

# HAND WOVEN

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SEPTEMBER/OCTOBER 2011 • ISSUE 156

Väv winners

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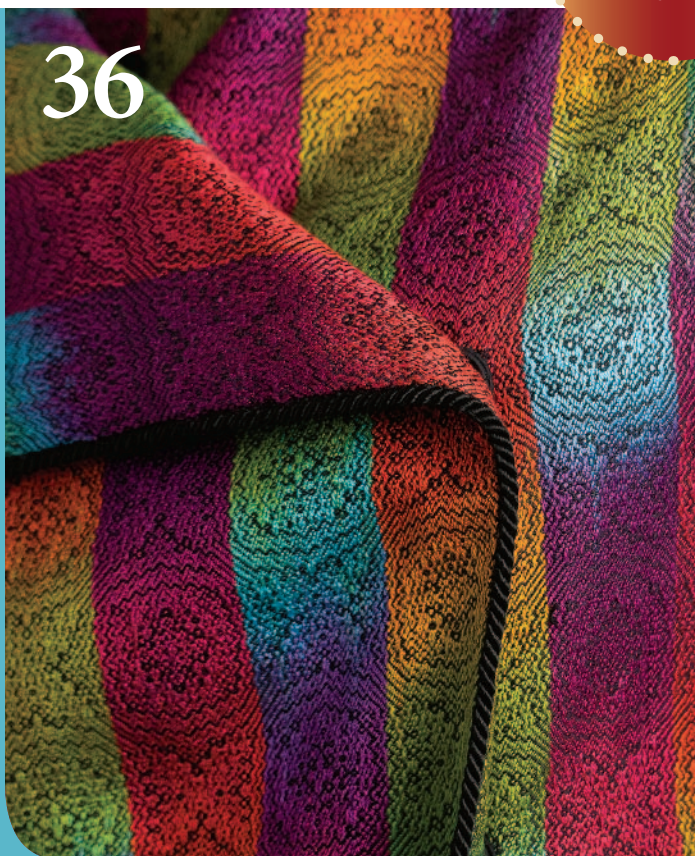
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# From the Editor

MADelyn VAN DER HOOGT

If you are like me, you might feel intimidated by this issue of *Handwoven*. There is a lot of sewing in it. Don't get me wrong, I know how to sew. (Saying that, however, reminds me of when I was about six and my mother took me to the local swimming pool and told me I was going to take swimming lessons. I eyed the pool and the kids and the lifeguards and said, "I already know how to swim." This was because whenever we went to the beach and I saw my father walk into the water, she would say "He is going swimming." I knew how to do that.)

I learned how to sew in my junior high school home ec class. We had a state-of-the-art home ec room with four kitchen stations and maybe eight sewing stations. I loved the kitchen stations, where I learned how to cook. Each one had a stove and a darling miniature sink. We got to eat what we cooked at the end of each cooking lesson. I remember that we made corn bread, macaroni and cheese casserole, and green Jell-O mold. The class was divided into teams of six to cook the lesson of the day, so each person either had a part of the recipe to prepare or a part of the cleanup. So I learned how to prepare and eat macaroni and cheese casserole with five other people.

The sewing machines were lined up along a table on one wall. We did a lot of cutting and pinning and basting and then waited in line for a seat at a machine. The sewing machines were Whites, and I got one for Christmas after the class. It sewed forward and backward and had a zipper foot. We made a gym bag (first project), and I learned how to put a safety pin in a cord and push it around inside a hem for a drawstring. The next project was a gathered cotton skirt, and I learned how to make a placket and sew on a waistband.



Madelyn and former Editorial Assistant Lee Anderst try to sew a seam.

When I learned how to weave (which took longer than swimming, sewing, or cooking), I thought I should make beautiful things to wear in addition to towels and table runners, so I got a sewing machine recommended by *Consumer Reports*. It has an LED readout for hundreds of stitches that you can't read without a magnifying glass. Even though I have to have a friend thread it, I want to use it to make beautiful things to wear like the garments in this issue. I think I need a real sewing class.

*Madelyn*

## FUTURE THEMES

### November/December 2011 Understanding Blocks

Projects in this issue all use the same two-block profile draft, each in a different weave structure (doubleweave, overshot, summer and winter, Atwater-Bronson lace, and more). The two-block design is posted on [weavingtoday.com](http://weavingtoday.com) as a reader's challenge. Visit us there!

### January/February 2012 Color-and-Weave

Log cabin, shadow weave, and a special section on towels are the focus of this issue. Learn several methods for designing fabulous shadow-weave fabrics.

### March/April 2012 A New Look at Plant Fibers

Cotton and linen have long been staples on weavers' shelves. This issue gives tips for weaving and finishing with these yarns—plus new ones: hemp, bamboo, pine, pineapple, ramie, nettles, paper, and more!

# HANDWOVEN

VOLUME XXXII

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**IRENE TORRUELLA  
MUNROE**

of Coconut Grove, Florida, and Balsam, North Carolina, shows her love of color and texture through handwoven and hand-dyed textiles.

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**DIANNE TOTTEN**

of Marietta, Georgia, is currently hooked on what she calls "crimp cloth," a woven shibori variation. Dianne teaches this particular technique and also exhibits her garments.

Pages 28, 57



**CATHERINE GRIFFITH**

of Richmond, Virginia, is a mother of two, married to an Air Force officer, and a senior in Historical Craft and Costume at Virginia Commonwealth University.

Pages 29, 59



**SARAH FORTIN**

of Mason, New Hampshire, explores color and texture in shadow weave as well as projects with weaving in three dimensions.

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**TERESA KENNARD**

of Las Vegas, Nevada, has been weaving for thirty years. She finds that the simplistic beauty of the desert greatly influences her work.

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**JOHN MULLARKEY**

of St. Louis, Missouri, has spread the gospel about tablet weaving for over seven years. He continues to explore new ways to use bands.

Pages 32, 63



**CHERI BRIDGES**

of Woodinville, Washington, has been weaving since 1971 and is looking forward to retirement this summer and having more time to weave and dye.

Pages 33, 64



**JUDITH SHANGOLD**

of Lexington, Massachusetts, enjoys weaving on a rigid-heddle loom and creating simple, stylish garments. She's been a shop owner and a knitwear designer.

Pages 34, 65



**JOANNE PARRISH  
GEORGE**

of Longmont, Colorado, started weaving in 1975. She is interested in combining supplementary warps and wefts in weaving distinctive clothing.

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**TIEN CHIU**

of Sunnyvale, California, is a cofounder of Weavolution, the social networking site for handweavers. She weaves, dyes, and sews handwoven couture and blogs about it, too!

Pages 36, 68



**NANCY DELSON  
VAUGHAN**

of Sharon, Connecticut, began weaving two years ago. She lives with her husband, three dogs, and two looms in the woods of Connecticut.

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**SYNNE MITCHELL**

of Fall City, Washington, is a writer, weaver, and all-around curious person. She blogs at [www.synnemitchell.com](http://www.synnemitchell.com) and produces WeaveCast, online talk radio for weavers.

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**ANNE DIXON**

of Norfolk, United Kingdom, is the author of *The Handweaver's Pattern Directory*. Her new book, *Weaver's Inkle Pattern Directory*, is scheduled to come out later this year.

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**JESSICA X.  
WRIGHT-LICHTER**

of Boston, Massachusetts, is a fabric creator, embellisher, and seamstress, but knitting and weaving are her preferred modes of creation.

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**ANITA LUVERA  
MAYER**

of Anacortes, Washington, is a designer of contemporary clothing. She teaches and exhibits around the world.

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# Letters **IN YOUR WORDS**

ED HUGHES



Norma Smayda wearing her "friendship" vest

## DORRIE BURTON

I was glad to see the paragraph and photo honoring Dorothy S. Burton in *Handwoven* (May/June 2011, page 23). I have come to think of this as a "Dorrie year," and it's great that she is so alert, aware, and appreciative of these honors. Last winter, she gave me a box of her unused woven samples, thinking I might like to have them here at the Saunderstown Weaving School. I asked Heather Meyer, a wonderful seamstress and designer, to make a vest with some of them. I hope it gives other weavers the idea of making a "friendship" vest.

—Norma Smayda  
via email

## RETRO-REFLECTIVE YARN

I thought your readers might be interested in knowing about retro-reflective yarn. I imported the yarn from China for machine embroidery. The first lot they sent was too thin for that, so I tried weaving with it. I've been weaving scarves for cyclists ever since because the retro-reflective yarn is made from the same stuff as high-visibility safety vests. The cyclists can now just wear an

ordinary scarf that takes on high visibility at night and at dusk. The yarn appears matte gray in ordinary diffuse light, such as daylight, but flashes a spectacular luminous silver when viewed from the same direction as a light source in low light or at night.

—Karen Richards  
enquiries@karenrichards.net

## NEW WEAVER

My name is Dev Sirikulthada, and I live in Bangkok, Thailand. I am employed in the home textile manufacturing business, but at home I love to weave and design fabrics. Annika, the eldest of my four children, is nine years old and in the fifth grade at the International School in Bangkok. She started weaving just two months ago and loves it. I bought her a small two-shaft loom, and she has woven three scarves already. I thought you'd enjoy seeing this new weaver!

—Dev Sirikulthada  
via email



Annika weaving a silk scarf on her loom

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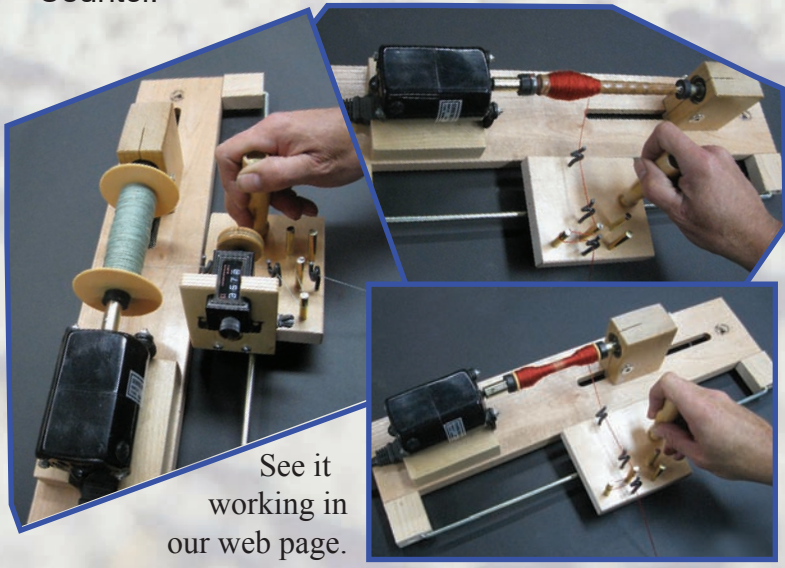


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# What's Happening

## Teacher of the Year

PHOTOS BY SARAH BIKLER



**ABOVE:** Tom demonstrating at a loom for some of his students.

**RIGHT:** Tom's April Fools' Day lecture on how to get four-ply yarn from a cow's udder



When Tom Knisely was asked about his reaction to finding out he had won *Handwoven's* Teacher of the Year Award and \$500 grant, he told us, "Oh, my gosh, I was completely blown out of the water. It is such an honor!" Of course, to the many students who nominated Tom, his win probably comes as no shock. Out of ninety-one nominees, Tom received a whopping twenty percent of more than four hundred votes.

Tom's teaching philosophy is a simple one: be patient and be kind. And it's precisely this approach that resonates with many of his students. On their nomination forms, Tom's students praised his never-ending willingness to explain concepts and answer questions until each and every student understands. They also highlighted his kindness, good humor, and seemingly infinite knowledge on the subject of weaving.

Tom, who has been teaching weaving at The Mannings Handweaving School for over thirty years, still gets excited when he talks about his students and classes. People come from all over the country and sometimes from across the globe to learn from him. Tom's students run the gamut, from people who finally have the time to weave now that the kids are at college to doctors and lawyers who need a hobby to help them relax.

He also helps out with a local 4-H group that meets at The Mannings to learn various fiber arts, including weaving. Tom notes that "it's nice to see the next generation coming along"

and thinks the next generation of weavers is "growing by leaps and bounds." He sees his students get excited about using what they've learned to teach weaving to other generations.

Of course, this is another reason why Tom makes such a great teacher: he inspires his students not just to create, but to take what they've learned and become teachers themselves. So raise your shuttles to Tom Knisely, a truly exceptional educator and the very deserving recipient of our Teacher of the Year Award.

We had close to one hundred nominees for the Teacher of the Year! Here are the other finalists in the top ten:

Linda Adamson, Traudi Bestler, Rita Hagenbruch, Barbara Hurley, Suzie Liles, Nadine Purcell, Bill Rafnel, Jannie Taylor, and Heather Winslow

Congratulations to all the finalists—you all deserve it!

### FROM OUR READERS:

In May, we asked our *Weaving Today* community members to tell us where they learned to weave. What started out as a simple poll turned into a space for sharing wonderful stories about discovering the joys of weaving. Some stories may make you laugh, some might touch your heart. All of them are certainly worth reading. Here are just a few selections:

- "I learned to weave in an introduction to art class for home economic majors at the University of Idaho in 1958–1959. Oh, how I loved it. . . . I made a pillow in the Chariot Wheel pattern using a turquoise yarn with a silver thread—hey, it was the late fifties." Rlkarr
- "I learned to weave from Alice Mae Alexander in her small Cape Cod home in Columbia, Missouri. She was a retired teacher and lived with her sister who kept house while Alice Mae taught weaving. Her living room and dining room were filled with looms and yarn." pegmacmorris
- "I learned to weave in my high school fiber arts class in 1972. We learned batik, macramé, tie-dye, needlepoint, backstrap weaving, etc. When a floor loom was delivered to the classroom, it was love at first sight." Deedeewoo
- "When I was a fifteen-year-old Girl Scout in Houston, Texas, our leader Martha Morse gave up her big loom and taught those of us who wanted to learn how to weave. I still have the skirt made from that piece of material I wove. . . . I found out several years ago at the Contemporary Handweavers of Texas convention that Mrs. Morse was a premier weaving teacher!" Carolannbritt

## Weaving Today Roundup

After much hard work, *Weaving Today's* first weave-along has officially finished. Participating weavers had until August 1 to choose a block weave for the same two-block design and post a picture of the results in our weave-along gallery.

Well, the results are in, and they are fabulous! But that's not all. A few of the most stunning pieces will be featured as projects in the November/December 2011 issue, so watch out for your favorites.

Also, our brand new, completely free eBook *Free Weaving Patterns from Weaving Today* is available for download. It features several projects for rigid-heddle and floor looms and instructions for reading drafts, making it a great resource for beginning and returning weavers.

## Bringing the Classroom to the Student

Weaving teachers are so much more than just instructors; they nurture and encourage their students, instilling in them (hopefully) a love of weaving. Unfortunately, learning directly from a teacher isn't always an easy option. Location, lesson availability, and busy schedules can make finding a class difficult.

Fortunately, some innovative educators have turned to the Internet to help reach out to those who want to learn but can't make it to a class. These teachers go beyond basic tutorials posted on a blog by bringing the classroom to the student.

Weaving instructor PattyAnne Caruso's YouTube video tutorials ([youtube.com/user/PattyAnnesPlace](http://youtube.com/user/PattyAnnesPlace)) are a great resource for rigid-heddle weaving. PattyAnne shows how to weave unusual structures, such as leno lace and overshoot, on a rigid-heddle loom. Her videos are clear and concise, making lessons a snap to understand.

For backstrap weaving, Laverne Waddington's website (<http://backstrapweaving.wordpress.com/>) is the place to go. The site features many written and video tutorials ranging from warping the loom to more advanced weave structures. Got a question? Her site's FAQ section is thorough, and Laverne personally responds to posted questions.

In addition, for those who prefer interactive learning, Weavolution's Cyber-Fiber online classes (<http://weavolution.com/classes>) offer just that. Classes "meet" at a set time over the Internet and are taught live by a knowledgeable instructor. Free open houses are held every two weeks



Cyber-Fiber teacher Daryl Lancaster prepares for her class "Weaving Front to Back."

so prospective students can log in and see how the online classroom works. Class choices change often and space is limited, so sign up early! You'll need an Internet connection as well as microphone and speakers, although some classes also require a webcam.

Nothing can replace a good weaving teacher, and with these websites, several are only a click of the mouse away.

Laverne Waddington helps workshop student Barbara Boone with her backstrap weaving project.



ANNE MACHALE

AMANDA CUTLER



Amanda Cutler's summer and winter interpretation of the weave-along block design

## Ask Madelyn

Have a question?  
Our editor has the answer.  
[madelynv@interweave.com](mailto:madelynv@interweave.com)

Come to [weavingtoday.com](http://weavingtoday.com) to join our forums and to get our free e-newsletter with Madelyn's answers to your weaving questions, up-to-date weaving news and views, and interesting fiber tidbits in *Beweave It*.

# My Space **MAKING THE MOST OF IT**

.....  
"A goal is not a goal until it is written down."  
.....

## Surround yourself with what touches your heart

ANITA LUVERA MAYER



**A**lthough I grew up in an arts and crafts oriented family, I didn't find my passion until my mother-in-law gave me a floor loom. It was *not* love at first sight. After weaving the first one of a set of eight placemats, I was very ready for something new. Sometime later, in a Roz Berlin workshop in designing and weaving clothing at Convergence in 1972, I found myself making this pledge: From this day forward I will make all the important pieces of clothing I ever wear!

**M**y mother-in-law's gift, a sturdy Macomber loom, lived in a corner of our family room for many years. (She gave looms to each of her three daughters-in-law, but I was the only one for whom it "took." An advantage to having a mother-in-law who is a weaver, is that a loom in the house and the woman of the house sitting in front of the loom seem normal to the husband.) There were advantages to the loom's being near the center of family activity, too. I could weave as food was cooking, while the children watched TV or napped, and snatch moments to weave throughout the day.

At one point, I moved my two sons into bunk beds and took over a bedroom as a studio. Later still, I moved into the dining room. In all of my spaces, I have surrounded myself with things that touch my heart—especially textiles and other items I've gathered on travels around the world. The designs, colors, shapes, materials of these treasures find their way into what I weave. Many times I've completed a garment and embellished it only to look up to see that the idea came from a piece on my wall without my realizing it.



PHOTOS BY MADELYN VAN DER HOOGT



**Photos, page 10** (clockwise from top left): the belt from Guatemala that inspired the wrapped rings Anita uses in the project kimono, page 50; Anita, standing at one of her several work areas (this one is in the loom room); Anita in another workroom that is full of clothing—recent pieces and pieces in progress; a bulletin board in the "clothing" room filled with pieces from her travels.

**Photos page 11** (clockwise from top to bottom): one corner of Anita's living room (she is not inspired only by textiles); the project notebook for a kimono; the project notebook for a scarf.



## Visual Inspiration

Anita Luvera Mayer's inspiring studio made us want to learn more about where other weavers get their design inspiration. We put a call out on *Weaving Today* and Facebook, and here are some of your responses.

I keep a lot of fashion and textile books and magazines on hand to inspire me, as well as a large collection of sewing patterns. I also browse through haute couture collections for ideas, colors, etc., when I am just starting out on a project.

For me, the process of designing and creating a garment is an iterative one, and one of the most important components is my blog, where I record my daily thoughts on design as well as the ups and downs of the process. Sharing my process with two hundred to three hundred daily readers is as joyful as the actual making for me, and it keeps me enjoying even a yearlong garment construction project.

—Tien Chiu

I have lots of catalog and magazine photos on my bulletin board—of jackets, wraps, ruanas, all with unusual drape, really good colors, or interesting closures or patterns. They are right by the door, so I see them every time I go in my loom room.

—Diana Hickman

Folkwear for lines, drape, shapes, and nature for color!

—Ginny French

Since I learned to weave as my student job at Berry College, it seems Berry continues to be my weaving inspiration, even in my retirement years. In my home studio (see the photo above right), you see one of my looms, made in the colonial style of the Berry looms by the husband of my Berry weaving teacher and supervisor in the 1960s. On the wall, you find a linen tea towel and woolen tie I made



JOY PADGETT JOHNSON

as a student in 1972 for my mom and dad, my first check for weaving sold in 2010 to the Berry Museum Gift Shop, antique Berry pieces I have collected, and, yes, the Berry pennant that hung in my dorm room back in the day. Berry has always been my inspiration.

—Joy Padgett Johnson

## Ancient Inspiration

Where I live and create, the village of ancient Yodfat in Israeli Galilee, these 2000-year-old loom weights were found.

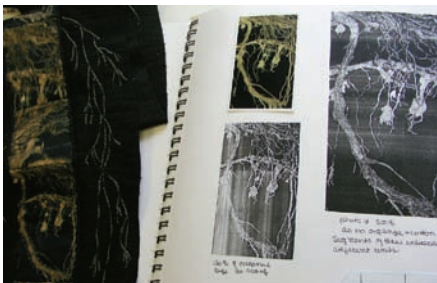
Modern researchers have named this small village of Yodfat one of the biggest weaving centers in the ancient land of Israel, at the time of the second temple.

When I am weaving in my studio, these loom weights inspire me to use old weaving techniques, such as tablet weaving, to create new fabrics. I feel as if the past and the present are woven together in these creations.

—Gonit Porat



GONIT PORAT



### Write it down

I keep a small notebook, usually spiral-bound that fits in my purse, with me at all times. I paste something in one right away, so I'm not intimidated by all the blank pages. On my travels, I draw what I see, put in recipes, jot down design ideas. I think it was Natalie Goldberg who said "A goal is not a goal until it is written down." Well that goes for ideas, too. An idea not written down is often lost.

When an idea becomes a project, I start a project notebook for that piece. Everything about it goes in that notebook: yarn scraps, design notes, color inspiration and possibilities, drafts, notes on what went right and went wrong—everything!

ANN SWANSON



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Ken Ledbetter of **KCL Woods** offers beautiful handmade and handfinished shuttles, finely crafted from a variety of hardwoods. Each one contains a magnet to lock the bobbin in place. The shuttles are available in four-, six-, eight-, and ten-inch sizes and come with one bobbin; additional bobbins can be ordered.

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The Tabletop Arts & Crafts Skein Winder from **Bluster Bay Woodworks** is a four-arm, two-yard skein winder inspired by robust and practical arts and crafts oak furniture. The pedestal base, lateral corbels supporting the pillars, exposed joinery, and bronze and copper metal components all signal this winder's relationship to the arts and crafts tradition. Just as the furniture of that period is timeless and enduring, this winder, made from white oak, will thrive through generations of hard use. The base measures about 12 by 18 inches, and the winder stands 32 inches high at its highest point.

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## NAVAJO CHURRO YARN

**Black Mesa Weavers for Life and Land**, a Navajo nonprofit, fair-trade organization is offering yarns spun by Tapetes de Lana in Mora, New Mexico, from Navajo Churro wool. Single yarns in natural colors are available in four- and eight-ounce skeins at 750 yards per pound. Four-ply yarns in natural colors are offered on cones at 532 yards per pound. Two-ply yarns in natural colors can be obtained on cones at 864 yards per pound.

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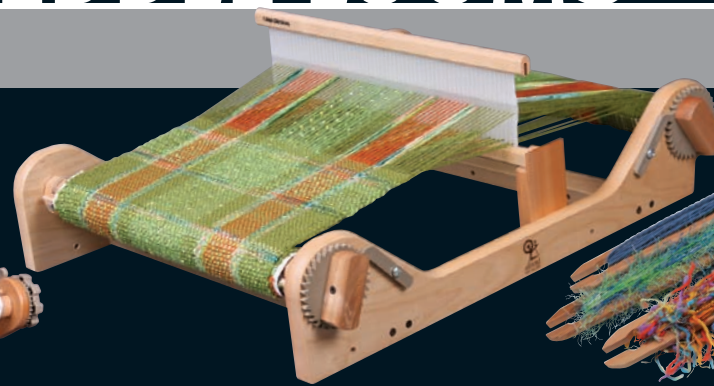
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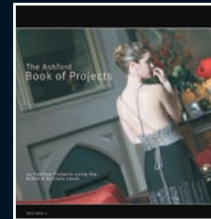


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# Media Picks **BOOKS VIDEOS CDs DVDs**

## HOW TO MAKE PLY-SPLIT BASKETS

Linda Hendrickson

PORTLAND, OREGON: LINDA HENDRICKSON, 2011. SPIRAL-BOUND, 180 PAGES, \$35.

**P**ly-splitting is a technique that forms fabric by pulling plied cords through other plied cords. Traditionally, items such as camel girths are made flat, but the cords can also be placed so the fabric forms a zigzag or a spiral. Additionally, these methods can be used to make a three-dimensional object such as a basket. Linda Hendrickson's new book, *How to Make Ply-Split Baskets*, introduces the reader to twelve new patterns for this unique basketry technique. The book includes projects for square baskets, footed bowls, card holders, bread baskets, flower baskets, rims, pattern designs, and more. These are not your typical plaited, twined, or coiled baskets; instead, these baskets are made by using increasingly complex forms of ply-splitting.

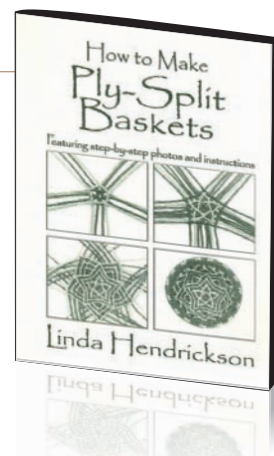
Instructions for each basket include a description of the ply-split techniques used, cord requirements, and tools needed. Those familiar with ply-splitting can easily read the basket description to know if they have the skills and materials to proceed. Those who have not ply-split before might want to start at the first basket and work through the rest of the book.

Every area of expertise has its own vocabulary, and Hendrickson does an exceptional job of explaining the language of ply-splitting. Terminology is listed in the beginning of the book for easy reference. Good information on ply-splitting tools and material preparation is included. For those interested in more information on the history of ply-splitting and images of historic pieces, Hendrickson has added a detailed guide to Internet references.

For those of you who need visual reference, the black-and-white pictures are quite understandable. In fact, they are so good you might not need to read the explanations. Also, because the book is self-published, Hendrickson encourages the reader to send her any comments or corrections. She plans on putting them on her website and/or using them to make changes to the next printing so readers can keep current.

*How to Make Ply-Split Baskets* is a thorough guide to an unusual way to make baskets, and because baskets are three-dimensional, one could view these instructions as a starting point for creating ply-split sculptures of all kinds.

—Sally Ishikawa



## COSTUME AND HISTORY IN HIGHLAND ECUADOR

Ann Pollard Rowe, Lynn A. Meisch, et al

AUSTIN, TEXAS: UNIVERSITY OF TEXAS PRESS, 2011. HARDCOVER, 402 PAGES, \$60. ISBN 978-0-292-72591-1.

**C**ostume and History examines the history of the traditional clothing of people from Highland Ecuador, living in the Andes. The customary garments include handwoven belts, felted hats, woolen skirts, and ponchos, all of which can identify social status, age, and ethnicity. The book includes nine color and over 194 black-and-white photographs.



## CONTINUOUS STRAND WEAVING METHOD

Carol Leigh Brack-Kaiser

COLUMBIA, MISSOURI: CAROL LEIGH BRACK-KAISER, 2010. HARDCOVER, 468 PAGES, \$74. ISBN 978-0-9832728-0-9.

**L**ack of time and space often prohibit people from weaving. The continuous strand method of weaving addresses both these issues. In this book, Carol Leigh Brack-Kaiser gives a thorough explanation of the looms (triangular, circular, and rectangular frames) and the techniques used for continuous strand weaving. Accompanied by informative

color photographs, projects include an elegant wedding shawl, scarves, jackets, purses, and even a bikini.

## SAVING THE WEAVERS: SMALL ASSISTANCE PROGRAMS FOR MAYA WOMEN IN HIGHLAND GUATEMALA

Endangered Threads Documentaries

VALLEJO, CALIFORNIA, 2010. DVD, 43 MINUTES, \$20 PLUS SHIPPING AND HANDLING. NARRATED IN SPANISH AND ENGLISH.

**S**aving the Weavers is an inspiring story of seven Guatemalan fair-trade organizations that have developed plans to help Mayan women use their weaving skills to support themselves and their families after thirty-six years of civil war (1960 to 1996) left them with no means of support. The groups featured are Mayan Hands, Fundacion Tradiciones Mayas, Colibri, Maya Color and Moonflower Enterprises, Casa del Tejido Antiguo, Cojoloya, and Codearteco. Some of the proceeds go to scholarships for Mayan children.

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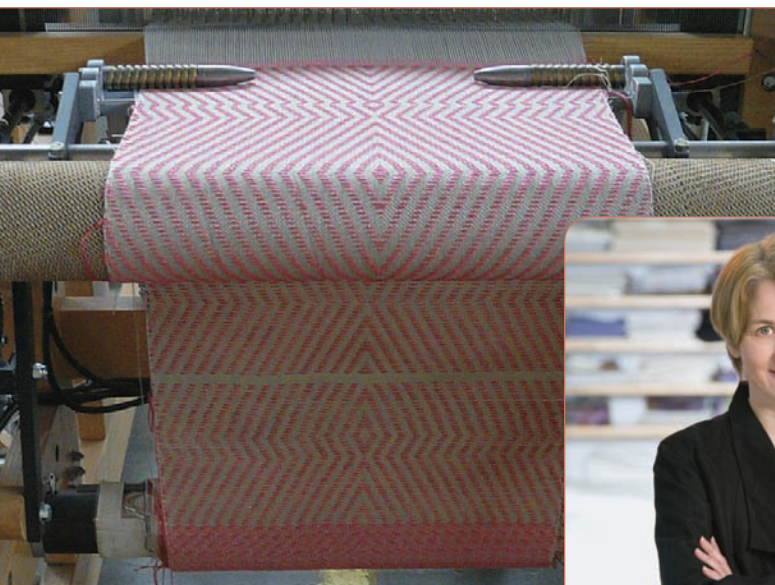
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# THE ORIOLE MILL

While American-based mills were shutting down, this small textile mill in Henderson, North Carolina, was revving up.

MARILYN MURPHY



**ABOVE:** Catharine Ellis's shibori fabric being woven on one of Oriole Mill's dobby looms.

**RIGHT:** Bethanne Knudson, founder of the Oriole Mill.



STEWART OSHELD

the languages that run Jacquard looms. Bethanne soon found herself spending time at mills, training people in the use of the software, and thinking holistically about problems often encountered during the weaving process and their connection to the design itself. She was convinced that if designers understood what the looms were doing/weaving, that necessary corrections

could be done during the design phase. But the limited time she had on-site at the mills didn't allow for that level of design training. She dreamed of a training location with a controlled environment to hold five-day full-immersion retreats. In May 2000, the dream became a reality and the Jacquard Center was born.

The center houses the training room, five bedrooms, a full kitchen, a living room, and amenities so all the focus can be on learning. Four to five people can be trained at a time. Designing is done using shareware on Mac computers. Once files are created, they can be woven and problem solved on the looms at the mill, a ten-minute

drive away. Bethanne can teach anything from basic loom mechanics to the complex subtleties of getting a manufacturing operation off the ground. Fiber artists such as Lia Cook, Catharine Ellis, Cynthia Schira, and Bhakti Ziek have all used the center, as have industry clients such as Coach and students from nearby Georgia State and Kent State universities.

The Oriole Mill came next and was a natural extension to the Jacquard Center. Bethanne had spent a lot of time at mills, mills whose focus was about speed and cheap production. She knew that slowing the machines down would enhance the quality of the product. Both she and Stephan felt very strongly that a different mill model, including giving workers more responsibility for the production process, could also lead to a superior product. Whether all that could be done profitably, they didn't know. But as the textile industry slipped from focusing on product to focusing on money, they preferred a retrograde approach. So in March 2006, the building was purchased, and in May 2007, the first yard was woven off of one of the looms.

In August 2008, United States mills and dye houses began collapsing. Equipment was quickly being sold outside the

located about twenty-six miles outside of Asheville, the Oriole Mill occupies a 72,000-square-foot brick building—formerly a freezer plant, then a hand-tufted rug company. The building is slowly being renovated to be as green as possible. Bethanne Knudson, the mill's design director, and her partner, Stephan Michelson, are committed to sustainability in their products as well.

Their current line consists of beautiful and functional home bedding (spreads, pillows, and throws), scarves, and shawls, with plans to add bags and window coverings. The fabrics are made with high-quality natural fibers, such as Egyptian Giza cotton and American combed cotton, that don't require dry cleaning, don't pill, and never need to be replaced.

Bethanne is in charge of everything that gets developed and woven. With handweaving as her first love, the fabrics are a reflection of a maker's hand and sensitivity. She studied fiber at the Kansas City Art Institute and received her MFA in textiles from the University of Kansas. Teaching was her original career choice, but she left a tenure-track position and ended up doing training and technical support for *JacqCADMASTER*, a computer-aided design program that translates design information into



One of the mill's Jacquard looms at work weaving a damask coverlet fabric.

United States, so Bethanne and Stephan had to scramble. They bought what was available before they were really ready to use it. Looms arrived broken or were missing critical parts. Pieces weren't interchangeable. So far, they have nine Jacquard looms and six dobby looms (two are high-speed industrial dobbies) plus sewing and finishing equipment. More recently, they have added a knit braider, a twister—it plies yarn—and a narrow fabric loom to make labels with a true woven selvedge.

All the production is small scale. Stephan handles all the

## Spotlight THE ORIOLE MILL

business issues including the yarn ordering. A handful of topnotch employees keeps everything else going. Even with all this, Bethanne wanted to add a cut-and-sew operation. She heard that Libby O'Bryan was looking for a site to do just that. Thus was born Libby's company, the Western Carolina Sewing Company, which sits inside the mill as an integral, albeit separate, part of the business. In addition to sewing for the Oriole Mill, Libby is able to provide small-scale sewing production and assist fiber artists in custom sewing work.

Grandfathered into their building is a nonpressure dye facility. Just as they did with sewing, Bethanne and Stephan hope to find an entrepreneur to establish an independent dye house within the mill—a person who knows chemistry dyeing, will learn natural dyeing, and who will find clientele among mill customers in western North Carolina. Interested?

### RESOURCES

The Jacquard Center, [www.thejacquardcenter.com](http://www.thejacquardcenter.com)

The Oriole Mill, [www.theoriolemill.com](http://www.theoriolemill.com)

Western Carolina Sewing Company, [www.wcsewco.com](http://www.wcsewco.com)

## Congratulations to Celine Gorham

Felicitations go to Celine Gorham, the new artist in residence for the Textile Studio of the Burlington Art Centre in Burlington, Ontario. The residency is a pet project of the Burlington Handweavers and Spinners Guild, who funded the publicity with the help of a *Handwoven* FiberHearts award. Information about the residency was sent all around Canada with a packet finding its way to the New Brunswick Art Council. It was a member of the council who encouraged Celine to apply. Luckily for Celine, she listened and was awarded the six-month residency by the Artist in Residence Committee.

A graduate of the New Brunswick College of Craft and Design, Celine recently earned a Diploma of Advanced Studies in textiles and fiber arts. It was there she fell in love with weaving and its long history stating, “[Weaving is] intimately connected to who we are. . . . It's a really honorable thing.”

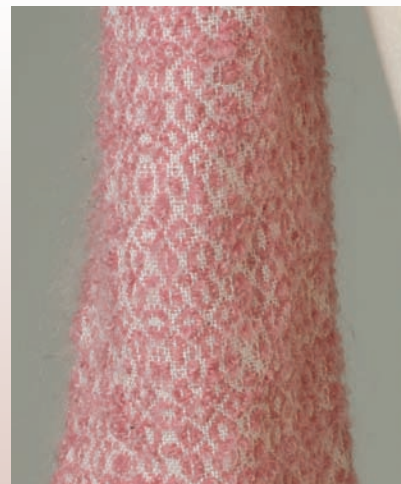
Celine was chosen not just for the caliber of her weaving, but also for her proposed residency project. Celine plans on collecting stories from visitors about childhood blankets and quilts. She will then take words and phrases from the stories to create patterns using name drafting, literally weaving the stories into her work.

Having mainly worked on four-shaft looms, Celine is excited to start working on the much larger looms that will be available to her at the Textile Studio. Along with the looms, she will also have access to an extensive library and experienced weavers as mentors—something Celine says she looks forward to as much as the weaving project itself.

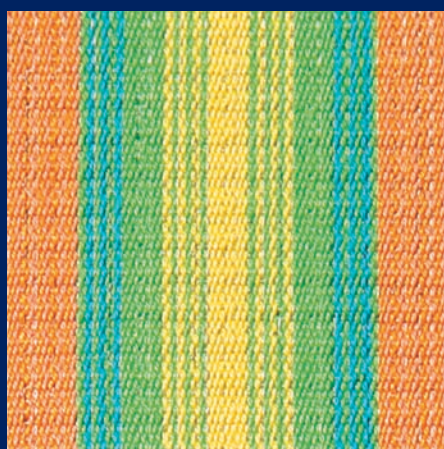
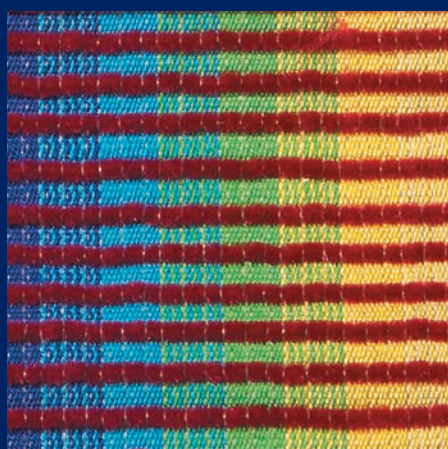
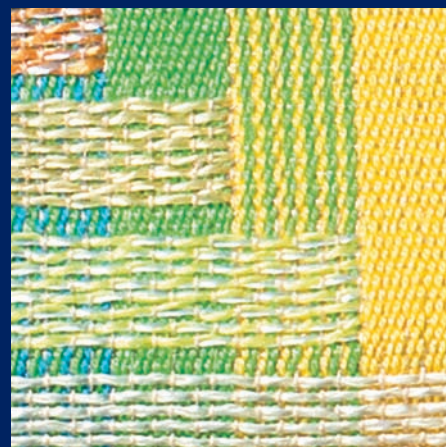
Celine begins her residency in early September and plans to document her progress at [www.gorhamc.blogspot.com](http://www.gorhamc.blogspot.com).



Celine used name drafting to create the pattern for this scarf with the phrase “love and an apricot”



Special thanks to Joyce Newman, a member of the Burlington Handweavers and Spinners Guild for contributing to this article.



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# FROM OUR Roving Reporters

Thanks to all of the *Handwoven* Roving Reporters. For more information on these stories and others, please visit [weavingtoday.com](http://weavingtoday.com).

MARYANNE MCDEVITT



## Out and About

On April 30, 2011, Philadelphia Guild of Handweavers members Melissa Cooper and Maryanne McDevitt loaded their car with looms, yarn, woven goods, and lots of energy and headed for the Philadelphia International Street Fair, an event scheduled one hundred years after the original Paris Street Fair. PGHW used the time to introduce the street fair's crowds to weaving. Cooper and McDevitt set up a prewarped loom on the pavement and invited passersby to try their hands at weaving. Many people took up the offer, and by three o'clock that afternoon, they wove a six-foot-long chenille scarf.

Leaving just after dusk (after watching acrobats complete a high-wire act over Broad Street), both agreed that nothing beats the thrill of introducing people to the excitement of weaving. —*Maryanne McDevitt, Pennsylvania*

PEGGY DONEY



In June, the Pikes Peak Weavers Guild demonstrated weaving, spinning, and dyeing at the Rock Ledge Ranch at the Garden of the Gods Park in Colorado Springs. Visitors to the ranch were able to see sheep being sheared nearby while PPWG members were dyeing the wool and demonstrating how to pick, card, and spin wool yarn and how to weave it into cloth.

—*Beverly Weaver, Colorado*



JONI SCHULTZ

Wabash Weavers Guild of Lafayette, Indiana, founded over fifty-five years ago, does many outreach programs each year. A booth at

Mosey Down Main Street, a street celebration held monthly during the summer, gives many people an exposure to weaving.

The guild also participates in the yearly Feast of the Hunters' Moon, celebrating the landing of the voyageurs at Fort Ouiatenon during the 1700s.

—*Dorothy Baker, Indiana*

## Inspiration

The highlight of the year for the Weavers of Orlando came at the annual spring picnic's recent Guild Exchange. With Cedric Pollet's book, *Bark*, in hand, participants were asked to choose a "bark" photo to use as inspiration for a scarf. The resulting scarves were so creative that when Pollet was contacted so that he could see what his book inspired, he purchased three of the scarves for himself. Project photos can be viewed on the WoO website (<http://www.weaversoforlando.com>) in the Gallery. —*Karen Simpson, Florida*



BERNA LOWENSTEIN

## Weavers Save the Date

The Lake Charlevoix Area Weavers Guild recently created a datebook for sale within the guild. The datebook began as a study group project to design woven structures representative of a chosen month. Some weavers selected designs portraying seasonal images; others looked for patterns and/or color combinations evocative of the time of year. Each page within the book features a four-inch-square sample with draft and information on the inspiration for each design as well as yarn and sett specifics. —*Julie Hurd, Michigan*







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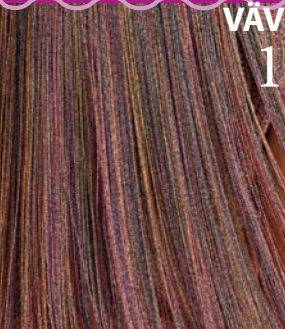
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# The Winners!

From over seventy submissions, the staff of *Handwoven* selected ten garments to represent our readers in a fashion show at Väv 2011. *Väv Magasinet* also selected ten from their readership. Both sets will appear as projects in their respective magazines, and a Best of Show from each set will be awarded at Väv 2011. Turn the page to see a preview of our winners!

VÄV  
1



VÄV  
2



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The gleaming strands of handpainted rayon bouclé on the warping board inspired Irene's fringed neckline (instructions, page 56).

SOUTHWEST SWING TOP/IRENE TORRUELLA MUNROE



VÄV  
2



## NIGHT AT THE OPERA JACKET/DIANNE TOTTEN



Designing woven shibori for ribbing led Dianne to ruffled scarves and shawls and finally to this ruffled jacket (instructions, page 57).



TWILL & IKAT JACKET/CATHERINE GRIFFITH



A simple ikat technique and combination of plain weave and twill decorate the top and cuffs of Catherine's jacket (instructions, page 59).

VÄV  
4



## DESERT STONES JACKET/SARAH FORTIN

Sarah exploits color and pattern in shadow weave for her wool/silk jacket, trimmed with a plied cord (instructions, page 61).



# SHIBORI GOWN/TERESA KENNARD



A polyester weft creates permanent pleating and a chenille warp the lush, velvety texture in Teresa's dress (instructions, page 62).



A tablet-woven band designed using random numbers was the starting point for John's striped twill vest (instructions, page 63).



CONTROLLED CHAOS VEST/JOHN MULLARKEY





LONG VEST IN TWILL BLOCKS/CHERI BRIDGES



Seven painted warp chains and random shifts in two twill blocks give Cheri's vest fabric a look of stained glass (instructions, page 64).



## MESA TAPESTRY VEST/JUDITH SHANGOLD



Judith's short vest uses slit-tapestry techniques on a rigid-heddle loom, and a knitted trim decorates the edges (instructions, page 65).

VÄV  
9



## ROSEPATH RIBBON JACKET/JOANNE PARRISH GEORGE



**Stripes in the warp become stripes in the weft on the front of Joanne's jacket—and the stripes interweave (instructions, page 66).**



Twelve warp chains are painted the same way but offset from each other to create the stripes in Tien's silk fabric (instructions, page 68).

# KODACHROME COAT/TIEN CHIU



NANCY DELSON VAUGHAN

# Ruffles-and-lace scarf

Scarves shaped by differential shrinkage have fascinated me since I first began to weave, and the perfect scarf has been an adventuresome quest.

## STRUCTURE

Huck lace and plain weave.

## EQUIPMENT

4-shaft loom,  
11" weaving width;  
8-dent reed; 1 shuttle.

## YARNS

Warp: 24/2 superwash merino (5,960 yd/lb, Super Lamb, JaggerSpun), Sapphire, 550 yd; Carbon, 60 yd. 18/2 merino (5,040 yd/lb, Superfine Merino JaggerSpun), Black, 395 yd.  
Weft: 24/2 superwash merino, Carbon, 813 yd (includes amount for sampling).

## WARP LENGTH

201 ends 5 yd long (allows 18" for sampling, 7" for take-up, 27" for loom waste).

## SETTS

Warp: 24 epi (3/dent in an 8-dent reed) for 24/2 Super Lamb; 16 epi (2/dent in an 8-dent reed) for 18/2 merino.  
Weft: 18 ppi.

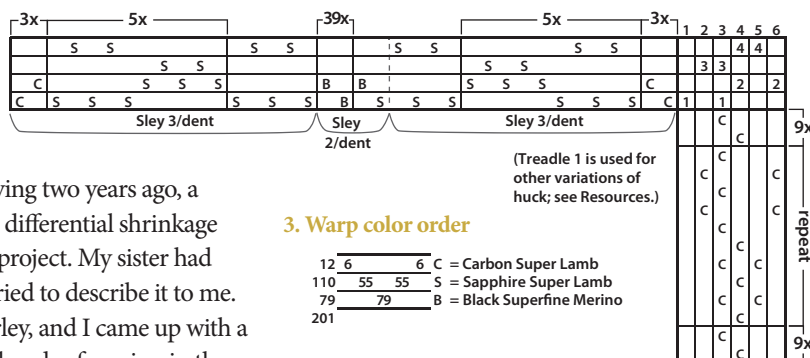
## DIMENSIONS

Width in the reed: 10 $\frac{1}{8}$ ".  
Woven length (measured under tension on the loom): 128" (not including 18" for sample).  
Finished size after washing: one hemmed scarf 9" × 66".

### 1. Heddle count

Shaft 4	24
Shaft 3	20
Shaft 2	76
Shaft 1	81
	201

### 2. Draft



When I started weaving two years ago, a scarf ruffled from differential shrinkage was my second weaving project. My sister had seen one she loved and tried to describe it to me. My mentor, Barbara Hurley, and I came up with a plan—Tencel with a few bands of merino in the warp. The merino would shrink, creating a Tencel ruffle. We laughed when the scarf came off the loom; I had forgotten to measure, and it was well over 10 feet long. Through the washer and dryer it went. Not only did we have ruffles, we now had a much more manageable 5½-foot scarf length. There was only one problem—all that ruffled Tencel was heavy!

Fast-forward a year. One of my homework assignments for the Hill Institute Master Weaver Certificate was to design, draft, and weave something original. This seemed like the perfect opportunity to try another differential shrinkage scarf. This time I used JaggerSpun Super Lamb (superwash wool and thus nonshrinkable) with JaggerSpun Superfine Merino, which shrinks beautifully. A huck lace ruffle and plain weave for the merino in the center turned out to be a perfect combination. (For other huck options possible on this tie-up, see Resources.) This scarf is very light, has a great hand, and is warm and soft next to the skin. Watch your shrinkage! Don't let it felt!

## RESOURCES


Tedder, Lynn. "Stuck on Huck." *The Best of Weaver's: Huck Lace*, edited by Madelyn van der Hoogt. Sioux Falls, South Dakota, XRX Books, 2000, pp. 6–9.

### 3. Warp color order

12	6	6	C = Carbon Super Lamb
110	55	55	S = Sapphire Super Lamb
79	79	B	B = Black Superfine Merino
201			

1 Wind a warp of 201 ends 5 yd long following Figure 3. Prepare the loom using your preferred warping method, centering for a width of 10". Sley the Super Lamb warp ends at 3/dent for 24 epi and the Superfine Merino ends at 2/dent for a sett of 16 epi. Thread following the draft in Figure 2.

2 Wind a bobbin with Carbon Super Lamb (used as weft throughout). Sample before you begin weaving the scarf. An extra 18" of warp is allowed for this purpose. (It's especially informative to keep a sample that you do not wash to compare as a "before" and "after" for your records and future explorations in differential shrinkage.) Weave 1" of plain weave, followed by 126" following the repeat in the treadling and end with 1" of plain weave.

3 Remove the scarf from loom and hem the raw edges with a narrow rolled hem prior to washing. Machine wash; follow by partly drying in the dryer. Watch closely! I have a top loader with no agitator. My scarf went through a full wash cycle with warm water and into the dryer for 10 minutes on medium heat. Hang to dry completely. Press with a steam iron. 

---

# Project



## STRUCTURE

Plain weave with a supplementary warp.

## EQUIPMENT

Rigid-heddle loom, 9" weaving width; 8-dent rigid heddle; 1 shuttle.

## YARNS

Ground warp and weft: worsted-weight wool (3.5 oz/220 yd, 1,006 yd/lb, Cascade 220), Paints, 345 yd (I used handspun, but this yarn is very similar).  
Supplementary warp: 1.2 mm EL wire (Angel Hair, part #HPPA05), Lime Green, four 5 ft lengths plus connectors ([www.coolneon.com](http://www.coolneon.com)).

## OTHER SUPPLIES

Long Sound Activated Drive (#DLSA), with three modes: on, off, and sound-activated ([www.coolneon.com](http://www.coolneon.com)); battery pack (8 AA batteries); Quad Connector (connects all 4 wires to one driver); 72 gold-plated cones 1" each long for fringe ([www.beadsgalore.com](http://www.beadsgalore.com)).

## WARP LENGTH

72 ends 2½ yd long (allows 2" for take-up, 13" for loom waste; loom waste includes fringe).

## SETTS

Warp: 8 epi (1 per slot/hole in an 8-dent rigid heddle).  
Weft: 8 ppi.

## DIMENSIONS

Width in the reed: 9".  
Woven length (measured under tension on the loom: 75".  
Finished size after washing: 8½" × 68" plus 3⅞" fringe.

SYNE MITCHELL

# E-textiles: weaving with EL wire

LIGHT UP YOUR ACCESSORIES AT WILL—YOU CAN EVEN HAVE THEM PULSE TO MUSIC WHILE YOU DANCE!

Electroluminescent wire—"EL wire"—is a flexible material that lights up when alternating current is applied. Manufactured by Elam EL Industries, EL wire uses little power and generates almost no heat, making it perfect for creating e-textiles.

**W**hat's even cooler is that a rigid-heddle loom is *the* perfect loom for weaving with EL wire. Here's why: On a rigid-heddle loom, there are two types of threads, active threads (hole) and passive threads (slot). During weaving, the passive slot threads never actually move. Cloth is instead formed by the active threads moving above and below them as the heddle is raised and lowered.

This means we can thread the EL wire in the slots and weave the cloth without worrying about stretching or damaging the wire, something not possible on a traditional shaft loom. For this project, rigid-heddle looms rule!

## EL WIRE BASICS

EL wire comes in a variety of colors and thicknesses. My favorite for weaving is Angel Hair, which is 1.2 mm thick and is able to bend the most without damage.

EL wire consists of four components:

- An inner copper wire coated in phosphorus. It is this phosphorus coating that glows when alternating current (AC) is applied.
- Two thin wires that spiral along the phosphorus-coated wire. The current alternates between the core copper wire and the thin spiraling wires.
- An outer clear coating that protects the wire. By adding color to this coating, the manufacturer can change the color of the EL wire from the cyan produced by phosphorus to any of a number of hues.

**1** Wind a warp and thread a rigid-heddle loom for plain weave. Weave 12" at 8 ppi.

**2** (First, read the Notes on page 42.) Lay the 4 pieces of EL wire on top of the fabric and feed the unwrapped ends through slots to the back of the loom. You can design any pattern, but I threaded the 1st strand into the 6th slot from the left, the 2nd strand into the 10th slot from the left. Then I mirrored the design by putting the 3rd strand into the 10th slot from the right and the 4th strand into the 6th slot from the right. The EL wire shares a slot with a normal (wool) warp thread.

**3** Pin each EL wire to the cloth as in Photo a, page 42. Do not twist the EL wire around the pins, as bending can break it or cause dim spots where the phosphorus coating is damaged. Add weights to the EL wire at the back of the loom (Photo b). I used alligator clips and kumihimo weights, but you could use binder clips and small sacks of coins. Make sure not to crimp the EL wire as you attach the weights.

**4** Weave 16 picks plain weave. You can continue to weave the scarf this way with straight EL wire stripes, but if you are attracted to the squash-blossom shapes, proceed as follows: \*Take the weights off the 4 strands of EL wire and pull the wires back through the heddle at the front and rethread each wire one slot closer to the center than before (Photo c). Weave 2 picks plain weave. Repeat from \* until the center 2 wires are 4 slots apart.


# Project



**5** Weave 16 picks of plain weave. **\*\***Move each strand of EL wire away from the center one slot. Weave 2 picks of plain weave. Repeat from **\*\*** until the strands of EL wire are back into their original positions. Weave 16 picks of plain weave. Repeat from **\*** (Steps 4 and 5) two more times; then repeat from **\*** in Step 4 only.

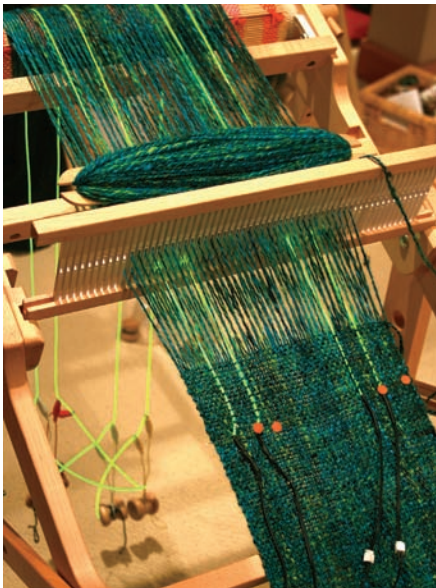
**6** Weave plain weave until about 10" of EL wire remain unwoven and then finish the scarf in plain weave. Remove the scarf from the loom. Prepare a twisted fringe on both ends of the scarf (I used 2 ends per fringe and added metal cones to hide the knots; see Photo d). Using a sewing needle and clear nylon thread to couch the unwoven EL wire ends, tack them down to the fabric in a pleasing design (see Photo e).

**7** For the pocket: Fold up the end of the scarf (where the connectors are) 5"; press. Fold the fringed end back down 1¼" (see Photo f); press. Sew the selvages of the two folds to the scarf selvages. This pocket holds the electronics and batteries used to power the scarf. Sew a snap to the front of the pocket at the center and to the back of the scarf to create a closure.

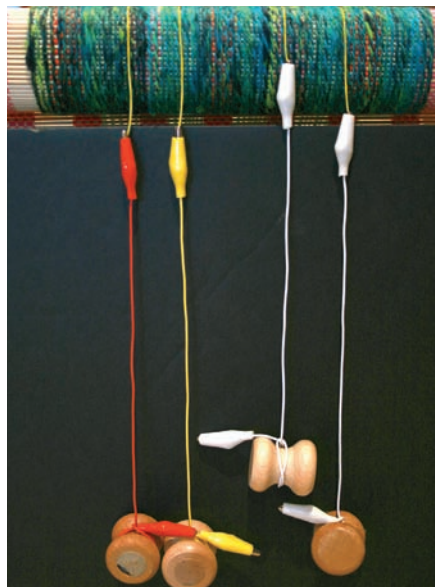
**8** Wash the fabric part of the scarf carefully. I wrapped the connector ends in plastic secured with rubber bands to keep out the water and gently handwashed the scarf in my bathtub, blotting it dry with a towel afterward. When the scarf is completely dry, remove the plastic and attach the quad connector to the 4 strands of EL wire. Attach the driver to the quad connector and the battery pack to the driver. 

**NOTES** If the nonconnector ends of your EL wire are not sealed (or you're cutting and soldering your own), seal raw cuts with a dab of puffy fabric paint. Otherwise, the exposed core of the EL wire can give you a bit of a shock—nothing lethal, but unpleasant nonetheless.

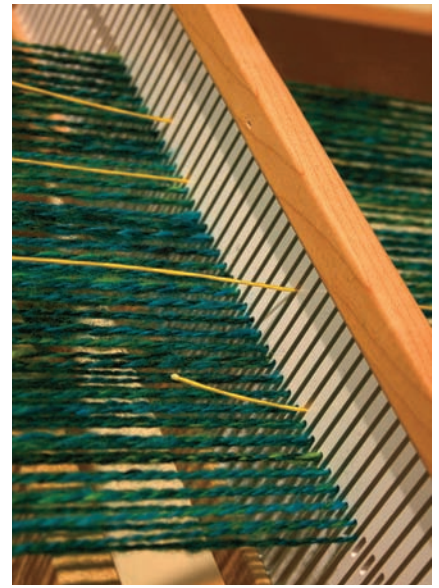
Before you begin working with the EL wire, test it! Hook up each strand of EL wire to the quad connector. Then connect the quad connector to the driver and the driver to the battery pack. When you turn the driver on, do all the strands glow? Check for dim or broken areas. It's a lot easier to fix problems in the EL wire before you start than it will be later, after it has been woven into your project.



a. Pinning the EL wire to the cloth



b. Weighting the EL wire



c. Moving the EL wire to a new slot (viewed at the back)



d. Twisting the fringe with gold-plated cones



e. Pinning the EL wire before couching



f. Creating a pocket for the electronics

PHOTOS BY SYNE MITCHELL

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### Good-bye from Karen & Terry

We have had the time of our lives starting and nurturing Treenway these past 35 years.

We thank you from the bottom of our hearts for all the support, loyalty, kindness and laughter through the years. You are truly appreciated.

We are dedicated to working with Susan and Richard for a smooth transition.

Warmest wishes, Karen & Terry

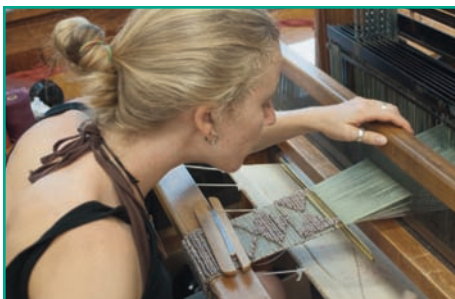
### Greetings from Susan & Richard

We are so excited to have been selected by Karen & Terry to carry forward Treenway Silks' operations.

The cornerstone of Treenway Silks is honesty, integrity and supplying the highest quality products and customer service. This will absolutely remain the same.

We look forward to getting to know you and inspiring your creativity with beautiful silk.

Forever in silk, Susan & Richard



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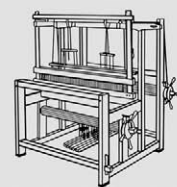


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**INKLE-LOOM TIP:** Never beat a just-inserted weft thread. Close the just-woven shed by opening the next shed and then firmly press and give a little wiggle with the shuttle against the fell. Tug slightly on the weft so it emerges from the selvedge without buckling.

ANNE DIXON

# Inkle-loom neckpiece

DON'T LEAVE WEAVING BEHIND ON SUMMER TRIPS! TAKE AN INKLE LOOM AND A LITTLE YARN ALONG WITH YOU AND USE THESE TWO TECHNIQUES FOR NECKLACES AND BRACELETS.

## STRUCTURE

Warp-faced plain weave and tubular weave.

## EQUIPMENT

Inkle loom that allows 98" woven length, 1 shuttle.

## YARNS

Warp: 16/2 or 20/2 cotton, (6,720 yd/lb or 8,400 yd/lb), orange and gold, 123 yd each; magenta, 68 yd; silver, 56 yd. Smooth, strong thread (such as Nymo beading thread, size D), 4 yd. Weft: 16/2 or 20/2 cotton, magenta, 115 yd.

## WARP LENGTH

96 ends (length depends on your inkle loom; amounts are for 3½ yd warp length), enough for 98" long woven band; 33 ends for section at back of neck, enough for a woven tube 8" long.

## OTHER SUPPLIES

Two plated-metal tubes (such as are used with kumihimo) about ¾" long with a diameter of ⅜" (or any bead with length and diameter sufficient for covering the joins); fabric glue.

## SETTS

Warp: about 85 epi.  
Weft: about 32 ppi.

## DIMENSIONS

Width: 1⅛" for band, ⅛" for woven tube.  
Woven length: 98" for band, 8" for woven tube.  
Finished size: one neckpiece 2" × 17" for pleated section plus ⅛" × 8" for tubular section (at the back).

There are several techniques you can use to make jewelry on an inkle loom. Here is one of my favorites. I call it "scrunching," pulling a long band into a round, pleated, collar-like shape. To create these neckpieces, I usually work with colored warp stripes of 8 (or multiples of 8) threads in each stripe.

**1** To weave the band that will be "scrunched" into pleats: Warp an inkle loom following the color order in Figure 1. Wind a shuttle of magenta for weft. Wrap beading thread (the gathering thread) around a small container (an EZ-Bob knitting bobbin works well). Weave the tail of the beading yarn with the magenta weft for the first 2 picks or so and then bring the bobbin to the surface 8 warp threads away from the selvedge on one side. Weave 8 picks using magenta weft only. Then take the beading thread to the underside of the cloth 8 warp threads farther toward the other selvedge. Weave 8 picks magenta. Bring the beading thread to the surface 8 warp threads farther toward the other edge. Continue this way (see Figure 2) until the beading thread is 8 threads away from the opposite edge from the starting side (just before the magenta warp stripe) and then reverse the path of the beading thread. Continue this way, zigzagging the beading thread up the band inside the magenta edge stripes.

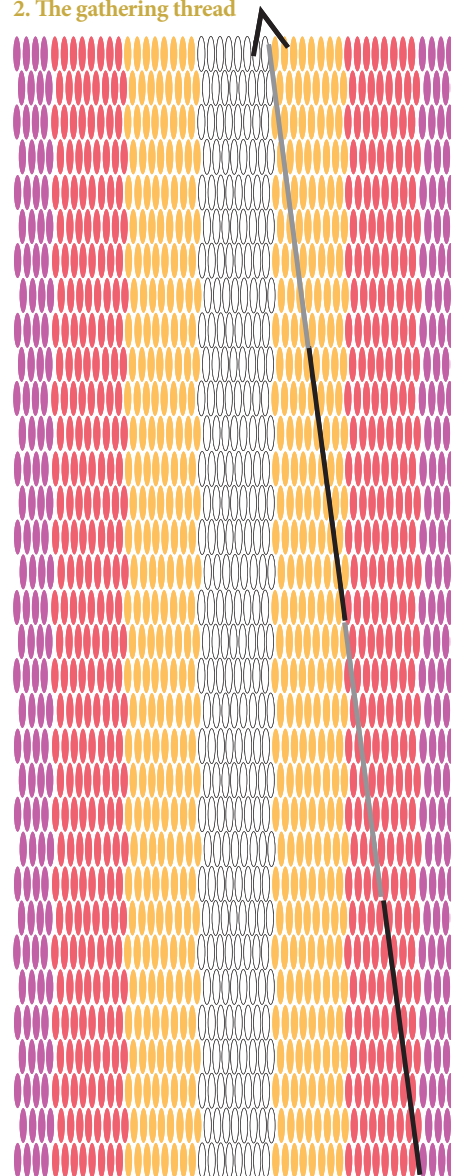
**2** When you have woven about 98", end the band when the beading thread is at the same selvedge as at the start and leave a long tail to use for gathering. End with 2 picks magenta.

**3** Pull on the beading-thread tail to gather the piece into pleats and folds and finger press in place firmly. Wrap the warp threads tightly at both raw edges with a strand of beading thread (use the tail at the gathering end); stitch the ends of the beading thread back into the cloth and bind off. Trim the warp threads close to the wraps.

1. Warp color order


16	16	silver
32	16 16	gold
32	16 16	orange
16	8 8	magenta
96		

2. The gathering thread





**4** To weave the tube for the back of the neck, thread an inkle loom for plain weave with 11 threads each of magenta, orange, and gold long enough to produce 8" finished woven length (or enough length so that the combined finished pleated section plus the tube will fit easily over your head). To weave the tube: Open the shed and beat; tug on the previous weft to tighten; insert the weft—always from the same side—then change the shed. Although the weft can pass under the woven tube between picks, it is easiest to weave passing it over the tube. Roll the last woven section between finger and thumb to fix the tube just before inserting each weft. Wrap and cut the ends of the woven tube with beading thread the way you did the pleated piece.

**5** Stitch one end of the tube to one end of the pleated section (about the 2 wrapped raw ends and make long stitches to join the wrapping threads of each). Slide 2 long beads onto the tube and then stitch the other 2 ends together the same way. Add a small amount of fabric glue to the joined ends and slide a bead over each join to cover. 



### STRUCTURE

Honeycomb treadling on an overshot threading.

### EQUIPMENT

4-shaft loom, 22" weaving width; 15-dent reed; 2 shuttles; size 4 (3.5 mm) 29" circular knitting needles; sizes C and I crochet hooks.

### YARNS

Warp: Allegoro (70% organic cotton/30% linen, 152 yd/50 g, 1,400 yd/lb, Classic Elite), Parchment #5616, 743 yd.  
 Weft: Allegoro, Lupine Pink #5619, 504 yd (includes crochet trim); Parchment #5616, 113 yd.  
 Yarn for knitted section, Allegoro, Parchment, 4 balls.  
 Total yarn for project: 10 balls Parchment, 4 balls Lupine Pink.

### OTHER SUPPLIES

1 pkg single-fold bias tape, khaki; sewing thread; removable stitch markers.

### WARP LENGTH

330 ends 2¼ yd long (allows 2" for take-up, 27" for loom waste).

### SETTS

Warp: 15 epi (1/dent in a 15-dent reed).  
 Weft: 13 ppi.

### DIMENSIONS

Width in the reed: 22".  
 Woven length of bodice (measured under tension on the loom): 52".  
 Finished sizes after washing: woven fabric 17" × 45"; knitted fabric 11" × 51½" (at widest point) for women's vest, size 8 or 10.

JESSICA X. WRIGHT-LICHTER

# Coordinated woven and knitted patterns for a vest

THE WOVEN BODICE AND KNITTED "SKIRT" IN THIS VEST CREATE A GARMENT WITH A UNIQUE HAND: FIRM AND FITTED IN THE BODICE, FREE AND FLOWING IN THE SKIRT.

The left front bodice overlaps the right front, and crocheted chains from both sides tie in the back to make the vest an easy fit.

I'd tried lots of crafts and enjoyed them all but kept coming back to knitting—until I found weaving! Combining the two disciplines is one of the most satisfying ways of creating fabric that I know. In this Wavy Pattern Kimono vest, they partner to portray one of my favorite motifs—the long wavy lines created by water or the flowing movement of the wind.

The idea for the vest began with a photo from the much-loved "green book," *A Handweaver's Pattern Book* by Marguerite Davison. A section of draft for Wandering Vine shows exactly the motif I was looking for.

Classic Elite's Allegoro cotton/linen yarn makes the vest a garment one can wear over a bathing suit, as well as over warmer clothes in other seasons. The weave structure allows the Lupine Pink weft to show through in little windows, its darker shade increasing the depth of the outlined cells.

### RESOURCES

Davison, Marguerite Porter. *A Handweaver's Pattern Book*. Swarthmore, Pennsylvania: Marguerite P. Davison, 1977, p. 166.  
 Epstein, Nicky. *Knitting on the Edge: Ribs, Ruffles, Lace, Fringes, Flora, Points & Picots*. New York: Sixth & Spring Books, 2004, p. 107.

#### 1. Draft for woven ribs

										20x					1	2	3	4	5	6
4	4	4				4	4			4	4	4	4	4	4	4	4	4	4	
3						3	3	3	3	3		3				3				
2						2	2	2	2	2		2				2	2			
1	1					1	1	1	1	1		1				1	1			

/ = Lupine Pink  
 ● = Parchment

plain weave

The fabric is woven wrong side up (as in the right photo) so that the fewest shafts are raised for lighter treadling. To weave right side up, tie up the blanks in the tie-up instead of the numbers.

---

# Project



**1** Wind a warp of 330 ends Parchment 2¼ yd long and thread the shafts following Figure 1, page 46, using your preferred warping method. Weave the bodice fabric following the Figure 1 treading at 13 picks per inch; this will allow the best placement of the pattern pieces on the fabric.

**2** Remove the fabric from the loom. Machine staystitch raw edges. Machine wash in cold water, gentle cycle, with Downy fabric softener (not detergent). Machine dry, regular.

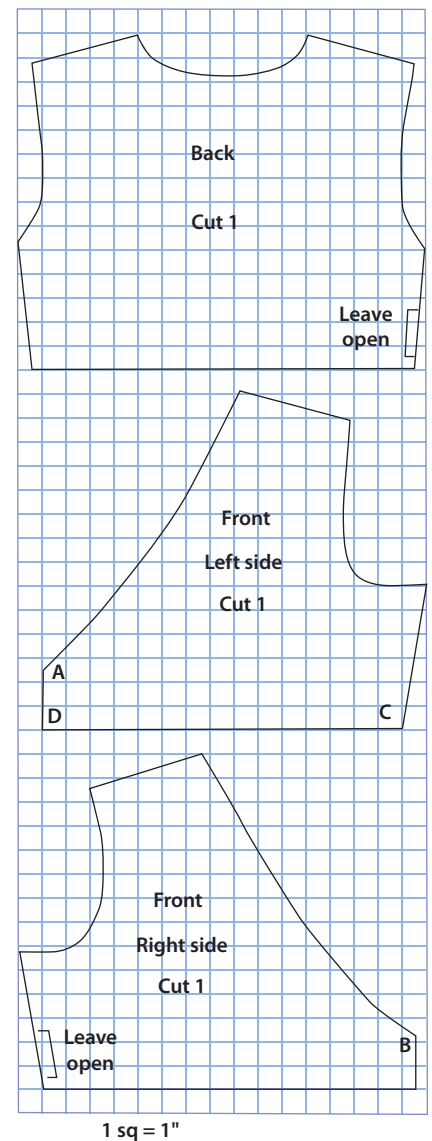
**3** Place each pattern piece so bottom edge is aligned with the start of a pattern repeat (each piece should fit within two repeats). Machine staystitch on both sides of cutting lines and cut out pieces (I used a serger). Right sides together, stitch fronts to back at shoulders and left side with ⅜" seam allowances. For right side seam, stitch ½" up from the bottom edge; leave 2" open (for tie); complete seam. Press seams open. Tack seam allowance open on right side seam. Fold out one edge of single-fold bias tape and pin along lower edge of bodice beginning at the right side and leaving ¼" of tape extending past each center front edge. Stitch tape to bodice with ¼" seam (stitch in the fold of the tape as a guide). Fold the tape to the back of the bodice (the seam will be the bottom edge of the bodice); pin in place rolling under front edges of the bodice to hide the raw edges of the tape. Handsew tape from right side. Repeat for armholes and for neck and front opening. All raw edges are now finished.

### 2. Knitted section

Row	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37		
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2	*	*	*	-	-						*	*	*																										
1	*	*	*	-	-						*	*	*																										

- \* = slip 1 stitch with yarn in back (s1wyib)
- X = no stitch
- = knit in front and back of stitch (k1f&b)
- ↗ = slip, slip, knit (ssk)
- ↘ = knit 2 stitches together (k2tog)
- = purl on right side; knit on wrong side
- = knit on right side; purl on wrong side
- RS = right-side row

### 3. Layout for bodice



**4** Place the bodice right side up on a table with bottom edge at the top. Use crochet hook (size C) to pick up 318 stitches around bottom edge (measure to determine stitch density, about 22 stitches per 3"). Insert the hook under 2 weft threads, carefully draw up a loop, and place the loop on the knitting needle. Purl Row 1 (a wrong-side row) following Figure 1. Continue to Row 37 (include the 39x pattern repeat in every row), then repeat Rows 2–37, then 2–9. To end: (wrong-side row), p3 sts, knit across to last 3 sts, p3; then (right-side row) sl 3 sts, k across to last 3 sts, sl 3. Bind off all sts as to knit. Block knitted piece (about 43¼" wide at bodice edge, 51½" wide at hem, 11" long).

**5** For the top trim and ties: Measure finished top edge of bodice from point A to shoulder seam, across back neck edge to next shoulder seam, and along front edge to point B. To this measurement, add 60". Using size I crochet hook and 3 strands of Lupine Pink yarn, make a chain the length of this new measurement (see Figure 5, page 52). Then, starting at 2nd chain from hook, make a slip stitch in each chain to the end of the chain. Break yarn, weave in ends. Measure in 30" from each end and mark

with removable markers. Pin the trim along bodice top edge, left front neck, back neck, and right front with markers at the front edges of bodice (30" extends from front bodice edges for ties). Handsew in place; remove markers.

**6** Bottom trim and ties (make 2): Measure along lower edge of finished front bodice from point C to point D. Add 30" to this measurement. Using size I crochet hook and 3 strands of Lupine Pink yarn, make a chain the length of this new measurement. Then, starting at 2nd stitch from hook, make a slip stitch in each chain to the end of the chain. Break yarn; weave in ends. Measure in 30" from one end of chain and place marker. Pin trim to lower bodice front so that the marker lines up with the bottom front edge of the left front bodice (at D), and the end on the "shorter" side of the trim sits right on the side seam (at C). Trim should be lying right along the line between woven bodice and knitted skirt. Handsew in place using sewing thread to match trim; remove marker. Repeat for right bodice front. Wear vest by slipping the left ties out through the opening in the right side and tying in the back.



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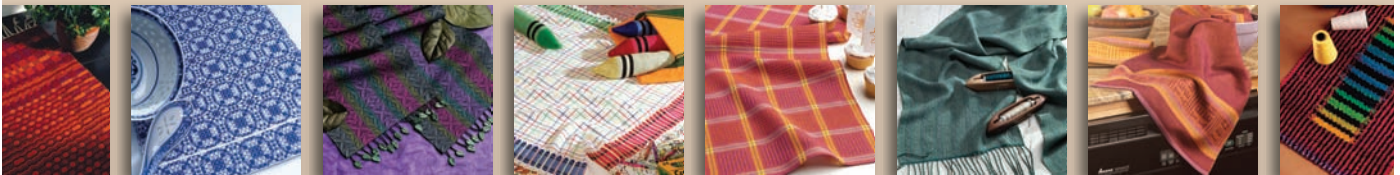



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ANITA LUVERA MAYER

# Surface embellishments make handwovens unique

USE WRAPPED RINGS, BEADING, AND CROCHETED CHAINS FOR DAZZLING DECORATIVE ACCENTS.

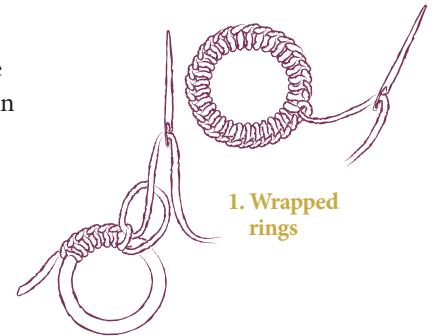


Here are some simple but effective ways to transform a piece of cloth into a one-of-a-kind garment.

**T**wo techniques I frequently use are wrapped rings (as described below) and crocheted cords (see page 52 for instructions). The required tools are minimal—a crochet hook, plastic rings, and yarn—yet I can create a raised dimensional effect on my fabrics in any color combination or yarn texture.

## WRAPPING RINGS

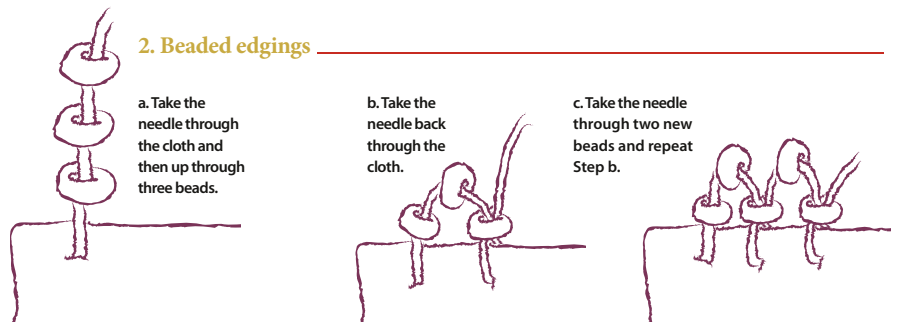
Plastic rings come in a range of sizes and are found at most fabric and craft stores. Rings in other materials are also available, but for clothing, both the weight of the rings and whether or not they can be washed or dry-cleaned must be considered.

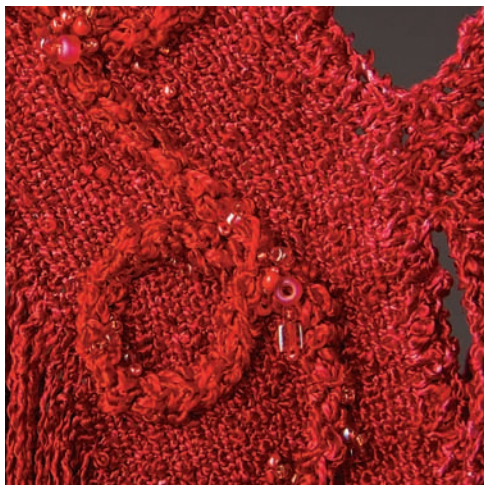


For wrapping, use a large-eyed tapestry needle with a buttonhole stitch (see Figure 1). This stitch makes an interesting ridge around the outside of the ring and maintains tension on the thread as you work.

To determine thread length for a specific ring: Cut two long lengths of thread. Wrap a ring using one of them. Then cut a length equal to what you had left over from the first thread from the second thread and use the remainder to measure future wraps.

To wrap: Tie a knot around the ring, leaving a 1" tail. As you wrap, go around the tail to secure. To end the wrapping, run the needle under three wrappings on the back of the ring; trim. If you run out of thread mid-ring, end as above and start with a new thread. You can vary colors and thread sizes, use two threads together, and/or bead the wrapped ring's edge as you would the edge of a cloth (see Figure 2).





PHOTOS BY PETER KUHNLEIN

Kimono instructions are given on page 52.




# Project

## THE KIMONO

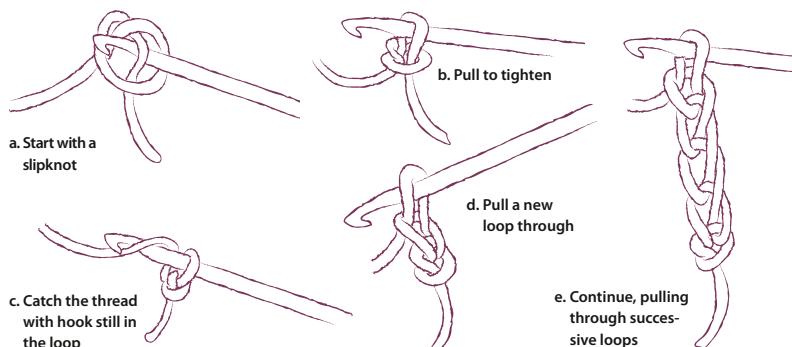
Try making this kimono as a canvas for embellishment. This versatile garment, based on a traditional Hanten kimono but without sleeves, can be easily sized, made in any length, and is effective in a variety of fibers.

To adjust size: Measure your widest circumference below the waist and add 8–10" for ease. Divide by 4 and add about 10 percent for take-up and shrinkage to determine warp width for the layout in Figure 4. (Note that the amount of ease can vary depending on the weight of the fabric, whether a lining is added, the thickness of garments worn under your kimono, and your comfort level. Plan enough ease that the garment moves freely on the body and hangs nicely open down the front.)

To determine length: Measure from your shoulder line close to the neck to desired hemline (waistline, below hip or knees, or to the ankle). Add for shoulder seam allowance, take-up, and shrinkage. The number and depth of tucks at the shoulder depend on what is necessary to bring the garment to the shoulder edge. Practice with a muslin to determine if shoulder slope is necessary. The neckline extends 1" behind the shoulder line so the garment hangs straight at the hemline. The tucks are tacked down front and back as far as necessary to provide the best effect on your body.

- 1 Wind a warp of 312 ends 6 yd long following Figure 3. Centering for a weaving width of 13", use your preferred method to warp the loom and thread the shafts for plain weave.
- 2 Weave plain weave for 42" (one back). Then use 2 shuttles and weave a 4" section with one shuttle for the band and a 9" section with the other for the fronts. After 44", weave with scrap yarn in the 9" wide section (this will be cut away). After 8", return to weaving 42" with one shuttle for the second back.
- 3 Remove the fabric from the loom and machine zigzag raw edges. Wash by hand, cold water; lay flat to dry. When it is dry, air fluff in the dryer.
- 4 Cut the band from the cloth and machine zigzag ends. Cut the two front/back sections apart at hem sections, discarding scrap yarn section; machine zigzag raw edges. Pin side and back seams. Try on to adjust the width of the shoulder tucks and determine armhole length.
- 5 Handsew seams (I finished all edges with single crochet and then abutted the crocheted edges and laced them together). You could also join edges with a figure-eight stitch using sewing thread. Turn up hem and sew by hand (I turned up a ¼" hem and single crocheted to cover the whole hem). Decorate the finished garment with wrapped rings and/or crocheted cords. 

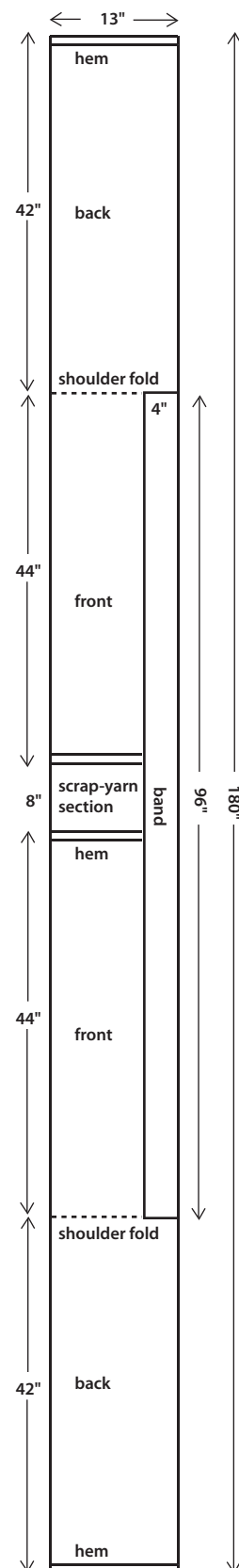
### 5. Crocheting a cord



### 3. Warp color order

	2x				
24	8	8	8	8	novelty
48	8	8	8	8	bamboo
240	24	36	144		chenille
312					

### 4. Kimono layout



## STRUCTURE

Plain weave.

## EQUIPMENT

2-shaft or 4-shaft loom,  
13" weaving width;  
12-dent reed; 2 shuttles.

## YARNS

Warp: rayon chenille (1,450 yd/lb), Regency Purple, 1,440 yd; 100% bamboo (2,100 yd/lb, Bambu 7), Mandarin, 288 yd; cotton/rayon novelty (38% pearl cotton, 62% rayon, 960 yd/lb, Waikiki), Autumn #2890, 144 yd. Weft: 20/2 pearl cotton (8,400 yd/lb), Wine, 1,075 yd. Yarns are available from Cotton Clouds as a kit.

## WARP LENGTH

312 ends 6 yd long (allows 10" for take-up, 26" for loom waste).

## SETTS

Warp: 24 epi (2/dent in a 12-dent reed).  
Weft: 15 ppi.

## DIMENSIONS

Width in the reed: 13".  
Woven length (measured under tension on the loom): 180".  
Finished size after washing: fabric 12½" × 174" for a kimono 40" long.



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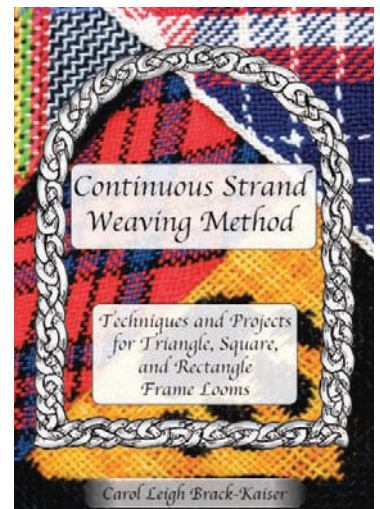
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VÄV  
1

## SOUTHWEST SWING TOP/IRENE TORRUELLA MUNROE

**F**or me, inspiration always begins with color and texture. I choose yarns that truly delight my senses. The warp yarn for the Southwest Swing top has it *all*—a luscious range of handpainted colors, a delightful bouclé texture, and the incomparable luster of rayon. I decided on warp-dominant plain weave to showcase the intrinsic beauty of the yarn.

Although I loved the way the strands of yarn looked on the warping board, I didn't originally envision the long fringe accent on the neckline. But after weaving the yardage, as I was removing it from the loom, I looked at the long, flowing length of "loom waste" and knew immediately that this fringe had to be incorporated in the final garment design. Fortunately, the width of the woven yardage was almost exactly the circumference of the neckline. How serendipitous! The fringe became the focal point of the garment and brought out the dancer in me!

### STRUCTURE

Plain weave.

### EQUIPMENT

2-shaft or 4-shaft loom,  
22" weaving width;  
10-dent reed; 1 shuttle.

### YARNS

Warp: rayon bouclé  
(1,200 yd/lb, Rick Rack,  
Interlacements), Southwest  
(hand-dyed), 1,266 yd.  
Weft: 20/2 pearl cotton  
(8,400 yd/lb, UKI), used dou-  
bled, Magenta #102 and Purple  
Passion #142, 500 yd each.

### OTHER SUPPLIES

Butterick pattern #3398; 5/8 yd  
silk charmeuse lining fabric;  
1 yd lightweight fusible  
interfacing; 1 decorative  
button; 6 snaps; matching  
sewing thread.

### WARP LENGTH

442 ends 3 yd long  
(allows 4" for take-up,  
29" for loom waste; loom  
waste includes  
20" decorative fringe).

### SETTS

Warp: 20 epi (2/dent  
in a 10-dent reed).  
Weft: 10 ppi (2 strands/pick).

### DIMENSIONS

Width in the reed: 21 1/10".  
Woven length (measured  
under tension on the loom):  
75" plus 20" fringe.  
Finished size after  
washing: fabric 21" x 72"  
plus 20" fringe at one end.

**1** Wind a warp of 442 ends 3 yd long and use your preferred method to warp the loom for plain weave. Spread the warp with scrap yarn.


**2** Wind 1 strand Magenta, 1 strand Purple Passion together on a bobbin. Weave plain weave for 75" or more, making sure to leave 20" of loom waste at the end for fringe.

**3** Remove the fabric from loom (release the warp from the back apron rod and pull it through the heddles and reed) and machine straight stitch along the raw woven edge at the end with the long fringe. Straight stitch 2 more rows 1/4" apart 2" from the first row and cut apart the 2" strip of fabric (with fringe) between the second 2 rows. Machine straight stitch next to scrap yarn section and cut it away next to the stitching.

**4** Handwash yardage (not fringe piece) with mild soap, room temperature water. Rinse and roll in towel to remove excess water. Air-dry.

**5** Apply a lightweight fusible interfacing to wrong side of yardage to prevent fraying, following manufacturer's instructions.

**6** Cut out the pattern pieces for woven fabric and lining (I used 1" seam allowances throughout and trimmed excess later). Sew and assemble the garment following pattern instructions, except: sandwich the strip of fabric with fringe on it between the woven cloth and the lining along the neck edge. When you sew through these three layers, align fringe strip edge just inside seam line so that fringe staystitching does not appear on right side of garment. Grade seam allowances to reduce bulk. In place of buttons and buttonholes at the front closure, I sewed snaps inside the front opening and added buttons to the top front edge for decoration.

**7** Try on your top to trim fringe to suit. I liked a sloped shape that is longest at the center back (about 18"). And now you're ready to dance! 



Irene Torruella Munroe in her vest



PHOTOS BY PAUL MORRIS

STRUCTURE

Point twill.

EQUIPMENT

16-shaft loom, 24" weaving width; 12-dent reed; 2 shuttles, 5 bobbins; serger (if available).

YARNS

Warp: 18/2 merino

(5,040 yd/lb, Superfine Merino, JaggerSpun), Black, 1,050 yd; 18/2 wool/silk (5,040 yd/lb, Zephyr, JaggerSpun), Ebony, 1,050 yd.

Weft: 8/2 polyester (3,360 yd/lb, The Yarn Circle), Noir, 1,642 yd; nylon upholstery thread (150 yd/spool), white, 412 yd (gathering thread); 5/2 rayon (2,100 yd/lb, The Yarn Barn of Kansas), black, 130 yd; 100% Lurex (3,000 yd/lb, Astra Glow Metallic, Halcyon Yarn), black, 110 yd; 18/2 merino, Black, 29 yd.

OTHER SUPPLIES

3/8 yd lining fabric, 1 pkg stay tape, black sewing thread.

WARP LENGTH

420 ends alternating merino and wool/silk 5 yd long, (allows 7" for take-up, 34" for loom waste).

SETTS

Warp: 18 epi (1-2/dent in a 12-dent reed).

Weft: 18 ppi (not including gathering threads; doubled threads are counted as 1).

DIMENSIONS

Width in the reed: 23 1/2".

Woven length: 139".

Finished size after washing, gathering and steaming: fabric 11 1/2" (22" stretched out) x 132" for a jacket.

When Catherine Ellis gave a workshop on handwoven shibori for our guild, a new path for exploration opened for me. These days, when I design a garment, I ask, "Will it be weft shibori or warp shibori?"

In the original conception for woven shibori, supplementary weft (or warp) threads are used to gather tight pleats into a ground cloth, which is then dyed. The pleats form a resist, so that when the supplementary threads are removed, a dyed pattern emerges. If a heat-sensitive yarn such as polyester is used for the ground weft in woven shibori and the fabric is steamed, the pleats become permanent and remain after the gathering threads are removed, forming a puckery, elastic cloth (see also Teresa Kennard, pages 31 and 62).

1 Wind a warp of 420 ends 5 yd long, alternating merino and wool/silk. Use your preferred method to thread the loom following Figure 2, page 58. Weave the jacket body and sleeve sections following Figure 2 and the weaving layout in Figure 1a. (Add 1" to each section for hems if you are not using a serger: to jacket fronts and backs and each sleeve, 6" total.)

2 Remove the fabric from the loom. Machine zigzag raw edges and on both sides of cutting lines. Cut apart between sleeve and jacket ruffle only. If you are using a serger, thread for a 3-thread overlock stitch with merino in the upper and lower loopers and black sewing thread in the needle and serge the four (ruffle hem) edges before washing. (If a serger is not available, fold and stitch a narrow hem and do this for all hems later in the process where serging is described). Handwash in lukewarm water and mild soap. Lay flat to dry.

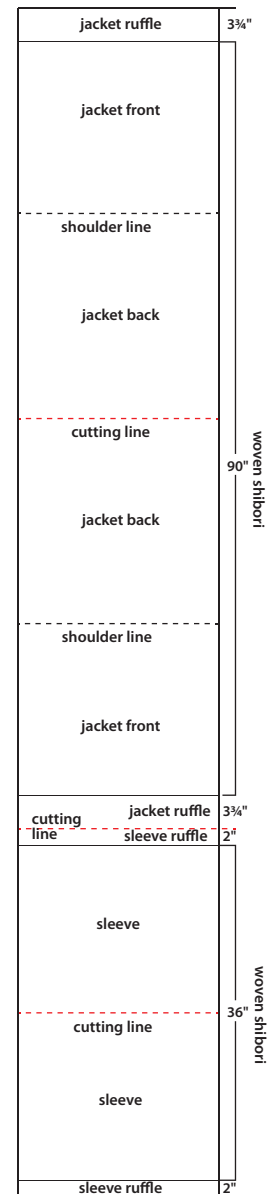
3 Pulling on 4 gathering threads at a time, gather the fabric lengths. Tightly knot each group. Steam 40 minutes. I use a canner with a rack and wrap the fabric in an old pillowcase and place on the rack. Let the fabric dry. Carefully snip the knots on the gathering threads and remove. Your fabric will be permanently "crimped."

4 Cut apart sleeve and jacket sections. Machine zigzag raw edges. With right sides together and a 1/4" seam allowance, stitch the center back seam of the jacket (19") starting at the non-ruffle edges. Serge the zigzagged bottom edges of the jacket back to form the hem, using merino in the upper and lower looper.

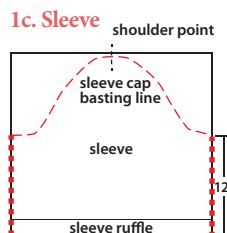
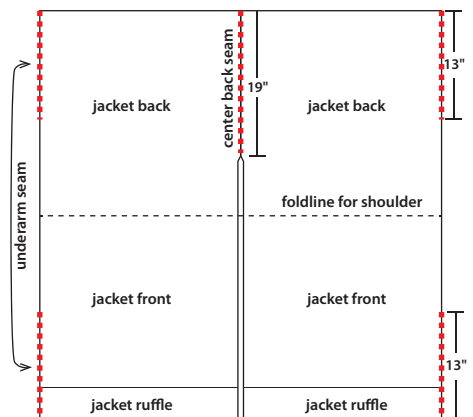
5 With right sides together, stitch the underarm seams (13") with a 1/4" seam allowance. Lay the body of the jacket flat and mark the foldline. This line marks the shoulder. Handstitch a stay tape to the underside of the shoulderlines to stabilize the shoulders.

6 A commercial sleeve pattern can be used as a guide for the sleeve cap. Holding a sleeve section on your arm, determine the desired finished length of the sleeve and pin to mark the top of the sleeve where it will connect to the shoulder line. Lay the sleeve pattern on the crimped fabric and handbaste a contrasting thread to mark the sleeve cap stitching lines (this will be on the non-ruffle end of the sleeve). Using a 1/4" seam allowance, stitch the underarm sleeve seam (12"). Insert the sleeve in the armhole. Pin the edge of the jacket opening to the basting lines on the sleeve. Adjust fit before stitching sleeves in place.

1a. Weaving layout



1b. Jacket assembly





As a student at Virginia Commonwealth University working toward a degree in historical craft and costume studies, I designed this short jacket to incorporate my love of ikat and twill patterning.

## RESOURCES

Strickler, Carol, ed. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave, 1991, p. 85.

## STRUCTURE

Plain weave and 3/1/1/3 extended point twill.

## EQUIPMENT

8-shaft loom, 25" weaving width; 12-dent reed; 1 shuttle.

## YARNS

Warp: 8/2 wool (2,240 yd/lb, Maine Line, JaggerSpun)  
Snow, 1,922 yd; Navy, 36 yd.  
Weft: 8/2 wool, Navy, 1,494 yd.

## OTHER SUPPLIES

Lanaset Acid Wool Dyes, Navy, 2 Tbsp; 2 yd navy lining fabric; ½ yd facing fabric; two 9" zippers for sleeves; one 13" separating zipper for front; 3 yd ½" twill tape; one 30 mm snap; matching sewing thread.

## WARP LENGTH

435 ends (4 Navy, 427 Snow, 4 Navy) 4½ yd long (allows 8" for take-up, 33" for loom waste).

## SETTS

Warp: 18 epi (1-2/dent in a 12-dent reed).  
Weft: 16 ppi.

## DIMENSIONS

Width in the reed: 24¼".  
Woven length (measured under tension on the loom: 121".  
Finished size after washing: fabric 23" × 106".

**1** Wind a warp of 435 ends (I wound 4 ends Navy, 427 ends Snow, 4 ends Navy) 4½ yd long. (The Navy ends on each side can be Snow; they just make a nice-looking selvedge in Navy.) Fold the 4½ yd length of warp so that 3 yd and the cross are on one side of the fold, 1½ yd on the other. Measure 18" from the fold along both sections and wrap the chain with rubber bands at these points. Bind the whole section that includes the fold in plastic (this part will not be dyed); you should have 1 yd unwrapped on one side of the wrapped section, 2½ yd on the other.

**2** Mix Lanaset Acid Wool Dyes following manufacturer's instructions in a pot, suspend the warp over the pot so that the plastic-wrapped section is not submerged, and dye the unwrapped portions. Rinse; remove plastic wrap; rinse again. Air-dry.

**3** Warp the loom using your preferred method following Figure 1, page 60. Weave plain weave with Navy until there is more white in the warp than blue and switch to twill. (I changed and repeated the several different twill treadlings randomly.) When the warp transitions back to blue, weave the rest of the fabric in plain weave; see photos, page 60.

**4** Wash by hand in cool water with small amount of detergent; air-dry; press with a pressing cloth.


**5** Sewing the several zippers and lining and facing this jacket make it a project for an experienced sewer. An alternative is to use a simpler short jacket pattern and add cuffs. For this jacket: Cut out pattern pieces from fabric and lining following Figure 2, page 60, and staystitch all edges. Cut facings from facing fabric. Use ½" seam allowances except where indicated; topstitch at ⅜". Right sides together, sew shoulder seams; press toward back and topstitch on the right side. Sew side seams the same way. Right sides together, sew cuffs to sleeve bottoms. Press toward sleeve and topstitch. Measure for sleeve zipper and sew sleeve seams to zipper point. Sew zipper in place following zipper instructions. Cut lining for sleeve and

cuff pieces and sew seam to zipper point. Place inside sleeve and pin, folding seam allowance under at the zipper, and handsew in place. Sew lining to sleeve around top and cuff bottom ¼" from edge.

**6** Right sides together, pin sleeve in jacket body with center top of sleeve aligned with the center top of shoulder (note that sleeve seam is at the back of the sleeve). Sew, easing in the sleeve. Clip curves carefully. Press seam toward jacket body and topstitch. Pin each facing along the front edge of jacket lining, fold under the outer edge of the facing, and topstitch to the lining. Sew lining shoulder seams and side seams; press.

**7** Separate front zipper pieces and place the zipper for the right side between the jacket body and the lining with the facing at the bottom of the sandwich and the end of the zipper ½" short of the bottom edge; sew close to the zipper. Topstitch the left side of the zipper onto the left jacket front 2" inside the edge. Sew lining to the front on this side, right sides together, with a ⅜" seam allowance. Place twill tape over the zipper tape and topstitch close to both edges of the twill tape (make sure lining underneath remains smooth). To visualize the steps for sewing the zippers; see photos, page 29).

**8** Sew jacket and lining wrong sides together around the neckhole and bottom ¼" from edge. Right sides together, place and sew the waistband to the bottom of the jacket and lining body with a ½" overhang on the left side and a 2" overhang on the right side. Fold waistband in half lengthwise, right sides together, and sew seam on left front edge. On the right side, sew seam around the overhanging portion of the band. Turn right-side out and pin waistband with raw edge folded in; topstitch close to the edge and at ⅜".

**9** Pin twill tape ¼" from edge on right sides of sleeve bottom and neckline and stitch close to the edge of trim. Fold over the edge and tack to inside of jacket by hand. Handsew snap to tab and bottom edge. Turn under seam allowance in armhole lining and stitch to sleeve seam by hand. 

1. Draft

14x															
7	8			8			8					8	8	8	8
6	7		7		7		7		6	6	6	6	6	6	
5	5		5		5		5		5	5	5	5	5	5	
4	4		4		4		4		4	4	4	4	4	4	
3	3		3		3		3		3	3	3	3	3	3	
2	2		2		2		2		2	2	2	2	2	2	
1	1		1		1		1		1	1	1	1	1	1	

● = floating selvages

plain weave



a. Dyed warp



b. End of plain-weave section

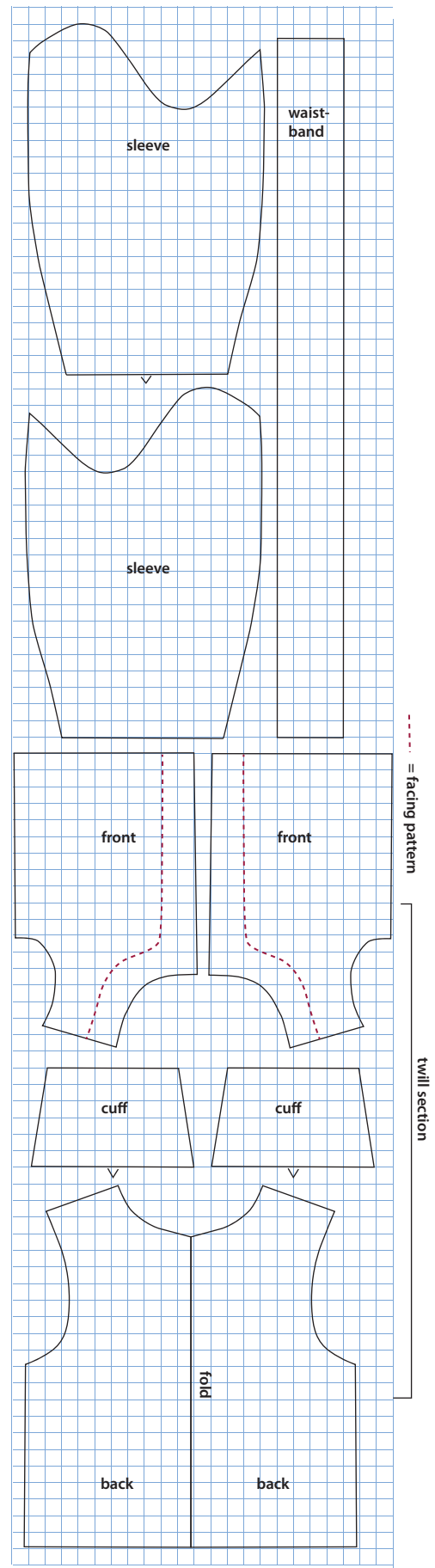
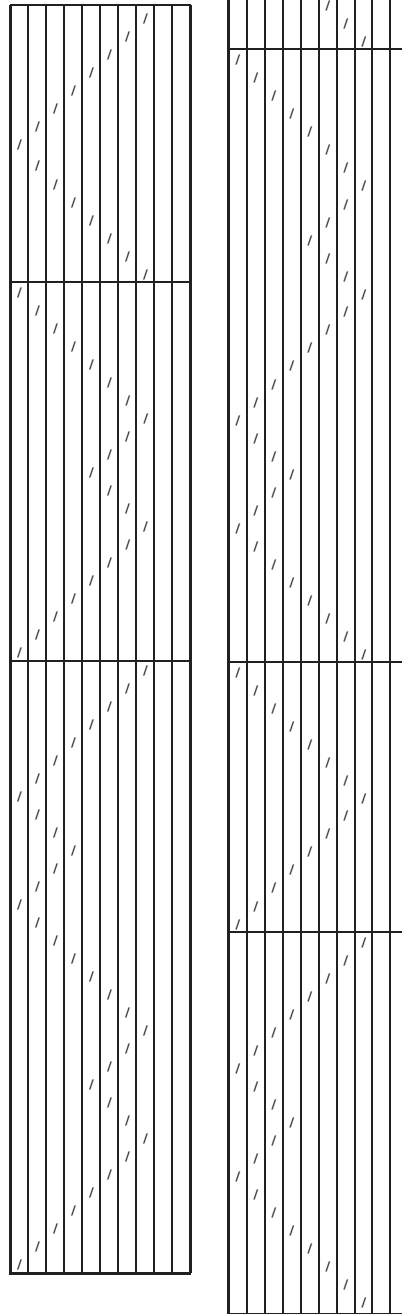


c. Starting twill section



d. End of twill section

PHOTOS BY CATHERINE GRIFFITH



Shadow weave has a stable, yet fluid hand that makes it a wonderful fabric for garments. I designed this yardage with the themes and colors of the Convergence 2010 in Albuquerque in mind.

The jacket design began with a discontinued commercial pattern (McCall's 8149), which I adapted. To use the pieces as shown in Figure 3a and 3b on page 69, make a muslin to adjust fit and add to warp width and length if necessary.

STRUCTURE

Shadow weave.

EQUIPMENT

6-shaft loom, 37" weaving width; 10-dent or 20-dent reed; 2 shuttles, 4 bobbins.

YARNS

Warp: 24/2 superwash merino (5,960 yd/lb, Super Lamb, JaggerSpun), Acorn, 1,530 yd; Cumin, 1,539 yd; Khaki and Mahogany, 1,122 yd each; Loden, 816 yd.  
Thick weft: 100% alpaca (110 yd/50 g ball, 1,000 yd/lb, Andean Treasure, Knit Picks), Embers (orange), 940 yd (includes twisted cord); Silky Wool, 45% wool, 35% silk, 20% nylon (191 yd/50 g skein, 1,750 yd/lb, Elsebeth Lavold, Webs), 09 Verdigris (gray-green), 584 yd. Thin weft: Super Lamb, Mahogany, 876 yd; Acorn, 584 yd.

OTHER SUPPLIES

Bias hem tape; 1 yd fusible interfacing; matching sewing thread; 5 buttons.

WARP LENGTH

1,442 ends 4¼ yd long (allows 6" for take-up, 27" for loom waste).

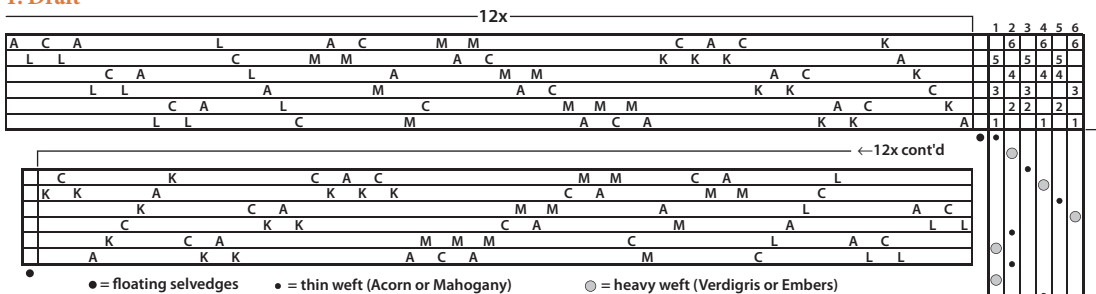
SETTS

Warp: 40 epi (4/dent in a 10-dent reed or 2/dent in a 20). Weft: 22 ppi.

DIMENSIONS

Width in the reed: 36¼".  
Woven length: 120" (72" for orange fabric, 48" for gray-green fabric).  
Finished sizes after washing: orange fabric 32" × 63"; gray-green fabric 32" × 42".

1. Draft



1 Wind 2 separate warp chains 4¼ yd long as in Figure 2, page 69. Place lease sticks in each cross, one set above the other, and beam. Thread the shafts from both crosses following Figure 1. Weave 72" at 22 ppi using Embers alpaca as thick weft, Mahogany Super Lamb as thin; then weave 48" using Verdigris Silky Wool as thick weft, Acorn Super Lamb as thin.

2 Remove the fabric from the loom; machine staystitch raw edges. Machine wash, delicate cycle, warm water, liquid detergent, liquid fabric softener. Machine dry, permanent press, for about 10 min. Remove; hang to dry. Steam-press firmly on your choice of wrong side.

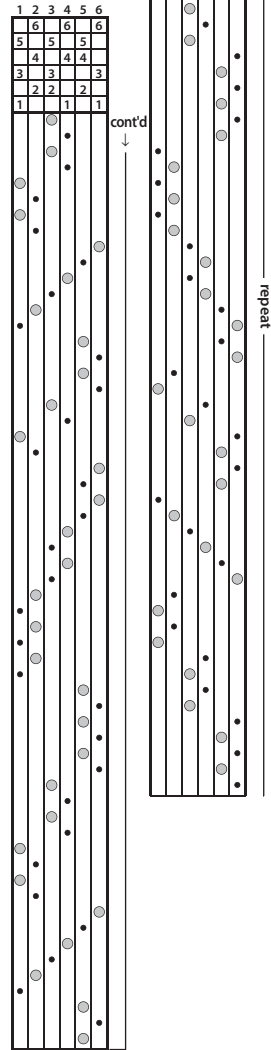
3 Cut apart the two colorways. From the gray-green fabric, cut 2 fronts, 1 back (on the fold), and 2 side panels (long sides parallel to selvedges) as in Figure 3a, page 69. From the orange fabric, cut out the neckband and the 4 sleeve pieces as in Figure 3b, taking care to match stripes at shoulders. Mark right and wrong sides; staystitch edges; clip curves.

4 This jacket is unlined. Finish seams by trimming one of the seam allowances to half its width, pressing the other over and around the short one, and stitching it to the garment from the wrong side to show as topstitching on the right side (flat-fell seam). Finish all seams as you go. Stitch in the ditch to add cording to highlight the seam between sides and fronts and back: one long cord goes from hem to hem over top of each shoulder. For corded seam trim: Make a twisted cord of 2 groups of 2 strands Embers alpaca 3 yd long for each of 3 cords.

5 Sew underarm seams of sleeves. Then, using 2 rows of machine basting stitches, gather a side panel to fit bottom edge of each side section of each sleeve, and stitch together. Attach the front edge of a sleeve/side panel to each front. Attach the back edge of each sleeve/side panel to each side of the back. Sew back to fronts along the shoulders and top of sleeve, matching stripes. Finish hems of sleeves and bottom edge of jacket with bias binding; handsew hems.

6 Interface the facing half of the neckband (the side cut on the selvedge). Fold the neckband in half crosswise and mark the fold for the center back. Right sides together, pin and then sew the long edge that is not interfaced to the neckline and front opening with its center at center of the back neck. Trim the ends at the bottom of the band to the desired length, leaving enough for seam allowances. Press the seam toward the band. Grade the seam (trim one seam allowance shorter than the other) to reduce bulk. Add cording to this seam now. Fold in the bottom edges of the band even with the hem and fold the selvedge edge of the band to the inside of the jacket over the seam and handsew.

7 For the side ties and the closure trim: Ply 2 lengths of 4 threads Embers each (8 threads total). Leave tassels on these cords. Attach to the jacket as shown on page 30.



In woven shibori, a gathering thread (see Figure 2) pulls the cloth into pleats. If a polyester weft is used for the fabric, heat treating the fabric before removing the gathering thread will make the pleats permanent. Before I heat-treated this fabric, I also dyed the gathered bundle with a blue vat dye. Vat dyes remove color while simultaneously laying down another color.

STRUCTURE

Plain weave patterned with woven shibori in twill.

EQUIPMENT

8-shaft loom, 25" weaving width; 10-dent reed; 2 shuttles.

OTHER SUPPLIES

Vat dyes (Cobalt Blue, Maiwa Supply) and equipment required by dye instructions; canning kettle and rack for heat treating; commercial pattern such as Kwik Sew #3694; 3/8 yd lining fabric for facings; matching sewing thread.

YARNS

Warp: rayon chenille (1,300 yd/lb, Silk City), Fudge, 1,455 yd.  
Weft: 40/2 polyester machine embroidery thread (16,800 yd/lb, Thread Art), Chocolate, 960 yd.  
Gathering weft: Bonded polyester upholstery thread (1,035 yd/4 oz spool, Coats Star Ultra Dee), white, 240 yd.

WARP LENGTH

485 ends 3 yd long (allows 3" for take-up, 24" for loom waste).

SETTS

Warp: 20 epi (2/dent in a 10-dent reed). Weft: 16 ppi.

DIMENSIONS

Width in the reed: 24 1/4".  
Woven length (measured under tension on the loom): 81".  
Finished size after heat treating: yardage 21 1/2" stretched (13" unstretched) x 72" for a size 6-8 short dress.

1. Draft

										17x																																								
8																	8																	8																
7																	7																	7																
6																	6																	6																
5																	5																	5																
4																	4																	4																
3																	3																	3																
2																	2																	2																
1																	1																	1																

/ polyester embroidery thread (ground weft)    o bonded polyester thread (shibori threads)


RESOURCES

Ellis, Catherine. *Woven Shibori*. Loveland, Colorado: Interweave, 2005, pp. 77-89 (vat dyes).  
Butler, Su. *Understanding Rayon Chenille*. Woodstock, Illinois: Butlerdidit! Press, 2002.

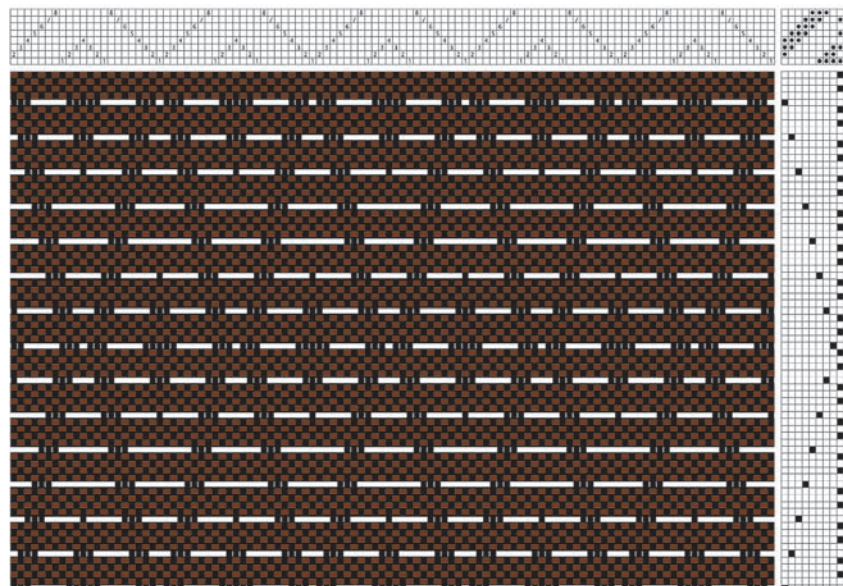
1 Wind a warp of 485 ends chenille 3 yd long and use your preferred method to thread the loom following Figure 1. (Take care during all steps to prevent twisting and stretching of chenille threads.)

2 Spread the warp with scrap yarn in plain weave. Weave the fabric following Figure 1 with a firm, even beat until the cloth measures about 81". With such a dense sett, getting a clear shed is not easy. I used my shuttle to clear one side and my hand to clear the other.

3 Cut the fabric from the loom and machine zigzag raw edges. Pull the gathering threads, drawing the fabric tightly together, and knot the threads securely. If you plan to dye the fabric, follow manufacturer's instructions. After dyeing, place the fabric, still gathered, onto a rack in a canning kettle and steam for 30 minutes to permanently pleat the fabric. Allow to dry completely, then carefully remove the gathering threads.

4 Fold the finished fabric in half crosswise and cut into 2 pieces. Zigzag the cut edges securely. Assemble and sew the garment with 1/2" seam allowances (unless you use a serger). Use a commercial pattern for the neck opening, facings, and shoulders. 

2. Shibori threads float on a plain-weave cloth





# CONTROLLED CHAOS VEST/JOHN MULLARKEY

This vest started with the tablet-woven band, and the band started with a challenge: that it be created using random numbers. I translated a random collection of 1s and 0s into an Egyptian diagonal pattern. The finished band required a garment to truly show it off. Since the band seemed to be barely contained chaos, I chose a reversing twill for the vest and varied the stripe direction as I laid out the pattern to accentuate the visual confusion. Wearing a little chaos, as long as it is controlled, keeps life interesting!

## Vest fabric

### STRUCTURE

2/2 broken point twill.

### EQUIPMENT

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

### OTHER SUPPLIES

Vest pattern; 2½ yd 45" wide lining fabric; 3 buttons; matching sewing thread.

### YARNS

Warp: 8/2 unmercerized cotton (3,360 yd/lb, Yarn Barn of Kansas), #1425 Marine, 2,160 yd; #756 Blue, 1,080 yd; #5193 Garnet, 140 yd.  
Weft: 8/2 unmercerized cotton, #1425 Marine, 2,983 yd.

### WARP LENGTH

676 ends 5 yd long (allows 7" for take-up, 29" for loom waste).

### SETTS

Warp: 24 epi (2/dent in a 12-dent reed).  
Weft: 24 ppi.

### DIMENSIONS

Width in the reed: 28¼".  
Woven length (measured under tension on the loom): 144".  
Finished size after washing: fabric for a vest 24" × 126".

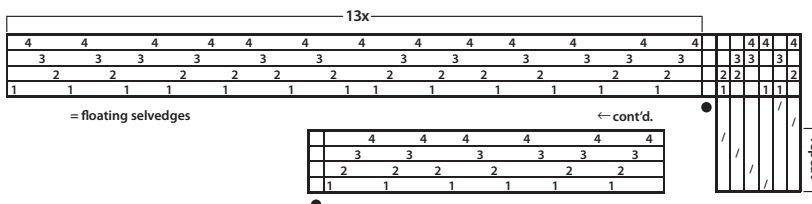
## RESOURCES

Hendrickson, Linda. "How to make a continuous warp." YouTube video: [www.youtube.com/watch?v=eConIrGd7Og](http://www.youtube.com/watch?v=eConIrGd7Og).  
Random number generator: [www.random.org](http://www.random.org).

### 1. Warp color order

← 27x →		
216	8	Blue #756
432	8 8	Marine #1425
28	1	Garnet #5193
676		

### 2. Draft for fabric



**1** For the vest fabric: Warp the loom using your preferred method following Figures 1 and 2. Weave about 4 yd (144") following the treadling using Marine for weft. Remove the fabric from the loom; machine wash and tumble dry on warm. Press.

**2** For the band (see Figures 3 and 4 on page 69 for tablet setup and graph for turning cards): On a warping board or floor inkle loom, plot a 3 yd path with a guide string, bringing the end back to the beginning. For a smaller inkle loom, plot a 2 yd path for 2 bands. For 38 tablets: from 2 light Blue and 2 dark Marine yarn sources, thread Blue through 2 adjacent holes of the entire deck of cards and Marine through each of the other 2 holes (Blue, Blue, Marine, Marine). Tie the 4 threads to the first post. Following the guide string, drop a single card from the back of the pack and continue around the warping pegs with the rest of the pack. After drawing the pack around the first post, drop a second card. Continue, until all of the cards have been dropped. Tie the end threads to the beginning 4 threads. (For this warping method, see Linda Hendrickson in Resources.)

**3** The remaining 2 cards are for selvedge threads. Thread with 4 threads of Garnet each 3 yd long (2 yd for smaller inkle looms). Hang with weight from the back of the loom. (Since these cards always turn forward, the twist that builds up behind the cards needs to be untwisted periodically.) Arrange the 38 cards as in Figure 3, page 69. Weave the band using Figure 4 or your own pattern. Note that the selvedge tablets are always in the F pack, reminding you which pack is which.

**4** To weave buttonholes in the last 12" of the band: Divide the warp into 2 sections at a point ¾" away from one selvedge. Weave 1" using 2 shuttles, 1 in each section. After

1", weave with 1 shuttle for 2¾". Repeat for a total of 3 buttonholes. Remove the band from the loom; machine wash and tumble dry, warm; iron flat.

**5** Using a commercial vest pattern or one of your own design, make a muslin first to check fit and plan stripe layouts. Plan ⅝" seam allowances. Cut 2 back pieces, 2 front pieces. Place the back pattern piece at a diagonal to the stripes with the yardage folded in half lengthwise and stripes aligned and cut both backs. Cut one front piece with vertical stripes, the other with sections of horizontal and vertical stripes. I used a scrap of the band to accent the stripe change and hide the seam where the stripes meet. Right sides together, sew the center back seam, aligning stripes. Right sides together, sew fronts to back at side and shoulder seams. Cut pattern pieces from lining fabric. Sew the shoulder seams of lining pieces, but not side seams.

**6** Sew the band onto the vest with vest pieces right side up; lay the band right side down starting at the bottom front panel, continuing around the collar, and finishing at the other bottom front panel. Pin the band about ¼" from the edge of the fabric leaving about ⅜" seam allowance for the band and a ⅝" seam allowance for the vest (buttonholes should be ¾" from the selvedge opposite the seam). Pin the lining right side down along the same seam, sandwiching the band between them. Sew these pieces together. Sew the armholes of the lining and vest together with a ⅝" seam. Sew the bottom of the lining and the vest together. Pull the vest right side out through the opening in the lining under the armhole. Iron all seams flat. Finish the lining by hand-sewing the 2 seams under the armholes. Cover the cut ends of the band with a buttonhole stitch using Garnet thread. Sew on buttons. (I used 4 buttons, but the last one is very close to the bottom of the band; 3 would be better.)



VÄV  
7

## LONG VEST IN TWILL BLOCKS/CHERI BRIDGES

I don't know which I like best, painting warps or weaving—usually whichever I am doing at the moment. For this fabric, I found inspiration in peacock feathers discovered on an early morning walk at a local zoo.

Only minimal shaping at the shoulder line is needed. The narrow strips of completed fabric are joined together at 1" intervals using small black beads. Every step of making this garment was a complete joy!

### STRUCTURE

Twill blocks and 1/3 twill.

### EQUIPMENT

8-shaft loom,  
6" weaving width;  
15-dent reed; 1 shuttle.

### YARNS

Warp: 20/2 spun silk  
(5,000 yd/lb, Henry's Attic),  
Natural (for painting), 2,349 yd.  
Weft: 20/2 spun silk,  
Natural (for dyeing), 2,336 yd.

### OTHER SUPPLIES

300 small beads (these are  
round flat black beads with  
horizontally drilled holes);  
matching sewing thread; 2 yd  
bias-cut lightweight fabric for  
hems and facing, 1" wide.

### WARP LENGTH

154 ends 11¾ yd long in  
7 handpainted sections for vest  
(allows 19" for take-up,  
26" for loom waste).  
154 ends 3½ yd long in  
2 handpainted sections for  
neckband (allows 4" for take-  
up, 32" for loom waste).

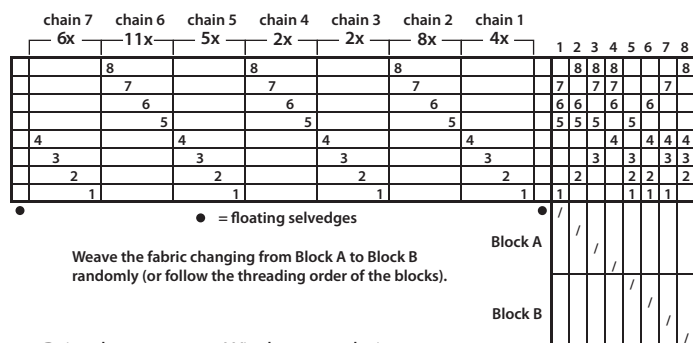
### SETTS

Warp: 30 epi (2/dent in a  
15-dent reed). Weft: 32 ppi.

### DIMENSIONS

Width in the reed:  
5½" each warp.  
Woven length (measured  
under tension on the loom):  
378" (10½ yd) for vest fabric,  
90" for neckband.  
Finished sizes after washing:  
vest fabric 4¼" × 9¾ yd (351"),  
neckband 4¼" × 85".

### 1. Draft for vest fabric



**1** Paint the vest warp: Wind 7 warp chains 11¾ yd long as follows: chain 1 = 17 ends, 2 = 32, 3 = 8, 4 = 8, 5 = 20, 6 = 44, 7 = 25. Tie the crosses and tightly secure both ends. Number the chains (I tie knots in the string at one end, chain 1 with 1 knot, etc.). Scour the chains and then soak in white vinegar for 20 min while you mix dyes following all safety precautions. Put ½ cup of warm water into each of 7 small containers. Mix 1 tsp of dye powder in each. Protect work surface with plastic wrap; lay the warp chains on the plastic in order, 1" or so between chains. Apply dyes. I staggered the colors but kept them in the same order in 3–4" sections except for the two 8-thread chains that I painted in 10–12" sections. Fold plastic wrap over painted portions and coil as you go, adding plastic wrap as necessary. Place painted coils in a plastic bag and steam for 20 min. Allow to cool completely and then rinse thoroughly.

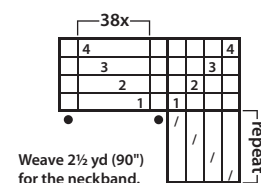
**2** Paint the neckband warp: Wind 2 chains of 77 ends each 3½ yd long. Dye as above but in 6–8" sections, staggered from each other.

**3** Dye the weft: Wind 8 oz 20/2 silk into skeins. Immersion dye in a 2% solution of Jet Black acid dye following manufacturer's instructions (final color is charcoal).

**4** Weave the vest fabric: Use your preferred method to warp the loom following Figure 1. Weave the fabric following Figure 1 with charcoal weft for at least 10½ yd.

**5** Weave the neckband: Center one warp chain and place half of the other chain on each side of it. Thread the shafts and weave 90" using charcoal weft following Figure 2.

### 2. Draft for neckband



**6** Staystitch all raw edges. Machine wash, warm water, gentle cycle, mild soap or Synthrapol. Hang to dry. Press.

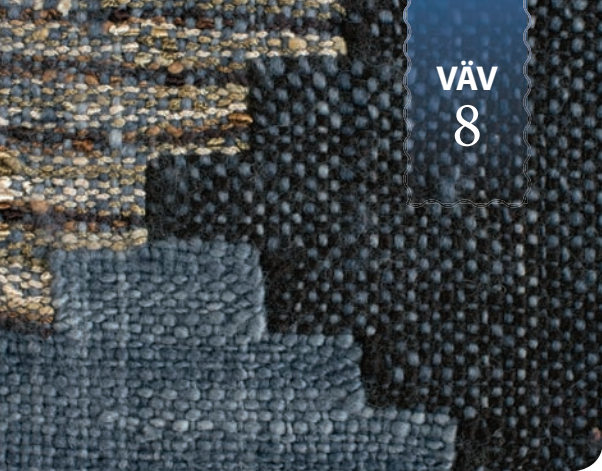
**7** For the vest fabric: Cut four 72" strips (two of these go all the way from front hem to back hem over each shoulder) and one 36" strip (for center back). Using a ¼" seam, sew a strip of the bias fabric to each end of the 72" strips, turn up, fold bias under ¼", and handsew hem. From one end of the 36" piece, cut a slight semicircle for neck shaping (about ¾" at the deepest part). Use the bias strip and a ¼" seam to finish this edge. Leave the other end of this piece unhemmed for now. Join strips by sewing a bead to both

selvages every inch (take tiny stitches along the selvedge from bead to bead). Join each pair of long strips (for the left and right sections of the body) first, working from hems to shoulders; leaving a few inches open at the shoulders. Try on and pin a dart about 1" deep at each shoulder tapering into the second strip (or as fits your shoulders); stitch dart in both pieces and then complete bead joins. Place hemmed end of 36" strip about ½" below shoulder darts and join to strips on both sides. Now hem the other end of center strip and finish bead joins. Join side seams, starting about 10" from the shoulder and stopping at whatever point you want the slit to start. My side seams are 11" long.

**8** For the neckband: Fold in half lengthwise and join to vest as above with the side you like best facing out. Start at the back of the neck and work down both sides. When you are sure of its final length, turn the ends of the band right sides together and sew a narrow seam, zigzag or serge cut edge, turn, press, and complete bead joins.

### DYES

Fiber-reactive dyes  
(Dharma Trading Company)  
#115 Eggplant  
#16 Maroon  
#18 Deep Purple  
#38 Khaki  
#47 Chartreuse  
#113 Golden Brown  
#288 Better Blue Green  
  
Jacquard Acid Dye  
#639 Jet Black



## STRUCTURE

Plain weave with discontinuous wefts.

## EQUIPMENT

Rigid-heddle or 2-shaft loom, 12" weaving width (or more for larger sizes); 8-dent reed; 4 shuttles; large tapestry bobbins or butterflies; 24" circular knitting needle, size 7 (4.5 mm); sewing and tapestry needles; matching sewing thread.

## YARNS

Warp: Wool Clasica (100% wool, 138 yd/100 g skein, 631 yd/lb, Manos del Uruguay), Pewter #64, 312 yd.  
Weft: Wool Clasica, Pewter #64 and Black #08, 100 yd each. Waikiki (62% rayon, 38% cotton; 105 yd/50 g skein; 960 yd/lb; Crystal Palace Yarns), Escorial #2853 (variegated), 120 yd. Waste yarn for neck openings, 15 yd.

## WARP LENGTH

96 ends 3¼ yd long (allows 4" for take-up, 25" for loom waste).

## SETTS

Warp: 8 epi (1/dent in an 8-dent reed or 1/slot/hole in a rigid heddle). Weft: 8 ppi.

## DIMENSIONS

Width in the reed: 12".  
Woven length (measured under tension on the loom): 88" (22" for 2 front and 2 back panels).  
Finished size after washing: fabric 10½" × 80" for a vest 42" around, 19" long.

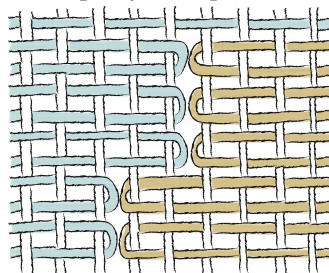
The design for this vest was inspired by the Navajo rugs of the American Southwest. Discontinuous wefts and slit tapestry joins (see Figure 1) produce the stepped pattern. The striations of Manos del Uruguay's Wool Clasica and the space-dyed, nubby, cotton/rayon blend suggest a weathered Southwest textile. A balanced plain weave provides drape, and the knitted neck and armhole bands add a soft, flattering touch.

## SIZING OPTIONS

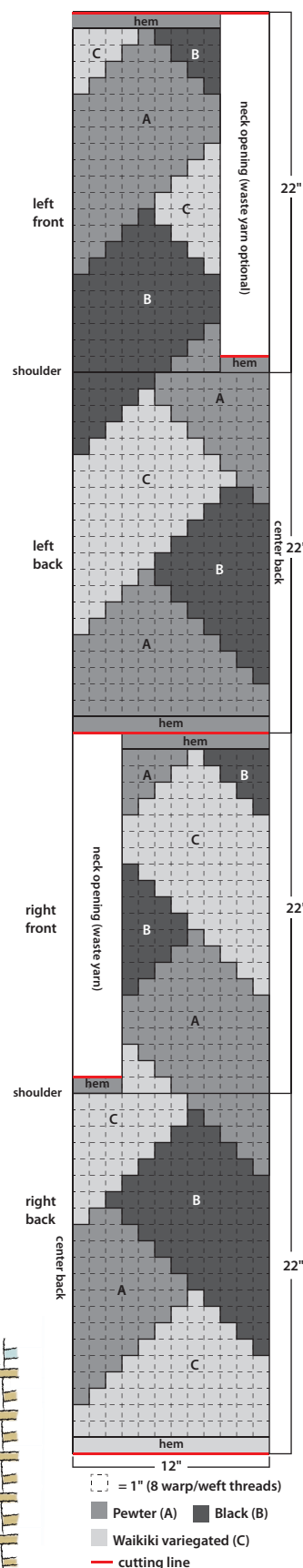
This vest measures 21" across the back (42" circumference). For this size, each square (1") in Figure 2 is equal to 8 warp and 8 weft threads. For a larger vest, use 9 threads (1⅛") per square (108 ends, 13½" weaving width) for a finished width of 24" across the back and 48" around. For a smaller vest, use 7 threads (⅞") per square (84 ends 10½" wide for a finished width of 18" across the back and 36" around). Add to woven length for a vest longer than a finished length of 19".

- 1 Wind a warp of 96 ends, 117" long. Centering for 12", thread the loom using your preferred warping method. Spread the warp with scrap yarn.
- 2 Weave the fabric as in Figure 2 using the slit tapestry join as in Figure 1. Always start and end colors at selvages or design edges. Work all colors across a row simultaneously so that you can press in the weft with the heddle or beater.
- 3 Shape the neck: Work hem facing over 24 warp ends for 1" with color A (Pewter) on a separate shuttle. Then use another shuttle to weave waste yarn over these warp ends for the first neck opening. The waste yarn maintains the same tension in the neck area as on the rest of the warp, so that the warp in the section above it can be woven. (Weaving with the waste yarn is optional for the second piece.)
- 4 Remove the fabric from the loom. Machine zigzag raw edges and on both sides of red line between the 2 pieces (see Figure 2). Cut pieces apart and cut away unused warp ends. Handwash and lay flat to dry.
- 5 Sew pieces together at center back using a figure-eight (baseball) stitch and yarn threaded through a tapestry needle. Roll under hems at back of neck opening and sew in place with needle and thread.
- 6 Armhole bands: Fold piece in half for shoulders. Measure 10" down from shoulder and mark edges on front and back for armholes. With right side of weaving facing you and color C, pick up stitches onto the knitting needle between markers as follows: Working between the 2nd and 3rd warp ends from the edge, \*pick up 1 st, skip 2 rows of weaving; repeat from \*. Knit 2 rows. Bind off.

### 1. Slit tapestry technique



### 2. Design plan





## STRUCTURE

Plain weave with supplementary warp and weft.

## EQUIPMENT

8-shaft loom, 24" weaving width; 15-dent reed; 2 shuttles, 11 bobbins.

## YARNS

Ground warp and weft:  
8/2 unmercerized cotton (3,360 yd/lb UKI), #27 Rose Red, 3,395 yd.  
Supplementary warp and weft:  
5/2 pearl cotton (2,100 yd/lb, UKI), #10 Gold, 60 yd; #40 Light Yellow, 28 yd; #13 Sapphire, 36 yd; #54 Grass Green 28 yd; #110 Teal, 24 yd; #42 Deep Turquoise, 79 yd; #23 Nassau, 24 yd; #63 Yale Blue, 36 yd; #125 Pacific Blue, 24 yd; #142 Purple Passion, 36 yd.

## OTHER SUPPLIES

1/8 yd woven interfacing;  
1 7/8 yd 45" lining fabric;  
matching sewing thread;  
decorative button.

## WARP LENGTH

361 ends 5 yd long for ground warp (allows 7" for take-up, 29" for loom waste); 99 ends 1 1/2 yd long for supplementary warp.

## SETTS

Ground warp: 15 epi (1/dent in a 15-dent reed); 30 epi (2/dent) in supplementary-warp areas. Weft: 14–15 ppi; 28–30 ppi in areas with supplementary weft.

## DIMENSIONS

Width in the reed: 24 1/16".  
Woven length (measured under tension on the loom): 144". Finished size after washing: fabric 21" × 124".

As a relatively new weaver, I learned that a 4-shaft draft with a supplementary weft can be turned to become a 6-shaft draft with a supplementary warp (thereby requiring only one shuttle). This discovery led to many explorations, such as including both supplementary weft and supplementary warp in the same fabric, then to weaving borders on four sides, and finally to this jacket. The jacket fabric starts with supplementary-warp stripes that I pull out thread by thread to use as a supplementary weft. It adds to the effect considerably to “weave” these stripes with each other. The technique leaves long floats on the back, requiring a lining for garments.

**1** Wind a ground warp of 361 ends 5 yd long and a supplementary warp of 99 ends 1 1/2 yd long following the color order in Figure 2.

**2** These directions are for warping front to back. Sley the ground warp 1/dent, centered for 24". Sley the supplementary warp (identified as blue, yellow, or green according to the center stripe color in each): Skip 56 dents, sley first supplementary warp (blue) 1/dent for 33 dents; skip 7 dents, sley second supplementary warp (yellow) for 33 dents, skip 7 dents; sley third supplementary warp (green) for 33 dents. You should have 192 dents with Rose Red 8/2 beyond the last supplementary-warp stripe.

**3** Thread the shafts following Figure 1. Beam the ground warp and weight the supplementary-warp stripes in groups of 4–5 ends, suspended from the back beam. (I use old film canisters or plastic pill bottles filled with coins, weighing about 3 1/4 oz.) For these directions, the stripes should be arranged on your loom with blue at the right, yellow in the center, green at the left, and the large section of all Rose Red ground warp to the left of that.

**4** Weave jacket sections following Figures 2 and 3. Separate sections with 2 picks of a contrasting color. Only the first section (for the left front) involves turning supplementary warp to weft. Follow the instructions on page 67. You'll be detaching each supplementary-warp thread, one at a time, from the weighted bundle at the back, pulling it through the heddle and reed, and taking it as a weft thread to the left selvedge. Note in the photo on page 67 that you'll start with the blue stripe (rightmost stripe) and work with the left thread in that stripe first. When that warp “ribbon” becomes a weft “ribbon,” it passes under the yellow ribbon and over the green ribbon. (This is easier to do than explain; when you have this process set up, you'll see how it works.)


**5** Remove the fabric from the loom. Machine zigzag raw edges; machine wash; lay flat to dry; press. Cut sections apart; machine zigzag raw edges. Cut out pattern pieces following Figure 3a; staystitch all edges. Seam allowances are planned at 3/8". Press all seams open as you go.

**6** Neckline and collar: Press 2" in for facings on front openings (on left front, this should be 1" from edge of outer stripe). Baste in place at neck edge. Sew shoulder seams. Sew center back seam of collar. Using woven interfacing, cut

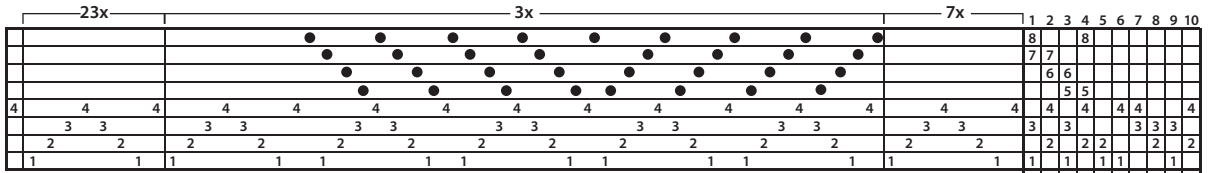
collar interfacing in one piece (26" × 2 1/4") and baste to collar along outer edges; handsew along fold line. Trim outer edges of interfacing close to basting. Fold collar in half, right sides together. Fold long seam allowance of collar self-facing to wrong side and press. Sew the short seams, reinforcing at collar corners. Trim seams, turn right side out, and press flat. Pin collar to jacket body along neckline, right sides together, easing if necessary. Sew. Trim and clip seam; press toward collar. Pin collar facing over seam; slip-stitch closed.

**7** Body and sleeves: Sew side seams, matching stripes. Sew straight-grain edge of gusset to body at underarm. Sew top edge of sleeves to the body along the long edge, easing if needed, keeping gussets free. Reinforce inside corners of fronts when sewing in the sleeves; clip corners. Sew gussets to underarm portions of sleeve at each side, coming together at point of gusset. Sew sleeve seams from wrist edge to gusset, matching stripes. Turn up jacket hems 1" from the lower edge of the pattern ribbon and press. Make mitered corners at the lower front corners, between the hem and front facings. Invisibly handsew from neck edge down front, around hem, and back up the other front. Hem sleeves in the same way.

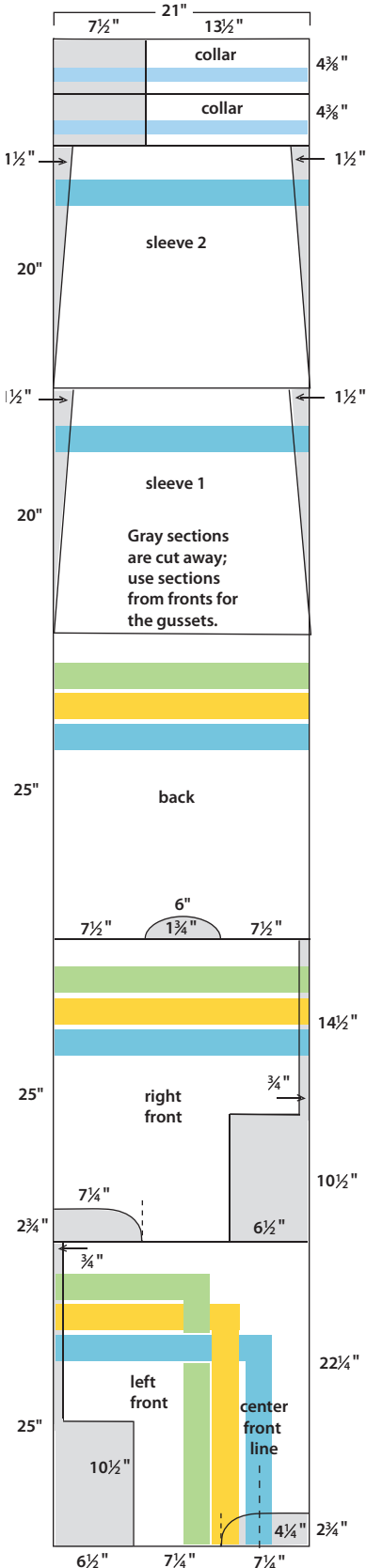
**8** Closure: Purchase a coordinating button or make your own. To do this: Wrap Rose Red 8/2 cotton around a core of cotton cording, and coil, adding accents of 5/2 pearl-cotton colors. Hot glue the coil to a button back and sew the button to the right front at the neckline. At the upper edge of the left front, just below the collar: Using Rose Red 8/2 cotton, make a loop to fit your button, sewing the ends of the loop to the fabric a distance apart that fits your button (1/2" for mine). Add 3 or more strands to the loop in the same way. Work a buttonhole stitch all the way around the loop, catching all the strands.

**9** Lining: Cut body, sleeve, and gusset pieces for the lining the same as the garment pieces, except 1 3/4" shorter, and 2 7/8" narrower at the front edges. Staystitch neck edges. Sew shoulder seams. Sew the body and sleeves as for the jacket. Press 3/8" seam allowance toward wrong side, all the way around neckline, fronts, and hem edges (including sleeves), clipping the curve at the neckline to staystitching. Turn inside out and fit into jacket body and sleeves, aligning seams. Tack together at underarms. Pin all the edges, then hand slip-stitch all around neckline, front edges, and hems. 

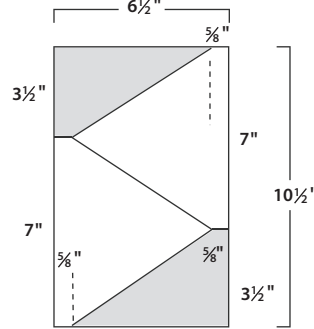
1. Draft



3a. Pattern layout



3b. Gussets (cut from armhole)



Left front: Weave 18" treading b. Use treading c to turn the three supplementary-warp stripes to supplementary-weft stripes. Weave 3 1/4" treading a (plain weave).

Right front: Weave 18" treading a (plain weave). Weave supplementary-weft stripes using treading d in same color order as warp color order. Weave 3 1/4" treading a (plain weave).

Back: Same as right front.

Sleeves: Weave 18" treading a (plain weave). Weave one supplementary-weft stripe using treading d (use colors of blue warp stripe). Weave 3 1/4" treading a (plain weave). Repeat for second sleeve.

Collars: Weave 1" treading a (plain weave). Weave one narrow stripe following only the section between dashed lines in treading d. Weave 3" treading a (plain weave). Repeat for second collar. Supplementary-weft color order for collar stripe: 4 Purple Passion, 9 Deep Turquoise, 4 Purple Passion.

● = supplementary warp, weft (5/2 pearl cotton)

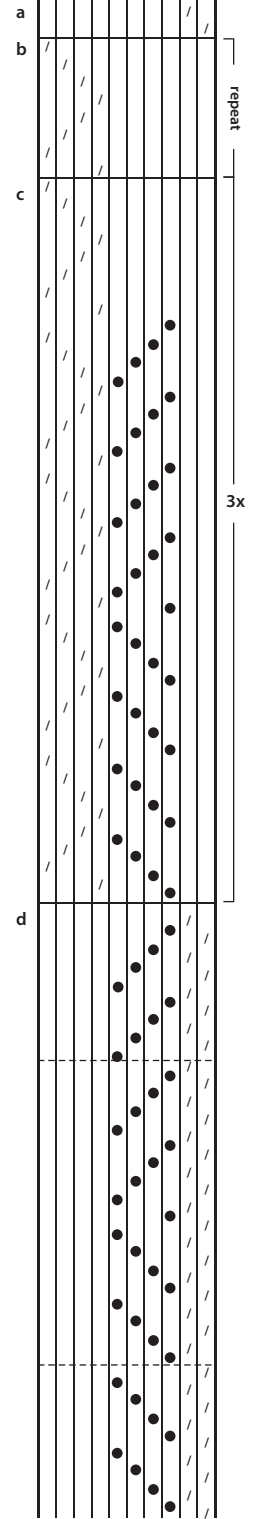
2. Warp color order for the supplementary warp

	(green center)	(yellow center)	(blue center)	
9	9			Grass Green
8	4	4		Nassau
9		9		Light Yellow
8		4	4	Teal
8		4	4	Pacific Blue
8		4	4	Purple Passion
17	4	4		Deep Turquoise
16	4	4		Gold
8			4	Sapphire
8			4	Yale Blue
99				



Turning the supplementary warp into supplementary weft

Start with the leftmost thread in the blue stripe before you weave the tabby pick that it will follow. Detach the thread at the back, pull it through the reed, and leave it hanging at the fell. Now weave the tabby pick. Open the next pattern shed, pull the hanging strand to the top of cloth, and take it through the shed to the left selvedge; trim tail. Where the weft ribbon passes under the warp ribbon (see Figure 3a and the photo above), take the pattern weft manually under all the threads in the stripe and then back into the shed and continue to the selvedge. In areas where the weft ribbon passes over the warp ribbon, the shafts carrying the supplementary warp must be down for the tabby picks so that the supplementary warp floats below the cloth. To do this, alternate 2 treadles for this row, the pattern treadle and the corresponding tabby treadle 9 or 10.



The Kodachrome Coat was a reaction to my handwoven wedding dress. After spending forty-nine weeks weaving and sewing an all-white dress, I needed to work with color! The *Väv/Handwoven* Garment Challenge gave me the perfect excuse. I wanted something dramatic enough for the runway but detailed enough to reward a close-up viewer. A rainbow-painted warp provides the drama, an 8-shaft advancing point twill just the right close-up detail.

STRUCTURE

3/2/2/1 advancing point twill.

EQUIPMENT

8-shaft loom, 24" weaving width; 12-dent reed; 1 shuttle.

YARNS

Warp: 30/2 silk (7,500 yd/lb), natural (for handpainting), 10,368 yd. Weft: 30/2 silk, black, 9,400 yd.

OTHER SUPPLIES

Butterick pattern B5259, View B; 4½ yd 45" wide inserted-weft fusible interfacing; 2¼ yd black silk charmeuse lining fabric; 5 yd ¾" piping; 5 large (⅝") snaps; other notions required by pattern.

WARP LENGTH

852 working ends (12 extra ends are suspended from the back beam) 12 yd long (allows 10" for take-up, 35" for loom waste, 18" for stripe adjustments).

SETTS

Warp: 36 epi (3/dent in a 12-dent reed). Weft: 36 ppi.

DIMENSIONS

Width in the reed: 23⅓". Woven length (measured under tension on the loom): 10 yd. Finished size after washing: fabric 21" × 9¼ yd.

1. Draft

The diagram shows a weaving draft with a grid of numbers (8, 7, 6, 5, 4, 3, 2, 1) representing the weave pattern. To the right of the grid is a vertical column of numbers (8, 7, 6, 5, 4, 3, 2, 1) representing the reed. Below the grid are several vertical lines representing the warp chains, with a vertical arrow on the right side indicating 'repeat cont'd'.

**1** Wind 12 warp chains 12 yd long of 72 ends each (71 ends of each chain are actually used; the extra ends hang from the back beam of the loom for repairs if needed).

**2** Place the chains in straight rows on a table covered with plastic, staggering the ends. Depending on the length of your table, keep the opposite end of each chain in a bundle and unwind the bundle as you go.

**3** Paint the chains with Cibacron F fiber-reactive dyes following the instructions for "Warp Painting on Cotton & Silk" listed under MX dyes at [www.prochemicalanddye.com](http://www.prochemicalanddye.com). I used 4 tsp of dye per cup of water for intense colors in these hues: 100% Golden Yellow; 50% Golden Yellow + 50% Fuchsia; 100% Fuchsia; 50% Fuchsia + 50% Turquoise; 100% Turquoise; 50% Turquoise + 50% Golden Yellow. I used the same order and changed the colors every 2" on all the chains at the same points, measuring with a ruler. Rinse and dry the warp chains following dye instructions.

**4** Beam the warp using your preferred method. I draped the warp chains over a trapeze (a horizontal rod held high above the back beam) and weighted each chain separately. This allowed me to adjust the position of each chain so that colors in adjacent chains were offset. You can achieve a similar effect using a raddle. If you warp front to back, sley the reed, thread, and then adjust the chains when you tie onto the back apron rod. Weave the fabric for at least 10 yd with black silk weft at 36 ppi.

**5** Remove the fabric from the loom. Secure raw edges with machine zigzagging. Wash the fabric by hand with warm water and Dawn liquid. Spin out water in the washing machine; hard-press with the iron on a silk setting until completely dry.

**6** Fuse inserted-weft interfacing to the entire fabric length. Then cut pattern pieces, sew, and assemble the coat following pattern instructions. I added piping around front, bottom, and collar edges and used 5 snaps instead of 2 to make sure stripes aligned.



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## PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Cheri Bridges	Long vest	33, 64	Twill blocks	8	AB, I, A
Tien Chiu	Coat	36–37, 68	Twill	8	AB, I, A
Anne Dixon	Neckpiece	44–45	Warp-faced plain weave, tubular weave	inkle	All levels
Sarah Fortin	Jacket	30, 61, 69	Shadow weave	8	AB, I, A
Joanne Parrish George	Jacket	35, 66–67	Plain weave, supplementary warp/weft	8	I, A
Catherine Griffith	Jacket	29, 59–60	Plain weave and twill	8	AB, I, A
Teresa Kennard	Dress	31, 62	Plain-weave ground, twill for shibori	8	AB, I, A
Anita Luvera Mayer	Kimono	50–52	Plain weave	2, 4	All levels
Syne Mitchell	Scarf	40–42	Plain weave with supplementary warp	RH	AB, I, A
John Mullarkey	Vest	32, 63, 69	Tablet weaving, plain weave, twill	2, 4	AB, I, A
Irene Torruella Munroe	Top	26–27, 56	Warp-dominant plain weave	2, 4	All levels
Judith Shangold	Vest	34, 65	Plain weave with slit tapestry	RH, 2	All levels
Dianne Totten	Jacket	28, 57–58	Plain-weave ground, twill for shibori	16	AB, I, A
Nancy Delson Vaughan	Scarf	38–39	Huck lace and plain weave	8	All levels
Jessica X. Wright-Lichter	Vest	46–48	Honeycomb	4	All levels

Levels indicate weaving skills, not sewing skills

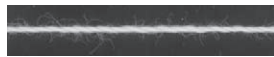
AB = Advanced beginner (some experience reading a draft, warping, and weaving); I = Intermediate; A = Advanced. "All levels" includes very new weavers.

## YARNS

This chart gives yards per pound, meters per kilogram, and a range of setts (from wide as for lace weaves, medium as for plain weave, and close as for twills; no setts are given for yarns not suitable to use as warp). For a complete directory of yarns used in *Handwoven*, see the Master Yarn Charts under Resources at [handwovenmagazine.com](http://handwovenmagazine.com). Suppliers for yarns used in this issue are listed below. Wholesale suppliers are noted with an \*.



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



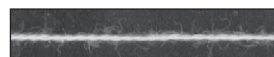
16/2 cotton/flax; 6,720 yd/lb (13,510 m/kg); 24, 30, 36



8/2 unmer. cotton; 3,360 yd/lb (6,775 m/kg); 16, 20, 24



5/2 pearl cotton; 2,100 yd/lb (4,238 m/kg); 12, 16, 18



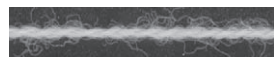
30/2 silk; 7,850 yd/lb (15,840 m/kg); 24, 32, 40



20/2 silk; 4,930 yd/lb (10,010 m/kg); 22, 26, 30



24/2 wool; 5,960 yd/lb (12,005 m/kg); 20, 24, 30



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



8/2 wool; 2,240 yd/lb (4,520 m/kg); 12, 15, 20



2-ply wool (Cascade 220); 1,006 yd/lb (2,060 m/kg); 10, 12, 15



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



100% rayon (Ric Rack); 1,200 yd/lb (2,420 m/kg); 10, 15, 20



62% viscose, 38% cotton (Waikiki) 955 yd/lb (1,925 m/kg)



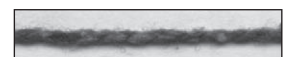
EL Wire; 1.2 mm; part #HPPA05 Angel Hair



Wool singles (Wool Classica) 631 yd/lb (1,300 m/kg); 8, 10, 12



4-ply alpaca; 1,000 yd/lb (2,018 m/kg); 8, 10, 12



45% wool, 35% silk, 20% nylon (Silky Wool); 1,750 yd/lb (3,530 m/kg); 10, 12, 15



Size D Nymo beading thread



30% linen/70% organic cotton (Allegoro) 1,400 yd/lb (2,825 m/kg); 10, 12, 15

## SUPPLIERS

Cotton Clouds, 5176 S. 14th Ave., Safford, AZ 85546, (800) 322-7888, [www.cottonclouds.com](http://www.cottonclouds.com). (Wright-Lichter 46–48, Mayer 50–52, Shangold 34, 65)

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, [www.halcyonyarn.com](http://www.halcyonyarn.com). (Totten 28, 57–58)

\*JaggerSpun, Water St., Springvale, ME 04083, (207) 324-4455, (800) 225-8023, [www.jaggeryarn.com](http://www.jaggeryarn.com). (Vaughan 38–39, Totten 28, 57–58, Fortin 30, 61, 69)

\*Silk City Fibers, 155 Oxford St., Patterson, NJ 07522. (Kennard 31, 62) Treenway Silks, 501 Musgrave Ave., Salt Spring Island, BC, Canada V8K

1V5, (888) 383-7455, [www.treenwaysilks.com](http://www.treenwaysilks.com) (Bridges 33, 64; Chiu 36–37, 68)

\*UKI Supreme Corporation, PO Box 848, Hickory, NC 28603, (888) 604-6975. (George 35, 66–67) Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, [www.yarn.com](http://www.yarn.com). (Fortin 30, 61, 69)

Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (785) 842-4333, (800) 468-0035, [www.yarnbarnks.com](http://www.yarnbarnks.com). (Totten 28, 57–58; Mullarkey 32, 63, 69)

Yarn Circle, 4400 East U.S. 64, Alt., Indigo Hills, Ste. E, Murphy, NC 28906, (828) 835-4592, [www.yarncircle.com](http://www.yarncircle.com) (Totten 28, 57–58)

## WARPING NOTES

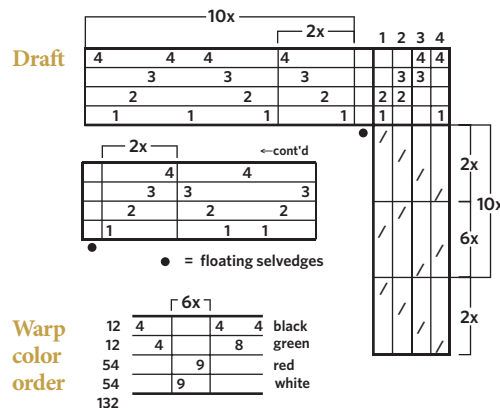
*Handwoven's* project instructions do not include specific warping steps in order to save magazine space so that we can bring you more projects and articles. If the materials used in a project will work equally well with any warping method, project instructions will say to use your preferred method.

Smooth, strong yarns such as pearl cottons can be warped using any technique: front to back (sleying and then threading) or back to front (beaming before threading with the warp spread in a raddle and lease sticks placed in the cross).

For warp yarns that are especially fragile, sticky, or overtwisted, back to front through a raddle only (i.e., "with two crosses") will usually be recommended. You can find specific warping steps for all three of these methods at [weavingtoday.com](http://weavingtoday.com) (click on Free Resources, click on How-To Instructions, and then select among the downloadable PDFs on warping).

## READING DRAFTS

Some drafts for weaving are very, very long if they are written out thread by thread. To save space, wherever any section of the threading or treadling is repeated, a bracket is placed above it with the number of times to do that section. For example, in the threading draft shown here, there are two levels of brackets, one marked 2x and one marked 10x. To thread: Start at the right side and thread (after the floating selvedge) 1-2-3-4. Since the 2x is directly above these threads, you will thread that two times. Then continue, 1-2-3-4-1-4-3-2-1-4. You are now at the end of the 10x bracket, so you'll do everything under that bracket (including the 2x section) ten times. When the threading continues to another row, you also read that row from right to left. Repeats in the treadling and in the warp color order are treated in the same way. Note that the color order chart looks like a threading draft but indicates the order in which to wind warp colors (4 black, 8 green, 4 black, then 9 red and 9 white six times, 4 green, 4 black).



## FINISHING TECHNIQUES

### TWISTING (OR PLYING) THE FRINGE

Divide the number of threads for each fringe into two groups. Twist each group clockwise until it kinks. Bring both groups together and allow them to twist around each other counterclockwise (or twist in that direction). Secure the ends with an overhand knot. (Use the same method to make a plied cord by attaching one end to a stationary object.)



group of ends. Pass the needle under the same group, bringing it out through the weaving two (or more) weft threads below the fell.

Repeat for each group of ends across the fell. Needle weave the tail into the selvedge and trim.

### DOUBLE (ITALIAN) HEMSTITCHING

Weave several picks of plain weave (or of the basic weave structure of the piece), ending with the shuttle on the right side if you are right-handed, on the left side if you are left-handed.

Measure a length of weft four times the warp width, cut, and then thread this tail into a blunt tapestry needle.

Take the needle under a selected group of warp threads above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Repeat, encircling the next group of ends.

### LADDER AND ZIGZAG HEMSTITCHING

For ladder hemstitching, work a row of simple hemstitching, following instructions given here. Insert a spacer of heavy yarn or yarn bundle. Leaving a tail three times the warp width, weave four picks of plain weave. Thread the tail in a needle and hemstitch over two rows above the spacer, encircling the same groups of ends as for the first row.

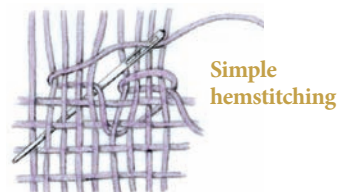
For zigzag hemstitching, encircle groups of ends in the second row starting at the mid-point of the ends encircled in the previous row to offset the two rows of stitches.

*Hemstitching tip:* To hemstitch the first end of a piece, weave a header, weave four or five picks of plain weave (or of the basic weave structure used in the piece), and hemstitch over the top two or three weft rows. Weave the piece and then hemstitch the other end over the last two or three weft rows. Remove the fabric from the loom and discard the header and weft threads placed below the first hemstitching.

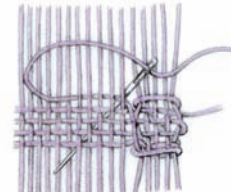
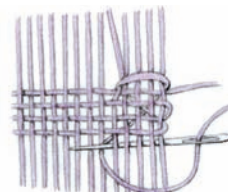
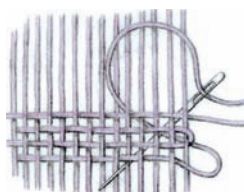
### SIMPLE HEMSTITCHING

Weave several picks of plain weave (or the basic structure of the piece), ending with the shuttle on the right side if you are right-handed, left side if you are left-handed. Measure a length of weft three times the warp width and cut, leaving the measured length as a tail. Thread the tail into a blunt tapestry needle.

Take the needle under a selected group of ends above the fell and bring it up and back to the starting point, encircling the same



Double hemstitching



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## BUTTONS



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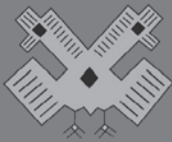


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## Virginia West: A Cut Above & Beyond



At left: Bewitching Bias Blouse, featuring stripes of Spanish lace in tussah silk, cut on the bias, *Handwoven*, May/June 1991, page 76. At center: a chenille tunic from a simple, very versatile tunic pattern, *Handwoven*, May/June 2001, pages 30–33 (easy-sew, no waste but the neck oval). At right: The Swirl (*Handwoven*, January/February, 1989, pages 96–97 (from a bias pattern in *Designer Diagonals*).

**W**hen my hands first made contact with a loom, it seemed the world and all its riches were at my fingertips. In the beginning, I chose practical projects to fill my new home with drapery, rugs, linens, and bedspreads. I think that subconsciously I must have known that I was mastering a skill and building a firm foundation in the knowledge I needed of the complicated, demanding designing and weaving process.

In 1968, the time had arrived for me to weave something to wear, and I turned out six yards of rosepath mohair fabric. The job of metamorphosing a flat fabric into a three-dimensional wearable coat daunted me, so I turned to a Baltimore tailor who fashioned a work of art out of it. This garment has deep inverted side pleats, a concealed front flap for bound buttonholes, and distinctive wrist details. It kept me warm at the World Craft Conference in the Peruvian highlands and made it possible for us to transcend language barriers as skilled weavers


there recognized my craft, and I coveted their incredible ponchos.

This July, more than forty years later, the mohair coat opened a retrospective show of thirty of my fashion designs at the Mid Atlantic Fiber Association (MAFA) conference at Gettysburg College in Gettysburg, Pennsylvania. This garment is as fresh today as the day the fabric was woven, a testament to the lasting quality of handwoven fabric.

Expensive tailors don't equate with limited budgets (and I preferred to spend my spare cash on yarn!), so I began to research ethnic clothing—*quexquimitls*, ponchos, tunics—often woven on simple narrow looms, requiring few or no cuts into the fabric, and easily assembled without the use of a sewing machine. The result was *Weaver's Wearables*, published in 1989 with forty simple designs suitable for handwoven cloth.

The grace, fluidity, and comfort of the diagonal, or fabric bias, intrigued me next, and I began a side study of geometry and

the Pythagorean theorem. It had long been an accepted myth that designing on the bias requires wide fabric. My experiments led to a series of tops, blouses, jackets, and tunics disproving that myth and the publication of *Designer Diagonals*, which includes more than twenty patterns for bias clothing.

When you wear your own handwoven clothing, you wear your happiness. What Ernest Hemingway wrote about writing is just as true about weaving, "From things that have happened and from things as they exist and from all things that you know and all those you cannot know, you make something through your invention that is not a representation but a whole new thing truer than anything true and alive, and you make it alive, and if you make it well enough, you give it immortality." 

Virginia West is the author of five books. *A Cut Above* and *Finishing Touches for the Handweaver* are currently available, and *Designer Diagonals* will be republished later this year.

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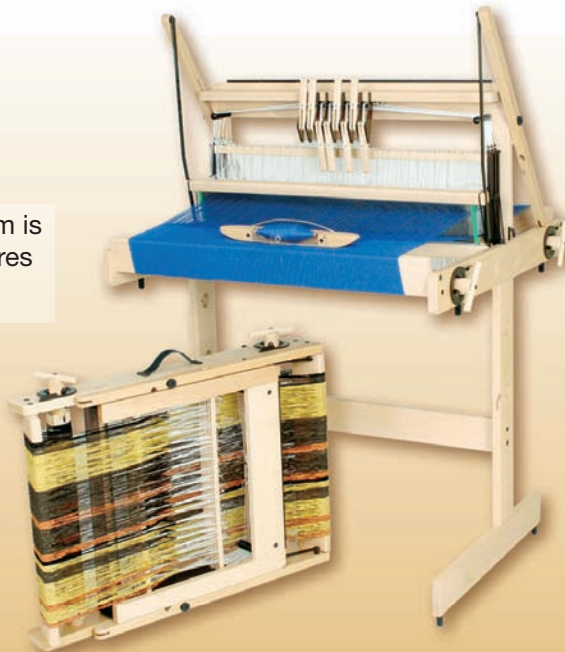


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