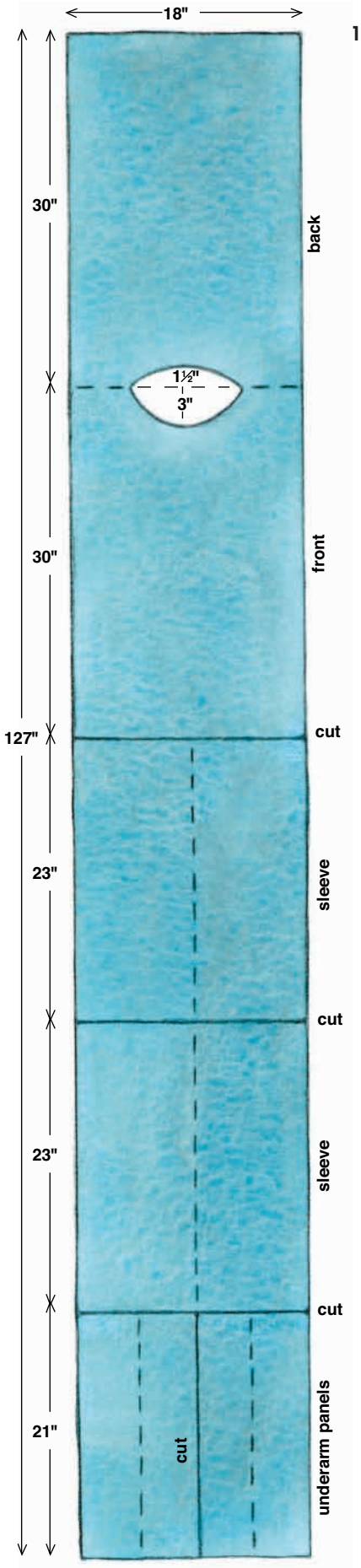
Fold one side panel vertically, attach top 4½" to front edge of sleeve and remaining 4½" to back edge of sleeve. Fold sleeve to inside and stitch remaining sleeve seam, tapering in 1" or so toward wrist to reduce fullness. Repeat with opposite panel and sleeve. Attach each sleeve/underarm panel unit to front and back in one continuous seam.

Sew flexible lace hem tape to bottom fabric edge, turn up hem, and hand sew. Adjust sleeve length, sew flexible lace hem tape to edge of fabric, and hand hem.

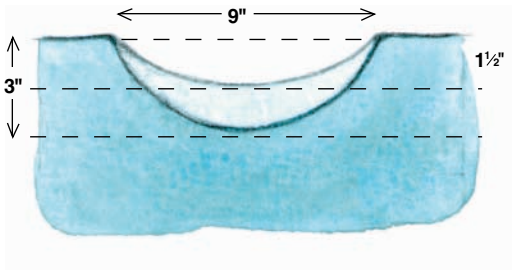
Press all seams open on the inside using a damp press cloth and light steam. Let your fingers do most of the pressing to avoid press marks on the nap.

Note: The two underarm panels in the chenille tunic on page 33 are cut from the fabric crosswise—my warp was wider than necessary. However, I prefer them cut as they are in Figure 1.



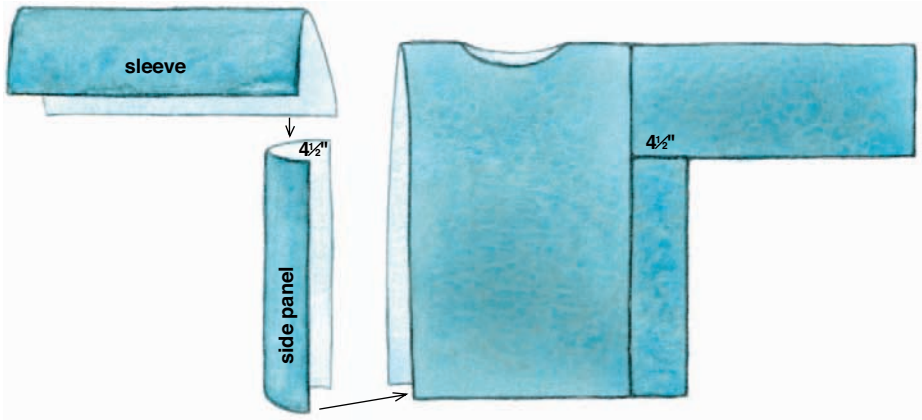


1. Layout for tunic



2. Measurements for scoop neck

3. Joining side panels, sleeves, front, and back



PROJECT at-a-glance

Weave structure for chenille tunic
Plain weave.

Equipment
2-shaft or 4-shaft loom, 20" weaving width; 8-dent reed; 1 shuttle.

Yarns
Warp: rayon chenille (1,450 yd/lb), Dark Teal, 1,100 yd (12¼ oz); Purple, 250 yd (2¾ oz); Grape, 250 yd (2¾ oz).
Weft: 5/2 pearl cotton (2,100 yd/lb), 1,400 yd (11 oz).

Yarn sources
Rayon chenille is available from Webs. 5/2 pearl cotton is available from most suppliers.

Notions and other materials
Flexible lace tape for hems, 4 yd; sewing thread to match fabric; contrasting fabric for piping if desired (calculate amounts by adding measurements of appropriate edges in Figure 1).

Warp order and length
320 ends 5 yd long mixing Dark Teal (220 total ends) with Purple (50 total ends) and Grape (50 total ends); wind approximately 1 Purple or Grape for every 2–3 ends of Dark Teal.

Warp and weft spacing
Warp: 16 epi (2/dent in an 8-dent reed). Width in the reed: 20".
Weft: 12 ppi.

Take-up and shrinkage
After washing, 10% in width and 15% in length (5% take-up, 10% shrinkage). Amounts produce a fabric 18" × 127". Add or subtract from warp width for smaller or larger sizes.



Sewing with Handwovens START WITH A VEST

LOUISE BRADLEY

Just like human individuals, handwoven garment fabrics differ from each other. Some have a very strong will and must be coaxed or tricked into compliance while others are wonderfully cooperative. Some garment designs are complicated, others straightforward, some highly tailored, others soft and flowing.

There are, however, a few general tips that can be applied to the construction of most handwoven garments.

Keep it simple!

The first cannon of garment construction is to *keep it simple*. Your handwoven fabric is so special it deserves to be the main focus. Also, a simple design with few seams will minimize problems if the handwoven fabric is bulky or tends to fray. Select a pattern accordingly, then make a practice garment, or "muslin," (always!) to check size and style.

Sample and plan

Before weaving yards and yards of unsuitable fabric, take the time to weave a sample and wash and dry it as you intend to do for the garment fabric. Sampling will help you determine suitable sett, color, and ravel potential as well as approximate fabric take-up and shrinkage. Evaluate the way the fabric feels in your hand. Cut a piece in half and assess sewing ease by stitching a seam.



Louise Bradley *sews, weaves, hikes, and skis in and near Boulder, Colorado. She clerks once a week at her local weaving store, Shuttles, Spindles, & Skeins.*

Plan the warp with thought to where seams, hems, and fabric designs will fall.

Cut carefully, secure edges, press often

Handwoven fabric tends to show the grainline clearly, so at every stage of cutting and sewing it must be straight. Make certain that warp and weft are at right angles to each other and place the paper pattern accordingly. Match any fabric designs on adjacent garment pieces. Then, cut precisely and sew accurately, following a single warp or weft on straight seams.

Secure cut edges either by serging or by machine straight stitching near the edge of each piece then machine zigzagging outside of that stitching line. Since this can distort the fabric, press each piece flat. For curved areas such as neck and armholes, stay stitch (a line of straight stitching just outside seamline).

Keep the iron on throughout sewing and press between every sewing action. Frequent pressing is the real key to a professional looking garment.

Use interfacing where necessary

Just as we have a skeletal structure that keeps us from slumping so must a garment have internal structure. How much depends on garment type—is it to be tailored and formal or flowing and relaxed?

Narrow pieces of lightweight interfacing can be cut and applied to specific areas of a garment to prevent stretching and add stability. If a garment fabric is so thin that the line of the interfacing might be visible from the outside, apply the interfacing to the facing pieces or sew a thin, non-fusible interfacing between the garment fabric and the linings. For a sturdy garment such as a tailored jacket, use a stiffer interfacing in larger areas. If the weave structure is unstable as, for example, a loosely woven undulating twill, interface the entire fabric (see Jean Hutchison, pages 56–60). For a blouse, interface sparingly, if at all.

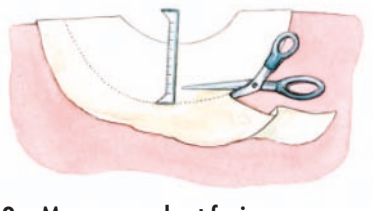
Seam treatments

A simple seam is usually the best way to join pieces of handwoven fabric. If the garment is expected to receive unusual wear—as for a coat or work shirt—a flat fell seam is a good choice, though it makes a thicker join. A second row of straight stitching just outside a straight seam can reinforce stress areas such as

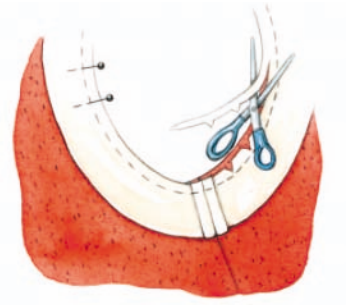


1. Add interfacing in these areas to give garment stability.

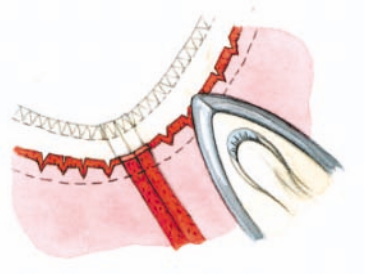




2a. Measure and cut facing pieces



2b. Sew facings to garment; trim seam allowances; clip curves.



2c. Press the seam allowance toward the facing.



2d. With right sides of facing and garment fabrics up, machine stitch facing to seam allowances.



2e. Use a catchstitch to tack facings and hems (shown here) to the fabric on the inside.

underarm or crotch seams without adding bulk. Another method of reinforcing a seam is to stitch a strip of interfacing or non-stretch tape over the seam, though this can add bulk.

Garment facings

Facings are to a seamstress what moldings are to a carpenter. They add a neat finish and hide any uneven cuts.

Sometimes you can extend the weaving to produce a self-facing, turning the extra fabric to the inside. This is especially effective when the draft and/or materials allow for the facing section to be thinner than the outer fabric, as for this vest. Since commercial fabrics are usually thinner than handwoven fabrics, they are usually used for sewn-on facings.

If facing patterns are not included with your commercial pattern, you can make your own. Use the main garment pattern for the shape of the outer edge, and then, on the facing fabric, mark a cutting line a consistent distance inward from that edge; see Figure 2a. Secure the inner edges of the facing pieces as for the main garment pieces. Join the facing pieces as needed on shoulders and under arms.

Stitch the facings to the garment fabric around the garment openings. Trim, grade, and clip the facing seams: Trim away half of the seam allowance width, then cut the seam allowance of the facing fabric yet a bit more than that of the garment fabric. This grading helps to eliminate a ridge where the seam allowances end (see Figure 2b). Clip at least at every inch around any curve, being careful not to cut all the way to the seam.

Press the facing and the seam allowances away from the garment fabric (Figure 2c) and machine stitch the facing piece to the seam allowances (Figure 2d). This understitching keeps the facing from rolling outward. Press the facing to the inside and tack in place by hand. If stitches might show on the right side of the garment, tack at the seams only. I use a flexible stitch such as the catchstitch to hand sew the edges of facings and hems (Figure 2e).

The vest

Wind a warp, prepare the loom, and weave the fabric as in Project at-a-glance and Figure 3 or 4. Remove the fabric from the loom; machine wash with detergent in warm water, regular cycle. Machine dry, regular. Press.

Alter the vest pattern as needed. Trim neckline by ½". Cut apart fabric pieces for front, back, and border strips. Cut front section in half down the middle and exchange left for right so borders are at center edges (not necessary for 4-shaft version; see Figure 4).

Place pattern pieces so that the hemlines fall exactly between bottom borders and plain weave hem areas. Cut out fronts and back. Secure outer edges by serging or straight stitching and zigzagging; press. Staystitch inner curves of neck and armhole openings with two lines of straight stitching.

Cut lightweight interfacing 1½" wide for neck and armhole edges and vest bottoms; 2" for front edges. Trim away seam allowance and fuse interfacings to wrong side of garment pieces; see Figure 1, page 34.

Cut facings 2½" wide for neck and armhole edges; 3" for vest front edges. Serge or straight stich inner edges of facing; zigzag outer edges.

Trim border strips to leave ½" plain weave on either side. Press that under. Lay one border strip over the vest back neck, centering fabric designs. Cut the strip 2" longer than the neck edge of the vest on each side. Pull an edge weft at both ends of the border strip to gather it to match the curve of neck line. Trim ends of the strip to match vest shoulder line plus seam allowances. Press. Put strip aside.

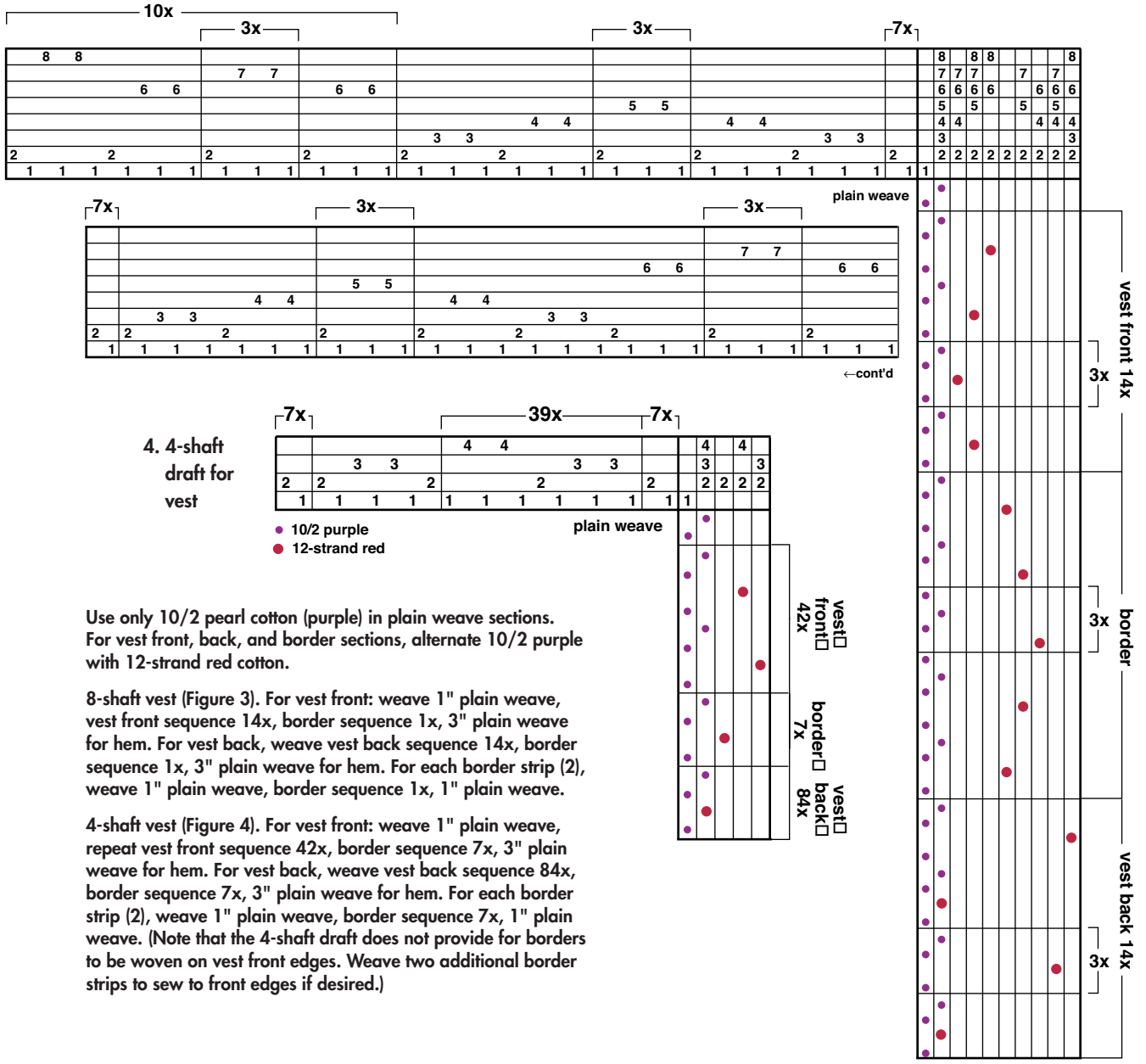
Sew vest shoulder seams, press seam open, and cover seam with a 1½" strip of interfacing. Sew front and neck facing pieces together; press seam open. Sew facing to garment. Trim, grade, and clip curve. Press facing and seam allowances away from garment, and stitch facing to seam allowance. Press facing to inside.

Pin curved border strip to the garment. Cut the other border strip in half. Lay the halves on vest fronts with blocks lined up. Decide on a pleasing length and trim strip to meet vest shoulder seam plus seam allowance. Right sides together, sew shoulder seams in border strips. Press. Pull facing to the inside and topstitch border strips to right side of neck edge and down vest fronts, turning under ends. Press.

Sew side, shoulder, and underarm seams in the armhole facings. Press seams open; sew facings to vest. Finish as for neck facings.

Trim plain weave hem to the width of the vest's decorative border. Press upward and secure with catchstitches. Hand sew all facings in place.

3. 8-shaft draft for vest



4. 4-shaft draft for vest

Use only 10/2 pearl cotton (purple) in plain weave sections. For vest front, back, and border sections, alternate 10/2 purple with 12-strand red cotton.

8-shaft vest (Figure 3). For vest front: weave 1" plain weave, vest front sequence 14x, border sequence 1x, 3" plain weave for hem. For vest back, weave vest back sequence 14x, border sequence 1x, 3" plain weave for hem. For each border strip (2), weave 1" plain weave, border sequence 1x, 1" plain weave.

4-shaft vest (Figure 4). For vest front: weave 1" plain weave, repeat vest front sequence 42x, border sequence 7x, 3" plain weave for hem. For vest back, weave vest back sequence 84x, border sequence 7x, 3" plain weave for hem. For each border strip (2), weave 1" plain weave, border sequence 7x, 1" plain weave. (Note that the 4-shaft draft does not provide for borders to be woven on vest front edges. Weave two additional border strips to sew to front edges if desired.)

PROJECT at-a-glance

Weave structure for vest
Bronson lace variation with alternating thick and thin wefts.

Equipment
4-shaft or 8-shaft loom, 26" weaving width; 10-dent reed; 2 shuttles.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), black #116 (UKI), 1,506 yd (5¾ oz).
Weft: 10/2 pearl cotton, purple #27, 650 yd (2½ oz); 12-strand Egyptian cotton (1,040 yd/lb, Kolibri, Dale of Norway), red #4246, 400 yds (6¼oz).

Yarn sources
UKI cotton is available from most suppliers. Kolibri is available in shops that carry knitting yarns.

Notions and other materials
Butterick vest pattern #6712, size 12; 1 yd lightweight fusible knit interfacing; 1 yd black lightweight 100% cotton facing fabric; black sewing thread.

Warp order and length
502 ends 3 yd long.

Warp and weft spacing
Warp: 20 epi. Width in the reed: 25⅛". Weft: in plain weave areas, 18 ppi; in pattern areas, 8 ppi for both wefts.

Take-up and shrinkage
After washing, 10% in width, 18% in length. Treadling sequences produce a fabric 23" × 58½". Fabric will be longer if borders are added to 4-shaft draft.

Sewing skills are a GOOD INVESTMENT

LOUISE FRENCH

Vests can add pizzazz to an ordinary outfit and tie pieces of a wardrobe together. They are a great way to show off handwoven fabrics, whether you create the entire vest from a handwoven or combine a small piece with commercial fabric. In either case, developing a few good sewing skills will prove a good investment and make your wonderful handwoven fabrics look even better.

Begin by selecting a simple vest pattern (see Daryl Lancaster, "Slice and Dice," HANDWOVEN, November/December 2000, pages 70–75) for guidance in pattern selection and alteration and Mollie Freeman, pages 24–27 in this issue for making your own pattern).

Once you've developed a well-fitting pattern, transfer it to a product like Pellon Tru-Grid™ (available where interfacings are sold) to create a durable master pattern. Mark all lines as on a commercial pattern; include grain lines, seam allowances, center front, center back or fold, notches, intersections, and the waist. This pattern can now be modified to create an array of very different looking vests.

A few decisions must be made before considering actual vest construction.

Incorporating handwoven fabric

Handwoven fabric can be used for the whole vest, vest fronts only, or pieced with commercial fabric. To design a pieced vest, first preserve the master pattern by making a working copy. On this copy, design the shapes of fabric pieces using a length of yarn as a line marker. Lay the yarn on the working pattern in various ways until a pleasing design is created. Draw corresponding lines on the pattern and cut along the lines. Tape an additional piece of pattern tracing material along all of the newly cut edges, mark ⅝" seam allowances on these extensions, and trim away excess.



Louise French, of St. Paul, Minnesota, has been weaving for twenty years and sewing for twice that long. She enjoys combining these two loves for garments.

Interfacing and lining

Handwoven fabrics, regardless of how tightly woven, almost always have more give than commercial fabrics. When the two types of fabric are combined, stabilize the handwovens with fusible interfacing (see Jean Hutchison, pages 56–60, and Louise Bradley, pages 34–37).

Lining allows a garment to move more easily when worn over other garments, provides a finished look to the inside, and protects the seams of the outer fabric from wear. China silk or a lightweight rayon fabric such as Ambiance™ work well. Avoid using acetate or polyester as neither provides good drape. To cut lining pieces, use the pattern pieces or the actual garment-fabric pieces themselves, especially if they have been pieced, since sizes may have changed slightly during piecing.

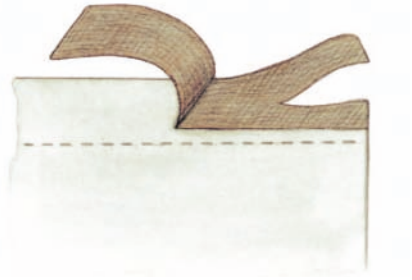
If piping is to be used to edge the vest, cut the lining ⅛" larger than the outer fabric on all but shoulder and underarm seams. This adds ease to the garment, and the piping will hide any lining that may want to peek out. If the garment is to be edgestitched (see page 41), cut the lining ⅛" smaller on the same seams. The slightly smaller lining will draw the outer fabric to the inside and assure that the lining does not show on the right side.

Seams and trimming

Once handwoven fabric is stabilized with fusible interfacing, it can be treated the same as commercial fabric. Use a ⅝" seam allowance, a mid-length stitch with a sharp or denim needle (rather than a universal or ball-pointed one), and a good quality 100% cotton thread such as Gütermann™ or Mettler Silk Finish™ (available through the Craft Connection at www.craftconn.com).

When seam allowances are turned together, trim (grade) each layer of the seam allowance to a different width to prevent a ridge on the outside of the garment. The seam allowance that lies closest to the outside of the garment should be the widest (⅜–½") and the other edge trimmed to ¼–⅜" as in Figure 1. For seams with an inward curve, grade and then clip every ½". For seams with an outward curve, grade and notch every ½"; see Figures 2–3. When clipping or notching seam allowances, cut to within ⅛" of the seam.

1. Grade seam allowances that are turned together.





2. Clip seam allowances with an inward curve.

3. Notch seam allowances with an outward curve.







When sewing corners, rather than following the 90° angle of the corner, place two or three shorter stitches at a 45° angle to provide a place for the seam allowance to lie when it is turned. To trim the corner, first cut off the seam allowance across the corner to ⅛", then taper the seam allowances on either side of the corner as in Figures 4a–b.

Closure options

Machine-made buttonholes can be difficult and scary. Several other choices are easier to do and can add especially attractive detail to a garment.

■ **In-seam buttonhole** Buttonholes can be placed within a seam down the center front of a garment (as for the vest above) or in a waistline seam. To prepare button holes in a center front seam, first alter the right front pattern piece by drawing a line parallel with and ⅝" to the right of the center front line (between the center front line and the right front vest edge). Cut the pattern away on this line. The center front line is now used as the stitching line and the remaining ⅝" as the seam allowance.

To cut the fabric pieces for the front of the vest, cut one right front piece from the altered pattern and one unaltered left front piece. To create the extension that will be seamed to the altered right front for the in-seam buttonholes, cut an additional rectangular pattern piece the length of the center front and 2¼" wide. (Cut the same right and left fronts and a 2¼" wide rectangular piece from the lining fabric.)

With right sides together, pin the 2¼" wide piece to the right front fabric piece, matching raw edges. Using a pen or tailor's chalk, mark the location and length of the buttonholes along the seam line. Stitch the seam, leaving openings for the buttonholes. Backstitch to stop and start so that the buttonholes are secure. Press seam allowances open; trim to ¼".

Sew the 2¼" wide lining piece to the right front lining piece in the same way, but make the buttonhole openings ¼–½" larger than on the outer fabric. Press the seam open but do not trim seam allowance. Once the vest is completely constructed, blind stitch around the buttonhole openings.

Loop buttonhole

Purchased cording can be used to create loop buttonholes or you can make your own (as for the black and brown vest, page 39). To make your own, an inexpensive little tool called a loop turner is essential. Begin by cutting a bias piece of fabric about 2" wide. Fold this piece in

4a. Stitch at an angle around corners.



4b. Trim to ⅛" of the corner, tapering to outside seam edges.



half lengthwise, right sides together, and stitch the desired width. (Remember that the width of the cording is the distance from the fold to the line of stitching. This width will depend on the look desired, but usually ¼"–⅜" works well.) Trim the seam allowance to ⅛". Slide the loop turner into the tube, catch the end with the latch hook on the turner, and carefully pull, turning the tube right side out.

To determine the length of cording needed for each loop, wrap the cording around the button. Add 1¼" to this amount. Cut one piece of cording for each button. Form each piece into a loop. Hand sew ½" from the cut ends to hold loop together; see Figure 5a.

Pin these loops in place along the right front seam, matching raw edges. Stitch in place, ½" from the raw edge.

Flat loop buttonhole

A purchased narrow braid or small cording works best for flat loops (see Figure 5b). To determine the length needed for each loop, wrap cording around the button. Measure length of cord, divide this measurement in half, and then add 1¼". Cut the cording to this length.

Lay the cording in place after the lining and outer fabrics have been sewn together (see Basic Vest Construction) but before the garment is turned. Mark the location and length of the buttonholes. Remove 3–4 stitches on each end of this length. Insert cording between the right sides of the lining and outer fabric, pulling the ends until the cording lies flat against the seam. Re-stitch in place.

Basic vest construction

Ignore the instruction sheets that come with the commercial pattern and instead use the following basic directions. These steps will free you to incorporate fabrics and details in a variety of creative ways.

- Cut out the vest fabric and lining pieces (including any altered pieces for combining handwoven and commercial fabrics and/or pieces for in-seam buttonholes).
- If you are combining pieces of handwoven and commercial fabrics for the front or back vest pieces, sew these pieces together. Edgestitching or adding piping between pieces can enhance a garment. To edgestitch, sew a row of machine straight stitching very close to seams, darts, or garment edges. An edgestitching presser foot helps greatly with this task. (For directions for making and applying piping, see Jean Hutchison, pages 56–60).
- If you have chosen to make in-seam or loop buttonholes, now is the time to follow the steps described above for making them.
- With right sides together, sew shoulder seams of outer fabric. Repeat for lining. Press outer fabric seams open. Press lining seams to the back but do not grade.
- If piping is to be used, apply now.
- Lay the outer fabric right side up on a large, flat work surface, and lay the lining wrong side up on top of the outer fabric to bring right sides together. Pin well.
- Using a ⅝" seam, begin at the lower left side and sew across the bottom and up the front to the center back. Do the same for the right side. Sew the armholes. Stitch 2–3" on either side of the lower back edge, leaving an opening in the center back large enough for your hand to fit through. *Do not* sew the underarm (side) seams; see the stitching paths in Figure 6.
- If you have chosen to use flat loop buttonholes, insert them now.
- Press all newly sewn seams. Grade, trim, notch, and clip the seam allowances as needed.
- Turn the vest right side out by inserting your hand through the left back underarm opening and carefully pulling the left vest front through the shoulder area and out the back underarm opening. Repeat for the right side.
- Pull the right front and back underarm raw edges through the lower back opening. Pin the seams, right sides of the lining together and right sides of the outer fabric together. Be sure that the armhole and lower edge seams match. Stitch seams; repeat for other side; press seams open.
- Pull the side seams back into the vest.
- Using a blind hemstitch, close the opening at the lower back edge.
- Baste around all edges of the vest and press well, using a press cloth when pressing on the right side of the fabric.
- If piping is not used, edgestitch around the vest.
- If you chose in-seam buttonholes, blind hemstitch around the buttonholes.
- Sew on the buttons and wear your vest with pride!



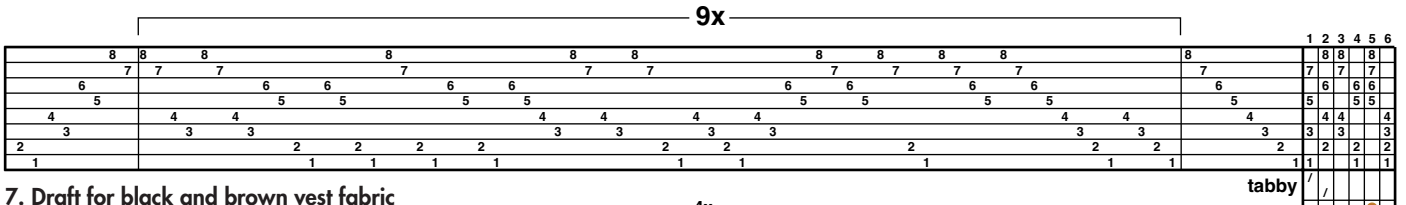
5a. A loop buttonhole can be purchased or made from commercial fabric.



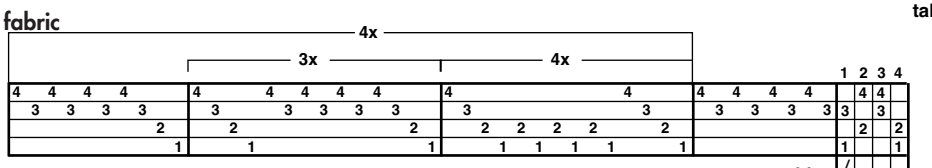
5b. Flat loop buttonholes are another easy and decorative option.



6. Stitch outer garment and lining together, leaving an unstitched area at the bottom center back.

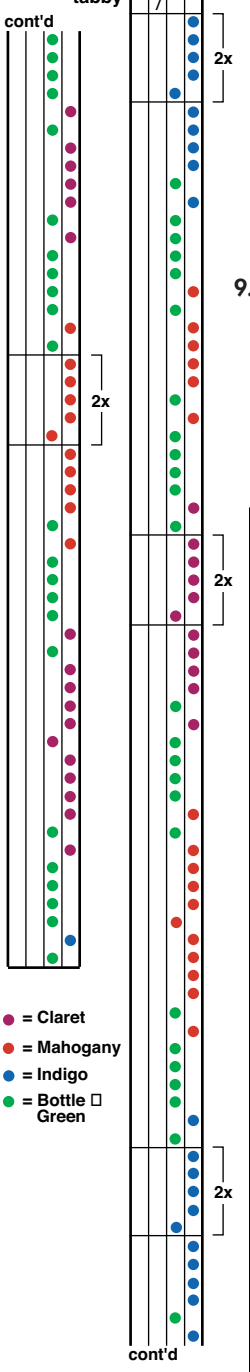


7. Draft for black and brown vest fabric



8. Draft for blue vest fabric

For both drafts, alternate tabby (treadles 1 vs 2) with pattern (indicated in color). Use treadle 1, then a pattern pick, then treadle 2, then a pattern pick, etc.



9. Pattern weft color order for blue vest



Black and brown vest, page 39

Wind a warp, prepare the loom, and weave the fabric as in Project at-a-glance and Figure 7. Remove fabric from the loom. Hand wash, warm water, mild detergent. Rinse thoroughly; roll in a large towel to remove excess moisture; lay flat to dry. Iron well when dry.

Blue vest, page 40

Wind a warp, prepare the loom, and weave the fabric as in Project at-a-glance and Figure 8. Finish fabric as for black and brown vest. Iron when dry or slightly damp. The fabric is cut on the cross grain, so the weft runs vertically; be sure to match designs in front pieces.

PROJECT at-a-glance

Weave structure for black and brown vest
4-block Monk's belt.

Equipment
8-shaft loom, 18" weaving width; 12-dent reed; 2 shuttles.

Yarns
Warp: 16/2 unmercerized cotton (6,700 yd/lb), black, 1,900 yd (5 oz).
Tabby weft: 16/2 cotton, black, 700 yd (2 oz); pattern weft: 5/2 pearl cotton (2,100 yd/lb), tan, 700 yd (5⅓ oz).

Yarn sources
16/2 unmercerized cotton and 5/2 pearl cotton are available from most suppliers.

Notions and other materials
¾ yd wool gabardine for vest back, black cotton sewing thread, 1⅛ yd Fusi-knit™ interfacing, 1½ yd China silk for lining, 2 buttons, vest pattern.

Warp order and length
628 ends, 3 yd long.

Warp and weft spacing
Warp: 36 epi (3/dent in a 12-dent reed). Width in reed: 17½". Tabby weft: 17 ppi; pattern weft: 17 ppi.

Take-up and shrinkage
7½% in width, 10% in length (5% take-up, 5% shrinkage). Amounts produce a piece of fabric 16" × 70" (for vest fronts).

Weave structure for blue vest
2-block Monk's belt.

Equipment
4-shaft loom, 20" weaving width; 12-dent reed; 5 shuttles or 2 shuttles, 5 bobbins.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), navy, 1,100 yd (4¼ oz).
Tabby weft: 10/2 pearl cotton, navy, 500 yd (2 oz); pattern weft: 18/2 wool/silk (5,040 yd/lb, Zephyr, JaggerSpun); 120 yd (½ oz) each of Indigo, Mahogany, and Claret; 160 yd (½ oz) Bottle Green.

Yarn sources
16/2 cotton and JaggerSpun yarns are available from most suppliers.

Notions and other materials
1 yd indigo silk noil fabric for vest back and front pieces, navy cotton sewing thread, ¾ yd Fusi-knit, 1½ yd China silk lining fabric, 4 buttons, pattern.

Warp order and length
440 ends 2½ yd long.

Warp and weft spacing
Warp 24 epi (2/dent in a 12-dent reed. Width in reed: 18½". Weft: 30 ppi.

Take-up and shrinkage
8% in width, 9.5% in length. Amounts produce a fabric 17" × 55" (for front pieces).

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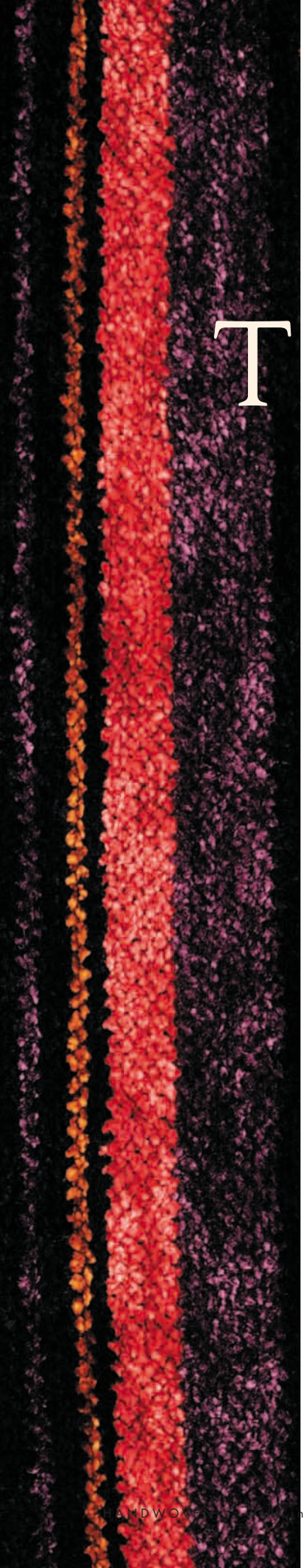
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SUNDANCE VEST

Weaving and sewing with rayon chenille

TERESA KENNARD

The inspiration for this chenille vest came from a picture of a printed striped velvet scarf in a Sundance catalog. Because I wanted the fabric to look like velvet, I chose rayon chenille for the warp and sett it at 20 epi for a somewhat warp-faced fabric; the weft is a fine 60/2 black silk. Though a heavier silk can be used instead, the finer weft produces a supple fabric that really feels like velvet.

Weaving the fabric

Wind a warp following the color order in Figure 1, page 46. Although it is time-consuming, it makes for easier sleying, threading, and beaming if color changes are made directly on the warping board and the ends are wound one at a time. Change colors from stripe to stripe by cutting the thread at the end of one stripe and tying the new color to it for the next stripe.

If you are accustomed to warping from the back, warp the loom in your usual way. If you warp from the front, special care must be taken to keep the chenille from fraying or sticking during beaming. First, place lease sticks in the cross as you remove the warp from the warping board and secure them at the front of the loom for sleying the reed.

The threads will wind on the warp more smoothly if each end is threaded in the precise order in which it was wound on the warping board. The only way to distinguish this order is to transfer the lease sticks from the side of the reed where they were placed for sleying to the side closest to the heddles, and thread from the cross. (Since there are two threads in each dent, if you thread directly from the reed, you will not know which comes first, and the threads may twist around each other on the way to the heddles.)



Teresa Kennard, of Las Vegas, Nevada, discovered sixteen years ago as a new weaver that designing and weaving fabric for garments is her passion.

To transfer the lease sticks after sleying, run a cord through the opening made by the lease stick closest to the reed and remove the stick. Working with groups of ends in 3–4" of warp width at a time, pull up the cord into a loop so that the opening is clearly visible on the other (heddle) side of the reed (put tension on the group of warp threads to make this opening) and slide the lease stick into the opening. Repeat across the width of the warp. Move this lease stick toward the heddles and remove the cord.

Open the shed made by the second original lease stick and replace it with the cord you just removed and repeat the same process, sliding the second lease stick into the openings made on the heddle side of the reed by pulling up the cord.

When both lease sticks are in the cross on the heddle side of the reed, suspend them in a comfortable position for threading and thread the heddles 1-2-3-4 for plain weave. Remove the lease sticks, tie the warp on the back apron rod, and wind the warp on the warp beam.

Tie onto the front apron rod and weave the fabric in plain weave (1-3 vs 2-4) for 80". Aim for a weft density of about 16 picks per inch. It is difficult to count the picks of fine black silk, but a relatively firm beat should give about that number.

Remove the fabric from the loom and secure raw edges with machine zigzagging.

Finishing the fabric

There are many ways to finish chenille—just ask anyone who has worked with it! The method I like best is to soak the fabric for 10–15 minutes in cold water with a bit of dish soap; then machine wash, gentle cycle, for 5 minutes. Spin out water and remove the fabric. Fill the machine again and add about a cupful of vinegar to neutralize any alkali remaining in the fabric from the soap; immerse the fabric. Agitate a little by hand; spin out water. Remove the fabric again, fill the machine again, and add a small amount of fabric softener. Immerse the fabric for the last time, agitate again by hand for a few minutes, and spin out the water.



1. Color order for vest

←start

| | | |

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MOONLIT CANOPY

An evening dress in thick 'n thin

TRACY KAESTNER

This dress has really gotten around, but not often with me in it! In May 1999, worn by my cousin, Shannon Hardy, it debuted on the runway of the Contemporary Handweavers of Texas biannual fashion show. In June 2000, it appeared on a model in the Convergence fashion show in Cincinnati. It arrived home in July and left almost immediately for Colorado to be in the HANDWOVEN photo shoot for this issue. It's home now, probably wondering where to go next. Maybe the symphony? Maybe on me?

I was first introduced to the wonders of "Thick 'n Thin" (a derivative of diversified plain weave) in a workshop in 1997. In this structure, fine threads alternate with heavy threads in both warp and weft. The thin threads provide a structural framework for the thick threads. Pattern is created by selecting either the thick weft thread or the thick warp thread to show on the surface. The greater the difference between the diameters of the thick and thin threads, the stronger the visual pattern becomes.

The thin threads are threaded on shafts 1 and 2 and the thick threads on the remaining shafts, each of which can be thought of as creating a block of pattern. Any twill draft can be threaded on the pattern shafts to produce twill designs—without worry about float length since the thin threads interlace with the thick throughout. An undulating twill draft is used for this dress fabric.

Profile drafts can also be used for threading the pattern shafts; thread 2-block profile drafts on four shafts, 6-block profile drafts on eight. (To learn more about this versatile pattern weave, see Madelyn van der Hoogt, "Thick 'n Thin Again," *Weaver*'s, Issue 36, Summer 1997, pages 58–60.)



Tracy Kaestner *of Katy, Texas, loves to explore weave structures suitable for garments. She also loves creating unique fabric colors with warp painting.*

Good news and bad news

The potential for pattern on even a few shafts is the good news when designing and weaving thick 'n thin fabrics. The bad news is that they are tedious to weave, especially when you are using threads as fine as in this dress fabric. Two shuttles alternate throughout (for the dress fabric, one shuttle inserts two thin picks followed by a second shuttle with two thick picks). However the resulting fabric is lovely, drapable, easy to sew, and perfect for garments.

Moonlit Canopy fabric

Wind the thin and thick warps separately. (For the dress fabric, to increase the relative size of the thick threads, a doubled thread of 20/2 silk is used for each working end of the thick warp.) If you are painting the thick warp, wind the 20/2 silk in chains no more than 2" wide each. (For specific directions for warp painting, see Tracy Kaestner, "Paint a Rainbow," HANDWOVEN, March/April 2000, pages 58–61.)

Because the 140/2 silk used for the thin threads has a tendency to twist around the thicker 20/2 during beaming, the two warps need to be kept separate as much as possible throughout the warping process. For best results, warp back to front (beam before threading). Place separate lease sticks in each warp. To attach both warps to the back apron rod, tie them each to a separate rod and then tie the two rods to the apron rod. Secure the lease sticks to the loom for winding on; place the thin warp on top. Beam with tight tension (have a helper hold the warp chains at the front of the loom if possible).

Because the thin dark threads are hard to see, position a strong light directly above the lease sticks when threading. Thread following Figure 1, page 51. When tying onto the front apron rod, tie the thick and thin warps separately.

Weave the fabric following Figure 1 (use treadles 1 and 2 for the thin weft, treadles 3–8 for the thick weft). Just as the warp is a doubled thread of



20/2 silk, the thick weft is also doubled to add to its relative thickness. Make two consecutive picks in the same shed, passing the shuttle around the floating selvedge.

Serge or zigzag the ends of the finished fabric. Machine wash, delicate cycle, warm water, with 2 Tb Orvus Paste. Tumble dry for 20 minutes; press with a hot iron.

Sewing the dress

Make a muslin to check fit and length before cutting out the handwoven fabric (4" are removed from the length of the Vogue pattern used for this dress). Lay the pattern pieces out carefully and, if you have painted the warp, notice where the colors fall and adjust as necessary.

Cut out each piece individually on one layer of fabric. Serge or zigzag around each (though this fabric does not ravel much). Assemble and sew carefully, following pattern directions. The zipper for this dress is put in by hand and French tacks (see page 51) are used to attach the lining to the dress at the hem.

Adjust width and length of fabric (and amounts of warp and weft) for a different dress pattern or a different size.

SEWING TIPS

Just think how much time and effort you put into weaving a piece of yardage! Give your garment the respect it deserves and put at least as much time and effort into planning, constructing, and finishing it. You'll be rewarded with a garment you'll be proud to wear for years

Take a basic sewing class. Most weavers are perfectly willing to take all weaving workshops that come their way, but few take a sewing class to acquire important sewing skills. If classes aren't an option, find a friend who sews to help you.

Planning warp width and length

Spend some time looking through pattern books. Seek patterns with simple lines and few pieces. Take out the instruction sheets and see what the pieces look like and how the garments are made. Measure the pattern pieces to find the width of the widest piece (usually the back or sleeve); this is the width your finished handwoven fabric should be. For a narrower loom, however, you may need to add a seam, incorporating it into your design.

Add 10–15% to desired fabric width for shrinkage and draw-in to determine the width in the reed. Prepare a scale drawing of the pattern layout to insure that all pieces fit on your finished fabric. Include facings, pockets, and other miscellaneous pieces. Add 10–15% to the desired fabric length (for shrinkage and take-up), and don't forget to add loom waste.



I add another ½–1 yd to this amount. Sometimes I need unexpected extra fabric because of matching stripes or other design elements or because of weaving errors or fabric irregularities. Allow extra in width and in length, and you won't be disappointed to discover suddenly that you don't have enough.

Sample!

Always make a test garment, a "muslin" out of inexpensive fabric (muslin) or the pellon fabric used for tracing patterns. Skip the finishing touches (facings, pockets, and hems); you're checking for good fit—shape, size, and length of garment.

Choosing weave structure and yarns

The fibers you use and the weave structure you select are interrelated and should be considered together. Long floats should be avoided, so if you choose a structure with floats, use finer yarns and closer setts to shorten the floats. Keep in mind that finer fabric may not be suitable for garments like coats or vests, nor heavier ones for blouses and evening wear.

Sett is especially important in fabric for wearables. Sleazy fabric will not hold up to normal wear. On the other hand, a fabric with a warp that is sett too closely and/or has too many picks per inch will be stiff. Make sure the fabric drapes as it should for your chosen garment. If you are using a yarn or weave structure you have not used before, sample, sample, sample!

Be wary of novelty yarns. Make sure the yarns you choose have enough twist and are strong enough for their intended end use. A yarn with low twist will pill and wear poorly.

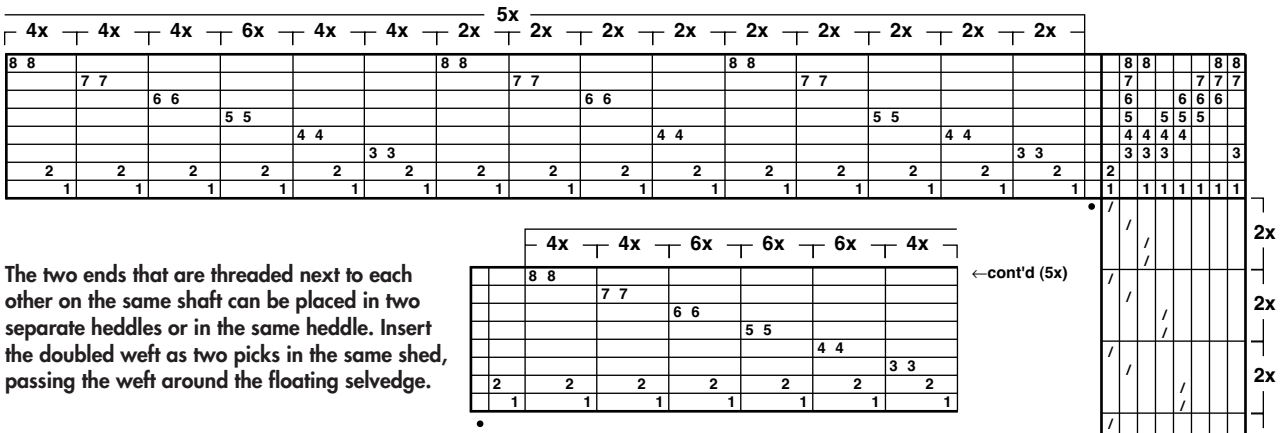
Techniques for cutting and sewing

Remember that fine fabrics are easier to sew than heavy ones and that the less a fabric frays the easier it is to sew. Serge or zigzag around all edges (see also other recommendations by the sewers in this issue). Test your edge finish; serging and zigzagging can distort some fabrics. If your fabric frays a lot, consider backing it with a lightweight fusible interfacing (see Jean Hutchison, pages 56–60.)

Cut out the pattern pieces one at a time on a single layer of fabric. Be sure to turn each piece over when cutting the second piece so you don't have two right front pieces and no left!

Make the garment look as good on the inside as on the outside. It is very disappointing to look inside a handwoven garment and discover sloppy finishing. Fraying and/or uneven seams, buckled facings, uneven hems, etc., send the message that you don't care about the garment, and it certainly won't hold up well. Pick a seam finish that works on your fabric.

1. Draft for dress



The two ends that are threaded next to each other on the same shaft can be placed in two separate heddles or in the same heddle. Insert the doubled weft as two picks in the same shed, passing the weft around the floating selvedge.

PROJECT at-a-glance

Weave structure
A variation of diversified plain weave ("thick 'n thin").

Equipment
8-shaft loom, 31" weaving width; 6-dent reed; 2 shuttles.

Yarns
Thick warp: 20/2 silk (5,000 yd/lb), natural, 3,340 yd (10¾ oz). Thin warp 140/2 silk (35,000 yd/lb), Royal (a dark navy), 3,340 yd, 1⅓ oz.
Thick weft: 20/2 silk, natural, 3,000 yd (9⅔ oz).
Thin weft: 140/2 silk, Gold, 3,000 yd (3½ oz).

Yarn sources
20/2 silk is from Treenway Silks; 140/2 silk is from the Lunatic Fringe. To use commercially dyed yarns, choose two contrasting colorways, one for the thick warp and one for the thick weft.

Notions and other materials
Vogue Vera Wang evening dress pattern #1944, size 8; lining fabric and notions called for in pattern (omit underlining).

Warp order and length
742 ends 20/2 (2 ends are floating selvedges) and 742 ends 140/2 4½ yd long.

Warp and weft spacing
Warp: 48 epi (four 20/2 and four 140/2 ends in each dent of a 6-dent reed. Width in the reed: 30¾". Weft: 48 ppi.

Take-up and shrinkage
After washing 15% in width, 15% in length (5% take-up, 10% shrinkage). Amounts produce a fabric 26" × 112½".

Sample the type of finish you're considering on scraps of the fabric.

If you make a jacket, line it whether the pattern calls for a lining or not. When directions or pieces for lining are not included in the pattern, make your own using the front, back, and sleeve pattern pieces. Subtract the facings from the front and back, add a ⅝" seam allowance for attaching the lining to the facings. Add 1½" at the center back seam for a pleat for wearing ease.

Instead of sewing the lining to the garment hem, use a French tack. Stitch back and forth 2 or 3 times between garment hem and lining at each seam leaving the connecting threads ½–¾" long. Blanket stitch around the threads to make them into a smooth cord. Since handwoven fabric stretches more than commercial lining fabric, the French tack allows them to move independently and keeps the lining from pulling the garment out of shape.

Press after each seam is sewn. Take garments to the dry cleaners for a professional pressing when they are finished.

Finishing touches

Don't hem by machine unless it is absolutely essential to the design of the garment. Fine garments usually have handsewn hems. If you must topstitch or machine hem make sure your thread is a perfect match, otherwise it will call attention to the stitching.

Hang the garment for at least a day (a good place is in a bathroom where there is some steam) before lining or hemming to allow the handwoven fabric to move and stretch.

Consider the closure style. Just because a pattern calls for a buttonhole doesn't mean you should use one. Try a loop closure, a frog, or a button sewn on top with a covered snap underneath. Always sample the closure on a scrap of fabric. Once you've cut a buttonhole, you can't turn back! Choose buttons and trims carefully. The right button can make all the difference in your final garment.

Above all, enjoy the process. Sewing can be as much fun as weaving!



Two Terrific Tunics IN FINE SILK

HEATHER WINSLOW

The two vests featured in this article are very easy to cut and sew. "Indigo Swirls" (the vest on the right, page 53) is created from a silk handwoven fabric painted with natural dyes, dipped in indigo several times, repainted with natural dyes, stamped with metallic pigments, and beaded sparingly over some of the stamping. The facings and the Hong Kong seam finishes are in plum silk to mirror the plum swirls painted on the fabric.

The "For Lyn" vest (page 53, left) is cut and sewn using the same pattern. It is woven with handspun silk; the warp is handpainted with natural dyes. The facings and bias tape for the Hong Kong finishes are cut from China silk that is painted with the same natural dyes as the warp.

Indigo Swirls vest

This vest was originally intended to be a natural-colored silk dress. That was when I was still learning about which sizes of silk yarn were appropriate for next-to-the-body garments. I loved the fabric but it was too heavy for a summer dress! It sat in my "Well, that was an interesting learning experience" pile for quite awhile before it called to me again and asked to be made into a long tunic-type vest.

A fine silk cord is used for the warp because of its subtle thick-and-thin structure. The thicker sections of the yarn provide a very interesting texture and give a longitudinal feel to the finished garment. To emphasize this effect, a heavier 8/2 silk is used for the weft at fewer picks per inch than ends per inch. The 8/2 silk is reeled, pure white, and very shiny. These characteristics provide a contrast with the warp yarn and help make the simple 2/2 twill structure more interesting. To add to the interest (and keep me occupied) I randomly reversed the treadling order with the shortest diagonal in the same direction ⅜" and the longest 2".

Please remember that silk is exceedingly strong. It can cut through flesh in a flash. As you are winding your bobbins (especially on an electric bobbin winder), run the yarn over a smooth wooden dowel or metal rod rather than over your finger.

In the midwest in winter, silk is very prone to static electricity. Watch that your weft does not curl into long loops underneath the cloth that remain hidden until you take the cloth off the loom. If static electricity is a problem, place a humidifier or bowls of water near the loom.

Be aware that 8/2 silk is very slippery and has a tendency to bounce back when beaten into the fabric. Therefore after inserting the weft, close the shed and beat to hold the weft in position and then move the beater back from the fell line of the cloth while opening the next shed.

Since a natural-colored vest does not fit with the rest of my wardrobe, I decided to dye the fabric with natural dyes. If you choose to try the same procedure, the steps I followed are outlined here. (See detailed instructions for using natural dyes in Michele Wipplinger's *Natural Dye Instruction Booklet*, 1999, Earthues, 5129 Ballard Ave. NW, Seattle, WA 98107, earthues@aol.com.) An alternative is to use the same materials commercially dyed in colors that suit you and your wardrobe.



Spinning, dyeing, and weaving silk fascinate ***Heather Winslow*** *of Sugar Grove, Illinois. She enjoys traveling in India and Asia to learn more about silk.*

Steps for dyeing Indigo Swirls fabric

- Remove fabric from loom. Run 2 rows of straight stitching or overlock raw edges to secure. Machine wash, gentle cycle, for 4 minutes in lukewarm water with Orvus Paste. Rinse in lukewarm water, spin on gentle cycle for 30 seconds, and air dry.

- Mordant the fabric, a necessary step to insure that dyes bond to the fabric.

One option is to simmer the fabric in a very large stainless steel or enamel pot with potassium alum sulfate measured at 12% of the dry weight of the fabric. Dissolve the alum in boiling water before adding it to the pot. Gently and frequently move the fabric (especially while bringing it up to temperature) to get an even distribution of alum onto the cloth. Allow 45–60 minutes to bring the water temperature up to 185°F (no higher) and hold for 60 minutes. Let cool (in the water) for 1 hour. Place fabric in washing machine and spin on delicate cycle to extract excess moisture. Remove cloth and roll it up in plastic to store until you begin to paint. Do not allow the fabric to dry before painting.

A second option is to paint the mordant onto the cloth. Weigh the fabric and then place it into a container of water (at room temperature) and leave it until it is thoroughly wet (about 1 hour). Extract excess moisture as above and spread the fabric out flat. Measure potassium alum sulfate at 12% of the dry weight of the fabric and dissolve it in boiling water. Paint the alum water evenly onto the stretched-out fabric with a paint brush. Do not allow the fabric to dry before painting.

- Paint fabric with natural dyes: Prepare the natural dye powders into a concentrated solution and apply with a Japanese stencil brush, paintbrush, or sponge. I used Cochineal, Logwood Purple, Que-







Use China silk for Hong Kong seam finishes and for front, neck, and sleeve facings.

bracho Red, and a small amount of Osage, making swirling strokes with my brush.

■ Set the dyes using one of the following two options.

Steam setting: Roll the damp fabric between layers of plastic wrap, place on a steaming rack in a large pan 2" above water, cover, and bring to a boil. (Japanese steamers are available from Dharma Trading Co. at www.dharmatrading.com.) Steam for 30–45 minutes. Remove fabric and hang to dry 24–48 hours. Wash cloth to remove excess dye (use the same procedure as for the undyed fabric).

Air cure: For fabrics too large to steam, air cure for three weeks before washing.

■ Immerse the fabric in an indigo dye vat as many times as necessary to obtain the desired degree of color.

For this vest, I followed the dye steps twice for greater color variation. To add other design elements to the cloth, use metallic pigments or textile paints and/or rubber stamps to layer on additional colors and images.

Wash the cloth as above. Press it on the wrong side using a pressing cloth. Do not use a teflon coated ironing board cover since the steam goes through the fabric, hits the teflon, and is reflected onto the right side of the fabric, often causing a permanent sheen on the cloth.

Cut out the vest pattern pieces (cut facings from China silk, not handwoven). Secure all cut edges with 2 rows of straight stitches or an overlock stitch. Assemble and sew following pattern directions, preparing seam allowances with a Hong Kong finish. (It is easier to apply this finish before seaming the garment sections together.) See instructions for making a Hong Kong finish on pages 68–69. For this vest, cut the bias strips 1¼" wide. When you stitch in the ditch, use your right index finger to push the bias away from the handwoven fabric, and take care not to stitch on the bias strip (which tends to roll back over the stitching line.) Trim the bias strip on the wrong side if desired; it will not ravel since it is a bias cut. Press lightly. I sometimes hand tack the seam allowance down by taking tiny mattress stitches in the edge of the bias and then into the handwoven fabric.

Add beads to the surface of the fabric if desired. Do not apply the beads in locations where they may be subject to abrasion. See "Beading and Embroidery on Handwoven Fabric," Heather Winslow, Handwoven, January/February 2001, page 54, for more information on beading as an embellishment.

Add a closure to the front. I wanted something simple and sleek and stumbled across a buckle in a stash of old buttons. What a happy accident!

For Lyn vest

This vest is dedicated to my mother. It is constructed of handspun yarns in both warp and weft. The wide warp stripes are tussah silk spun at about 4,000 yards per pound. The narrow warp stripes are 50/50 bombyx silk and merino wool at about 5,000 yards per pound. The weft is bombyx silk at about 5,400 yards per pound. Commercial yarns can easily be substituted; see Project at-a-glance, page 55. For more information about the handspun yarns used in this vest, see "A Handwoven Silk Vest," *Spin·Off*, Spring 2001, pages 48–50.

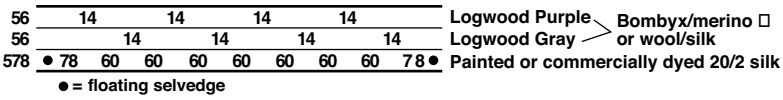
This vest is constructed using the same pattern as Indigo Swirls, but it looks quite different due to several factors: warp painted stripes alternate with solid stripes, the wool/silk combination adds a slight fuzziness, the structure is an 8-shaft diamond twill, and a different closure is used.

Prepare the wide warp stripes of tussah silk as nine separate warp chains (see Figure 1, page 55). Note that the two selvedge stripes are wider since they each include a ¾" seam allowance and a floating selvedge thread. Mordant the tussah warp chains using the simmering method, page 52, and spread them out side by side on top of the plastic wrap.

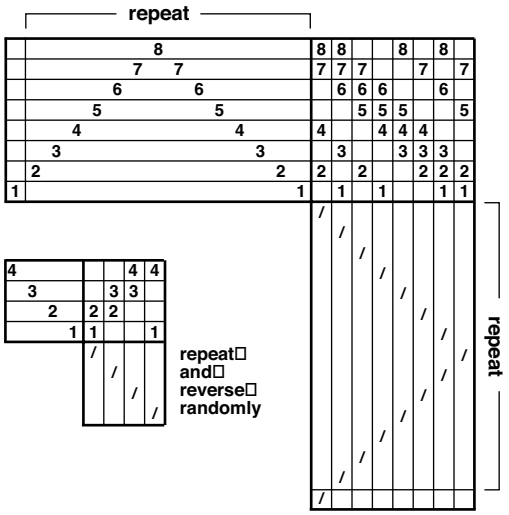
Paint chains with natural dyes (Cochineal, Logwood Purple, Logwood Gray, Quebracho Red, Madder, Osage, and Fustic) as described for Indigo Swirls. To shift some of the yellows toward green, paint over them with a wash of iron.

Prepare two 250-yd skeins of 50/50 bombyx silk and merino wool yarn (or substitute JaggerSpun wool/silk). See *Natural Dye Instruction Booklet*, page 10, for information on immersion dyeing. Mordant and immersion-dye one skein in Logwood Purple and the other in Logwood Gray. Immersion dye the bombyx silk weft in a combination of cochineal at 1.25% of the dry weight of the yarn and Logwood

1. Warp order for "For Lyn" vest fabric



2. Draft for "For Lyn" vest fabric



3. Draft for "Indigo Swirls" vest fabric

Purple at 1.5% of the dry weight. Set all dyes with the steam method.

If you wish to use commercial yarns, start with white and dye them or use commercially dyed yarns. Treenway offers many colors: for Osage and Fustic, substitute JY37; for Osage and Fustic shifted with iron, JY17 or JY29; for Madder, JY22, JY34, or JY35; for Quebracho Red, 9516 or 9517; for Cochineal, 9510; for Logwood Gray, JY25; for Logwood Purple, JY24; for assorted greens 952 or JY40; for Logwood Purple warp stripe, JY49 or JaggerSpun Zephyr Elderberry; for Logwood Gray warp stripe, JY55 or JaggerSpun Zephyr Steel, and for the Cochineal weft, JY52.

Prepare the loom and weave the fabric following Figures 1 and 2. The two surfaces of the unbalanced twill fabric look different; for this vest the underside is used as the right side. Because I like both sides, I decided not to line the vest and used a Hong Kong finish on the seam allowances.

For a painted fabric to use for the Hong Kong finish and facings, paint 1½ yards of China silk with the same dyes as for the warp. If not, purchase a fabric in a coordinating color.

To complete the garment, consider making a simple kumihimo braid of the weft yarn for the front closure. See *Braids, 250 Patterns from Japan, Peru & Beyond*, Rodrick Owen, 1995, Interweave Press, Loveland, Colorado, page 50, number 1.1. Prepare about 24" of braid plus fringe.

To embellish the braid, add Japanese delica and a few designer beads to the fringe. Sew two special buttons (I used handmade fused glass) at the upper chest level of the vest. Sew a loop of braid on the left side around the button and beyond the center left edge 1". Fold a length of braid 19–20" long around the button on the right edge, and sew, leaving the two ends dangling 8" and 10". Thread these ends through the loop to secure the closure; see page 53.

PROJECT at-a-glance

Weave structure for Indigo Swirls vest
2/2 twill.

Equipment
4-shaft loom, 28" weaving width; 12-dent reed, 1 shuttle.

Yarns
Warp: #6 fine silk cord (4,650 yd/lb), natural, 3,136 yd (11 oz).
Weft: 8/2 reeled silk (2,800 yd/lb), white, 1,800 yd (10⅓ oz). (These yarns produce a natural colored fabric. To paint the fabric, see directions on pages 52 and 54.)

Yarn sources
#6 fine silk cord is from Silk Tree; 8/2 reeled silk is from Treenway Silks.

Notions and other materials
Butterick pattern #3256, 1½ yd plum China silk for Hong Kong finish and facings, sewing notions, buttons or other closure. Natural dyes and dye supplies from Earthues; see p. 52.

Warp order and length
784 ends 4 yd long.

Warp and weft spacing
Warp: 28 epi (2-2-3/dent in a 12-dent reed). Width in the reed: 28". Weft: 20–22 ppi.

Take-up and shrinkage
After washing, 9% in width, 15% in length (5% take-up, 10% shrinkage). Amounts produce a fabric 25½" × 96".

Weave structure for For Lyn vest
Point twill.

Equipment
8-shaft loom, 28" weaving width; 12-dent reed; 1 shuttle.

Yarns
Warp: 20/2 tussah silk (5,000 yd/lb), natural or colors, 2,312 yd (7½ oz); 18/2 wool/silk (5,040 yd/lb, Zephyr, JaggerSpun), natural or 2 colors, 224 yd (¾ oz) each, 448 yd total.
Weft: 20/2 bombyx silk (5,000 yd/lb), purple, 1,800 yd (6 oz).

Yarn sources
20/2 silks are available from Treenway Silks and Henry's Attic. JaggerSpun Zephyr is available from most suppliers.

Notions and other materials
Same as for Indigo Swirls (with China silk painted or in coordinating colors).

Warp order and length
578 ends tussah silk, 112 ends wool/silk in the order in Figure 1, 4 yd long.

Warp and weft spacing
Warp: tussah silk 24 epi (2/dent in a 12-dent reed), wool/silk 28 epi (2-2-3/dent in a 12-dent reed). Width in the reed: 28". Weft: 22 ppi.

Take-up and shrinkage
After washing, 9% in width, 15% in length (5% take-up, 10% shrinkage). Amounts produce a fabric 25½" × 96".



TWO TECHNIQUES *for the Beginning Sewer*

JEAN HUTCHISON

After many years of prolific weaving, I found myself with multiple coverlets for each bed; drawers full of tablecloths, placemats, and napkins; and floors, windows, and furniture well-dressed in handwoven fabrics. I was ready to weave fabric for clothing, but lacked the sewing skills for the well-constructed, stylish garments I envisioned. I had the very good fortune to find a sharing friend and expert designer/seamstress as a teacher.

Two especially useful techniques she taught me are: (a) using fusible interfacing to stabilize handwoven fabric and (b) finishing garment edges with piping.

Fusible interfacing

Fusible interfacing, available in most fabric stores, comes in three types—knit, woven, and non-woven. (So Sheer™ and Fusi-Knit™ are examples of knit fusible interfacings; Touch O' Gold™ is a woven fusible interfacing.) Non-woven iron-on interfacings produce a very stiff fabric, more suitable for dimensional items like purses than for clothing.

Fusible interfacings should be preshrunk. Follow the instructions that come with the interfacing (usually to submerge the gently folded interfacing in hot water until it cools and then gently remove, blot out excess water in a towel, and lay flat to dry). Woven interfacings can be hung to dry since they do not stretch weftwise (in sewing terms, cross grain) or warpwise (in sewing terms, lengthwise or straight grain). I always preshrink interfacings before I store them in my sewing room so that each piece is ready to use.

It is important to consider the direction of stretch in an interfacing. Take a moment to stretch the interfacing cross grain, lengthwise and diagonally (in sewing terms, on the bias). Knit interfacings stretch cross grain and on the bias, but not on the straight. Woven interfacings stretch on the bias, but not cross grain or on the straight.

Always position the interfacing so that the stretch does not run vertically on a garment. One purpose of interfacing is to eliminate the sagging of handwoven fabric caused by gravity—to put the stretch of interfacing in this direction defeats this purpose.

Using fusible interfacing

So, a lovely piece of handwoven fabric has just come off the loom! Gently wash the fabric and lay it flat to dry. Spend the time necessary to get the fabric to lie perfectly square. Since damp handwoven fabric is pliable, it can be maneuvered easily by hand for this purpose.

After the fabric has dried, experiment with interfacings to find the one that gives the desired results for the weight and hand of the planned garment. It is a good idea to have a selection of knit and woven fusible interfacings on hand. Cut a 6" square of each type and press onto a piece of the handwoven fabric following the directions that come with the interfacing (usually to place coated side of fusible interfacing on the wrong side of fabric; cover with a lightweight, dry press cloth; steam press firmly with iron at wool setting for 10–12 seconds). You will need to determine the correct iron temperature and amount of time needed to get interfacing to adhere to the fabric. Test by trying to peel off the interfacing—it should be firmly bonded. Decide which interfacing to use for the garment according to how the fused pieces feel. I usually choose the interfacing that makes the handwoven fabric feel the most lightweight and supple.

Fusible interfacings can be applied to each pattern piece individually or to the whole piece of fabric—the latter is easier for me. Lay handwoven yardage (making sure that it is perfectly square) on a large working surface. (I use a 4' × 8' plywood board covered with layers of newspaper, an old wool blanket, and on the outside a cotton fabric. The layers are stapled to the board and legs are attached to it at a height that does not require me to bend down to use it. As an alternative to this table, use a kitchen counter covered with layers of towels.)

Place the fabric wrong side up and the pre-shrunk interfacing wrong side down on top of the fabric (with the stretch positioned so that it does not lie vertically on the garment). Then cover with a press cloth (use a cotton press cloth for cotton, a wool press cloth for wool) and start pressing, being sure to press every square inch of the fabric.

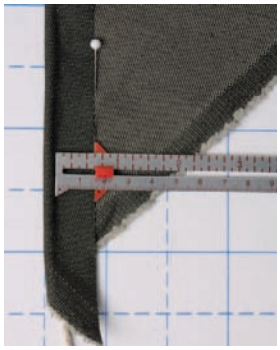
Note that there is a difference between pressing and ironing. Ironing is a gliding motion. Pressing is a placing and lifting motion. Avoid the gliding motion when applying fusible interfacing because it can distort the fabrics. After the first pressing, let the finished fabric and interfacing cool, and then turn the fused fabrics over and repeat the pressing procedure.

There is only one word for this application—boring! But it is definitely worth taking the time to do and to do it well.



***Jean Hutchison**, of Waukesha, Wisconsin, creates handwoven fabrics for garments and home furnishings. She loves to teach when she is not weaving.*





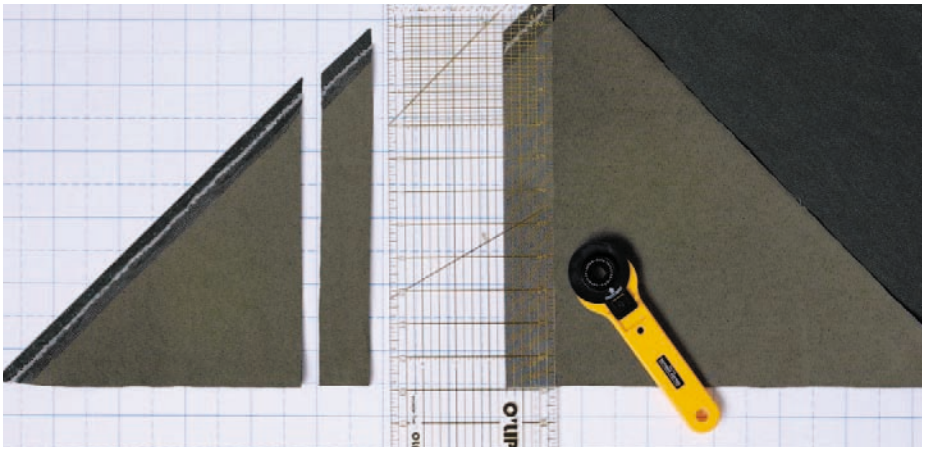
1. Mark the underside of the fabric with a pin ⅝" from the enclosed cord.



2. Unfold the fabric and measure between the edge and the pin.



3. Fold the selvedge of the piping fabric to the cross grain, creating a 45° angle.

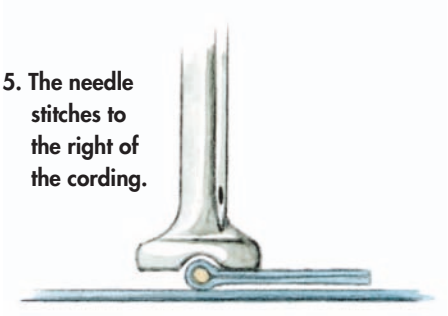


4. Turn so the bias edge of the piping fabric is horizontal and cut bias strips with a rotary cutter.

Fusible interfacing: pros and cons

In choosing whether or not to use interfacing, consider that its greatest advantage is that it makes handling and precise sewing easier than when working with handwoven fabric alone. It allows seams to be trimmed to within ⅛", stabilizes cut edges so that no other finishing is needed, prolongs garment life, and adds crispness (an advantage if crispness is desired).

An interfaced fabric must be lined, however, and interfacing increases garment weight and adds stiffness and bulk.



5. The needle stitches to the right of the cording.

Finishing garment edges with piping

Piping produces an attractive and crisp edge and prevents the lining from showing on the outside of the garment. A contrasting fabric can be used for the piping, adding creative detail. Commercial fabric (rather than handwoven) is usually used for piping because it is less bulky.

There are three steps to piping a garment: making the piping, sewing the piping to the garment fabric, and sewing the lining to the garment fabric (and piping).

For a first project with piping, choose for the piping fabric a medium weight commercial linen or lightweight denim.

Making the piping

Although commercial piping can be purchased (as a bias strip enclosing a cord), making your own is easy and allows greater selection of the color and type of piping fabric. The process involves cutting the selected fabric into strips, folding the strips lengthwise, and enclosing a cord in the fold with machine stitching. Rattail cord is available for this purpose at fabric stores, but Medium Household Twine from the hardware section of Home Depot makes an attractive narrow-diameter piping.

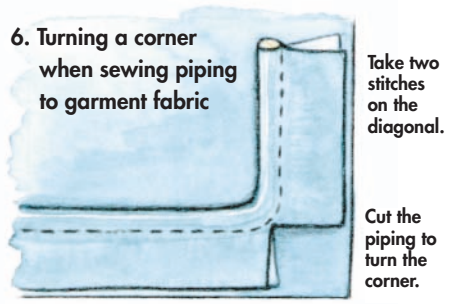
The first step is to cut the bias strips. The seam allowance of the piping should be the same as the seam allowance used for the garment. To determine the width required for a bias strip with a ⅝" seam allowance: Cut a corner of the piping fabric at a 45° angle. Wrap this bias edge around the cord as in Figure 1, positioning it so that there is a ⅝" seam allowance. Mark the underneath fabric layer with a pin. Remove the cord and unfold the piping fabric. Measure from the pin to the bias edge as in Figure 2. The bias strips are then cut at this width.

To cut the bias strips, first square the cross grain of ½–1 yd of the selected piping fabric. Fold the fabric on the bias by bringing the selvedge to the cross grain as in Figure 3. Turn so that the bias edge is horizontal. Using a quilter's rule, rotary cutter, and cutting mat, slice the strips the required width as in Figure 4.

Since the piping for the jacket on pages 57 and 59 is made from a light, slippery, silk lining fabric, woven interfacing is fused to the silk before making the bias strips to make the fabric easier to handle and facilitate precision when stitching.

Usually quite a few bias strips must be joined to give the length needed to go around the edges of a garment. In "Slice and Dice," Handwoven, November/December 2000, page 75, Daryl Lancaster gives directions for joining bias strips.

To stitch the piping, thereby enclosing the cord in the bias strip, select a long



6. Turning a corner when sewing piping to garment fabric

machine stitch and use a zipper foot or a cording foot. A zipper foot allows the line of stitching to be sewn very close to the cord. A cording foot has a groove on the bottom that holds the cord in place during stitching (ensuring a consistent stitching line and a consistent width for the piping; for this reason, a cording foot is a worthwhile investment). If a cording foot is used, the sewing machine needle must be moved to the right so that the cord is not caught in the stitching (see Figure 5; not all machines allow this function).

Whatever foot is used, the line of stitching should be straight and snug against the cord.

Sewing piping to garment

When you are ready to add piping to your garment, match the raw edges (right sides together) of the garment fabric and the piping strips. (Because the seam allowances of the piping and of the garment fabric are the same, matching raw edges places both fabrics in the correct position for stitching.) Using a long stitch length, stitch on top of the row of stitching with which you enclosed the piping cord.

When stitching the corners, stop just short of the corner, put the needle down into the fabric, raise the presser foot, turn the fabric and piping 45° (at this point, make the cut shown in Figure 6 to allow ease at the corner), lower the presser foot, and take one or two stitches. With needle down and presser foot raised, turn another 45° and continue sewing.

Sewing lining to garment

Place the piped edge of the handwoven fabric wrong side up (with the piping underneath) on top of the lining fabric (which is right side up), matching all raw edges. Stitch with a medium stitch slightly closer to the cord than the row of long stitches (that stitched the piping to the handwoven fabric; see Figure 7). If using a cording foot, move the needle over one position to the left from its previous stitching position.

When the stitching is completed, reduce the bulk of the seams by clipping, notching, and grading (see Louise French, page 38). The fusible interfacing allows seams to be trimmed as close as ⅛" without danger of raveling. Do not grade the piping seam allowance except at corners—the piping lies better with the seam allowance left intact. After clipping, notching, and grading an area, turn that part of the garment to the right side to see if it lies flat. If not, repeat where needed.

Turn the garment to the right side and press well using a pressing cloth.

Sunset jacket

Since the fabric for this jacket was not originally intended for a jacket, there was not enough yardage to include the lapels—commercial fabric is used instead. Instructions and amounts given in Project at-a-glance, page 60, produce enough fabric for the lapels. If you choose a different jacket pattern, plan fabric width and length based on pattern requirements and expected fabric take-up and shrinkage. Silk is used for the lining fabric in this jacket. The same silk is fused with woven fusible interfacing for the piping and bound buttonhole.

Wind a warp and prepare the loom as in Project at-a-glance and Figures 8 and 9. Although the fabric for this jacket uses the 8-shaft advancing point twill draft in Figure 9, a 4-shaft fabric will be just as effective; see the drawdown in Figure 8b.

The warp color order alternates stripes of 60 ends of hues of green and blue-violet with 18 ends of hues of red and blue-violet. For the 60-end stripe, hold one strand each of Dark Green, Dark Turk, and Nassau together in the hand, separating them with your fingers to prevent twisting. Place the three threads together in the cross. Make 10 complete passes around the warping board for a total of 60 threads, 20 threads of each color.

For the 18-end stripe, hold three threads together in the hand (Purple, Nassau, and Lipstick) keeping them separate with your fingers and make three passes around the warping board for 18 total ends. If you're warping from the front, sley the reed as indicated in Project at-a-glance, selecting single threads from each group of three at random. If you're warping from the back, select single threads from each group of three randomly for threading in the heddles.



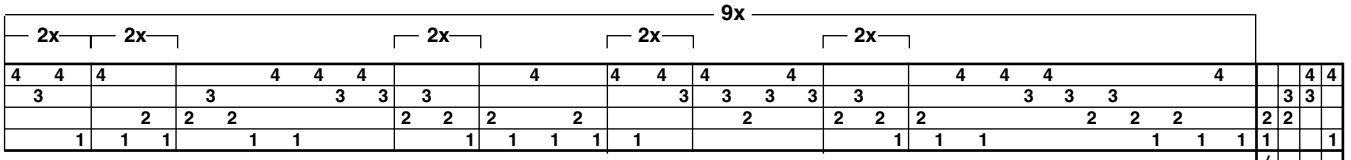
Weave the fabric following the treadling order in Figure 8 or 9.

Finishing the fabric

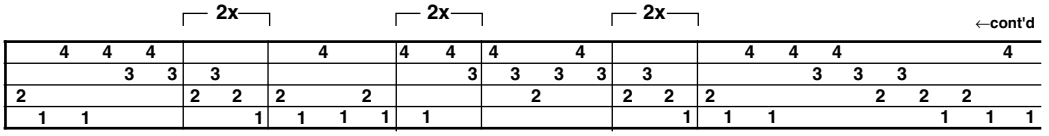
Remove the fabric from the loom and machine wash with Orvus Paste, warm water, on a gentle cycle. Lay flat to dry. Press. Construct the jacket following pattern directions. Add piping as described above to neck, bottom, and sleeve edges.

7. Piping with one row of long stitches and one row of medium stitches (lining and garment fabrics are not shown).

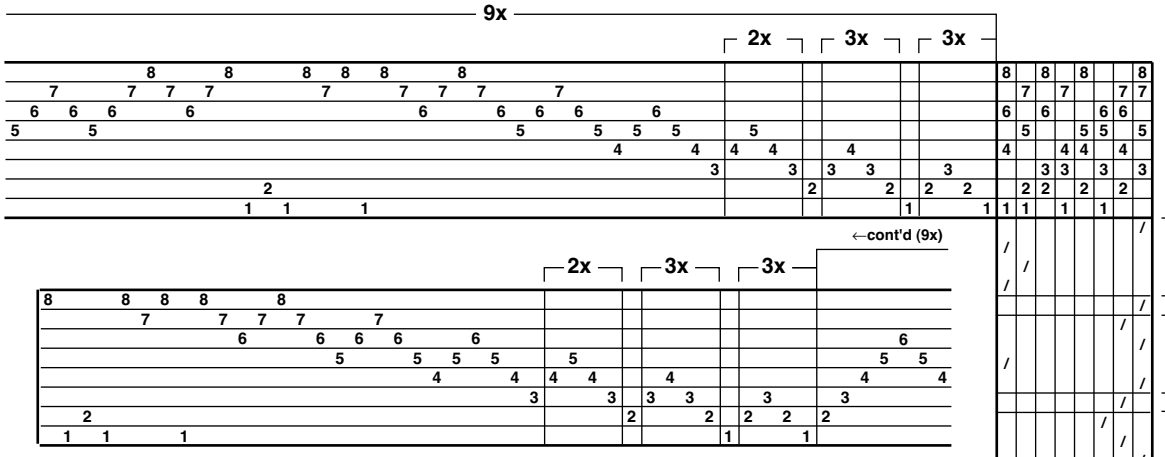


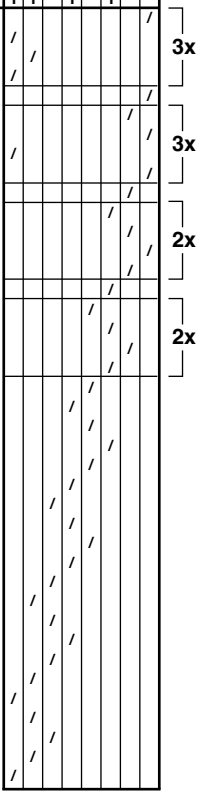


8a. 4-shaft draft for jacket fabric



9. 8-shaft draft for jacket fabric



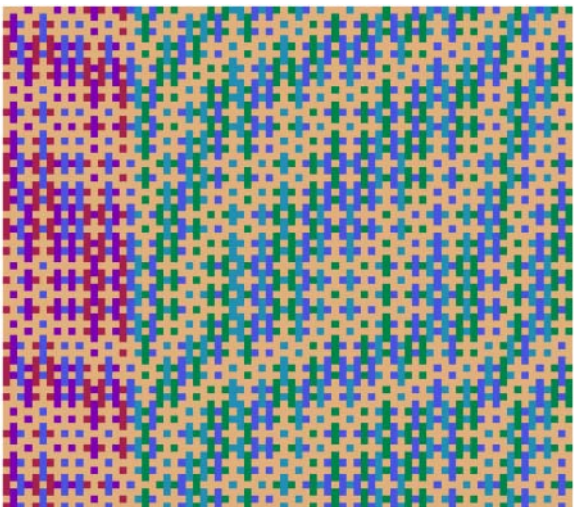


8b. Drawdown of 4-shaft fabric

10. Warp color order

(Two stripes alternate. One stripe of 60 ends mixes 20 ends of three colors each. One stripe of 18 ends mixes 6 ends of three colors each.)

	9x			
54		6		Purple
54		6		Lipstick
254	20	6	20	Nassau
200	20		20	Dk Turk
200	20		20	Dk Green
762				



PROJECT at-a-glance

Weave structure for jacket
Advancing point twill.

Equipment
4-shaft or 8-shaft loom, 29" weaving width; 12-dent reed; 1 shuttle.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb, UKI), Dk Green, 1,000 yd (4 oz); Dk Turk, 1,000 yd (4 oz); Nassau, 1,270 yd (5 oz); Purple, 270 yd (1⅛ oz); Lipstick, 270 yd (1⅛ oz).
Weft: 10/2 pearl cotton, Oak, 3,000 yd (11½ oz).

Yarn sources
10/2 pearl cotton (UKI) is available from most suppliers.

Notions and other materials
Sewing thread, silk lining fabric, knit and woven (for lining) fusible interfacing, button, jacket pattern (Textile Studio Pattern #1303; lapel shape is modified for this jacket). Knit fusible interfacing is from Atlanta Thread and Supply Company, 695 Red Oak Rd., Stockbridge, GA 30281, (800) 847-1001, www.atlantathread.com.

Warp order and length
762 ends 5 yd long following the color order in Figure 10.

Warp and weft spacing
Warp: 27 epi (2-2-2-3 in a 12-dent reed). Width in reed: 28¼". Weft: 24 ppi.

Take-up and shrinkage
After washing, 12% in width and 21% in length (14% take-up, 7% shrinkage). Amounts produce a fabric 25" × 122" (24" loom waste).

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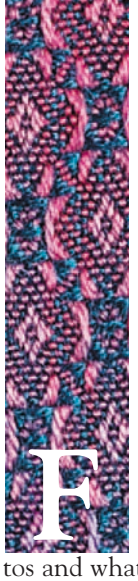
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I'll Never Do That Again! SHIRT TALES

FLAVIAN GEIS

For me, a project usually starts with a grandiose vision with nary a worry about the how tos and what ifs. After blithely jumping in, I encounter the challenges I failed to anticipate!

For this shirt fabric, I wound ten warp chains and carefully prepared them for warp painting. Each chain was painted, cured, rinsed, and dried.

To warp the loom from back to front, i.e., beam before threading, I sleyed 16 ends in each dent of a 4 dent/inch raddle, placed lease sticks in the cross, secured the lease sticks at the front of the loom, and beamed the warp with lease sticks and raddle in place.

Alas! Slubs formed at the lease sticks, binding 2 or 3 threads together to the point of actually bending the lease sticks. To prevent broken warp threads, I was forced to stop after every few inches of winding to remove the slubs. Four hours later, with the help of two other people, the 6-yard warp was finally beamed.

After this experience I vowed never to do it that way again! When I sought advice from other weavers, the editor of this magazine suggested, "Remove the lease sticks when beaming and let the raddle alone provide the spacing of the threads." I have put on many painted warps since taking this advice—it makes the process much easier! The raddle keeps the warp spread for beaming and also allows me an opportunity to pick and choose threads in any order from each group of 16 during threading, so I can blend colors between adjacent warp chains that have been painted differently. I can also blend colors as I sley the raddle. Before all the threads in chain #1 are sleyed, for example, I can mix in some threads from chain #2.

To aid in seeing and choosing ends for threading, I insert lease sticks after the warp is beamed by passing over and under the raddle groups of 16 threads with the first stick and under and over them with the second stick.



Flavian Geis, of San Diego, California, has been weaving for over twenty years and loves painting and dyeing warps for fancy twill patterns in fine threads.

Preparing for painting

For complete instructions for warp painting, see "Color Me Happy," HANDWOVEN March/April 2000, pages 50–56.

To paint the warp, first divide the total number of warp ends by 10 and wind 10 separate warps 6 yd long. Tie loose choke ties every yard and two very tight choke ties 6" from the beginning and end of each.

Chain each warp and insert in a tub filled with hot water and synthrapol (½ tsp/lb of yarn) to remove any impurities. Agitate by squeezing with your hands several times for the full length of each warp. Rinse in warm water to remove all soap.

Place each chain into another tub filled with a soda ash solution of 9 Tb of soda ash (sodium carbonate) to each gallon of warm water and soak for 15 minutes.

Wring out excess liquid until the chain does not drip, but keep all chains moist throughout the painting process.

Mix dyes following manufacturer's instructions. With Procion MX dyes, I use a 2% solution (2 gm of dye powder to 100 ml of urea water). The formula for urea water is 9 Tb of urea granules per qt of hot water (110°). The urea water should be at room temperature when used to mix color and therefore should be prepared ahead.

Mix a 2% solution for each of the primary colors (Yellow, Blue, and Fuschia). Mix the hues for the shirt as in Dye Amounts. For Black, mix 6 gm of dye powder per 100 ml of urea water. (This black does not produce a true black on silk but rather a light silvery brown color.)

Dye amounts

	Yellow	Blue	Fuchsia	Black
Purple		180 ml	200 ml	
Maroon	60 ml	140 ml	200 ml	
Black				380 ml
Blue		380 ml		
Total each	60 ml	700 ml	400 ml	380 ml

Painting the warp

Cover a table with a plastic tarp and one continuous piece of plastic wrap for the full length of the table. Unchain the first warp and spread it out on the plastic wrap.

Begin painting a section of the chain with sponge brushes (one for each color) until the section is completely saturated with dye. Wipe up any excess dye with paper towels. Fold the edges of the plastic wrap over the section of dyed warp and roll into a ball. Continue this process until the full warp length is painted. Repeat with each of the other warps.

Store each plastic-wrapped warp at room temperature for 4–24 hours (follow manufacturer's recommendations).

Remove the plastic wrap and rechain each warp (wear rubber gloves). Rinse under hot water to remove excess dye (soaking the chain in synthrapol will promote this process). Rinse until water is clear. Wring out each chain.



The seamstress for Flavian's shirt is Cecilia Roy.

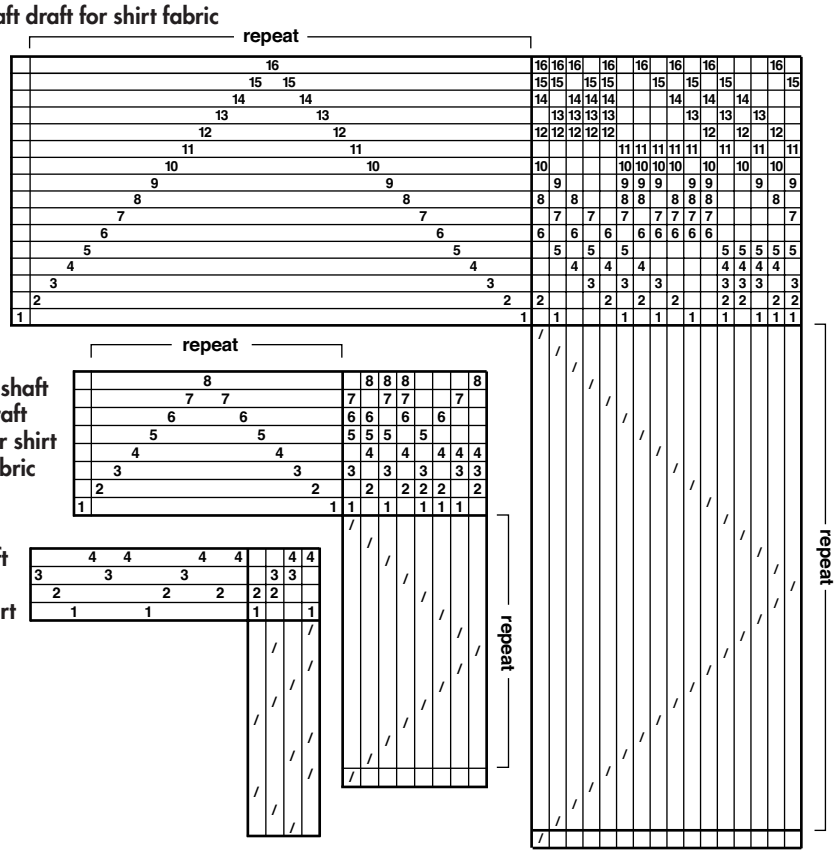
Unchain each warp and, starting at the top, grasp between each choke tie and snap the warp several times by pulling in opposite directions to realign. Hang to dry and then rechain.

Weaving, finishing, and sewing

Sley the raddle, beam and thread the loom, and weave the fabric as described above and in Project at-a-glance, using Figure 1, 2, or 3. (Figure 1 produces the fabric in this shirt, but any twill will work well. Since the interlacement is more frequent in the 4-shaft and 8-shaft drafts, their setts are looser.) Machine wash the fabric in cold water, delicate cycle, with 1 tsp of synthrapol. Spin out water, remove fabric, and lightly press both sides with a warm iron. Drape so that the fabric hangs freely until completely dry. Steam press.

Cut pattern pieces, secure edges, and assemble and sew following pattern directions (see also sewing instructions in other articles in this issue).

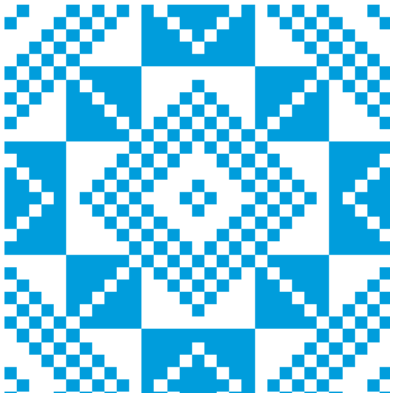
1. 16-shaft draft for shirt fabric



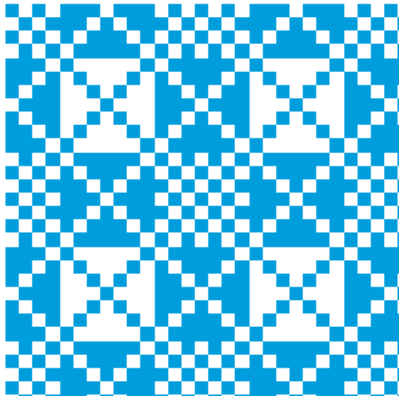
2. 8-shaft draft for shirt fabric

3. 4-shaft draft for shirt fabric

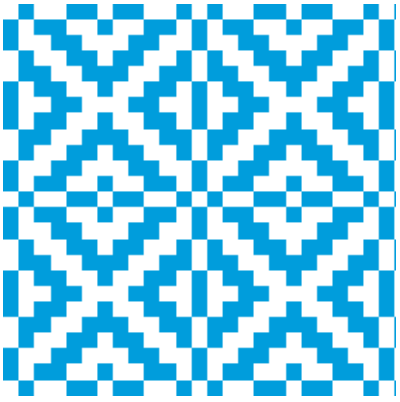
4. 16-shaft pattern



5. 8-shaft pattern



6. 4-shaft pattern



PROJECT at-a-glance

Weave structure for shirt

Twill.

Equipment

4-shaft, 8-shaft, or 16-shaft loom, 38" weaving width; 12-dent reed; 1 shuttle.

Yarns

Warp: 60/2 silk (14,880 yd/lb, Webs), Natural. For 16-shaft draft: 14,600 yd (1 lb). For 4- and 8-shaft drafts: 10,950 yd (12 oz). Weft: 60/2 silk, Dark Teal. For 16-shaft draft: 10,550 yd (11½ oz). For 4- and 8-shaft drafts 8,600 yd 9¼ oz).

Notions and other materials

Procion MX dyes, Dharma Trading Company, (800) 543-5227: Lemon Yellow #1, Peacock Blue #62, Fuchsia Red #13, New Black #300, 4 oz ea. Supplies for dyeing: synthrapol, soda ash, urea granules, rubber gloves, plastic wrap, mask, sponge brushes, etc. Kwik Sew shirt pattern #2160, 9 small buttons and 2 smaller (for collar); sewing thread.

Warp order and length

2,432 ends for 16-shaft draft, 1,824 ends for 4-shaft and 8-shaft drafts, 6 yd long.

Warp and weft spacing

Warp. For 16-shaft draft: 64 epi (5-5-6 in a 12-dent reed). For 4- and 8-shaft drafts: 48 epi (4/dent in a 12-dent reed). Width in the reed: 38".

Weft. For 16-shaft draft: 50 ppi.

For 4-shaft and 8-shaft drafts: 40 ppi.

Take-up and shrinkage

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TO SERGE OR NOT TO SERGE

Professional Seam Alternatives

DARYL LANCASTER

I am usually skeptical of people who try to impress me with how long they have been sewing, weaving, spinning, or whatever. I have met some very mediocre craftsmen who proclaim years of experience. Most of us are only as good as what we have been taught or what we have figured out from the best teacher of them all—major mistakes!

With that said, I hereby proclaim that I learned to sew in 1965, not to impress upon you my vast experience, but to explain that at age fifteen I had a small dressmaking business in my small town and I did it with only a needle, thread, and straight stitch sewing machine circa 1940 (a wedding present to my mother). There was no such thing as a rotary cutter, computerized sewing machine, serger, or any other tool that today's technology has produced. Couture sewing at its best uses none of the modern frills of the technologically advanced society we now live in. (The same could be said for weaving but that's a different article.)

The serger, a machine designed to produce a commercial overcast seam finish, really isn't a new invention. It has been around in factories for almost a hundred years. We called it the Merrow machine when I studied costuming in college. The 1982 edition of *Vogue Sewing* (the bible of all serious sewers, newly reprinted—see Resources) doesn't even mention serging as an option. It has only been in recent years that this handy piece of machinery has become available to the home sewing market. It has become a "necessary" tool for many handweavers for finishing their handwoven fabrics, especially in garment construction.

I agree that serging handwoven fabrics keeps them under control and produces an acceptable finish. I am not, however, completely sold that serging is the only game in town. Many, many weavers use the serger incorrectly. Back in the 1980s when I was seen routinely selling my handwoven garments in craft fairs all over the northeast, I was constantly approached by distraught customers who had purchased handwoven tops made by other weavers with improperly serged seams that pulled apart on the second wearing.

The serger is designed to stitch, trim, and overcast seams, quickly and neatly, all in one step. It can be a terrific time saver, I use it to sew my eight-year old daughter's shorts, play clothes, Halloween



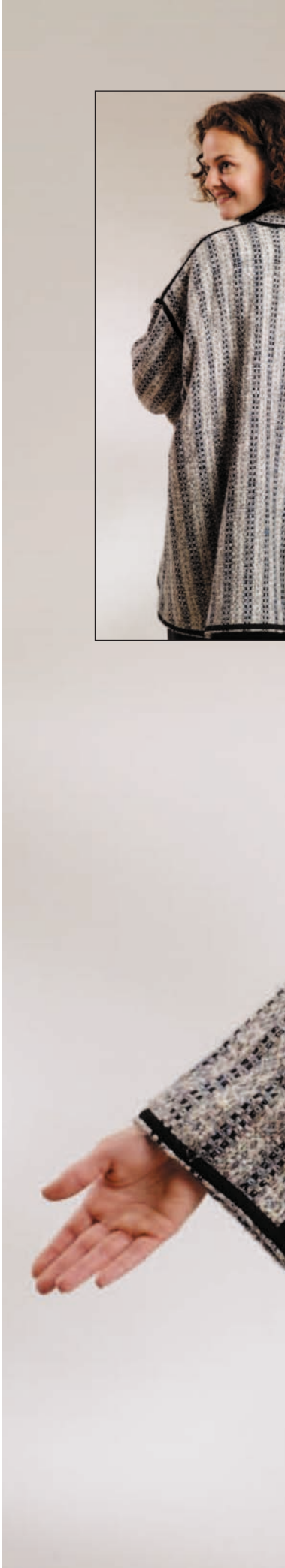
Daryl Lancaster *is a fiber artist, weaver, writer, and mom from Lincoln Park, New Jersey. An inveterate teacher, she enjoys introducing weavers to the joys of fine sewing.*

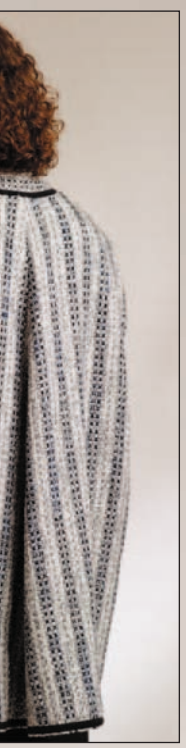
1. Serger trims seam to ⅜" and sews the seam; the seam is pressed to one side.



2. The serger overcasts the edges of a ⅝" seam allowance; the seam is pressed open.











3. Use Seams Great™ tape to secure the edges of handwoven fabric, especially for curved hems such as in shirttails.

costumes, etc. Unfortunately, many sewers use the serger in this same way on handwoven fabrics, which eventually spells disaster.

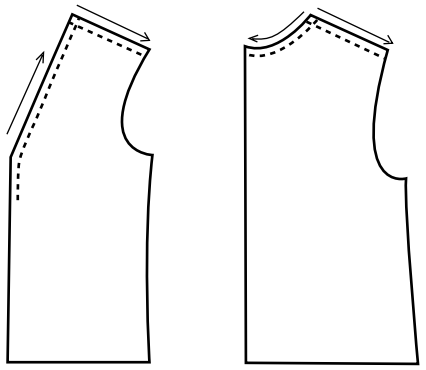
The cons of serging

First of all, a seam allowance on a handwoven garment should never be trimmed to ⅜" or narrower exception facings or lining where additional stitching secures the seam. A serger trims too much of the seam allowance when it stitches and trims the seam.

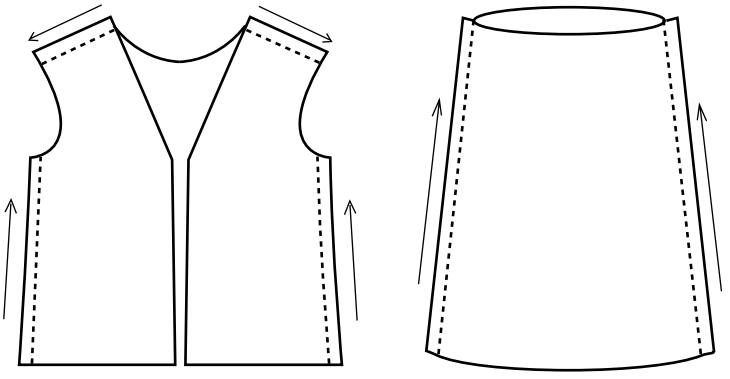
If you choose to use a serger, instead of using it to seam, trim, *and* overcast, use it only to overcast the edges of seam allowances, trimming nothing but the little edge frays. Straight stitch the seam, pressing open afterwards. A full ⅝" seam allowance (standard in most patterns) provides stability for the seam and room for adjustment or alteration. Pressing the seam open reduces the bulk of a traditionally serged seam, which can create an awful lump that is visible on the outside of the garment.

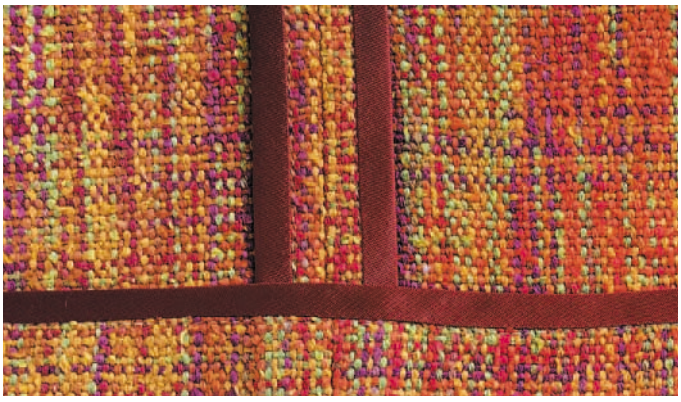
Serging is a *commercial* finish, not a *professional* one. These two words are not synonymous, no matter what manufacturers tell you in their advertisements. I would never think of finishing the edges of the seam allowances of an unlined handwoven jacket with a serger. I spend hours on weaving and garment construction and want my insides to look as fabulous as my outsides (something mom taught me in the 1960s!). There are plenty of alternatives for a more couture look.

4. Staystitch fabric edges in the direction of the grain, from widest to narrowest.



5. To prevent stretching, stitch seamlines in the direction of the grain, from widest to narrowest.





6. A Hong Kong finish in a lightweight coordinating fabric is an elegant look for seams and hems in unlined garments.

Moreover, sergers are expensive. They can cost from $400 for a basic model to over $2,000 for a computerized one. Less expensive, more professional finishes are available. Besides, for that money, I'd rather have another *loom*. . . .

Serging a garment section against the grain without careful adjustment of the differential feed (a special feature of some sergers which allows the ratio of feed dogs to presser foot to change, which in turn draws up or eases the fabric differently depending on the setting) can cause stretching of edges and a garment that won't fit or lie properly. However, always serging with the grain means you have the wrong side of the garment facing up at least half the time, which gives you an upside-down seam finish on at least half the garment. Adjusting the differential feed for every application takes some trial and error and can be very annoying to even the most experienced sewer.

The Seams Great alternative

So what's a weaver to do? One very inexpensive alternative to the serger is to completely encase the seam allowances with a bias-cut nylon binding sold under the name Seams Great™—before you sew the seam. Seams Great is sold on rolls in two widths in black, white, and natural. It is one of my favorite seam finishes for everything except unlined jackets (for these, it is not professional enough). It weighs nothing and encases the seam allowances, completely protecting unstable handwoven fabrics. It takes some practice to apply neatly and correctly.

I use only the wide width (1¼"); the narrow width (⅝") is too narrow for handwoven fabrics. I cut off excess, if any, when I've finished the application. For more color choices, more variation in width, and much less expense, consider cutting your own bias strips from sheer 15 denier nylon tricot (the kind used for lingerie). For about the cost of a 10-yard roll of 1¼" Seams Great you can have 1 yard (108" wide) of tricot (see Resources).

To apply: Pull Seams Great gently to determine natural curl direction. Place raw edge of fabric within curl. Stitch close to the edge of Seams Great (with either a straight or zigzag stitch. Pull gently as you sew and the Seams Great (will automatically curl over the raw fabric edge. Do not use a hot iron on Seams Great—it will melt.



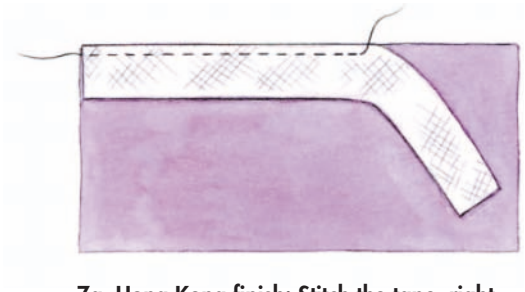
Curved shirttail hems in handwoven fabrics present a nearly insurmountable challenge without Seams Great. Stretch the Seams Great as you encase the curved edge and stitch. Then, turn under the encased edge, topstitch, and voilà! No more stretched and poking out hems! (See Figure 3 and the shirt, above.)

The Hong Kong finish alternative

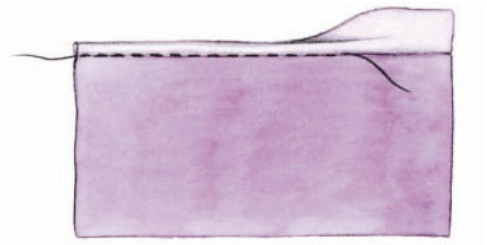
The Hong Kong seam finish is one of the most beautiful and it requires no special equipment. Anyone who can sew a straight line can easily master it, and it is especially appropriate for unlined jackets and vests. It is done in two steps to eliminate visible machine stitching.

Cut 2" wide bias strips of silk or lining fabric or press to flatten commercially purchased wide bias tape (available in all fabric stores). With right sides together, match long edge of strip or tape and the fabric edge to be bound. Stitch together by machine using a ¼" seam.

Press tape away from this seam and turn to the inside, enclosing the raw edge. Then stitch directly in the groove of the seam that was formed when you stitched the tape in the first step. This is called "stitching in the ditch"; see Figures 7a–b, page 70. Trim



7a. Hong Kong finish: Stitch the tape, right sides together, to the fabric edge.



7b. Turn the tape to enclose the edge and stitch in the ditch of the first seam.

any excess tape on the wrong side. Stitch the seam that joins two edges finished as above, and press open. This beautiful couture finish will make you as proud of the inside of the jacket as you are of the fabric you wove; see Figure 6, page 69.

Overlaid bias tubing

Another decorative seam treatment uses unturned bias tubes to trim a seam after it is sewn. The seam can either be stitched in a traditional way, right sides together, and the bias tube placed on the right side of the garment over the seamline, or the seam can be brought to the front (wrong sides together) with the bias tube covering the seam allowances.

Cut a bias strip three times the desired width of the tube. Fold lengthwise with wrong sides together. Stitch together as for piping. Width from folded edge to stitching line should be the desired finished width of tube. Insert a bias press bar (see Resources) or a cable tie (from the electrical section of a store like Home Depot with the box end removed). The press bar should be the same width as the tube. Shift the seam allowances to the back side of the press bar. Press. Slide press bar through and continue to press the length of the tube.

Apply the bias tube with either a straight stitch on the edges of the tube or a narrow zigzag (my preference) in the ditch alongside the tube, catching only the very edges of the tube.

Use this technique for edging an unlined jacket with no facing. Press the ⅝" seam allowance to the front and cover the raw edge with a bias tube. Ultrasuede works well for this treatment (see Resources).

Sewing is not only a means to an end. It is a creative, technical skill that can be as challenging and fun as any of the other fiber arts. If you don't have strong sewing skills, start simple. Try one of these seam finishes to give a garment a truly professional look. Make sure the inside is as terrific and as worthy as the outside!

Resources

Vogue Sewing. (Reprinted in 2000).The Butterick Publishing Company, 161 Avenue of the Americas, New York, NY 10013.

Seams Great™ and nylon press bars: Nancy's Notions, 333 Beichl Ave., PO Box 683, Beaver Dam, WI 53916-0683. (800) 833-0690; www.nancysnotions.com.

Clotilde Inc., B3000, Louisiana, MO 63353-3000. (800) 772-2891; www.clotilde.com; www. sewtrue.com; www.perfectnotion.com.

15 denier nylon tricot 108" wide: Kieffer's, PO Box 719, Jersey City, NJ 07307. (201) 798-2266; www.kieffersfabrics.com.

Sew Sassy Fabrics, 810 Wellman Ave., Huntsville, AL 35801. (256) 536-4405; www.sewsassy.com.

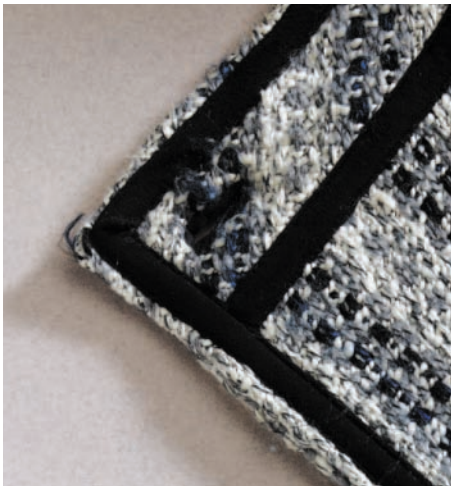
Ultrasuede™: Ultrascraps, 6626 W. 79th Ave., Arvada, CO 80003. (800) 431-1032; (303) 431-1016; www.Ultrascraps.com.

Field's Fabrics, 1695 44th SE, Grand Rapids, MI 49508-5001. (800) 67ULTRA; (616) 455-4570.

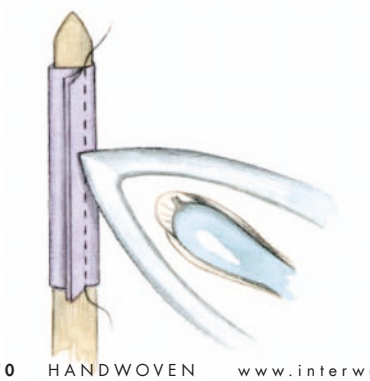


9. Ultrasuede is used for the collar facing and the front placket of this shirt.

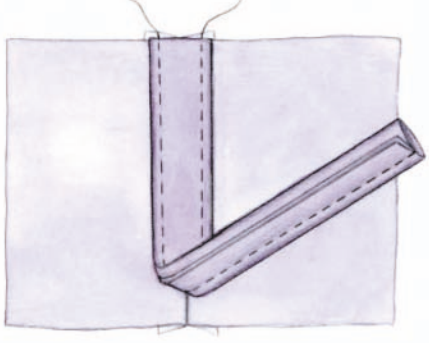
10. Seams and hems of the jacket, page 67, are covered with Ultrasuede bias tubing.



8a. Press the seam on the back side of the tubing using a press bar.



8b. Stitch the tubing over seams or hems on right or wrong sides of the garment.





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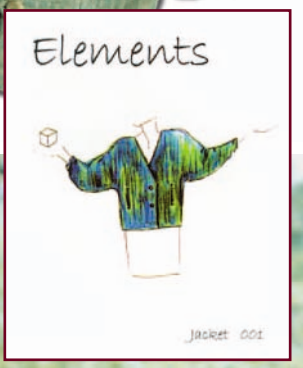


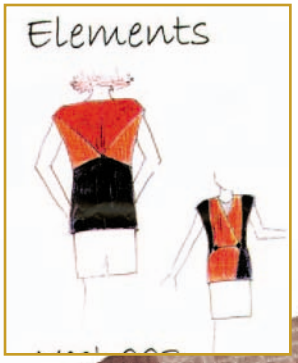
SELECTING PAPER PATTERNS *for handwoven garments*

TRACY KAESTNER

Your local fabric store is the obvious place to look for a sewing pattern to use with your handwoven fabric. Commercial patterns (Vogue, Butterick, McCall's, Burda, and Simplicity) all offer a variety of excellent patterns for all types of garments.







Tracy Kaestner wove the fabric and made the blouse shown (at right) from a Linda Kubik pattern. DeeDee Woodbury also used a Linda Kubik pattern for her vest (below), as did Shelby Cefaretti for her jacket (above).







What to look for

Before choosing a pattern, look closely at the layout instructions inside the envelope. How many pattern pieces are there? How is the garment put together? Make sure that the pattern you choose will work with your handwoven fabric. A finely sett fabric may be able to handle collars, lapels, buttonholes, and other fine detailing, but most handwoven fabrics are bulkier than commercial fabrics and need simpler pieces and simpler construction. Look for fewer pattern pieces, rounded edges, and alternative closures to traditional buttonholes.

INDEPENDENT PATTERN MAKERS

Many independent pattern makers sell patterns that are especially suitable for handwovens—some are specifically designed for them. Most of these patterns have fewer pieces and their designs tend to be more unusual than commercial pattern designs. Note that independent patterns tend to run larger than the same sizes in commercial patterns. As for any garment you make out of handwoven fabric, always make a muslin (a sample garment) first! Here are some of the pattern makers who offer patterns suitable for handwoven fabric (I have not tried them all—so don't forget that muslin!):

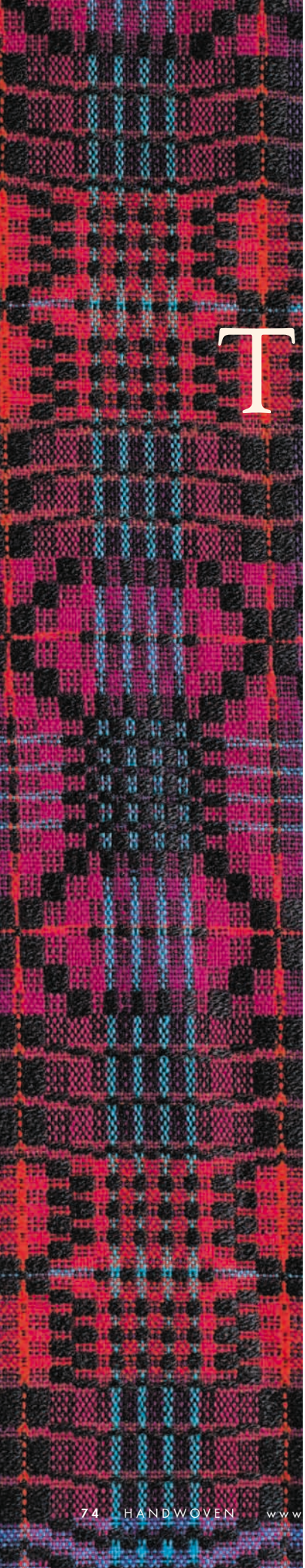
- *Folkwear* patterns. A line of patterns for historical garments. Lark Books, 67 Broadway, Asheville, NC 28801. (800) 284-3388; or www.larkbooks.com/folkwear.
- *Design and Sew* patterns. Patterns designed by Lois Ericson. Designs include many jackets, shirts, tops. PO Box 5222, Salem, OR 97304. (541) 317-1535; www.designandsew.com.
- *Elements*. Patterns designed by Linda Kubik especially for handwovens. Twill & Tuck, 106 N. Washington, Ritzville, WA 99169. (509) 659-1913; www.elementspatterns.com.
- *Weaving Room*. Patterns designed by Susan Lilly especially for handwovens. 3159 NW Taylor Ave., Corvallis, OR 97330. (541) 753-1293; www.weavingroom.com.
- *CNT Pattern Company*. Patterns suitable for handwovens; advertising is directed towards quilters. PO Box 4332, Aspen, CO 81612. (970) 925-2267; www.cntpattern.com.
- *Park Bench Pattern Co*. Patterns for casual, loose-fitting garments designed by Mary Lou Rankin. PO Box 1089, Petaluma, CA 94953. (707) 781-9142; www.sewnet.com/ParkBench.
- *Sewing Workshop*. Patterns in a wide variety of simple, trendy styles, from casual to elegant. 2010 Balboa St., San Francisco, CA 94121. (800) 466-1599; www.sewingworkshop.com.
- *Production Artistic Wearables*, Paw Print Pattern Co. Patterns for fabrics in fairly fine threads. 19618 Canyon Dr., Granite Falls, WA 98252. (360) 691-4293; www.purrfection.com.



SPECIAL BOOKS FOR WEAVERS

Every garment maker needs at least one basic sewing book (see suggestions for a basic sewing library on pages 18–21). Here are some books that are particularly useful for weavers:

- *Handwoven Tailormade*, by Sharon Alderman and Kathryn Wertenberger, Interweave Press, 1982. A good reference specifically for weavers, this book includes information on basic weaving techniques and on designing and sewing with handwoven fabrics.
- *Make Your Own Japanese Clothes*, by John Marshall and Steven Jenner, Kodansha International, 1998. Patterns for Japanese kimono, pants, and other garments suitable for handwovens; includes directions for making patterns to fit your measurements.
- *Clothing From the Hands That Weave*, by Anita Luvera Mayer, Interweave Press, 1990. If you are interested in creating garments with an ethnic flair, this book will provide inspiration and simple styling. Garments require little cutting and fabric waste.
- *The Great Put On* (1992) and *Opening and Closing* (1996), by Lois Ericson, Ericson Press. Both books give tips that are helpful to weavers and include especially creative closure ideas.
- *A Cut Above* (1992) and *Designer Diagonals* (1988), written and published by Virginia West. Both books contain patterns specifically designed for handwovens; styles are simple, classic.



Overshot Elegance
A SHAWL AND HAT

PATRICIA PALSON

The many intricate, even dazzling patterns of overshot make it one of my favorite weave structures, whether it is used for traditional fabrics like coverlets or for fabrics that are not usually associated with it. Since I love to weave scarves and shawls, a special joy of mine has been to explore the many ways that overshot can be used for them.

A good first step is to choose yarns that will produce the hand and drape associated with fine garments. This shawl and hat use an unmercerized 16/2 cotton for the warp and JaggerSpun's buttery soft merino wool for tabby weft and 18/2 Zephyr wool/silk for the pattern weft. In addition to their soft luxury, these yarns are available in a wide variety of lovely colors—and to weave elegant, wearable fabrics in overshot, color is the key.

Color in overshot

With a warp and two wefts, as well as four blocks of pattern, overshot provides many ways to use color creatively. In fact, possible combinations of color and pattern are nearly unlimited, although not all of them are equally successful. It is important for the combinations to look planned rather than haphazard.

Black is an especially effective color choice when designing garments in overshot, and I often use it as a unifying element. One of its most valuable characteristics is that it intensifies adjacent colors, making them appear more brilliant and gemlike. A black ground with bright pattern wefts can be very successful (see "Color with Overshot Blocks," HANDWOVEN, May/June 2000, pages 48–51).

Another option, used in this shawl and hat, is more challenging but more exciting visually:



Pat Palson *of Contoocook, New Hampshire, has been weaving for fifteen years. She loves using color with overshot (and other weaves) for shawls, scarves, and jackets.*

placing the colors in the warp and tabby weft and using black as the pattern weft. The colors used for the warp and tabby weft in the shawl and hat fabric are mostly analogous—bright red, a darker red-violet, and a grayed yellow-orange. They are accented by hits of turquoise (a complementary color to the red and in a similar value) and black (to set off the yellow-orange). The colors are coordinated with the blocks and motifs of the overshot pattern—changes from one color to another occur at changes from one block to another.

When woven, these ground cloth colors affect one another just as they would if they were a simple plaid. They optically blend into a third color where two different colors cross but provide brilliant rectangles of pure hues where the warp and tabby weft are the same. As the black pattern weft moves through the overshot blocks, it intensifies areas where uninterrupted plain weave ground shows but shades the hues in the halftone areas. The result is a dramatic and colorful fabric that is attractive from a distance and intriguing close up.

Weaving the shawl and hat fabric

Wind a warp following the warp color order in Figure 1 and prepare the loom following the draft in Figure 2, page 77, and Project at-a-glance, page 76. To make the threading easier to read, rewrite it on graph paper, expanding the repeats (those marked 2x, etc.) and marking the colors, so that you can see where the borders, repeat, and balance sections appear.

After weaving a header, leave 8" unwoven at the beginning of the shawl for a twisted fringe. Then weave 4 picks of plain weave (1-3 vs 2-4; alternate the first two treadles) with French Blue 18/2 merino weft. Weave the pattern following the treadling order in Figure 2, alternating a pattern pick of Ebony 18/2 wool/silk with a tabby pick of 18/2 merino in the color indicated under the tabby treadles. Note that although tabby isn't





indicated in the treadling draft, it alternates with the pattern weft throughout. Numbers in the treadling indicate the number of times to weave pattern with that treadle (alternating with tabby). Weave the border, then weave the pattern repeat six times, ending by weaving the balance section, border, and 4 picks tabby in French Blue as at the beginning. Leave 8" of warp unwoven for fringe before beginning hat yardage.

To weave the hat yardage, omit the borders and weave one full repeat of the pattern and then the balance section, alternating pattern picks and the appropriate colored tabby picks for a woven length of 18".

Finishing

Remove the fabric from the loom, secure the raw edges of the hat yardage with machine stitching, and separate from the shawl by trimming close to the edge of the hat yardage. Prepare a twisted fringe for the shawl (16 ends in each fringe): Twist two groups of 8 ends each in the same direction until they begin to kink; then twist the two groups together in the opposite direction and secure with an overhand knot.

Hand wash both pieces in warm water with a mild detergent. Rinse in warm water, using Downy fabric softener. Spin dry to remove excess water and hang to dry. Steam press.

PROJECT at-a-glance

Weave structure for shawl
Overshot.

Equipment
4-shaft loom, 36" weaving width; 12-dent reed; 2 shuttles; 7 bobbins.

Yarns
Warp: 16/2 unmercerized cotton (6,720 yd/lb), turquoise, 560 yd (1⅓ oz); red, 720 yd (1¾ oz); copper, 520 yd (1¼ oz); black, 650 yd (1⅔ oz); purple, 200 yd (½ oz); plum, 365 yd (1 oz); fuchsia, 675 yd (1⅔ oz); raspberry, 160 yd (½ oz).
Tabby weft: 18/2 merino wool (5,040 yd/lb, JaggerSpun Superfine Merino), French Blue, 160 yd (½ oz); Real Red, 475 yd (1½ oz); Turquoise, 110 yd (½ oz); Copper, 230 yd (¾ oz); Black, 350 yd (1⅛ oz); Fuchsia, 750 yd (2½ oz).
Pattern weft: 18/2 wool/silk (5,040 yd/lb, JaggerSpun Zephyr), Ebony, 2,050 yd (6½ oz).

Yarn sources
JaggerSpun yarns are available from most yarn retailers. 16/2 cotton is available from Webs.

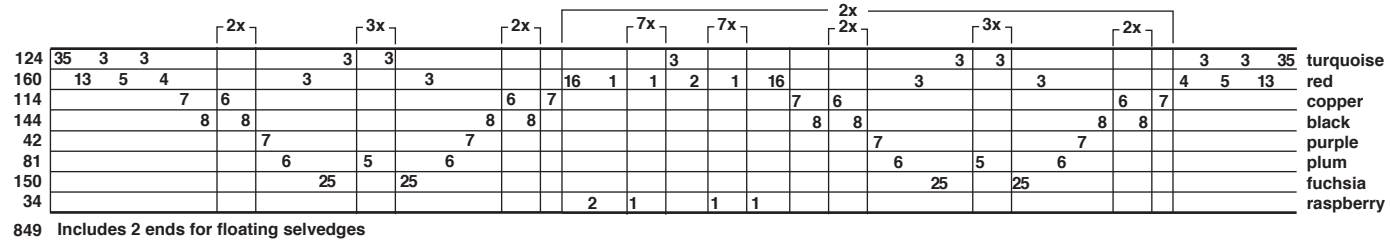
Notions and other materials
Sewing thread; ½ yd silk broadcloth for lining hat; ⅛ yard ribbing for hat band.

Warp order and length
849 ends (includes 2 ends for floating selvedges) 4½ yd long following the warp color order in Figure 1 to weave one shawl and yardage for one hat.

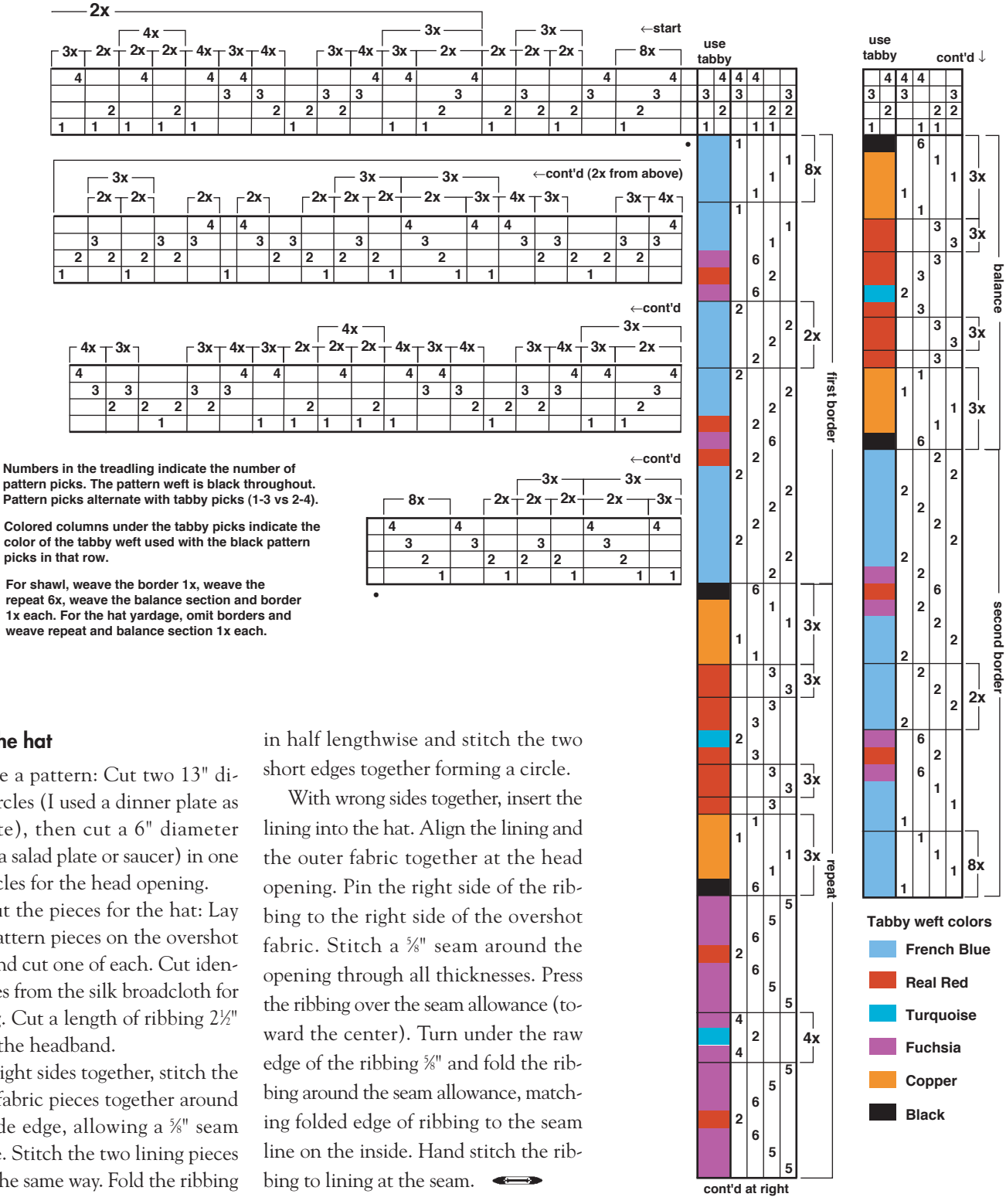
Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed) Width in reed: 35½". Weft: 36 ppi total (18 ppi for tabby weft and 18 ppi for pattern weft).

Take-up and shrinkage
After washing, 10% in width and 10% in length (5% take-up; 5% shrinkage). Amounts produce 1 shawl 31½" × 85" plus fringe and 16" of yardage for 1 hat.

1. Color order for shawl and hat fabric



2. Draft for shawl and hat fabric



Sewing the hat

First make a pattern: Cut two 13" diameter circles (I used a dinner plate as a template), then cut a 6" diameter opening (a salad plate or saucer) in one of the circles for the head opening.

Cut out the pieces for the hat: Lay out the pattern pieces on the overshot yardage and cut one of each. Cut identical pieces from the silk broadcloth for the lining. Cut a length of ribbing 2½" × 24" for the headband.

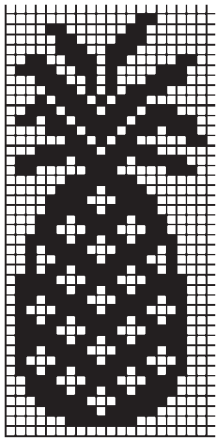
With right sides together, stitch the overshot fabric pieces together around the outside edge, allowing a ⅝" seam allowance. Stitch the two lining pieces together the same way. Fold the ribbing in half lengthwise and stitch the two short edges together forming a circle.

With wrong sides together, insert the lining into the hat. Align the lining and the outer fabric together at the head opening. Pin the right side of the ribbing to the right side of the overshot fabric. Stitch a ⅝" seam around the opening through all thicknesses. Press the ribbing over the seam allowance (toward the center). Turn under the raw edge of the ribbing ⅝" and fold the ribbing around the seam allowance, matching folded edge of ribbing to the seam line on the inside. Hand stitch the ribbing to lining at the seam.

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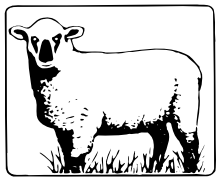
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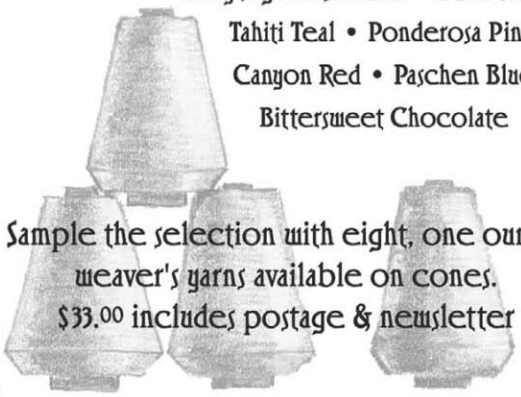


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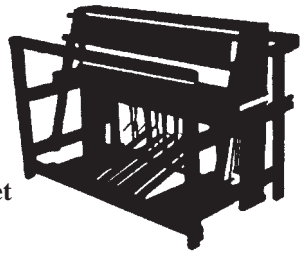
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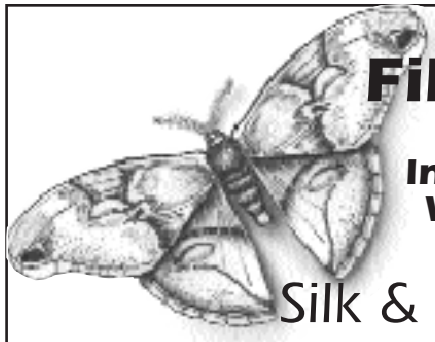
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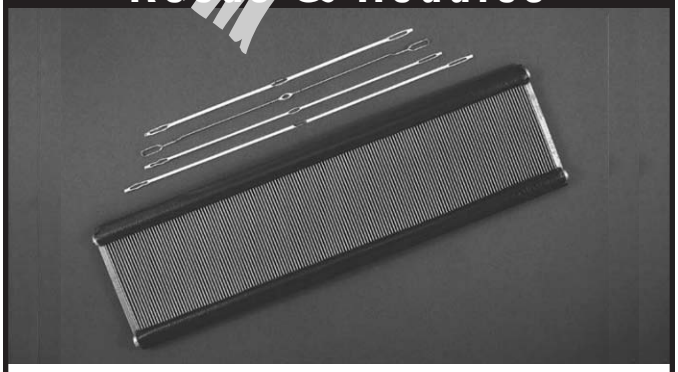
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DEFLECTED DOUBLEWEAVE *and differential shrinkage*

RUTH MORRISON

This jacket is the result of a series of samples woven to explore what happens in deflected double weave (see Further Reading) if the number of ends in one layer are much fewer than the number in the other. As a further aspect of the exploration, the layer with fewer ends uses a shrinking fiber, wool, and the layer with more ends uses a relatively non-shrinking fiber, cotton. The ratio of wool ends to cotton ends is 2 to 12.

On the loom, the fabric is flat and the wool floats look terrifyingly long! When the fabric is removed from the loom and rather aggressively washed, however, the wool layer shrinks, drawing the cotton layer into a puckery, soft, thick fabric suitable for a coat or jacket.

If you decide to try weaving and finishing a fabric like this, note that a fairly large woven sample is absolutely necessary in order to determine the degree of shrinkage that is appropriate for the desired project. Keep explicit records when washing the samples (water temperature, degree of agitation, amount of time in the water) so that you can repeat the process exactly for the final fabric.

The pattern used for this jacket is Vogue #1968—now out of print—but any bomber-type jacket pattern will work. Look for a pattern with only three major pieces—back, front, and sleeve—since this fabric, as is true of most handwovens, does not lend itself to fine detail.

Lay out and measure the pattern pieces to determine the width and length of the desired finished fabric. You'll need to add to this amount the percentage of shrinkage, draw-in (width), take-up (length), and loom waste. For example, this jacket requires a finished fabric 34" × 140".

To determine the width of the warp on the loom, first subtract the percentage of take-up and shrinkage from 100% and then divide the desired finished width by that number. Draw-in and shrinkage for this jacket fabric is 17%, so 100% (or 1) – 17% (or .17) = .83. Divide 34" (desired finished width) by .83 = 41".

For a finished length of 140" with take-up and shrinkage of 22%: 140" divided by 1–.22 (or .78) = 180" (5 yards). I added a little to warp width (just in case!) and a yard to warp length for loom waste.

Weaving the fabric

Weave the fabric following the treadling directions in Figure 1.

A 6" section is woven in plain weave with the cotton weft only to produce the fabric for the collar and tabs. The plain weave bands at the bottom of the jacket and the plain weave cuffs are woven as part of the the pattern pieces (at the start of the front, back, and sleeve sections) to be made into casings for elastic.

Washing the fabric

Remove the fabric from the loom and cut apart at the intersections of the major pieces (front, back, sleeves). Secure cut edges with machine zigzagging and machine wash with liquid Dawn in water as hot as your washer can deliver. Pull out a piece at least once every minute to assess shrinkage. (This fabric required 8 minutes to reach the desired amount.) Rinse in warm water; spin partially dry. Drape over rod or ironing board to dry completely.

Special treatment for handwovens

Garments—especially jackets or outer wear—constructed from gently handled handwovens often need a layer or layers of underlining, interfacing, interlining, and/or lining to give the fashion fabric sufficient body. These layers also improve the comfort, wrinkle resistance, and wearability of the garment. Although this deflected doubleweave fabric looked suitable after wet finishing for an outerwear jacket, it was too lightweight to use for this purpose by itself. Its final construction included all four of the above alternatives. The treatment you choose for your jacket will depend on the degree of shrinkage and the resulting fabric hand as well as the final weight you'd like your jacket to be.

For this jacket, after the pattern pieces are cut from the handwoven fabric, they are also cut from Touch O' Gold™, a batiste-like interfacing fabric, which can be used either as an underlining, as in this case, or as a low-temperature fusible interfacing. The fabric and underlining are then handled as one piece in all further steps of construction.

The jacket front facings, the collar, tabs, and bands are interfaced with Armo Weft™, a medium-weight, fusible interfacing. It gives body to the band pieces so that they hold their shape for a more pleasing appearance and longer wear.

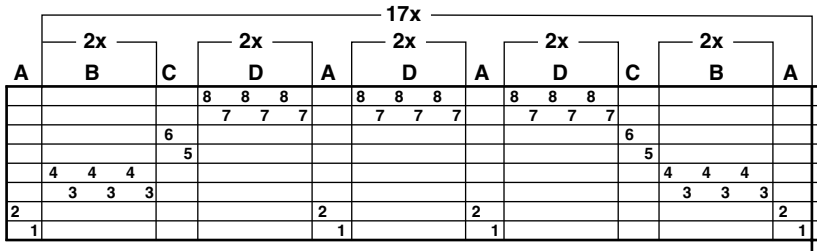
To make the jacket warm enough for outerwear, a medium-weight crepe-backed satin polyester lining is quilted to the thinnest polyester batting available. The quilting is done with the sewing machine in a freeform manner. This sounds time-consuming and a little daunting, but it is actually quite simple, can be done in a short time, and adds a couture touch to the final jacket.



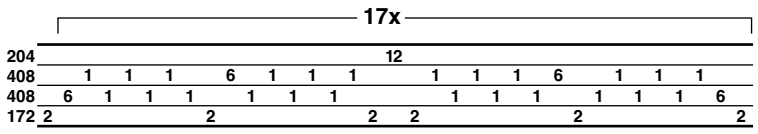
***Ruth Morrison**, of Tulsa, Oklahoma, loves sewing as much as weaving. She's been doing both for more than twenty-five years.*



1. Draft for jacket fabric



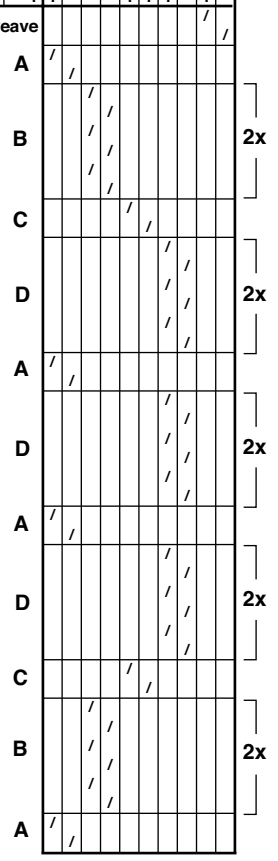
2. Warp color order







Piping adds a professional touch to collar and front edge; a handwoven casing encloses elastic at the bottom.



Use rose wool for Blocks A, C.
Use pearl cotton for Blocks B, D in colors listed below.
For plain weave, use pearl cotton only.
Pearl cotton colors:
MG = medium gray, DG = dark gray, LG = light gray.

For each sleeve and body section, weave:	
6" plain weave,	MG
ABCD 2x	MG
ABCDCB 2x	MG
12 picks plain weave	DG
ABC BCD CDA DA	LG
B	DG
AD ADC DCB CBA	LG
12 picks plain weave	DG
For rest of required length repeat ABCD	MG

For collar and tabs, weave:	
6" plain weave	MG

PROJECT at-a-glance

Weave structure for jacket fabric
Deflected doubleweave; 2 layers plain weave.

Equipment
8-shaft loom, 44" weaving width; 12-dent reed; 2 shuttles.

Yarns
Warp: 20/2 pearl cotton (8,400 yd/lb), dark gray, 2,448 yd (4¾ oz); light gray, 2,448 yd (4¾ oz); very light gray, 1,224 yd (2½ oz). 20/2 wool (5,600 yd/lb, Maine Line JaggerSpun), rose, 1,032 yd, 3 oz.
Weft: 20/2 pearl cotton, medium gray, 6,100 yd (11⅔ oz); light gray, 700 yd (1⅓ oz); dark gray, 200 yd (½ oz). 20/2 wool, rose, 1,000 yd (2 oz).

Yarn sources
20/2 pearl cottons in shades of gray are available from the Lunatic Fringe; JaggerSpun yarns are available from most suppliers.

Notions and other materials
Bomber jacket pattern, interfacing, lining, batting (if desired), thread, buttons, and sewing notions required by pattern and design choices.

Warp order and length
1,020 pearl cotton ends and 172 wool ends following the order in Figure 2, 6 yd long.

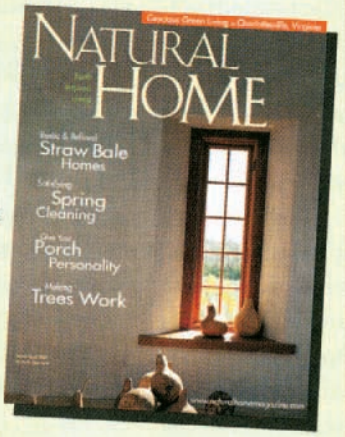
Warp and weft spacing
Warp: 36 epi cotton (3/dent in a 12-dent reed), 12 epi wool (1/dent in a 12-dent reed). Width in the reed: 42½". Weft: 35 ppi total (about 30 cotton, 5 wool).

Take-up and shrinkage
After washing, 17% in width and 22% in length (5% take-up, 17% shrinkage). Amounts produce a fabric 35¼" × 145".

Further reading

van der Hoogt, Madelyn and Lynn Tedder. "Deflected Doubleweave, Start to Finish," HANDWOVEN, January/February, 2001, pp. 62–67.

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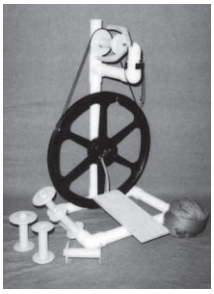
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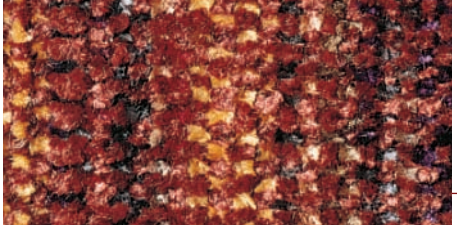
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Weaver's Network

JANE PATRICK . . . . MEET ME AT THE FAIR

The children scramble to push their way to the front of the onlookers. "Me next," says a yellow-haired girl. As she stretches to poke the shuttle through the shed and pull the beater forward, you see awe and wonder in her new discovery. The story is pretty much the same as each child in turn gives weaving a try. For some, this short time at the loom will quickly fade from memory, but for others throwing the shuttle will spark a lasting desire to know more.

This is the scene that Phyllis Oster had in mind when she moved to Colorado seven years ago. A weaver, coming from an educational background, Phyllis had noticed the absence of weaving at the Boulder County Fair several years earlier when she visited her daughter. At the time she thought that this was an unfortunate missed opportunity to expose the public—children *and* adults—to weaving and spinning. When she was settled in Longmont, home to the Boulder County Fair, Phyllis decided that establishing a weaving category at the county fair was something she could contribute to her new community.



Phyllis Oster helps bring greater awareness of weaving to the Boulder community by establishing a weaving category at the Boulder County Fair.

She explains, "Everyone knows about denim, but few know that it's woven. I wanted to change this."

Phyllis came to weaving in the 1970s when it was taught at adult education courses held in most high schools throughout the city. An art educator in the Los Angeles school system for over forty years, she taught a traditional art curriculum as well as weaving, dyeing, and quilting. She was a member of the Southern California Weavers' Guild, a large and active group sponsoring conferences, sales, and fashion shows. Members also entered their work for judging at the Los Angeles County Fair with great enthusiasm.

"We'd have as many as 200 entries. I loved the county fair," notes Phyllis, "in large part because of the outreach to the general public." Attending meetings of the Boulder fair board was the first step Phyllis took in establishing a weaving category. These meetings familiarized her with the board's process and the goals of the exhibits committee. She then made a proposal to the fair board, which met with immediate success.

From there she drew up the format for the exhibit, which included the purpose, entry criteria, rules, and categories. In conjunction with the exhibit, the Handweavers Guild of Boulder augmented the display with weaving and spinning demonstrations over one weekend of the ten-day fair. In addition, handouts listing and describing area yarn shops, weaving stores, and weavers' guilds provided visitors with resources within their communities for further exploration.

While Phyllis is pleased to see weaving a part of the Boulder County Fair, she would like to see the number of exhibit entries grow. However, the educator in her is well-satisfied that children—and adults—now have the opportunity to experience weaving. By sharing her particulars with HANDWOVEN readers, Phyllis hopes that others will be inspired by her experience to undertake similar projects in their own communities.

The purpose of including a weaving category at the fair was first established: To encourage fair visitors to appreciate and learn about the process of weaving and to encourage visitors to become weavers by observing the quality and variety of items displayed by local artists. It was agreed that handloom demonstrations take place at the fair and equipment and materials be shown.

The rules and criteria for exhibit entries were derived: (a) Rules for general home economics entries apply to the weaving category (as stated in the fair manual). (b) Adults eighteen or older may enter any number of items. (c) Each entry has a fee of $1 attached to the entry form. (d) Woven items must be 75% completed on a floor or table loom with two or more shafts.

Exhibit categories were established:

- Home: (a) afghan, blanket; (b) mat, runner; (c) towel; (d) rug; (e) pillow; (f) wall hanging.
- Clothing (a) handbag, belt; (b) scarf, shawl; (c) jacket, coat; (d) vest, blouse; (e) clothing; (f) handspun yarn, woven, knitted.

Judges are asked to award points in the following categories: expert craftsmanship (30 points), original design (30 points), color selection (20 points), suitability (20 points).

Ribbons and cash awards are given to winners of first place ($5), second place ($4), and third place ($3). Additional special awards, cash, and gift certificates are provided from local weaving vendors.

A Weaver's Network is a forum for sharing weaving related educational and outreach programs with HANDWOVEN's readers. If you are involved in a project or know of one, please contact Jane Patrick via e-mail at janep@schachtspindle.com, by phone at (303) 442-3212, or write her at Jane Patrick, Schacht Spindle Company, Inc., 6101 Ben Pl., Boulder, CO 80301.

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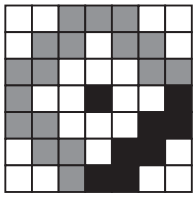
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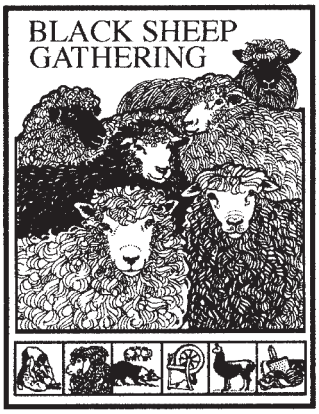
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August 20 - 24	Lydia Pesata	*Traditional Apache Basketry*
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Calendar

EXHIBITS, SHOWS, AND SALES

COLORADO

May 26–27. Furry Friends and Fiber Arts Festival in Pagosa Springs. Contact Marsha Kummerle, rainsbowend@pagosa.net.

CONNECTICUT

July 19–21. Guilford Handcraft Expo 2001, juried craft sale at Guilford Green, Guilford. Contact Guilford Handcraft Center, 411 Church St., PO Box 589, Guilford, CT 06437. (203) 453-5947; fax (203) 453-6237; info@handcraftcenter.org; www.handcraftcenter.org.

GEORGIA

Through May 31. Eclectic Expressions: Works by Southeastern Textile Artists, juried exhibition sponsored by Chattachoochee Handweavers Guild at Atlanta International Museum of Art and Design, 285 Peachtree Center Ave., Atlanta. (404) 688-2467. Or contact Janet Bealer, (770) 952-7972; jbealer@mindspring.com.

KENTUCKY

July 24–September 23. Textile Art from Southern Appalachia: The Quiet Work of Women, coverlet and weaving exhibit at Kentucky Folk Art Center, Morehead. Contact American Textile History Museum, 491 Dutton St., Lowell, MA 01854. (978) 441-0400; fax (978) 441-1412; www.athm.org.

MARYLAND

May 5–6. 28th Annual Maryland Sheep and Wool Festival at Howard County Fairgrounds, Rte. 144, West Friendship. Contact Maryland Sheep & Wool Festival, PO Box 99, Glenwood, MD 21738. (410) 531-3647; www.sheepandwool.org.

MASSACHUSETTS

Through May 27. Textile Art from Southern Appalachia: The Quiet Work of Women, exhibit of coverlets and quilts at the American Textile History Museum, 491 Dutton St., Lowell, MA 01854. (978) 441-0400; fax (978) 441-1412; www. athm.org.

MINNESOTA

June 29–July 1. Minnesota Crafts Festival at the College of St. Catherine, St. Paul. Contact Minnesota Crafts Council, 528 Hennepin Ave. #216, Minneapolis, MN 55403. mncraft@mtn.org.

August 3–5. Metris Uptown Art Fair, juried sale in the Uptown Area of Minneapolis. Includes fiber/textile works. Metris Art Fair, 1422 W. Lake St. #202, Minneapolis, MN 55408. (612) 823-4581; fax (612) 823-3158; cindy@uptownminneapolis.com; uptownartfair.com

MISSOURI

June 4–August 10. Fiber Focus 2001, regional juried exhibit at the St. Louis Design Center. Contact Art St. Louis, 917 Locust St., Ste. 300, St. Louis, MO 63101. (314) 241-4810; fax (314) 241-6933; Robin@artstlouis.net.

June 8–10. Innovations in Textile Arts IV: Symposium and Exhibitions, seminars, presentations and tours in St. Louis at Art St. Louis, Craft Alliance, The St. Louis Art Museum, The Center for Contemporary Art, and numerous private galleries. Call Craft Alliance, (314) 725-1177.

June 10–17. Small Expressions, juried HGA exhibit in conjunction with the Midwest Weavers Conference in St. Louis. Contact Tina Wilson, 13333 Windbrooke Ln., St. Louis, MO 63146. Midwst2001@aol.com; http://home.fuse.net/weavers.

MONTANA

June 2–3. Big Sky Fiber Arts Festival, Ravalli County Fairgrounds, Hamilton. Workshops, demonstrations, exhibits, vendors. Contact Deb Essen, (406) 642-6424; ecc@eccmontana.com.

NEW HAMPSHIRE

May 12–13. 25th Annual New Hampshire Sheep & Wool Festival, Hopkinton Fairgrounds, Contoocook. (603) 635-8553; daowens@erols.com.

June 8–July 7. New Hampshire Weaves 2001, exhibit of handwoven clothing and decorative weaving by the New Hampshire Weavers Guild at Library Arts Center, 58 Main St., Newport. **June 10,** reception and fashion show. Call Doris Harris, Library Arts Center, (603) 863-3040.

NEW MEXICO

May 4–6. Santa Fe Alpaca Show at Santa Fe Horse Park, Santa Fe. Contact Bonnie Samuel, (505) 471-9164; paco@alpacasdesantafe.com.

May 18–June 7. Southwest Tapestry 2001, exhibit by New Mexican artists. **June 8–28.** Koans: New Work, tapestry exhibit by James Koehler. Both exhibits at Weaving Southwest Gallery, 216-B Paseo del Pueblo Norte, Taos, NM 87571. (800) 765-1271; fax (505) 758-5839; weaving@ weavingsouthwest.com; www.weavingsouthwest.com.

NEW YORK

April 28–29. Sheep and Fiber Farm Tour, demonstrations and workshops. Carol Rea, 252 Reafield Farm Rd., Cambridge, NY 12816. (518) 854-7509; reafield@sover.net.

OKLAHOMA

Through May 6. Fiberworks 2001, 23rd Annual Fiber Art Show by Handweavers League of Oklahoma, at Kirkpatrick Galleries, Omniplex, 2100 NE 52nd St., Oklahoma City, OK 73111. Call Dustin Hamby, (405) 602-3717.

PENNSYLVANIA

August 31–September 3. Long's Park Art & Craft Festival, juried outdoor, Lancaster. Contact PO Box 1553HL, Lancaster, PA 17608. (717) 295-7054; fax (717) 290-7123; info@longspark.org; www.longspark.org.

September 8. Fiber Festival, Two Mile Run County Park, Franklin, Northwest Pennsylvania Spinners and Weavers. Contact Donna Wellman, 21116 Taylor Stand Rd., Centerville, PA 16404. (814) 694-2422; sewsew@velocity.net.

TEXAS

Through June 9. All-School Exhibition, juried exhibition of works by students, staff, and faculty, in the Russell Hill Rogers Gallery, Navarro Campus. **May 17–August 11.** Group exhibition by Contemporary Handweavers of Texas in conjunction with CHT conference, in the Ursuline Hallway Gallery, Ursuline Campus. Southwest School of Art & Craft, 300 Augusta, San Antonio, TX 78205. (210) 224-1848; fax (210) 224-9337; www.swschool.org.

VERMONT

May 27–June 29. Weaving for All Ages, exhibit by Vermont Weavers Guild at Aldrich Public Library, 83 N. Main St., Barre. Reception May 27. For information, call (802) 476-7550 or Trudy Otis, (802) 223-7975.

VIRGINIA

June 23–24. VAGMA Angora Goat Show & Sale at Nelson County Fair, Oak Ridge Estate, off Rte. 29 on Rte. 653. Contact Patricia Kalitka, Edenwald Farm & Fiber, PO Box 305, Waterford, VA 20197. (540) 882-3009; fax (540) 882-3532; edenwald@mediasoft.net.

July 28–August 12. Virginia Highlands Festival, includes fiber/textile exhibits and events. Contact Virginia Highlands Festival, PO Box 801, Abingdon, VA 24212. (540) 623-5266; vhf@naxs.net; www.vahighlandsfestival.org.

CANADA, BRITISH COLUMBIA

August 17–19. Gibsons Landing Fibre Arts Festival in Gibsons Landing. Festival, PO Box 24, Gibsons Landing, BC, Canada V0N 1V0. (604) 886-3752; info@gibsonslandingfibrearts.com.

CONFERENCES

ARIZONA

October 11–14. High Country Fiber Arts Retreat at Hon-Dah Resort Casino, Lakeside. Contact Karen Bessingewr, 3400 S. Ironwood Dr. #92, Apache Junction, AZ 85220. (480) 288-1825; fiberartsretreat@hotmail.com.

CALIFORNIA

June 26–July 1. 2001: A Fiber Odyssey, Association of Southern California Handweavers Conference at Hyatt Regency Alicante Hotel, Anaheim. Contact Pat Busby, (562) 420-7844; pbusby@pcclubnet.com.

IOWA

June 22–24. Embellishment, 19th Annual Ars Textrina Conference on Textiles at Vesterheim Norwegian-American Museum, 523 W. Water St., PO Box 379, Decorah, IA 52101. (319) 382-9681; fax (319) 382-8828; vesterheim@vesterheim.org; www.vesterheim.org.

MARYLAND

June 18–24. Making Connections: Old Traditions, New Directions, MAFA conference at Towson University, Towson. Contact Jean West, PO Box 5233, Clinton, NJ 08809. mafa2001@eclipse.net; www.mafafiber.org.

MASSACHUSETTS

July 20–22. New England Weavers Seminar 2001 at Merrimack College, North Andover. Contact Linda Lincoln, 17 Trufant St., Bath, ME 04530.

MICHIGAN

June 22–27. Interlacements: Color and Fiber, Michigan League of Handweavers conference at Hope College, Holland; includes exhibits, shows. Contact Sue Peters, 3109 Applewood Dr., Midland, MI 48640. yapeters@concentric.net.

MISSOURI

June 10–17. 2001—A Fiber Odyssey, Midwest Weavers' Conference in St. Louis; includes exhibits and shows. Contact Tina Wilson, 13333 Windbrooke Ln., St. Louis, MO 63146; Midwst 2001@aol.com; http://home.fuse.net/weavers.

NEW YORK

May 19–20. Annual Historic Weaving Manuscript Conference at American Handweaving Museum and Thousand Islands Craft School, 314 John St., Clayton, NY 13624. (315) 686-4123; fax (315) 686-3459; ahmtics@gisco.net.

October 5–8. Changing Sheds at Chautauqua, Eastern Great Lakes Fiber Conference at Chautauqua Institute. Contact Karen Zuchowski, 2848 Straight Rd., Fredonia, NY 14063. (716) 672-2764; shdybrk@netsync.net.

OHIO

May 26–27. Great Lakes Fiber Show at Wayne County Fairgournds, Wooster. Contact Linda Reichert, (330) 264-9665; don47linda@valkyrie.net.

June 16–29. Quilt/Surface Design Symposium 2001, The Fawcett Center, Ohio State University, Columbus. For brochure, send $1 and LSASE to Linda Fowler, 464 Vermont Pl., Columbus, OH 43201. Phone/fax (614) 297-1585; www.qsds.com.

OREGON.

June 21–24. Association of Northwest Weavers' Guilds 20th Biennial Conference at Lane County Convention Center, Eugene. Contact Conference 2001, 920 Wilson Rd., Ashland, OR 97520. Fax (541) 482-3745; www.anwg.org/

TEXAS

June 1–3. CHT 2001 A Fiber Odyssey, biennial conference of The Contemporary Handweavers of Texas at the Sheraton Four Points Hotel, San Antonio; includes exhibits, shows. Contact Gretchen A. Hill, 3427 Heather Bluff, San Antonio, TX 78259. (210) 497-3768; fax (210) 497-0137; Gahweaver@aol.com.

UTAH

July 19–22. Intermountain Weavers Conference at Utah State University, Logan; includes exhibits, shows. Contact Pat Springer, 21609 N. 145th Dr., Sun City West, AZ 85375; rjsaz@ worldnet.att.net; www.sdc.org/iwc.

WASHINGTON

October 4–6. Conference on Norwegian Woven Textiles, Norwegian Textile Guild and Nordic Heritage Museum, Seattle Center, Seattle. Send SASE to Kay Larson, 9390 Miller Rd. NE, Bainbridge Isl., WA 98110; kaylarson@hotmail.com.

CANADA, ONTARIO

May 18–20. Time Warp, Ontario Handweavers & Spinners conference at King's College, London, Ontario. Contact Norma Camman, (519) 969-2582; camman@MNSi.net.

TO ENTER

COLORADO

ArtWear 2001, juried fashion show and sale of wearable art September 7 at the Lincoln Center, Fort Collins. **Slide postmark deadline June 15;** no entry fee. Artwear 2001, Lincoln Center, 417 W. Magnolia, Fort Collins, CO 80521. Call Ellen Martin, (970) 221-6735; emartin@ci.fort-collins.co.us; www.lctix.com/artwear.htm.

ILLINOIS

Uncommon Threads, juried runway fashion show tentatively scheduled for October 21 in St. Charles. **Slide deadline June 1.** For prospectus, send LSASE to Denise Kavanagh, The Fine Line Creative Arts Center, 6N158 Crane Rd., St. Charles, IL 60175. (708) 584-9443; fax (708) 584-9490; FineLineCA@aol.com.

MISSOURI

Members' Exhibit, Midwest Weavers' Conference June 10–17 in St. Louis. **Entry forms due May 1.** Contact Linda, 1908A Senate St., St. Louis, MO 63118. (314) 771-3695; lerees@aol.com; www.home.fuse.net/weavers.

NEW HAMPSHIRE

New Hampshire Sheep & Wool Festival welcomes sheep and other fiber animal entries. May 12–13 at Hopkinton Fairgrounds, Contoocook. Call (603) 863-1132, or Caroline Owens, (603) 635-8553; daowens@erols.com.

—continued on page 94

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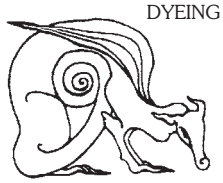


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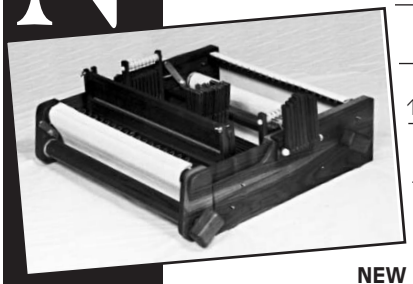
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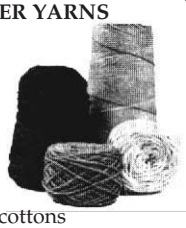


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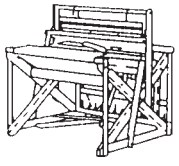
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FULLER'S HERB

Saponaria officinalis, commonly known as soapwort or bouncing bet, is a beautiful plant, growing one to three feet tall with pale pink, phlox-like blossoms atop leafy stems clothed with oval leaves. It takes its name from its high saponin content, a foaming glucoside that appears when the leaves or roots are bruised. An old name for soapwort is Fuller's Herb, and in the Middle Ages it was used for washing wool. In Switzerland, sheep were dipped in a soapwort solution to clean their fleece before shearing.



Deborah Chenault, "Backyard Genius," *Louisville Courier-Journal*; contributed by Manuela Kaulitz, Louisville, Kentucky

WEAVING SANDBAGS

Communities that have to deal with flooding can be thankful for Agricultural Bag Manufacturing, an Oakland, California, company that weaves sandbags as well as larger bags for shipping farm produce. The process begins with polypropylene pellets, called resin, which are heated to more than 800 degrees and then forced out from a machine in five-foot wide molten sheets that pass through a cooling bath and become solid. The continuous sheet then rolls over a line of 100 razor blades to make ribbons of plastic, which are stretched to add strength and then wound on large spools.

Workers take the spools to large circular looms that make the seamless bags. On each loom, plastic strips from more than 400 spools are fed through the inside of the circumference of a ring, forming the warp. Meanwhile, four spools on a circular track make up the weft. The looms make one long, continuous roll of woven tubing, which is cut and sewn at the bottom to complete the bag. Each of the company's 45 looms can make 2,000 yards of material a day, which adds up to more than 51 miles of material, or 100,000 bags.

Adapted from Kenneth Howe, "El Niño-A Sandman's Dream," *San Francisco Chronicle*, Feb. 20, 1998; contributed by Anne Paxton Wagley, Berkeley, California

CLOTHING THAT WASN'T

Silk and embroidered garments made in Asia between the 700s and 1400s were not always intended as clothing. They were considered very precious and of tangible value. Consequently they also served purposes that, to us, seem quite extraordinary: as currency, payment of taxes, tribute, as imperial gifts, and as commercial goods for markets both within Asia and beyond. Textiles exported to foreign lands were often cut up and used very differently from the purposes for which they may originally have been made.

"Why Silk Was Gold," The Cleveland Museum of Art, 1997; contributed by Sigrid Piroch, Foxburg, Pennsylvania.

SILK SHELTERS

Many types of caterpillar construct shelters by tying leaves together with silk. Leaf shelters protect residents from predators, but they serve other purposes as well. On sunny days, the shelters act as miniature greenhouses, trapping air that is moister and warmer than the outside atmosphere, thereby creating a microclimate conducive to the rapid growth and development of the resident caterpillar. Some species construct shelters with vertical, open-ended leaf rolls that function as chimneys. These tubelike structures set up convection currents that draw fresh air through the shelters, preventing them from overheating on hot, sunny days. Leaf shelters also enable some caterpillars to feed on plants that would normally be poisonous by protecting then from sunlight-activated toxins.



Terrence D. Fitzgerald, "Caterpillars Roll Their Own," *Natural History*, April 1995

KIRKIN'

Some Presbyterian churches celebrate the Kirkin' o' th' Tartan, a colorful annual service where church members and others who revel in things Scottish get their clan tartans blessed. The ceremony's roots go back to a 1745 Scottish rebellion aimed at throwing off English rule and restoring the Stuart monarchy. After the English defeated the Scots at Culloden the following year, they banned the wearing of tartans. But some clansmen defied the authorities by concealing swatches of their tartans under their clothing.

At some point during worship, the minister would give a blessing and the Scot would touch his tartan and a clandestine blessing or Kirkin' would occur.

Peter Marshall, who was chaplain of the United States Senate, is credited with celebrating the first American Kirkin' in April 1941 at New York Avenue Presbyterian Church in Washington, D.C.

Peter Scarlet, *The Salt Lake Tribune*, Oct. 26, 1996

USEFUL COTTON

In the mid-1800s, cotton helped speed communications by providing insulation for the telegraph invented by Samuel Morse.

National Cotton Council of America

COOL ILLUSIONS

Japanese-style summer clothing incorporates special fabrics that stand stiffly away from the body, allowing the air to circulate. These displace the warmer cottons and tightly woven silks of the cooler months. Bast fiber taken from the inner surface of the bark of the ramie plant, a commercially cultivated member of the nettle family, is especially prized and retains strong associations with Japan's Snow Country. Woven in wintertime into a fine, translucent cloth in Niigata Prefecture, it is traditionally bleached on top of the snow in the brilliant sunshine of early spring.

As actually worn by a woman, however, a fine Echigo kimono loses much of its coolness. Underneath she encases herself in at least one additional layer of underkimono, firmly wrapped and sashed. Little wonder most Japanese women avoid such dress, especially in summer, except for special occasions.

Men have an easier time of it. They not only wear less but they also have special summer underwear, made of a crepe cotton-and-ramie blend fabric that absorbs perspiration and lets the air pass through it.

Amanda Mayer Stinchecum, "Cool Illusions in the Land of the Rising Sun," *Natural History*, August 1993

WHY LINEN WRINKLES

Linen comes by its wrinkles naturally, according to Skott Greenhalgh, a professor of textile engineering at the Philadelphia College of Textiles and Science. It's "a naturally occurring highly crystalline fiber—a very stiff material, which you'd expect since it comes from the stem of the flax plant. When it's out in nature, it has to be stiff to hold the plant up."

Wrinkle-resistant finishes are now being applied to linen fabrics to make them more practical for clothing.

Patricia McLaughlin, Universal Press Syndicate, in *Montrose Daily Press*, May 6, 1998



FABRIC ART

Christo and Jeanne-Claude, known for "wrapping" structures such as Germany's Reichstag and planting thousands of metal umbrellas in California and Japan, are planning a two-week display of giant fabric panels across the Arkansas River in Colorado. The earliest date would be summer of 2003. Almost eight miles of fabric will be spread out, interrupted by bridges, rocks, trees and bushes. The shimmering material is somewhat transparent, and blue skies and clouds will be visible through the material.

"We do not believe our work has a purpose,'' Jeanne-Claude said. "What we wish to create are works of joy and beauty which have no purpose whatsoever. If it has a purpose, it is not a work of art. It's design, or propaganda."

Mike Soraghan, *The Denver Post*, June 28, 2000

CROP FAILURE

At least one genetically engineered crop is proving to be a financial disaster. In 1997, the Mississippi Department of Agriculture announced that genetically engineered cotton, known as Roundup Ready, was not growing properly. The cotton was deformed and falling off prematurely. Losses of up to $1 million per farmer were estimated. Similar complaints were made of another engineered cotton in 1996 by farmers in Tennessee, Arkansas, Louisiana, and Texas. More than two million acres of this biotech cotton have been planted across the United States.

Clare Horn, "A Bioengineering Bust," *Natural Health*, Jan/Feb 1998; contributed by Ken Kurzleb, East Jordan, Michigan

SHEET TIPS

Just because a sheet is all cotton with a high thread count, doesn't mean it will feel soft. The higher a sheet's thread count, the more it will tend to wrinkle, so you may be tempted to buy all-cotton sheets marked wrinkle-resistant. However, they're going to feel stiff because of the chemical treatment used on them.

For sheets that shed wrinkles but feel soft, a 50-50 blend of cotton and polyester is recommended.

Lisa Gutierrez, Gannet News Service, in *The Salt Lake Tribune*, December 19, 1997

more Calendar . . .

(continued from page 90)

NEW YORK

DCC Fine Arts and Crafts Festival, juried show/sale November 3–4 in Schenectady. **Application deadline June 30.** Contact Mim Butzel, (518) 377-7209.

Northeast Regional Natural Color Sheep Show October 21 in Rhinebeck accepts sheep show entries. **Deadline October 1.** Contact Joanne Tuncy, 692 Smithfield Rd., Millerton, NY 12546. (518) 789-6113; jlkellogg@taconic.net.

OHIO

Fabric 2001, competition to encourage the production of unusual fabrics specifically for quilters, June 16–29 in Columbus. **Entry deadline May 12.** Send LSASE (55¢ postage) to Fabric 2001, 464 Vermont Pl., Columbus, OH 43201.

OREGON

Artist-in-Residence Programs for fiber artists at the Oregon College of Art & Craft. Contact Tracy Schlapp, Oregon College of Art & Craft, 8245 SW Barnes Rd., Portland OR 97225. (800) 390-0632 or (503) 297-5544, ext. 131; www.ocac.edu.

VIRGINIA

Fiber Arts Competition, weaving, knitting, and wearable garments, others; July 28–August 12. Contact Virginia Highlands Festival, PO Box 801, Abingdon, VA 24212. (540) 623-5266; vhg@naxs.net; www.vahighlandsfestival.org.

WASHINGTON

A Cultural Odyssey: Norwegian Weaving in America, exhibit September 13–November 11, at the Nordic Heritage Museum, Seattle. **Entry deadline May 1.** Send SASE to Kay Larson, 9390 Miller Rd. NE, Bainbridge Isl., WA 98110; kaylarson@hotmail.com.

CANADA, ALBERTA

Beyond Borders, Association of Northwest Weavers Guilds Conference, July 14–20, 2003, in Calgary, seeks applications from instructors. Contact Nell Vande Guchte, Edmonton Weavers Guild, Box #4, Prince of Wales Armouries, 10440 108 Ave., Edmonton, AB T5H 3Z9. ewg@interbaun.com.

INSTRUCTION

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MAINE

Fibers/Mixed Media, June 3–15 with Sheri Simons; **Primary Elements of Woven Structures,** June 17–29, with Jack Lenor Larsen; **Surface Enrichment/Embroidery & Beading,** July 15–27, with Darrel Morris; **Shibori,** July 29–August 17 with Barbara Goldberg; **Felting,** August 19–31, with Beth Beede. Haystack Mountain School of Crafts, PO Box 518, Deer Isle, ME 04627. (207) 348-2306; fax (207) 348-2307; haystack@haystack-mtn.org; www.haystack.mtn.org.

MASSACHUSETTS

The Gift of a Coverlet: The Southern Arts and Crafts Revival: 1890–1940, April 29, lecture by Andrew Glasgow. **Textiles and Typography: Influencing Style and Substance,** May 6, slide lecture by Charlotte Brown. **Weaving Our Cultural Heritage,** May 20, lecture by Barbara Miller. All programs at American Textile History Museum, 491 Dutton St., Lowell, MA 01854. (978) 441-0400; fax (978) 441-1412; www.athm.org.

NORTH CAROLINA

Introduction to Kente Weaving, May 27–June 8, with Luberta Mays. **Contemporary Southwest Tapestry,** June 24–July 6, with Rebecca Bluestone. **Basic Weaving,** July 22–August 7, with

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Tommye McClure Scanlin. **Resist & Woven Cloth,** August 12–24, with Virginia Davis & Catharine Muerdter. **Shibori,** August 12–24, with Ana Lisa Hedstrom; **Complex Cloth,** August 26–September 1, with Jane Dunnewold; **What's Hot! (Weave Structures),** August 26–September 1, with Madelyn van der Hoogt. Penland School of Crafts, PO Box 37, Penland, NC 28765. (828) 765-2359; fax (828) 765-7389; http://penland.org.

Summer workshops: Dyeing; Felting; Basketry; Spinning; Rugs; and Weaving. Weekend to 5-day workshops. John C. Campbell Folk School, One Folk School Rd., Brasstown, NC 28902. (800) FOLKSCH; www.folkschool.org.

OREGON

Embellishments, surface design/mixed media workshop with Chunghie Lee, May 16–18, at Oregon College of Art & Craft, Portland. (503) 297-5544.

WASHINGTON

Coupeville Arts Center on Whidbey Island offers year-round workshops in fiber arts. Coupeville Arts Center, Box 171, Coupeville, WA 98239. (360) 678-3396; fax (360) 678-7420; cac@whidbey.net.

WISCONSIN

Crackle Weaving; Navajo Rug Weaving, May 27–June 1. **Weaving with Chenille,** June 3–8. **Easy Ikat,** July 1–6. **Weave, Cut & Sew,** July 22–27. **Boundweave Rugs,** August 26–31. Sievers School of Fiber Arts, Jackson Harbor Rd., Washington Island, WI 54246. (920) 847-2264; sievers@itol.com.

Weaving and Spinning, ongoing week-long and weekend classes in Waupaca. Contact Jane E. Haasch, Lambs Quarters, N428 East Rd., Waupaca, WI 54981. (715) 258-5664; www.lambs-quarters.com.

CHINA

K'o-ssy Weaving, beginning to advanced; **Traditional Chinese Embroidery; Double-Sided Embroidery; Double-Faced Embroidery,** all classes September 3–12 in China. Contact Turid Uthaug, Danish Weaving Center, Fjelstrupevej 34, 6100 Haderslev, Denmark. +(45) 74 52 76 75; fax +(45) 74 53 42 22; wcenter@mail.danbbs.dk; www.weaving-center.dk.

DENMARK

Beginning–Advanced Weaving; Scandinavian, Drawloom, Fine Silk Weaving. May–August. Contact Turid Uthaug, Danish Weaving Center, Fjelstrupvej 34, 6100 Haderslev, Denmark. +(45) 74 52 76 75; fax +(45) 74 53 42 22; wcenter@mail.danbbs.dk; www.weaving-center.dk.

GHANA

Kente Weaving Lessons in Volta with Gilbert "Bobbo" Ahiagble, at The Craft Institute of Kente Weaving. Contact Louise Meyer, AfricanCraft.com, 3327 18th St. NW, Washington, DC 20010. (202) 328-6834; louise@africancraft.com; www.africancraft.com.

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Backstrap Weaving with indigenous weavers, workshops in Antigua. Contact Liza Fourré, Art Workshops in Guatemala, 4758 Lyndale Ave. S., Minneapolis, MN 55409. (612) 825-0747; fax (612) 825-6637; fourre@artguat.org; www.artguat.org.

UNITED KINGDOM, WALES

Summer School, Association of Guilds of Weavers, Spinners & Dyers, August 5–12, at the University of Wales, Bangor, North Wales. Contact Hilary Miller, Hafan, Llandegfan, Menai Bridge, Anglesey LL59 5PW, UK. www.wsd.org.uk.

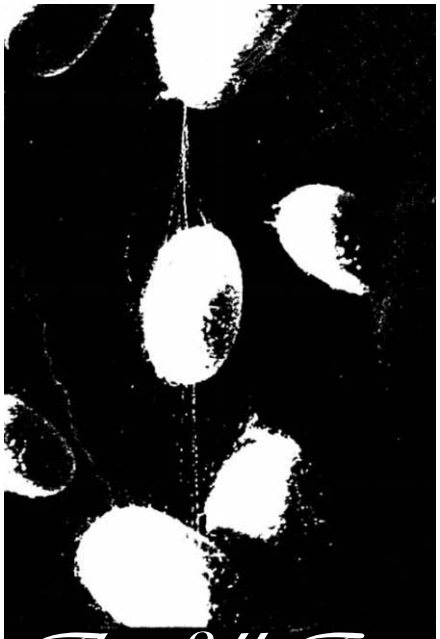
TRAVEL

Ecuador and Bolivia. July 20–August 9. Craft tour in the Andes. Booking deadline May 31. Contact Tom Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2667; fax (716) 548-2821.

Gambia and Senegal. June 28–July 12. Cloth tour featuring visits to cloth workers and markets in West Africa. Application deadline May 5. Jobo Kunda Cultural Tours. (207) 422-9529; jobo@acadia.net.

Romania. June 6–23. Folklife and crafts of Transylvania. Book by April 17. Tom Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2667; fax (716) 548-2821.

Turkey. March 2002. Textile tour of western Turkey with Anita Luvera Mayer. Send SASE to Anita Luvera Mayer, 13562 Islewood Dr., Anacortes, WA 98221. (360) 293-3838.


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Product News

by Sharon Altergott

Good Wood Looms are now being made on Whidbey Island! Irwin and Diane Post from Bethel, Vermont, recently sold the entire *Good Wood Weaving Looms and Accessories* product line to Cindy and Duran Ulrich of Langley, Washington. Good Wood's entire line of pocket, frame, mini-inkle, and slant looms, in addition to weaving accessories and the popular *inch-worms* continue to be handcrafted of native hardwoods, finely sanded, and handfinished. Additional small looms and weaving tools are slated to be available in the future. For information contact the new owners at PO Box 987, Langley, WA 98260. Phone/fax (360) 730-1826; e-mail goodwood@whidbey.com; or check out their website at www.goodwoodlooms.com for more information.

Treenway Silks offers a gift of silk yarn to participants whose work is chosen to be displayed in their *Silkster's Gallery*, a rotating gallery of work produced by anyone using Treenway silks. This new feature on Treenway's website is not only educational, but inspirational as well. The five pieces currently in the gallery represent a variety of techniques including weaving, spinning, tapestry, stitching, dyeing, and resist. To check out the featured work and find out what is required for your submission to the *Silkster's Gallery*, look under *gallery* on the Treenway website at www.treenwaysilks.com.

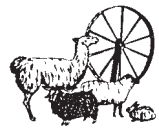
A division of Meridian textiles in North Carolina, **Classic Yarns** is a new company producing colorfast, fiber-reactive dyed yarns exclusively for weavers. Classic Yarns currently has yarns available in more than thirty colors in a variety of fibers and weights, including rayon chenille, rayon bouclè, and three different weights of 100% cotton. Their normal full cone size is approximately 2.4 pounds, but smaller cones can also be requested. Custom dyed orders in two-, five-, or 25-pound lots are offered and discounts are allowed on large orders. To complement their mail-order business, an outlet store is scheduled to open this June. For more information or to request a color catalog, write to PO Drawer 10, 312 Colombo St., Valdese, NC 28690; phone (828) 893-2218; fax (828) 874-0934. For future updates check out their website at www.CLASSICYARNS.net.

Ha Bu textiles + yarns specializes in one-of-a-kind handwoven, hand-dyed textiles. Owner, Takako Ueki, also carries a unique line of fine and natural yarn from Japan including 21 dr. silks, linens, handspun cotton-silk blends, cashmere, bamboo, and bark. For more information on their specialized textiles or yarn samples, phone (212) 239-3546 or visit the show room located at 135 West 29th St., Suite 403, New York City, NY 10001. Show room hours are from Tuesdays through Saturdays, 10 am to 5 pm.

Gulfstream Trading, LLC of North Carolina is offering *certified* West Indian Sea Island (tm) cotton, distributed by *Stonehill Spinning, Ltd.* of Fredericksburg, Texas. This rare and luxurious combed cotton sliver produces yarn with high luster and extraordinary feel and is put up in 8-ounce packages for $25. Call toll-free (877) 990-8952 or visit Stonehill's website at www.stonehill.com for more information on this special cotton fiber.



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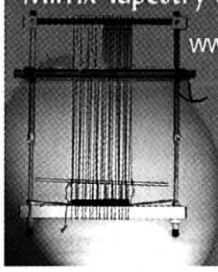
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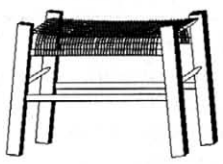
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Endnotes

SHEILA O'HARA . . . MY OWN BACKYARD

When the housing market in the San Francisco Bay Area spiraled out of our reach, my husband and I moved to Lake County, one hundred miles north of San Francisco. Through a fellow member of the California Contemporary Craft Association, we found a marvelous thirty-acre property with two "manufactured" houses on it.

Raised in San Francisco and a twenty-year resident of Oakland, I was worried about being too isolated. Knowing that a weaver has a family wherever she goes, I joined two weaving guilds, one in Ukiah and one in Santa Rosa. Monthly meetings are more than an hour away from where we live, but both groups are well worth the drive.

By luck, I also discovered that there are people living near me who are interested in learning to weave. I was encouraged to offer classes at my studio since there are no schools or colleges with weaving programs in Lake County. Could I do this?

I decided to take Madelyn's advice and make a list of what I needed to get started.

■ Space. I certainly had the space—a whole extra house on thirty acres. Sheetrocking, texturing, painting, roofing, and carpeting all gained new meaning for us as first time home owners and novice do-it-yourselfers. Thank goodness for help from our friends! My loom patiently waited during the six months it took to get my studio (and everything connected to it) ready. (We expect to be interviewed soon by *Better Mobile Homes & Gardens*.)

■ Location. Now there's a problem. We are in the middle of nowhere. We will start small.

■ Equipment and yarn. A drive around the San Francisco Bay area filled the car with table looms from all my weaving friends. Wool mill ends stuffed every empty space between the looms in the car. I looked like a delivery van for "Looms Are Us!"

■ Handouts and library. A trip to our nearest civilization (Santa Rosa) was required for copying handouts, the staple of weaving classes. Thank goodness for Kinko's! How lucky that I was born with a weaver's genetic makeup and had saved all those issues of Handwoven, *Weaver's*, *SS&D*, *American Craft* and *Fiberarts* from the recycle bin when we moved because I thought that someday I might need them. That someday is today! Maybe being a pack rat has its up side. I was also surprised to find out how many textile books I had collected over the years—perfect for inspiring and informing my students.

■ Students. Details, details! I put up flyers within a thirty-mile radius, made announcements at guild meetings, asked my neighbors to spread the word, prayed, lit ceremonial candles to the ancient textile gods. . . . Somehow, miraculously, people started to call. One very enthusiastic student got busy arm-twisting others so the class would go. I even got a call from a high school student who planned to ride her bike to class—a twenty-mile round trip! Unfortunately, she was frightened away by the blizzard conditions we experienced the week before class.

■ Teacher with enthusiasm and a sense of humor. Fortunately I inherited my mother's contagious enthusiasm and my father's sense of humor, a trait that has gotten me through many a spot of trouble and many a tangled warp.



Student Laura Simms, bringing her homework to class, is greeted by Teaching Assistants Scooby (left) and Rosie (right).

So, how did it go? I am happy to say that my Thursday weekly class is off to a good start with three students. Actually, we have four. When one of the students pulled up in her truck the first day, out came a one-month old baby lamb with soft, curly, milk chocolate wool, who has to be bottle fed every two hours. We all agreed that it isn't a baaaaaad idea to have a lamb with us. Aside from chewing the pegs on the warping board, she is very well-behaved.

My Sunday class has six students—one with enough weaving experience that she came to class with her loom already warped. I was so excited she was ready to go that I forgot you can't weave a double-weave rag rug on a table loom!

Scooby, one of our dogs, helps aid warp tension by resting his head on the back beam of a table loom that sits on a coffee table. He wants to start a correspondence class on advanced loom techniques with Madelyn's dog, Tyler, called "Warp & Woof."

Now that the classes are off and warping, I am reminded of the saying: The next time you are looking for something, you may be surprised to find out it's right in your own backyard!

Sheila O'Hara weaves, remodels, gardens, teaches, and plays with Bill, Rosie, and Scooby in Lower Lake, California.



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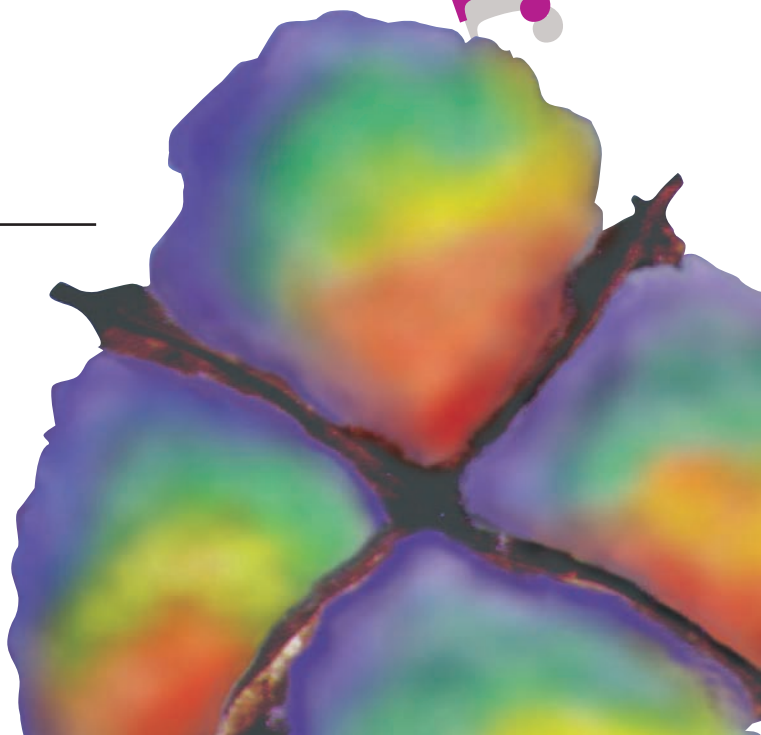
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Henniker, NH 03242
603-428-7830

New Mexico

Santa Fe Weaving School
614 Paseo De Peralta
Santa Fe, NM 87501
505-982-6312,
fax 505-989-3267

North Carolina

The Basket Tree
4954 Andy Williams St.
Morganton, NC 28655
828-438-8160

Earth Guild
33 Haywood St.
Asheville, NC 28801
800-327-8448,
fax 828-255-8593

The Woolery
408 N. Wynn St.
Murfreesboro, NC 27855
252-398-4581
fax 252-398-5974

Ohio

The Loom Shed
26 1/2 S. Main Street
Oberlin, OH 44074-1602
440-774-3500

Oregon

Robin & Russ Handweavers, Inc.
533 North Adams St.
McMinnville, OR 97128
503-472-5760

Pennsylvania

Handworks
Clarion St
P.O. Box 120
Smicksburg, PA 16256
814-257-8891
fax 814-257-8782

The Mannings
1132 Green Ridge Road
East Berlin, PA 17316
800-233-7166, 717-624-2223

Tennessee

Jane's Fiber and Beads
604 Franklin St
Greenville, TN 37745
888-497-2665, 423-639-7919

Texas

Hickory Hollow Fiberworks
165 Trigg Road
Bastrop, TX 78602
512-303-6909

White Rock Weaving Center
1212 Tavaros Ave
Dallas, TX 75218
214-320-YARN

Wisconsin

Fiberwood Studio Ltd
2709 N. 92nd St
Milwaukee, WI 53222
414-302-1849

Lakeside Fibers
402 West Lakesire St.
Madison, WI 53715
608-257-2999

Susan's Fiber Shop
N250 Highway A
Columbus, WI 53925
920-623-4237,
fax 929-623-0120

Yarns By Design
247 East Wisconsin Ave
Neenah, WI 54956
888-559-2767, 920-727-0530