

HAND WOVEN

**SIX WEAVERS
SHARE THEIR
SECRETS**

SEPTEMBER/OCTOBER 2012 • ISSUE 161

12

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all occasions**

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Wearables
Issue**

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washing your
handwovens**

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HANDWOVEN

SEPTEMBER/OCTOBER 2012, VOLUME XXXIII, NUMBER 4

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From the Editor

ANITA OSTERHAUG

A couple of months ago, a reader from Europe wrote to me saying that she wanted to see more stylish garments in *Handwoven*. I took her wishes to heart and earnestly set about trying to determine what is stylish among weavers. I surreptitiously stared at guild meetings and conferences, I cruised weaverly blogs and online galleries to see what kind of clothes you all are weaving, wearing, and selling. I saw loads of beautiful clothing, and after extensive research, I came to a definitive conclusion about handwoven style: it depends. It depends on your generation, your social circle, where and how you live, and your own personal style. Some of us like art to wear, artistic handwoven garments that pair with jeans for guild meetings or with a nice skirt for an evening out. Some of us like to look tailored and buttoned up in a coordinating handwoven *ensemble*. And some of us like to make clothes that are just plain funky and fun.

Last year's garment issue was about runway fashion. This year's issue is about what real weavers make and wear: an elegant vest or wrap for special occasions; a light-hearted dress for a young woman; a sweet pinafore-style coat for a child or grandchild; or a cozy, comfy garment to wear with jeans. To show the garments in an everyday environment, we photographed them on location at our Interweave offices, modeled by members of our staff. (They were very good sports.)

The garments here are as diverse as our weaving community. They're made with everything from a 16-shaft AVL loom (we've also given you an 8-shaft alternative) to inkle and pin looms. Some are simple, and some are embellished. Some are tailored by the weaver or a collaborator, and some need only the simplest sewing skills. To celebrate the many ways to approach style, this issue also brings you advice from seven weavers who design fabric to wear.

You may make the garments from this issue or just take inspiration from them: Yvonne Stahl's vest fabric would make a stunning wrap, Marcia Kooistra's swivel inlay might be lovely as curtains, and Elisabeth Hill's dukagang towel fabric could be used for pillows or a retro, yet contemporary skirt. Whatever you choose, I hope you enjoy them as much as I do.

FUTURE THEMES

November/December 2012 Embellish and Adorn

Enhance your weaving and showcase your other textile talents with projects that combine weaving with beading, braiding, embroidery, surface design, even knitting.

January/February 2013 Rediscovering Wool

Explore the diverse properties and weaving possibilities of "varietal wools," different wool yarn structures, and interesting new wool blends. You can make woollens for every reason and season.

March/April 2013 Weaving Our Heritage

Explore your weaving heritage or weave an heirloom. This issue features projects inspired by traditional weaving from the Americas, Europe, Asia, and Africa.

HANDWOVEN

VOLUME XXXIII

SEPTEMBER/OCTOBER 2012

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SARA GOLDENBERG WHITE
of Boulder, Colorado, is an artist and teacher. She received her BFA from California College of the Arts and her MFA from Colorado State University.

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LAURA FRY
of Prince George, British Columbia, is the author of *Magic in the Water: Wet Finishing Handwovens*. She also teaches workshops and answers questions on her blog and YouTube channel.

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JUDILEE FITZHUGH
of Molalla, Oregon, enjoys exploring natural-dye plants and methods on a lovely little farm she shares with her family and a variety of fiber animals.

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TEENA TUENGE
of Candler, North Carolina, first learned to weave in the seventies and has not yet run out of steam. When people ask her about weaving she proudly says, "I still love it."

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CATHERINE ALTER
of Asheville, North Carolina, specializes in ecclesiastical weaving but also enjoys exploring with various fibers for garments. Her website is www.sylvanstudio.net.

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JANETTE MEETZE
of Bixby, Oklahoma, enjoys exploring and writing about color and fiber in weaving on her blog www.jmeetzestudio.com and commonthreads.blogspot.com.

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DEBORAH JARCHOW
of Simi Valley, California, loves weaving and teaching weaving to others. She also explores color and texture on both harness and rigid-heddle looms.

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JESSICA MADSON
of Crawfordsville, Indiana, is a spinner, weaver, and dyer who enjoys the process of creating—especially turning experiments and samples into finished works.

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YVONNE STAHL
of Denver, Colorado, enjoys weaving for the sake of weaving and believes artists have no control over failure or success in their work; they can only do their best and then let it go.

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KAREN DONDE
of Candler, North Carolina, weaves, sews, teaches, and writes from inspiring western North Carolina. She's loved playing with blocks since she first raided her brothers' toy chests.

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MARCIA KOOISTRA
of Champsecret, France, is an enthusiastic weaver and spinner who very much enjoys the thrilling experience of turning unspun fiber into fabric.

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ELISABETH HILL
of Conway, Massachusetts, recently finished her Master Weaver certification at Hill Institute. Her three lovely children have since been orphaned by deflected doubleweave.

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GIOVANNA IMPERIA
of Houston, Texas, explores the tactile, organic nature of fiber while pushing the boundaries of body adornment. Her work has been exhibited internationally.

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SHARON ALDERMAN
of Salt Lake City, Utah, finds great enjoyment in working on her 1886 adobe Victorian house or in its gardens when she is not weaving at her loom.

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JOHN MULLARKEY
of St. Louis, Missouri, can't stop talking, teaching, and writing about card weaving. He also explores contemporary ways to use the bands he weaves.

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HAZEL SPENCER
of Coffee Creek, California, has a separate building reserved specifically for her extensive yarn stash. She thoroughly enjoys not only weaving but also making looms.

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JUDY STEWART
of Portland, Oregon, very much enjoys hiking, reading, and working outdoors when she's not weaving and exploring new and exciting things to do with fiber.

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ALLEN WALCK
of Avon, New York, finds that although he is both a busy husband and diligent father, he somehow manages to make time for weaving each and every day.

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WANT TO CONTRIBUTE?

If you have an article idea or a project to share, send a photo or slide and a brief proposal or description to **Anita Osterhaug**, 24520 Melott Rd., Hillsboro, OR 97123, or email her at aosterhaug@interweave.com. Note that your submission does not have to be related to an issue.



PHOTO BY SARA DUNHAM

A SWEET SNOOZE

I frequently take on a bottle lamb in the spring, and I usually use the time playing momma to catch up on some reading. One day, Blossom found the March/April 2012 *Handwoven* to be an especially comfy spot for a nap.

—Sara Dunham
Via email

WEAVING ON THE ROAD

I chuckled when I saw the article “Portable Projects for Summer Weaving” on the cover of the May/June issue of *Handwoven* because I think I may have taken the portable weaving projects concept to another level. We’re leaving this month on a three-month trip with our RV trailer, and since I didn’t want to take such a long hiatus from weaving, my husband took the table out and installed one of my looms in its place. After all, one has to have priorities and having meals outside at a picnic table is just as amenable as a dining table. Now I’m ready to warp, weave, and roll!

—Bronwyn Collier
Via email



PHOTO BY BRONWYN COLLIER

A TOME ON TARTANS

Regarding the article “Tartan Technology” in the latest issue of *Handwoven*, may I call to your attention a great little book entitled *The Tartan Weaver’s Guide* by James D. Scarlett? There are 142 tartans in color with historical notes, 228 thread counts, and guidance for weavers. Your article did not mention any books with thread counts, so this reference should be helpful for anyone wanting to create a woven tartan.

—Margaret Frizell
Via email

RANDALL DARWALL THRUM SCARVES

I thought you might be interested in two scarves I wove with *Handwoven* patterns and some thrums that originally came from Randall Darwall. My former instructor, Holly Brackmann, got these thrums and gave them to a friend, who



PHOTO BY ELLIOT LITTLE

in turn gave them to me, knowing what a huge fan I am of Darwall’s weaving. In the past, I have attempted to weave scarves with his designs in mind, but this was the first time I’d ever woven with his yarn! I am pleased they both turned out so well, and now other class members are now interested in obtaining their own thrums from Randall Darwall.

—Dixie Cardoza
Via email

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What's Happening

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The Local Cloth connection: this North Carolina-made dress was dyed and printed by Barbara Zaretsky of Asheville and cut and sewn by Libby O'Bryan of Hendersonville.

Locally Sourced Fashion

The Local Cloth: Farm/Fiber/Fashion Network of Asheville, North Carolina, in collaboration with the Asheville Art Museum is taking its local cloth movement to the next level with the upcoming runway fashion show featuring well-constructed contemporary garments made from local materials. Project Handmade, happening October 27 at the art museum, will exclusively feature artists and designers from within a hundred-mile radius of Asheville.

“Locally here in Asheville

there is a large community of textile makers, more and more mills, and shops that sell local textiles,” said Project Handmade chairperson Barbara Zaretsky. “It’s a big community that’s growing bigger.” Zaretsky hopes events such as the fashion show will encourage future collaboration between local designers, farmers, and mills.

Zaretsky wants the event to showcase not only the resources available locally, but also the attention to detail and construction that can only come from handcrafted clothing. She hopes

that once consumers see the quality of the clothing and meet the creators, they will be more likely to buy locally crafted items. “They know the makers, they know what goes into it, and they can make more educated choices,” said Zaretsky.

If you can’t make the fashion show on October 27, Zaretsky says they hope to have a trunk show at a later date. More information on Project Handmade and future events can be found at www.projecthandmade.org.

MAINE COLLEGE OF ARTS DONATION TO FUND A NEW TEXTILE PROGRAM



PHOTO BY GABRIELLA STUCHIO

Burt’s Bees founder Roxanne Quimby speaks to a crowd about her hopes for the Maine College of Art’s new fashion and textile design program. Quimby donated \$400,000 so the college could create the program.

During this first year, money will be used to hire a program director and faculty and to purchase equipment. Students will have two textile and fashion-themed classes to choose from in the fall, and over the next few years, money will be used to further build the program, recruit students, and support artists in residence.

In addition to its educational mission, both Quimby and MECA President Don Tuski hope the program will be the start of a new fashion industry—and a source of economic stimulus—in Portland, similar to Manhattan’s garment district. While this may seem like a big endeavor, MECA Director of Public Relations Jessica Tomlinson is confident in the future, “What’s magic about Maine is that we can do this,” says Tomlinson. “Maine has a history of innovation.”

National Textile Conference

The Textile Society of America (TSA) is holding its thirteenth biennial symposium this September 19–22 in Washington, D.C. This year’s theme is Textiles and Politics. Conference organizers are taking full advantage of their location in the nation’s capital: the conference starts with an opening reception at the United States Botanic Gardens.

The symposium features over two hundred varied presentations including a figured velvet workshop taught by Julie Holyoke of the Lisio Foundation, behind-the-scenes tours of area museums, and demonstrations of Uzbek velvet ikat weaving by master weaver Rasul Mirzaahmedov. Contemporary fiber artist Joyce Scott and art historian Rosamond Mack are also scheduled to lead the conference’s two plenary sessions.

For those wanting to take home fiber-related souvenirs, there will be a textile marketplace open throughout the conference where attendees can purchase textiles, books, yarn, fabric, and other unique items from around the world.

The symposium is coming up, but you can still register up to and on the days of the event. Information about the conference program and registration can be found on the TSA’s website, www.textilesociety.org.



Yak, Then Silence

If the Yarn Lab in the last issue of *Handwoven* left you yearning for some yak of your very own, we have the contest for you! For a little fall fun, we're holding the very first *Handwoven* Haiku contest on weavingtoday.com, and first prize is four skeins of beautiful Bijou Basin yak and yak-blend yarns.

To enter go to weavingtoday.com and click the Handwoven Haiku contest link. Then simply post an original weaving or fiber-related haiku. (For those not familiar with this Japanese poetic form, haiku at its most basic form is a poem of seventeen syllables divided into three lines of five, seven, and five syllables, respectively.)

You may submit up to two entries until Monday, October 15, after which we'll pick the grand-prize winner and some other favorites to publish in the January/February 2013 issue of *Handwoven*. For more information on the contest and to read the official rules, go to weavingtoday.com.

Ask Madelyn

Have a question?
Madelyn has the answer.
madelynv@interweave.com

Come to weavingtoday.com to join our forums, sign up for your free *Weaving Today* eNewsletter, read Madelyn's answers to your questions, and get up-to-date weaving news and views and funky fiber facts. See you there!

Online Conversion Calculators for Weavers

Weavers use a lot of math. We use it to calculate warp and weft before weaving so we don't have to make any last-minute trips to the yarn shop. Depending on where we live, we must convert metric measurements to imperial or vice versa. We determine the percentage that our samples shrink and adjust our projects accordingly. Fortunately for those weavers with math anxiety (or those who simply want to save some time), there are plenty of excellent calculators, conversion tools, and other math-related resources available on the Internet that can make life just that much easier.

Correctly calculating warp and weft is important, as most weavers know, especially when using limited quantities of an expensive yarn. Both www.weavolution.com and www.haleystudio.com have calculators to help you determine the warp and weft measurements. Simply enter in the yarn information, and the warp calculator tells you the warp length, width in reed, warp ends required, and the total amount of warp and weft yarn needed. These tools are simple to use and completely free, although both websites do accept donations. If you need measurements in metric, www.enneacollective.com has a similar calculator that gives results in centimeters instead of inches.

For those needing help with converting measurements, there are many free conversion tools available. One of the easiest to use is the calculator at www.worldwidemetric.com. It quickly converts imperial and metric units for both length and weight. If you need a single quick conversion, most major search engines can also help. For example, if you wanted to know how many pounds were in 1,250 grams, you could enter "1,250 grams = pounds" in the query bar and click the search button. The first search result will be your answer. (This trick also works for simple math problems.)

If you want to take using math in your weaving a step further, try using algebraic expressions in your designs. This is done by translating a formula into a draft, similar to the way a word or phrase is translated for a name draft. While there are no simple tools to do the design work for you, both www.fiberarts.org and the On-Line Digital Archive of Documents on Weaving and Related Topics website (www.cs.arizona.edu/patterns/weaving) have some excellent articles explaining the drafting technique.

Math is an important part of weaving, but it doesn't have to be a stressful one. The online tools and resources mentioned in this article can help you do the necessary calculations quickly and easily so you can save time and focus your energy on weaving, and who doesn't want more time for weaving?



FROM OUR Roving Reporters

Thanks to all of the *Handwoven* Roving Reporters. For more information on these stories and others, please visit weavingtoday.com.



PHOTO COURTESY OF THE DULUTH FIBER HANDCRAFTERS GUILD

GUILDS Out and About

Every September for many years, members of the Duluth Fiber Handcrafters Guild (DFHG) have participated in the Duluth Harvest Festival by demonstrating weaving, spinning, and felting. The festival takes place in a park along the shores of Lake Superior and provides education, training, and outreach in an effort to develop sustainable communities and economies. This twenty-year-old annual event is a great opportunity for the guild to interest people in weaving and fiber activities as well as to recruit new members. This year, children were especially entranced by the small treadle loom, and they were allowed to choose a color and weave a few rows. The resulting wall hanging will be displayed in the guild's booth next year.

—*Sue Brown and Marcia McCormick, Duluth, Minnesota*

The Woodstock Weavers Guild participated in the McHenry Agricultural Expo in April where they taught nearly three thousand children how clothing is made. First, the children were told how plants are used: they learned about cotton, tree bark, flax, and many other plant fibers. Next, eyes grew big when the kids heard that not only different animals' hair but also milk protein can be made into fiber to weave. They were

A CHARTREUSE CHALLENGE

The Tacoma Weavers' Guild annual May competition was a challenge this year as participants were asked to make something using the color chartreuse. Most people have mixed emotions about this bright green: they either hate it or love it. However, when the day came, there were thirty-eight entries from this small guild, making it the best response to any May competition. Projects included elegant silk scarves, jewelry, hats, bags, and a green sea monster. Awards were made to all entries including Least Use of Intended Green, Good Edges, Creative Edges, Wing It, Calming, and Over the Top. Photos of some of the entries are posted in the Roving Reporter gallery on weavingtoday.com.

—*Patricia Randall, Tacoma, Washington*

shown alpaca wool and what it looks like before and after spinning, and the spinners demonstrated how they spin. Then guild members demonstrated how thread is wound into warp and woven.

—*Kathryn Brenner, Woodstock, Illinois*

The Helena Weavers & Spinners Guild had a great time at the Montana Association of Weavers and Spinners (MAWS) Conference. The MAWS Conference rotates to a new location in Montana every two years. This year's "Carousel of Color" Conference was held in Missoula, June 8–10, and several Helena members

made the 100-mile-plus trek to learn new fiber techniques or to improve their skills. Guild members enjoyed a weekend of knitting, twining, spinning, felting, inkle weaving, and basket weaving. New techniques will be shared with the entire guild during next season's workshops, which resume in September.

—*Kathy O'Hern, Helena, Montana*

Weaving for a Good Cause

Eleven Pioneer Valley Weavers Guild members wove thirty-four towels that were donated to Big Brothers Big Sisters of Hampshire County, a program of the Center for Human Development headquartered in Springfield, Massachusetts. The towels will be sold in silent auctions, half at the Crafts on the Common event in Amherst, and half at the Northampton Winter Craft Fair to benefit Big Brothers Big Sisters. Weave structures ran the gamut from herringbone to Celtic bells, M's and O's to Irish poplin, and more.

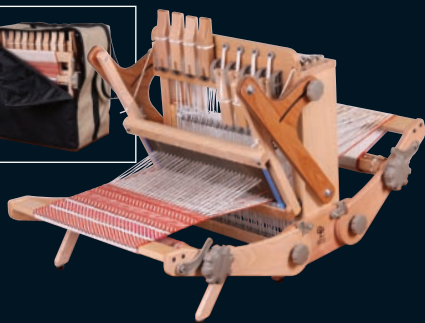
—*Nancy Evand, Warren, Massachusetts*



PHOTO BY KATHY O'HERN

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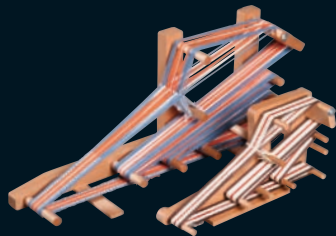
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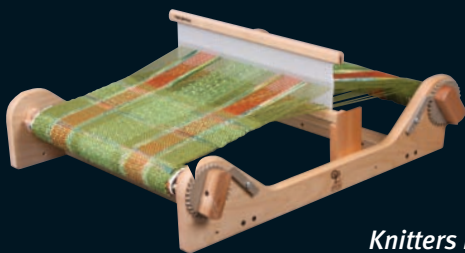
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WEAVING HOPE

From an early age, Hannah Warren felt drawn to India. She loved the music, the art, the cuisine, and the culture, and she dreamed of one day exploring that vibrant country. That day came in 2005 when she first visited as a Rotary Ambassadorial Scholar. She fell further in love with the country and its people. Love of India led Hannah to found J'hoole, a nonprofit, eco-friendly, fair-trade apparel company based in Madhya Pradesh, India, that has helped many weavers, embroiderers, and seamstresses find a way out of poverty.



Hannah discussing fabric with some of her employees. Currently J'hoole produces items designed in-house, as well as lines designed by outside professional fashion designers. PHOTOS BY ALYCE HENSON

After her initial visit, Hannah returned to India in 2008 for a photography project. She wanted to photograph some local weavers wearing their own handwoven saris. However, Hannah soon found that none of the women owned a single handwoven sari. The weavers were paid so little by the middlemen who took their work to market that none of them dreamed of ever owning one of the garments they wove. Rather than change her plans, Hannah decided to do something to help these weavers. She gave them the resources to weave their own saris and full creative control over the weaving. It was the first time any of them had a choice in the color or design

of their weaving. “When they put on the very first saris they had ever designed for themselves, I was blown away,” recalled Hannah. “They were so beautiful and proud.” Hannah left India after her photography project was over, but she could not forget the women and the photographs. She wanted to help them keep that sense of pride and break the cycle of poverty by providing them with meaningful employment and a fair wage.

With help from Rotary International, Hannah founded J'hoole. She hired the four weavers in her photographs, they in turn told their friends, and J'hoole's workforce grew to include more weavers as well as embroiderers and

seamstresses. As her business grew, so did the challenges. First, while the women worked as weavers, none of them knew how to set up and warp a loom. Under the previous system, male master weavers had done the warping, leaving the women dependent for their employment. Hannah set up training, and the weavers learned how to set up their own looms, how to warp for specific designs, and what to do if problems occur during weaving. As the weavers began making more money, Hannah found out that some women's husbands would take the paychecks and spend the money on alcohol and gambling. To solve this problem, a fund was created so that, instead of cash, the women would receive whatever services or goods they needed.

Since its initial founding, Hannah and J'hoole have helped many women feed their families, send their children to



One of the many women who work for J'hoole, happily weaving at her fly-shuttle pit loom.

school, and feel genuine pride in their work. J'hoole's focus is on improving the lives of its weavers and local community, rather than on making anyone wealthy. "Our primary goal is to create a better world, at the very least at a micro-cosmic level," says Hannah. A portion of the profits are donated to social initiatives in the community, and the rest goes to growing the business and hiring more women who would otherwise be living in poverty. Hannah's current goal is to employ 250 women by the end of the year.

It's this business plan and mission that have attracted various companies to carry J'hoole-made products. Michelle King of Mata Traders worked with Hannah on a line of recycled denim skirts. "Hannah was doing what we've always wanted to do and we wanted to support that," explained Michelle. "She's effecting change at a small level, but it's having a huge ripple effect." Annie Mohaupt, owner and founder of Mohop Shoes, wanted to support some sort of textile cooperative but was having no luck. After Annie's weaver mother showed an article about Hannah and J'hoole, Annie knew she'd found a

perfect match. She contacted Hannah, and now J'hoole makes recycled sari sandal straps for Mohop Shoes. According to Annie, customers love the sandal straps, and not just because they're beautiful. "People respond to the story of J'hoole," says Annie, "They feel really good about the purchase."

"My biggest challenge will be designing the kind of business that I want to live in; one that creates a more equitable world," says Hannah. She also has found splitting her time between the United States and India to be a challenge. "I often feel stuck between worlds," says Hannah. "I visit home and enjoy the lifestyle our culture affords, and yet I am amazed by the number of people who are so disconnected from the realities of the world, those have so much and who still want more."

Still, Hannah loves what she does and



Hannah poses with some of the J'hoole weavers. When the company started, there were just four weavers. Today, Hannah hopes to employ 250 women by the end of 2012.

what she's accomplished through J'hoole, and she continues to come up with new ways to grow J'hoole further. She's working on an e-store for the J'hoole website (www.jhoole.org) and designing new products with the weavers and professional fashion designers. Of course, Hannah also keeps it fun. Every year, as a tribute to the company's heritage and the photography project that started it all, the women have a fashion show where they or their children proudly sport their own handwoven saris.

WEAVERS MAKING A DIFFERENCE

For millennia, the weavers of India have created beautiful weavings and other textiles. The earliest of these fabrics have been lost to time, but archeological evidence dates the Indian textile trade to before 3,000 BCE. From the soft woolen pashminas of Kashmir to the detailed silken Baluchari saris of West Bengal, India's textile traditions are both rich and diverse.

Unfortunately, many of these traditions are in danger of becoming extinct. The rising cost of raw materials, the importation of cheap knock offs from east Asia, and a dwindling market have put many handweavers out of work. While the Indian government does offer some subsidies to weavers, there are limited funds available and limitations on who can borrow.

Fortunately, other organizations are coming to the aid of Indian weavers. Textile cooperatives such as J'hoole, employ

weavers throughout India. These co-ops pay their weavers a fair wage, provide them with meaningful work in their profession, and, through websites and store partnerships, provide access to markets not available to individual weavers. By supporting these co-ops and the businesses that sell their fair-trade products, you can make a difference in the life of a weaver.

Before sending money or purchasing any goods, however, make sure the store or organization you're supporting is legitimately fair-trade. Some of our favorite fair-trade businesses featuring handwovens from India include Cloth Roads (www.clothroads.com), Mata Traders (www.matatraders.com), and Ten Thousand Villages (www.tenthousandvillages.com). You can also find brick-and-mortar fair-trade stores near you by using the Fair Trade Federation's website (www.fairtrade.federation.org).

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Weaving to Wear

SIX DESIGNING WEAVERS SHARE THEIR VERY DIFFERENT APPROACHES TO GARMENTS AND CLOTH.

Every weaver has a different approach to cloth, and when it comes to garments, weaving styles are as uniquely individual as fingerprints. But there is also shared wisdom among weavers who design fabric to wear. *Handwoven* interviewed six designing weavers to find out their unique approaches and some of the good practices they all share.

Tien Chiu is known for her eye-catching, colorful designs.

“I do art to wear, so I think runway. I think about what you can see 30 feet away. At that distance, you can’t see the fine detail of your handwoven fabric, so you have to turn up the volume. So for my Kodachrome coat, for example, I planned large areas of bright colors. I also believe that a fabric should look interesting

close-up, so I designed it with a complex pattern on eight shafts to reward the person who gets up close to look. If you have a lot of color going on, you will see less of the pattern, but that doesn’t mean you shouldn’t do it. It just means that you’re trading one pattern against another.

“I feel like my work pushes the edge, and sometimes I go too far. I saw a T.S. Eliot quote in a chocolate cookbook that said ‘Only those who are willing to risk going too far can possibly find out how far they can go.’ That resonates with me. I like to push rules to find out the reason behind the rule and when it’s safe to break it.”

Karen Donde weaves, writes, teaches, and enjoys adventures in yardage at her studio in North Carolina.

“There are two ways I generally go about weaving cloth to wear. One is the classic ‘I want to make this and such garment.’ Is it a blouse, a jacket, a dress? What drape and weight of fabric do I need? What fiber? What weave structure will give me the properties I need? That’s probably how you should do it, but sometimes it just happens. You have something on the loom that was going to be a scarf or a shawl and you think, ‘This could be yardage.’ So you wet-finish it, drape it on a dress form, and, *voilà*, it’s a garment.

“One of the most important things to think about for garments is the size of the yarn. If you’re going to make a garment where you cut and sew and you have seam allowances, think about how many threads will be in the seam allowance. If the cloth is 8 ends per inch and there are $\frac{3}{8}$ -inch seams, that won’t be a very stable seam allowance and you’ll have to stabilize it.”



Elisabeth Hill’s coat looks at home in a scene straight out of *Masterpiece Theater*. PHOTO BY ELISABETH HILL

Elisabeth Hill weaves and blogs from her home studio in western Massachusetts. Her youngest son describes her, aptly, as a “make-y person”:

“For me going to the fabric store has always been more of an adventure than going to the clothing store because I could imagine any garment I wanted. At the clothing store, it’s always a compromise. ‘I’d like this dress if it only had this back.’ With handwovens, you can imagine the garment from the bottom up!

“The Victorian-style coat was the first thing I’d sewn with handwoven fabric, and I had no fear because I didn’t know there might be anything hard. I just thought, ‘I want a coat, and I made some fabric, and I can sew.’ So I just did it. Then I took a class at Convergence with Sandy Scrivano and a door opened. There’s another world of tailoring and couture sewing and Hong Kong seams. It’s



Autumn Splendor is Tien Chiu’s latest exploration of color and pattern. PHOTO BY TIEN CHIU

daunting, so I'm reverting back to 'ignorance is bliss.' I'd like to find an expert collaborator, and then we could envision a garment together. There's a big difference between the whole world of couture sewing and what I do.

"I love the enthusiasm of new weavers who will try anything because they don't know what is and isn't possible. There's a certain freedom in not knowing. You're not afraid to try anything because you haven't heard that it can't be done. The greatest freedom comes if you know everything and can do anything you want, but that's a hard place to get to. But when you don't know and you just set out, who knows what adventures you'll have finding your way there?"



Yvonne Stahl's love of color is evident in pieces like her Inspired Vest, in this issue, and this updated overshot shawl.

Yvonne Stahl is a longtime Handwoven contributor who does masterful work with color and structure:

"I make the cloth, and I have a wonderful designer, Helen McKee, who designs the garments. She tells me how much I need, I weave it and send it, and

she makes the garment. She's often surprised by the cloth when she gets it, but we work extremely well together. I met her one day at a weaving guild meeting. This lady was sitting in a corner and had a wonderful outfit. After a few meetings, we started talking. She asked if I would weave something for her, and I said, 'Sure will if you'll sew something for me.' That was twenty years ago, and we've been working together since then. At Convergence in Denver, we showed a coat and we won first prize. And I have a wonderful dry cleaner. He's part of the secret to my weaving success.

"I just love color! My favorites are blues and purples. And I always use the best quality yarns because weaving is such a time-consuming job and I don't want to have anything that is not perfect. Some people say my fabric looks like fabric you can buy, but that's what I want it to look like: smooth and beautiful."

Teena Tuenge specializes in collapse-weave garments, which she sells through local galleries and the Southern Highland Craft Guild:

"I started sewing because my mother taught me when I was a kid. When I found weaving, there was so much more to it than knitting and crocheting and I've been doing it for forty years. When you sell garments, you have to make ones that fit many sizes. So I took a class from Catharine Ellis in woven shibori and got very excited about it. I was intrigued with the idea that a pleated garment has lot more give to fit different-sized bodies, and with ways you can vary the texture and pattern by making large or small pleats. The onerous part is tying all the knots! My latest garment had pleats just in the yoke area and then flared from there. I'm playing with using pleats in specific places.

"I often paint or dye fabric before pleating, then overdye. You have to plan for color in advance. Think ahead how your different fibers will react to the dye, and always keep good notes so if something wonderful happens, you can reproduce it!"


Sara White is a weaver, teacher, and artist who uses "alternative fabrics" as a



Sara White likes to create clothing designs that reflect how the body moves through space.

medium with which to create architectural garments, sculptures, and other works of art:

"I find that when I'm making cloth, I'm responding to a material. I like to use a combination of traditional and nontraditional fiber. I do a lot of sampling because I might like the look, but I don't know how it will drape and perform. I do a long sample and change the sett partway through. I also check the colors because often colors that look nice when the skeins are side by side don't look so nice when they're together in the cloth. And I'm always stumbling on things in places where I didn't expect to find any garment idea at all. I take something off the loom and suddenly say, 'Oh, my, this has to be a dress!' and I start draping the cloth.

"When I think of the architecture of cloth and the architecture of the body and how we move through space, I go back and forth between things that are functional and things that are sculptural. I like that interchange because when I make something to be wearable, it still has more of a sculptural flair. There's the whole craft versus art debate, and I think 'Why can't it be the same thing?' So I try to push the boundaries." 



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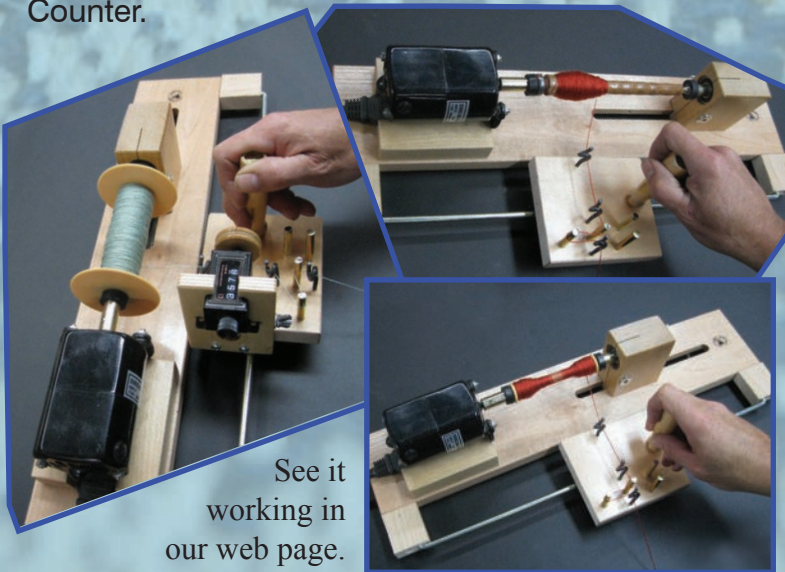
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The compact inkle loom from **Intertwined** has the same sturdy frame as its larger counterparts at only two-thirds the size, making it ideal for weavers who travel or who have limited space. Made from American hardwoods, the compact inkle loom is only 20" long, 9" high, and 5" wide. It is made with strong $\frac{3}{4}$ " dowels, has a sturdy front tension peg, and comes with a set of starter heddles.

www.intertwinedbyjean.com; (815) 236-3664

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Kumihimo braids are beautiful on their own or as an elegant trim for handwovens. The **BeadSmith** kumihimo braiding kit for beginners is the perfect introduction to those who want to try their hands at the ancient art of kumihimo. The kit contains everything you need to get started braiding including a kumihimo braiding disk, jewelry gel, eight bobbins, braiding cords, and various jewelry findings to turn your braids into a work of wearable art.

www.beadsmith.com

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The folks at **Glenfiddich Wool** have focused on the Border Leicester breed for the last eleven of their twenty-five years raising sheep. Careful breeding has improved the luster, length, and texture of the fleece from their flock, resulting in a yarn that dyes beautifully and has a mohair-like sheen and beautiful drape. The yarn's strength and softness make it a perfect choice for weaving, knitting, and felting. The wool for the yarn is grown responsibly and then processed in America at Gurdy Run Fiber Mill, a sustainably run mill located near the farm. Available in both natural and hand-dyed colors, the yarn is 1,380 yards per pound and comes in both 345-yard skeins and on 1- to 2- pound cone.

www.glenfiddichwool.com





MAGICAL MATERIALS TO WEAVE: BLENDING TRADITIONAL AND INNOVATIVE YARNS

Lotte Dalgaard

NORTH POMFRET, VERMONT: TRAFALGAR SQUARE, 2011. HARDCOVER, 78 PAGES, \$24.95. ISBN 978-1-57076-528-5.

Weaver Lotte Dalgaard is known for her exquisite and elegant collapse-weave pieces. She deftly combines active and stable yarns in a wide variety of fibers to create sumptuous surface textiles, and in her recently translated book, *Magical Materials to Weave*, Dalgaard teaches her readers to do the same.

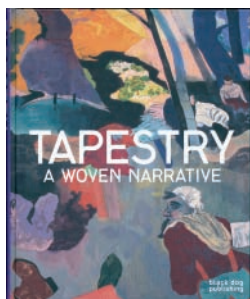
From the start, the layout of the book is clear and inviting. Dalgaard begins by explaining how active and stable yarns behave on their own, during loom set up, and within weave structures. She goes into great detail on how to handle crêpe, metal, elastic, and shrinking yarns, and provides tips on a range of topics, from successfully spooling unusual yarns off the cone to maintaining even selvages during weaving. Detail shots of her weavings provide the reader with an intimate sense of the structures and textures being created.

Included in the book are six innovative garment projects with clear drafts and easy-to-follow instructions. The projects offer a nice variety of materials to get readers started using unusual materials and unique fiber combinations. A good range of art and design projects is also peppered throughout the book, further exposing the reader to the potential these fibers hold. Later in the book, Dalgaard discusses suitable weave structures for different fibers. She wraps up with a series of sampling tips to help spur the reader's own creative endeavors in weaving a variety of "magical" materials.

Because of the delicate—and squirrely—nature of the materials, the projects and techniques presented throughout the book are geared more toward experienced weavers. A firm handle on the weaving process will provide an easier transition into working with fine and overspun fibers that love to twist and twirl around one another. Dalgaard recommends weaving small samples to learn the quirks of new and unusual fibers before beginning a full project. A chart of shrinkage rates is provided but, as most weavers know, yarn often has a mind of its own.

If you're looking for a way to add some flair to your projects and push your weaving to the next level, this book is a must for your collection; it is a how-to weaving guide and a wealth of inspiration for creating original projects. The pictures alone will inspire any weaver to head straight for the loom.

—Sara Goldenberg White

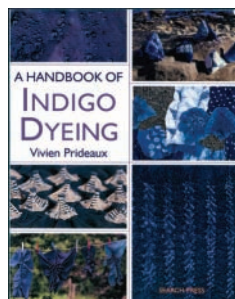


TAPESTRY: A WOVEN NARRATIVE

Timothy Wilcox, Caron Penney, and Fiona Mathison

LONDON: BLACK DOG, 2011. HARDCOVER, 207 PAGES, \$49.95. ISBN 978-1-907317-24-8.

Tapestry artists and admirers alike will find much to love in *Tapestry: A Woven Narrative*, a new book dedicated to this ancient art. The book begins with a collection of essays that trace the history and impact of European tapestry. The book's focus then shifts to the modern tapestry movement, with profiles on artists and tapestry studios. Color plates beautifully showcase contemporary tapestries including traditional works, mod-



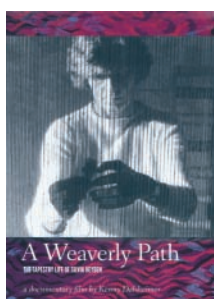
ern three-dimensional weavings, and extravagant installations.

A HANDBOOK OF INDIGO DYEING

Vivien Prideaux

KENT, ENGLAND: SEARCH 2003. PAPERBACK, 96 PAGES, \$29.95. ISBN 978-1-84448-767-7.

Finally available in the United States, Vivien Prideaux's book on working with indigo is a comprehensive resource for anyone interested in using the famous blue pigment. Prideaux walks the reader through every step of the process—including descriptions of shibori



techniques that can be used when preparing the fabric. Her instructions are clear, with plenty of photographs. Instructions for several simple projects are also included.

A WEAVERLY PATH

Kenny Dalsheimer

DURHAM, NORTH CAROLINA: GROOVE PRODUCTIONS 2011. DVD, OR BLU RAY; 62 MINUTES, \$25. ISBN 978-0-7141-2584-8.

This new documentary follows tapestry artist Silvia Heyden for a year at her North Carolina studio as she creates work inspired by the nearby Eno River. Throughout the film, Heyden weaves and reflects on her childhood in Switzerland, her Bauhaus-style education in Zurich, and the other life experiences that influence her work. Heyden's weaving is at once contemporary and traditional as she creates thoroughly modern works of art without the aid of computer technology. *A Weaverly Path* is a tribute to an innovative and inspiring artist.

Caring for Handwoven Textiles

TLC for your Woven Washables

LAURA FRY



Now that you've finished your textile, including appropriate dry- and wet-finishing* what happens next? Well, hopefully you will actually use it! And then, inevitably, it will need to be cleaned. Handwovens require the same cleaning care as any other quality textile. Your piece will have to be washed, dried, and possibly ironed to keep it looking fresh and attractive.

DISHING ABOUT SOAP

According to Penny Le Couteur and Jay Burreson, authors of *Napoleon's Buttons: How 17 Molecules Changed History*, soap has been made for thousands of years from plants that have saponin extracts. They speculate that the first soaps were discovered by accident as cooking oils and fats dripped from food into the ashes, producing a substance that formed foamy lather in water. *Saponification* is the reaction that happens when the triglycerides of fats or oils react with alkali from wood ashes. Soap made from olive oil is called *castile*, a fine soap highly regarded for personal cleansing. Lower-quality soaps based on animal fats were generally used for washing cloth.

Soap is a long-chain molecule with a mild positive charge at one end and a mild negative charge at the other. When soap is added to a wash, the positively charged ends dive into a grease particle floating in the water, forming a *micelle* that looks a bit like a microscopic orange (the grease) studded with cloves (the soap molecules). Once bound up with soap, the grease globule can be rinsed away.

If the wash water contains a high amount of naturally occurring minerals, the soap will tend to bind with those minerals instead of the dirt or grease. If you have this so-called hard water, you'll need to use a detergent rather than soap. For your handwovens, choose a detergent without whiteners or brighteners (bleaching agents). Look for the one with the fewest additives because bleaching agents and perfumes can all adversely affect fabrics. For handwovens, I suggest Dawn Original Scent dishwashing liquid (not dishwasher detergent), Synthrapol, or Orvus Paste. I use Costco's laundry detergent, which is advertised as having no additives.

HOT OR COLD?

The correct temperature of your wash water depends on the fiber to be washed. For cellulose yarns, I usually use warm water for washing, then a warm rinse for rayons and a cold rinse for cotton and linen. For protein fibers, I use warm water

to wash and rinse. In order to get the best results from your soap or detergent, dissolve it in warm water (70°–72°F, 20°C).

PRESSING MATTERS

If you decide to iron your cloth, use the temperature setting for the fibers in the cloth. I generally err on the side of caution, using a lower rather than a hotter setting. For example, I never use the hot setting for linen. I prefer to iron still-damp linen on a warm setting, unless I am cold mangling, which uses no heat at all.

"OUT, DAMN'D SPOT!"

Despite our best efforts, handwovens sometimes pick up stains, especially if they are used on or around the table. Rather than using a lot of stain-removing products (or wringing my hands like Lady Macbeth), I prefer to use the same sort of products used by my mother and her mother before her. Lemon juice still works to remove stains from linen and cotton. Hydrogen peroxide can be used on wool and silk. You can also use enzyme-based stain removers such as OxyPro, which I buy from my local grocery store. Before using any stain remover, always test the solution on an inconspicuous place. For blood stains, use a quilter's trick: your own saliva contains enzymes that will break down and remove blood stains from cloth.

PROTECT AND ENJOY

To preserve heirloom-quality textiles, wrap them in acid-free paper and store them away from light and air. It is best to roll the cloth rather than fold it, especially with stiff fibers such as linen. Acid-free papers and boxes can be found online from various suppliers.

Above all, *use* your handwoven textiles. They are an expression of your personal creativity and vision. Every day deserves lovely textiles, so don't just keep them "for best." Enjoy them!

RESOURCES

Le Couteur, Penny, and Jay Burreson. *Napoleon's Buttons: How 17 Molecules Changed History*. New York: Jeremy P. Tarcher, 2004.

**Dry-finishing* refers to the repair of any faults in the cloth such as broken ends or floats, fringe twisting, and other treatments that are best done before wet-finishing, the process that transforms the woven web into stable cloth as it first encounters water.

Traditional knitting yarns are perfect for those small, on-the-go weaving projects. Visit one of these fine retail shops to find fiber inspiration for your next project!

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Grab some silky, fabulous yarn and get quick weaving and wearing pleasure with Ceil Lambert's "Summer Plaid Scarf" (*Handwoven* May/June 2012, page 50).

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STYLE MADE EASY



Weave this stunning scarf on the Cricket



Loom with handknitting yarns from S. Charles Collezione. Four gorgeous yarns—Luna, Adele, Ritratto and Celine—are combined in the warp and crossed with Luna, weaving up a soft, sparkly look. It's all so simple on the Cricket Loom from Schacht.

Download this pattern at:
www.tahkistacycharles.com
www.schachtspindle.com



ART TO WEAR

KASURI
DRAGONFLIES
VEST
BY JUDILEE
FITZHUGH
PAGE 26

Hollie Hill, operations coordinator, enjoys a rare quiet moment in Judilee Fitzhugh's serene indigo-dyed Kasuri Dragonflies Vest.



MOST ORIGINAL





**BARK CLOTH
VEST**
BY TEENA TUENGE
PAGE 28



The earthy elegance of Teena Tuenge's long Bark Cloth Vest wins a big smile from Caitlin Polasek, marketing assistant for yarn and specialty fiber.



Rachel Nedrud, marketing assistant for quilt and paper, indulges her inner gypsy flapper in Sara Goldenberg White's whimsical Raveling Plaid Dress.



BEST USE OF KNITTING YARNS

RAVELING
PLAID DRESS
BY SARA
GOLDENBERG WHITE
PAGE 30





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Kasuri Dragonflies Vest

JUDILEE FITZHUGH



This little vest is a culmination of three of my favorite life experiences. I spent more than twenty years active duty in the U.S. Navy, mostly overseas, and mostly in the Far East. When I was stationed in Yokosuka, Japan, my husband and I rented a home in Nobi, a little town about 30 minutes by train from the base. Living off-base gave us a broad experience of Japanese life, and I collected a variety of textiles, including vintage obis and kimonos. When we were stationed in Pearl Harbor, Hawaii, I learned to weave at the Honolulu Academy of Art's Linekona School. Instructor Dawn Kadota allowed me to explore fine yarns and advanced weave structures, even as a beginning weaver. And I have loved indigo for as long as I can remember: the color is magic every time the fiber leaves the dye pot.

RESOURCES

Tomita, Jun, and Noriko Tomita. *Japanese Ikat Weaving: The Techniques of Kasuri*. London: Routledge & Kegan Paul, 1984.

Wada, Yoshiko I., Mary K. Rice, and Jane Barton. *Shibori: The Inventive Art of Japanese Shaped Resist Dyeing*. Tokyo: Kondansha International, 1983.

Ericson, Lois. "The Uncommon Closure," *Threads* magazine, #22, Apr/May 1989.

1 Wind a warp of 288 ends $3\frac{1}{2}$ yd long. Tie choke ties at each end and loosely tie the cross along the warp's length at several intervals in preparation for indigo dyeing. Dye the warp and a 100 yd skein of weft yarn in an indigo dyebath three or more times to get a deep and permanent color.

2 Centering for a weaving width of 12" and following Figure 1, warp the loom using your preferred method. (Treenway Silks recommends warping back to front with this yarn.)

3 Spread the warp with scrap yarn. If desired, weave a test section and prepare the kasuri weft according to the weft dyeing directions.

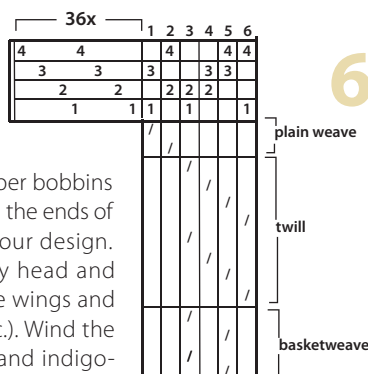
4 Wind each kasuri pattern part on its own bobbin and label it. For ease in labeling and organizing the kasuri patterns, make paper bobbins from drawing paper and label the ends of the bobbins according to your design. (For instance, the dragonfly head and body could be bobbin 1, the wings and body could be bobbin 2, etc.). Wind the mottled yarn, natural yarn, and indigo-dyed yarn on bobbins.

5 Follow the treadling chart in Figure 2 to weave a fabric like Judilee's vest or make up your own treadling order, placing the kasuri dragonflies as you please. The treadling starts at the bottom of the back and ends with yardage to be used for inserts in constructing your vest.

As you weave, position the dragonflies within the large areas of indigo plain weave. Start a dragonfly by laying in the lower body pattern, placing the resist area in its correct position according to your plan. Continue to weave, positioning the weft as needed to keep the edges of the dragonfly as neat as possible and following the weave sequence shown in Figure 2.

6 Remove the fabric from the loom, zigzag the edges, and handwash in mild detergent. Lay flat to dry. Iron with a warm iron and assemble vest using the commercial pattern of your choice.

1. Draft



STRUCTURE

Plain weave, twill, basketweave.

EQUIPMENT

4-shaft loom, 12" weaving width; 12-dent reed; 2 shuttles, 3 bobbins.

YARNS

Warp: Silk noil singles, (4,800 yd/lb, Treenway Silks), natural, 1,008 yd. **Weft:** Silk noil singles, natural, 800 yd.

SEWING SUPPLIES

Folkwear pattern #112 (Japanese Field Clothing, Hippari Jacket) or Laura Murray Designs #P05 (Kimono Jacket and Vest); sewing notions listed in pattern; $\frac{1}{2}$ yd silk noil fabric, natural, for edging; $\frac{3}{4}$ yd silk print fabric for pockets and trim; $1\frac{1}{2}$ yd silk fabric for lining, closures.

DYEING SUPPLIES

Indigo dye and dyeing equipment; wood block and 2 headless nails for construction of kasuri dyeing jig; clamps; medium-weight drawing paper for paper bobbins; plastic trash bag.

WARP LENGTH

288 ends $3\frac{1}{2}$ yd long (allows 5" for take-up, 31" for loom waste).

SETTS

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

DIMENSIONS

Width in the reed: 12". **Woven length** (measured under tension on the loom): 90".

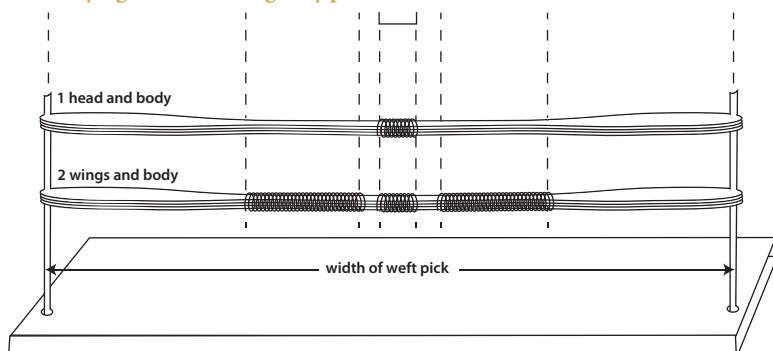
SOURCES FOR MATERIALS

Indigo dyes: www.johnmarshall.to; **silk yarns and fabrics:** www.beautifulsilks.com; **silk yarn:** www.texere-yarns.co.uk or www.treenwaysilks.com; **sewing patterns:** www.folkwear.com or www.lauramurraydesigns.com; **silk fabric:** www.thai-silks.com.

2. Treading plan

scrap yarn divider	plain-weave indigo	basket-weave	twill	plain-weave mottled	
	1/4"		1/4"	2 1/8"	back
			3 3/8"	1/4"	
			1/4"	1 1/8"	
	10 1/2"		1/4"	1/2"	right front
			1/8"	3/8"	
			1/8"	1/2"	
			1/4"	1 1/8"	
			1/4"	1 3/8"	
			1/4"	8 1/2"	
			1/4"	1 1/4"	
			1/4"	1"	
			3/8"	1/4"	
			1/4"	3/4"	
			1/4"	5/8"	left front
			1/4"	5 7/8"	
			1/4"	7"	
			1/4"	5/8"	yardage
			1/4"	2"	
	14 5/8"				

3. Tying the kasuri dragonfly patterns



DYEING THE KASURI WEFT

This project uses four weft color variations: undyed natural weft; a solid indigo-dyed color; a mottled indigo/natural variation; and the kasuri resist patterns. For the solid indigo weft, wind about 100 yd into a skein, tie it loosely, and dye with the warp yarn. To make the mottled weft yarn, wind another 100 yd skein, tie at one end, divide the skein into three sections, and make a tight 3-strand braid, securing the ends. The braid makes a great resist in the indigo vat, creating an evenly mottled yarn.

For the kasuri dragonflies:

1 To determine your weft pick lengths for the purposes of the kasuri dyeing, use some of the natural weft to weave a few inches of plain weave on your warped loom. Once you achieve a consistent beat, make two small marks on the weft along one selvedge to indicate 1". Count the number of weft picks between those marks. Unweave that section, measure the weft length between the two marks, and divide by the number of picks to get the average pick length. (If you are not concerned about exact selvedge edges and want to dye your warp and weft at the same time, you can skip this step. Instead, set up your kasuri dyeing with a weft length slightly longer than required and place each weft pick individually to line up your kasuri pattern.)



2 Construct a jig for the kasuri dyeing by nailing two headless nails into a board at the average weft-pick length and wind natural weft threads around the two nails as shown in Figure 3. Use the measurements in Figure 4 to determine the number of wefts to wind for each dragonfly.

3 For each dragonfly, wind bundles of weft threads for the upper and lower body and the space between the wings, for the head, and for the wings. Following the diagram in Figure 3, use 1" strips of plastic trash bags to wrap each separate bundle of threads securely to create the resist patterns, placing the dragonfly patterns horizontally where you want them to appear on the fabric. (You choose their vertical position as you weave. With planning, you can also tie the patterns so that two or more dragonflies overlap, as they do on the front of Judilee's vest.)

4 Dye all of the kasuri pattern tied bundles in an indigo dyebath multiple times to get a deep indigo color.

Judilee used the zinc-lime indigo vat recipe from *Shibori: The Inventive Art of Japanese Shaped Resist Dyeing* (see Resources), but there are many options available. John Marshall offers freeze-dried indigo that is very easy to use. Choose the indigo method and materials that suit your time and energy.

4. Measurements for dragonfly sections

Tied Bundles (length/thread count)	Pattern Section Widths				
	Wing section left	Gap	Head/Body	Gap	Wing section right
Bundle 1 (1/2"/12 threads)			Head: 3/4"		
Gap	You will weave a 3/8" gap of plain indigo between head and wing/body bundles.				
Bundle 2 (3/8"/9 threads)	1"	1/4"	Body: 3/8"	1/4"	1"
Bundle 3 (1/4"/6 threads)	(untied sections)		Body: 3/8"	(untied sections)	
Bundle 4 (3/8"/9 threads)	1"	1/4"	Body: 3/8"	1/4"	1"
Bundle 5 (1 1/2"/36 threads)			Body: 3/8"		

Note: The dragonflies will be approximately 2 3/4" x 3 1/2".

Bark Cloth: A woven shibori vest

TEENA TUENGE

In woven shibori, supplementary weft threads are woven into a (typically) plain-weave ground cloth and later used to



gather the ground cloth into tight pleats for dyeing. If the ground weft is a heat-sensitive yarn such as polyester, a heat treatment will make the pleats permanent, producing a fabric that is springy and unique. By using a white warp and dyeing both before and after gathering the pleats, I can create a variety of looks. The pleats transform the woven fabric and give it a more organic appearance as well as providing elasticity.

The woven shibori technique allows me to take advantage of both resist-dyeing (using a vat dye on a previously dyed fabric both to remove color and to add a new one), and elastic, but permanent pleats.

I wove this garment 48 inches wide on my 16-shaft AVL using an extended point-twill pattern. A similar pleated pattern could be woven on 8 shafts (see Teresa Kennard in Resources). If the fabric were woven 24 inches wide and twice as long, the garment could also be constructed with a center back seam and selvages on both sides of the front panels. The fronts and back of this vest are rectangles. A shoulder yoke eliminates the bulk that would occur if the pleated fabric were seamed at the shoulder.

RESOURCES

Ellis, Catharine. *Woven Shibori*. Loveland Colorado: Interweave, 2005, pp. 77–89.
Kennard, Teresa. “Shibori Gown.” *Handwoven*, September/October 2011, pp. 31 and 62.

(You can download an 8-shaft draft or Teena’s 16-shaft draft and a WIF file at weavingtoday.com.)

STRUCTURE

Woven shibori (plain weave with woven-in gathering threads).

EQUIPMENT

16-shaft loom, 48" weaving width; 12-dent reed; 2 shuttles.

YARNS

Warp: 20/2 pearl cotton (8,400 yd/lb), white, 1,922 yd; 6/2 rayon from bamboo (2,520 yd/lb, Chamomile Connection), Natural White, 1,922 yd.

Ground weft: Polyester serger thread used tripled (3,000 yd/cone; MaxiLock or similar), white 6,500 yd.

Shibori weft: Bonded nylon upholstery thread (100 yd/spool; www.thethreadexchange.com or any store selling upholstery supplies) white, 500 yd.

OTHER SUPPLIES

Fiber-reactive dye, light brown; vat dye, black; ½ yd duoppioni silk fabric for yoke in a color to go with handwoven fabric; ½ yd lightweight sew-in interfacing; ¾ yd lining fabric for yoke and bias-cut stay strips; matching sewing thread.

WARP LENGTH

1,150 ends 3½ yd (120") long, alternating cotton and bamboo (allows 4" for take-up, 34" for loom waste).

SETTS

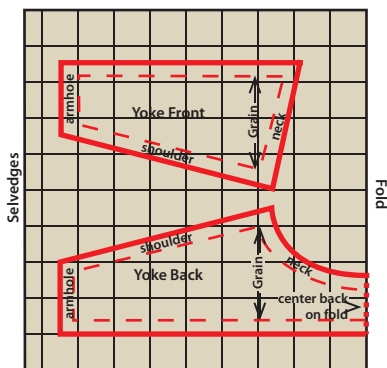
Warp: 24 epi (2/dent in a 12-dent reed).

Weft: 22 combined ppi (18 picks ground weft; 4 picks shibori weft per inch).

DIMENSIONS

Width in the reed: 48".
Woven length (measured under tension on the loom): 82". **Finished size:** pleated yardage 20"x 64" (comfortably stretches to more than 40" wide).

2. Yoke pattern



1 square = 1"

Enlarge patterns to full size on squared paper.
($\frac{1}{2}$ " seam allowances are included in pattern.)

For yoke back, place on fold, and cut 1 each from
duoppioni fabric, lining, and interfacing.

For yoke fronts, cut 2 each from duoppioni fabric,
lining, and interfacing.

- 1 Wind a warp of 1,150 ends $3\frac{1}{2}$ yd long, alternating 1 end 20/2 pearl cotton with 1 end of 6/2 bamboo rayon. Wind the two threads together, keeping a finger between them at all times to prevent twisting and taking them through the cross as one.
- 2 Use your preferred method to warp the loom, following the 8- or 16-shaft threadings posted on weavingtoday.com, and centering for a weaving width of 48". Sley 2 ends/dent in a 12-dent reed.
- 3 Wind one bobbin with 3 strands of serger thread and one bobbin with nylon thread. Following the treadling repeat shown in the draft of your choice from weavingtoday.com, weave 82".
- 4 Remove the fabric from the loom and machine zigzag the raw edges, leaving the fabric flat. Following the instructions for the fiber-reactive dye, dye the fabric light brown, rinse, and allow to dry. Gather and knot the shibori weft threads, then overdye the fabric in black dye and steam for 30 minutes to set the pleats. Allow the fabric to air-dry, then cut and remove gathering threads.
- 5 Cut the woven shibori fabric in half crosswise to form the back and front, then cut the front section in half lengthwise to create left and right fronts with the selvedges placed at the center. Machine zigzag all raw edges.


6 Scale up the patterns in Figure 2 to full size for the fronts and back of the yoke. Place the pattern pieces as shown in Figure 1 and cut front and back yokes from the duoppioni silk, the lining fabric, and the interfacing. Machine zigzag raw edges and attach the interfacing to the duoppioni fabric.

7 Sew the fronts and back of the yoke right sides together at the shoulder. Repeat for the lining. Press the shoulder seams open. Press the seam allowances at the bottom of the yoke pieces to the wrong side. Place the yoke and the lining right sides together and stitch them together along the neck and armhole openings. Leave the seam allowances at the bottom free. Turn right side out and press.

8 To ensure that the pleated fabric matches the yoke, make bias-cut stay strips from the lining fabric, cut to the widths of the bottoms of the yoke plus $\frac{1}{2}$ " for seam allowances. Mark the $\frac{1}{2}$ " seam allowances at the ends of the stay strips. Baste the strips to the pleated fabric a little inside the seam lines. Use lots of pins before sewing to distribute the pleats evenly along the marked line. (Attaching the fabric to

the stay simplifies fitting the pleated fabric into the yoke and keeps the pleats evenly distributed.) Attach the stayed fabric to the yoke. If you have a dress form, pin the yoke to the fronts and back and try it on a dress form to make sure the bottom edges of the garment are parallel to the floor all around; if not, measure carefully from the shoulders. Machine stitch the pleated fabric to the yoke at the bottom of the duoppioni fabric only. Sew the front and back lining pieces down by hand on the inside.

9 Sew the side seams, leaving an armhole opening of the desired length (10" to 12", depending on the wearer) and leaving about 1" unstitched at the hems. Hem the front armhole edges below the yoke with $\frac{1}{4}$ " to $\frac{3}{8}$ " hems. Because the backs of the armholes are selvedges, you can choose to leave them unhemmed.

10 The hem of the vest is made up of $\frac{3}{4}$ " of warp fringe. Machine stitch 1" from the zigzagged edge at the hem twice, using a fine straight stitch. Cut off the old zigzagging and then ravel the weft below the new staystitching. 



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BEST
USE OF
HANDSPUN
YARNS

MY FAVORITE
THINGS VEST

BY JANETTE
MEETZE

PAGE 39



Production Director Kristen Heller takes in the Colorado summer air in Catherine Alter's Simple, Silky Shirt.

SIMPLE, SILKY SHIRT
BY CATHERINE ALTER
PAGE 37



Always ready for a chat, Aaron Wilmot, vice president of people operations, is classy business casual in Jessica Madsen's tailored Diamond Vest.

DIAMOND VEST
BY JESSICA MADSEN
PAGE 44

**BEST
TAILORED
GARMENT**

With subtle hints of sparkle and shine, Deborah Jarchow's Stash Vest sets off Kristen Heller's sunny smile.



**BEST
RIGID
HEDDLE
GARMENT**

STASH VEST
BY DEBORAH JARCHOW
PAGE 41

A Simple, Silky Shirt

CATHERINE ALTER

STRUCTURE

Twill.

EQUIPMENT

8-shaft loom; 32" weaving width; 10-dent reed; 3 shuttles.

YARNS

Warp: 20/2 silk (4,900 yd/lb, Webs), #601 White, 1,391 yd; 20/2 cotton (8,400 yd/lb, Yarn Barn of Kansas), #01 White, 1,476 yd; silk bouclé (1,485 yd/lb, Henry's Attic "Tiara," The Wool Peddler), 254 yd.

Weft: 20/2 silk, #601 White, 953 yd; 20/2 cotton, #01 White, 1,188 yd; Rayon Slub (100% rayon, 1,680 yd/lb, Yarn Barn) Natural, 235 yd.

OTHER SUPPLIES

Sabracron fiber-reactive dyes (PRO Chemical & Dye), 1 gram each Sun, Blue, Turquoise, and Fuchsia; equipment described in dye instructions; pattern-making paper; matching sewing paper; matching sewing thread.

WARP LENGTH

960 ends 3¼ yd long (allows 4" for take-up, and 32" for loom waste).

SETTS

Warp: 30 epi (3/dent in a 10-dent reed).

Weft: 30 ppi.

DIMENSIONS

Width in the reed: 32".

Woven length (measured under tension on the loom): 81".

Finished size after washing: 30" x 72".

I made this sleeveless shirt for an assignment in my production weaving studio class in the Professional Crafts Program at Haywood Community College, Clyde, North Carolina. We were asked to design a fabric using white thread, weave 10 or more yards, dye it, and then cut and sew three garments. The fabric includes white 20/2 silk, 20/2 pearl cotton, and a rayon slub yarn woven in a 2-block twill. I used fiber-reactive dye in a gray green for the shirt body and lavender for the collar facing. The unexpected but exciting outcome was that different fibers picked up the dyes differently, highlighting the vertical and horizontal stripes in contrasting hues. The 20/2 silk and cotton were closest to the intended color, while the rayon and the silk bouclé turned out to be strikingly different colors. What fun!



1 Following Figure 1, wind a warp of 960 ends 3¼ yd long. Use your preferred method to warp the loom following Figure 2.

2 Wind a bobbin with each of the three weft yarns. Use scrap yarn to spread the warp. Weave the fabric following the treadling order in Figure 2 for 81".

3 Remove fabric from the loom. For the collar lining, cut one piece 5" by the width of the fabric. Machine zigzag all raw edges.

4 Following the manufacturer's directions, mix four 1% dyestock solutions in Sun, Blue, Turquoise, and Fuchsia. Dye the blouse fabric, using 80% Sun and 20% Blue; for the collar lining, use 86% Turquoise and 14% Fuchsia.

5 Make paper pattern, lay out, and cut out pieces following Figure 3 (page 73) or revised measurements. (See "Designing to Fit," page 73.) Machine zigzag all cut edges. Sew the front to the back at shoulders and sides.

6 Right sides together, sew the collar and collar lining together along one long edge. Grade the seam allowances; press open. Trim the collar and lining to fit with the neck circumference plus 1" for seam allowances.

Continued on page 73

1. Warp yarn order

	12x				26x				14x				
78	B				1				1				B
454	1				1				1				C
428	1				1				1				S
960													

B silk bouclé
 C 20/2 cotton
 S 20/2 silk

2. Draft

	6x			26x				7x			1	2	3	4	5	6	7	8
	C			B								8	8	8	8	8	8	
	B			C							7	7		7	7	7	7	
	S			S							6	6		6	6	6	6	
	C			B							5		5	5	5	5	5	
C				C								4	4		4	4	4	
S				S							3	3		3	3	3	3	
C				C							2	2		2	2	2	2	
S				S							1		1	1	1	1	1	

S 20/2 silk
 C 20/2 cotton
 B silk bouclé
 R rayon slub

	S	C	S															8x repeat
	C																	2x

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Best Loom-Shaped Garment
Bubble Wrap
by Karen Donde



Best Project on a Rigid Heddle Loom
Stash Vest
by Deborah Jarchow



Most Original
Kasuri Dragonflies
by Judilee Fitzhugh



Best Tailored Garment
Diamond Vest
by Jessica Madsen



Best use of Knitting Yarns
Raveling Plaid
by Sara Goldenberg White



Best use of Handspun Yarns
My Favorite Things
by Janette Meetze



My Favorite Things Vest

JANETTE MEETZE

WOVEN PANELS STRUCTURE

Plain weave.

EQUIPMENT

Rigid-heddle loom, 9" weaving width; 10-dent rigid heddle; 1 shuttle.

YARNS

Warp and Weft: 2-ply hand-spun wool, DK-weight (1,000–1,200 yd/lb, 200 yd/skein; Maggie's Farm), Berry Sorbet (variegated), 668 yd plus 800 yd for knitted panels.

WARP LENGTH

81 ends 4½ yd (156") long (allows 4" for take-up, 24" for loom waste).

SETTS

Warp: 10 epi.

Weft: 10 ppi.

DIMENSIONS

Width in the reed: 8½".

Woven length (measured under tension on the loom): 128".

Finished size after washing: yardage 7" x 112", for 4 panels 28" long.

INKLE BANDS STRUCTURE

Warp-faced plain weave.

EQUIPMENT

Inkle loom with capacity to hold a 3 yd warp; 22 inkle heddles; belt shuttle.

YARNS

Warp: Hand-dyed fingering-weight wool (2,200 yd/lb, 250 yd/50 g skein; Wool Jewel from Maggie's Farm), Berry Sorbet (variegated), 270 yd.

Weft: 5/2 pearl cotton (2,100 yd/lb, UKI), #116

Black, 67 yd.

WARP LENGTH

2 warps, each 45 ends 3 yd long (allows 4" for take-up, 30" for loom waste; loom waste includes 32" for braided trim at end of band).

SETTS

Warp: About 30 epi.

Weft: 10 ppi.

DIMENSIONS

Weaving width: 1½".

Woven length (measured under tension on the loom): two strips, 72" each.

Finished size: 2 strips, each 1¼" x 67" plus 30" for braided trim at one end.

KNITTING SUPPLIES

Knitting needles, straight or dpn, U.S. size 4 (3.5 mm) or size needed for gauge; circular needle with a long cable (47–60"); stitch markers; stitch holders; blunt tapestry needle.

SEWING SUPPLIES

Fusible tricot interfacing, black, 2 yd; wide bias tape for armhole binding and to cover inside woven edges, 8 yd; matching sewing thread.

Inkle weaving, rigid-heddle weaving, and knitting are some of my favorite ways to use handspun yarn. This project combines them all into a garment that I can wear with jeans and a T-shirt—something to wear for walking the dog on a chilly morning.

This vest was designed as a challenge to incorporate several of my favorite fiber techniques into one wearable garment. All the yarns are handspun except the yarn used in the inkle bands and braids. I blended the colors in the handspun yarn on the drum-carder to match the colors of the purchased yarn. (If you don't spin, an equivalent yarn is available from Maggie's Farm.)

The 7" wide plain-weave panels were woven on a rigid-heddle loom and the inkle bands on an inkle loom. The collar, front opening, bottom bands, and back are handknitted with the same handspun yarn used in the woven panels. Most of the garment shaping takes place in the knitted edges, with the exception of the arm openings, which are tailored.

WOVEN PANELS:

- 1 Using your preferred warping method, warp a rigid-heddle loom with 81 ends of variegated DK-weight yarn 4½ yd (156") long. Center the warp for an 8" weaving width and begin and end on a slot thread.
- 2 Wind a shuttle with the same DK-weight yarn and weave in balanced plain weave for 128".
- 3 Remove the fabric from the loom. Machine zigzag raw edges. Handwash in warm water with mild soap. Lay flat to dry.

INKLE BANDS FOR TRIM:

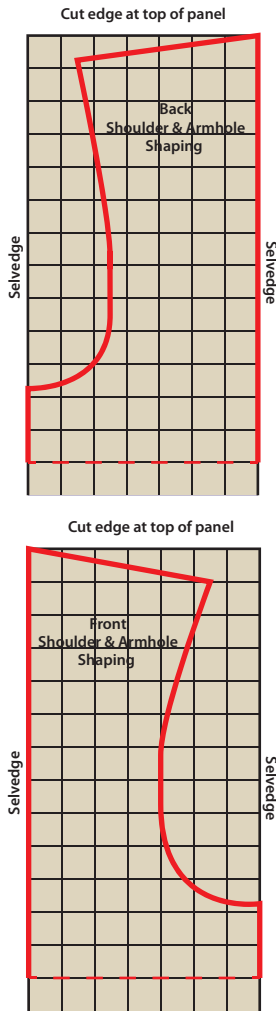
You will need to weave two bands as follows:

- 1 Wind 45 ends of the fingering-weight Berry Sorbet wool 3 yd long onto an inkle loom. (Put the first thread and all odd-numbered threads under the top front peg. Put the even-numbered threads in heddles and place them over the top front peg.)
- 2 Weave 72" in warp-faced plain weave, maintaining a width of about 1½", leaving ½" of the warp unweaved for the braided trim. Cut the warp close to the beginning of the weaving, to allow length for the braiding.
- 3 Divide the unweaved warp at the end of the band into three sections, weight the end of the band, braid the warp, and secure the end.
- 4 After both bands are woven and braided, handwash them in warm water. Rinse twice and hang to dry.

ASSEMBLING THE VEST:

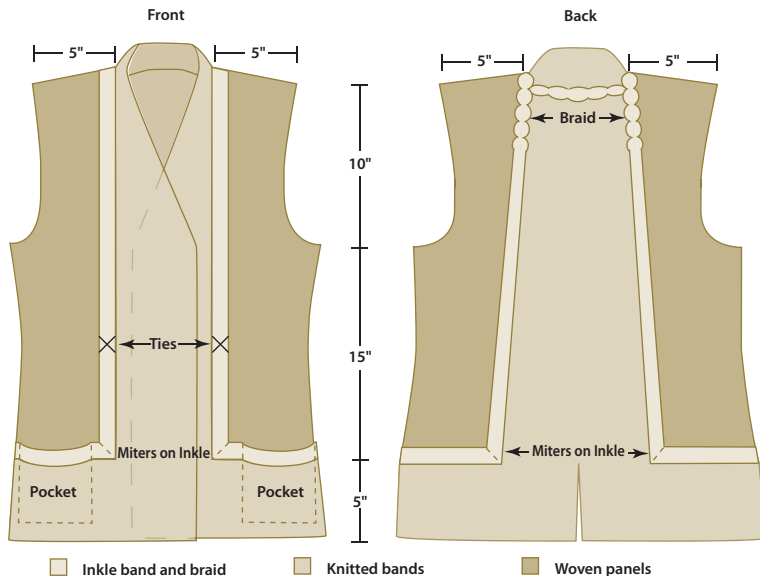
- 1 Make knitted panels according to directions available for download at weavingtoday.com.
- 2 Measure and mark the woven panel fabric into 4 strips, each 28" long. Fuse tricot inter-

1. Armhole pattern



1 square = 1". Enlarge pattern to full size on squared paper. Lay out at top of fabric and cut only lines inside the selvedges that mark the shoulder and armhole. (Do NOT cut at dotted lines marking the lower edge of the paper pattern.)

2. Vest assembly



facing to the wrong side of the panels and then cut them apart. Machine zigzag along the cut edges of the panels.

- 3 Scale up patterns for the front and back shoulder and armhole shaping (Figure 1). Place two panels wrong sides together and pin the front armhole pattern to the top of the panels, aligning the straight side edge with one selvedge. Cut along the shoulder line and armhole. Remove pattern, separate panels, and machine zigzag cut edges. Place the remaining two panels wrong sides together, pin and cut back armhole patterns, and machine zigzag cut edges.
- 4 Place each set of front and back panels wrong sides together and machine stitch each shoulder seam, allowing a $\frac{1}{2}$ " seam allowance. Press seams open. Pin and stitch side seams, tapering seam allowance deeper at the waist to shape the vest. Press seams open and handstitch wide single-fold bias tape over the seams, trimming seam allowances as needed to fit under the tape.
- 5 Turn armhole edges inside $\frac{3}{8}$ " and press. Handstitch bias tape around the armhole openings.
- 6 Butting edges together, mattress-stitch the knitted panels to the woven panels along the shoulders, fronts, and back. At the lower edges,

the woven panels extend behind the knitted band to about 1" of the bottom for the pocket lining. To form the pocket, stitch along the top of the knitted fabric for about 2", then stitch through both layers to the bottom of the woven layer, stitch the hem to the knitted fabric across for 5", and stitch up to the top of the knitted section. Continue stitching the knitted fabric to the woven fabric along side back, back, and back shoulder until the knitted panels are completely joined to the woven panels. On the wrong side, handstitch bias tape over the butted seams.

- 7 Beginning at the front shoulder seam on the outside of the vest, pin inkle trim over the seams between the woven and knitted panels, stitching miters in the trim at the seam corners and arranging the trim so that the braided section covers 5" of the seam below each back shoulder. Tack center of the underside of the braided trim to the seam and then lightly whipstitch it down on either side. Trim the inkle section $\frac{1}{2}$ " longer than the length needed, cut the braid 1" longer than needed, and secure the end. (Reserve remaining braid for the back neck trim and front ties.) For crisp turns at the mitered corners, steam the inkle band and press with a wooden clapper to flatten the layers as much as possible. Handstitch both sides of trim to the vest except at the pocket opening, where it is stitched only to the knitted panel, and for an inch at the front waistline, where the braided ties will be placed.
- 8 At the back shoulders, tuck the ends of the braid into the inkle band at the shoulder seam, and stitch closed. Cut a 6" length from the remaining braid for trim at the back of the neck. Secure the ends and then stitch it across the join where the back is attached to the neckband. Tuck the cut ends under the braid covering the seams.
- 9 Cut two more 12" lengths of braid for the closure. Knot one end and insert the other into the open section of the inkle band at the waist. Stitch the inkle band closed. Repeat for the other side.
- 10 To stabilize garter-stitch edges with a knitted binding, use DK-weight yarn and a very long cable needle to pick up one stitch in every garter-stitch "bump" around the neck, front opening, and hem. Turn over and loosely bind off picked-up stitches.

Stash Vest

DEBORAH JARCHOW

For many years, I worked exclusively on multishaft looms, but over the last five years I have started spending time on one of my rigid-heddle looms. Figuring out ways to make wearable pieces (aside from scarves) on small rigid-heddle looms is a challenge I enjoy.

This Stash Vest combines my passions for the rigid-heddle loom and for combining color and texture. In this fabric, eight different yarns are warped in almost random order. I used a ladder yarn because I love the way it creates pops of color in the fabric, and I used variegated flag yarn with sparkles for added interest. The vest is made from narrow panels of fabric (8½" after take-up and shrinkage) so the selvedge edges can be sewn together with neat seams and

narrow seam allowances. I shaped the waist a bit by tapering the seam allowances in the back. The finished piece is fairly lightweight—the perfect thing for a California spring evening. It can be worn with the lapels open or with one side pulled over and fastened.

To make this vest from your own stash, choose yarns that can be laundered in a similar way, are not too stretchy or fuzzy, and have the same approximate shrinkage.



STRUCTURE

Plain weave.

EQUIPMENT

Rigid-heddle loom, 10" weaving width; 8-dent rigid heddle; 1 shuttle.

YARNS

Warp: Gatsby Lux (rayon/nylon/polyester, 129 yd/50 g, Katia), #3809, Rayon Bouclé (1,200 yd/lb, Yarn Barn of Kansas), Peacock, Firefly

(rayon, 1,500 yd/lb; Newton's Yarn Country), turquoise and Flora Metal (90 yd/20 g, Trendsetter Yarns), #707 Blue Balloon, 83 yd each; Rayon Metallic (550/8 oz, Blue Heron Yarns), Blue-grass, and Pure Pima (cotton, 115 yd/50 g, Berroco), #2249 Cuke, 66 yd each; Dazzle (rayon/polyester, 82 yd/25 g, Knitting Fever), #119 blue and yellow multi-color, and Rayon Bouclé

(1,200 yd/lb, Yarn Barn of Kansas), Mint, 99 yd each.

Weft: Rayon Bouclé (1,200 yd/lb, Yarn Barn of Kansas), Mint, 600 yd.

OTHER SUPPLIES

Seam binding to match fabric, 3 yd; matching sewing thread; twill tape.

WARP LENGTH

80 ends 8 yd long, following the warp color

order, Figure 1 (allows 12" for take-up, 34" for loom waste); or, for two warps: Warp 1, 4½ yd long (7" take-up and 23" loom waste) and Warp 2, 3¾ yd long (6" take-up, 19" loom waste).

SETTS

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

Weft: 8 ppi.

DIMENSIONS

Width in the reed: 10".

Woven length (measured under tension on the loom): 242" (6¾ yd) for one warp or 132" for Warp 1 and 110" for Warp 2.

Finished size after washing: yardage 8½" x 220" for 2 panels 60" long each, 1 center back panel 28" long, and 1 collar/lapel panel 70" long.

1 Wind an 8 yd warp and warp the loom according to the color draft in Figure 1. (If your rigid-heddle loom won't hold 8 yd of warp, you can make the project in two separate warps, one 4½ yd long for the left and right side panels, and the other 3¾ yd for the

center back and collar/lapel panels. Yardage amounts given allow for either warp plan.)

2 Spread the warp with scrap yarn and weave 6¾ yd of fabric in plain weave.

3 Remove fabric from the loom and soak in cool water with a liquid fabric softener for 20 to 30 minutes. Rinse, squeeze out the excess water, blot dry in a towel, then hang to air-dry. When dry, press with a hot iron.

4 Mark the length for each section shown in Figure 2. When the warp has been marked, sew parallel rows of zigzag stitching on the sewing machine to mark the beginning and end of each piece. Cut apart in the channel between the rows of stitching.



Notes

Direct Warping

The different warp yarns don't appear in pairs in this warp, so if you use the direct warping method, you'll need to thread loops of yarn through the slots in your rigid heddle, then go back and adjust the threads into the correct color order. If crossed threads behind the heddle become an issue, put the heddle in the down position, insert a pick-up stick or a piece of cardboard into the open shed behind the heddle, and slide it to the back of the loom to rest on the back beam and keep the warp threads from tangling. Each time you advance the warp, slide the stick back on top of the back beam.

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1. Warp color order

	4x	3x	3x	2x	2x	2x	2x	3x	3x	4x	
10				1	1	1	1	1	1		
10				1	1	1	1	1	1		
12			1	1	1	1	1	1	1		
12			1	1	1	1	1	1	1		
8		1	1						1	1	
8		1	1						1	1	
10	1	1								1	1
10	1	1								1	1
80 ends											

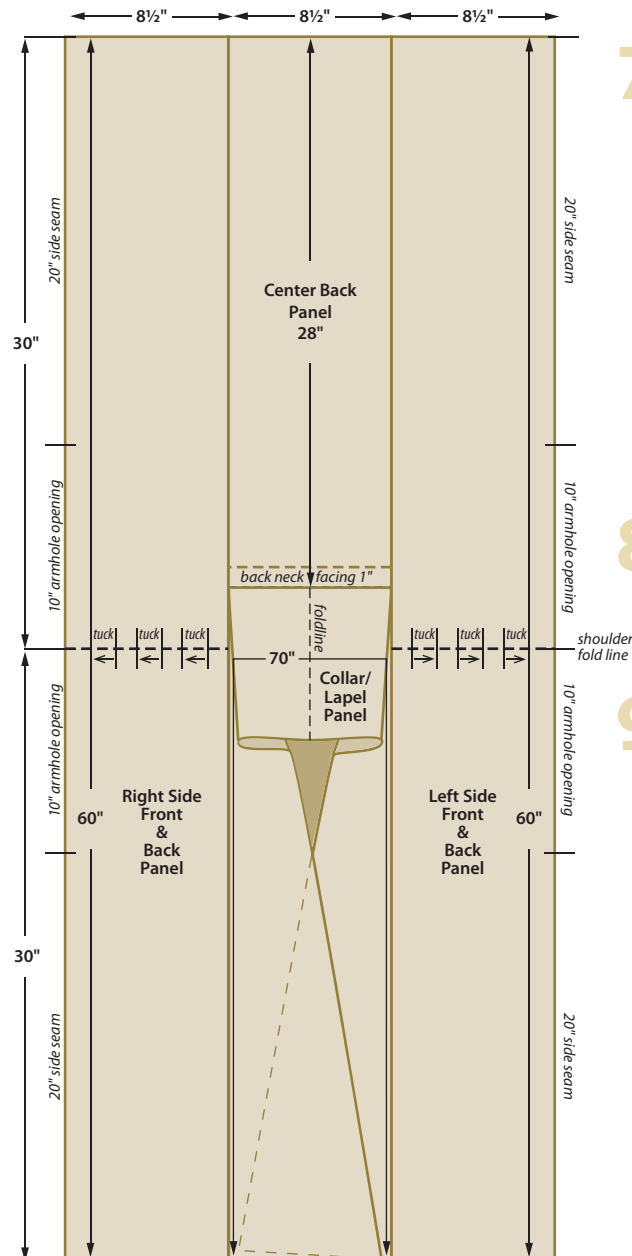
Flora Metal, #707 Blue Balloon
Yarn Country "Firefly," turquoise
Rayon Bouclé, Mint
Dazzle, #119 blue and yellow
Pure Pima, #2249 Cuke
Rayon Metallic, Bluegrass
Rayon Bouclé, Peacock
Gatsby Lux, #3809

5 Cover the top edge of the center back panel with seam binding, turn it 1" to the wrong side for a back neck facing, and handstitch in place. With right sides together, place the center back panel between the 2 side panels so that the back panel extends up 28" from the bottom edge. Machine stitch both sides of the center back panel to the side

panels. If you want a more tapered look, measure down from the back neck edge and mark level of your waist. Gradually taper seam allowance to 1" and back for 5" on either side of the waistline.

6 Fold the side panels in half, right sides together, matching the bottom edges, with the shoulders at the top edge. Machine stitch sides together leaving an opening 10" down from the shoulder for the armholes.

2. Sewing layout



7 Fold the collar/lapel piece in half crosswise and mark the center. With right sides together, attach it to the center back neck. Match the bottom edges of the collar/lapel to the sides of the front panels and ease any extra fabric in the collar/lapel into the back neck edge of the garment. Carefully machine stitch on the sewing machine, making a narrow seam allowance.

8 Sew seam binding along the bottom edge over the zigzagged edges. Turn up the hem and handstitch in place.

9 To make the shoulders more fitted, make 3 tucks on each shoulder. Sew a piece of 3/4" twill tape on wrong side of the shoulder fabric on each side, leaving 1/2" without twill tape on each side of the panel. Make 3 folds in the shoulder fabric, folding away from the neck edge. The tucks should overlap the shoulder fabric 1/2" to 3/4" depending on the width of your shoulders. Handstitch the tucks into place on the twill tape.



ASHFORD RIGID HEDDLE LOOMS

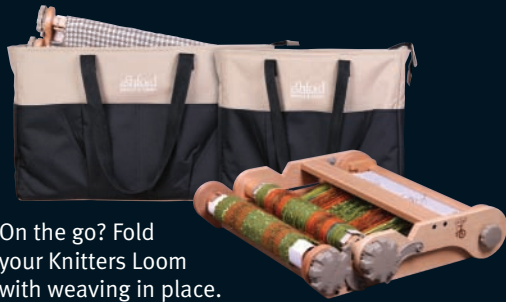
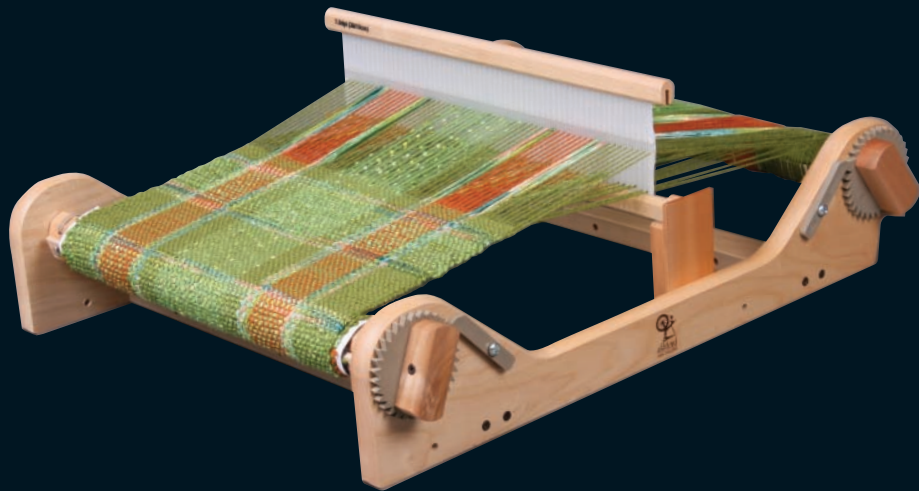
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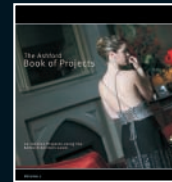
Rigid Heddle Looms available in 16, 24 & 32 inch weaving widths. Includes: 7.5 dpi reed, clamps, threading hooks and step-by-step warping instructions.

Optional accessories: stands, 5, 7.5, 10 & 12.5 dpi reeds, double heddle kit, shuttles and books full of projects and techniques.

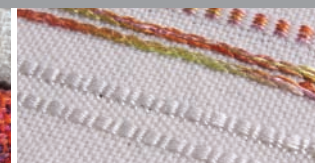
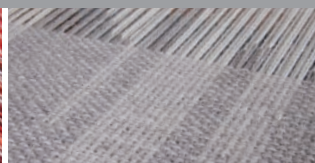
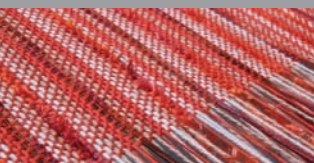


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Diamond Vest

JESSICA MADSEN

My training is in chemistry, but lately I've swapped my lab coat for a dye apron. I am constantly experimenting with weave structures, fibers, dyes, and spinning effects. I aim to make textiles that are practical, beautiful, and functional. I love the process of turning experiments into finished works.

RESOURCES

Strickler, Carol. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave, 1991. "Crackle," p. 136, #494. "Diversified Plain Weave," p. 169, #575.

Fry, Laura. "Say It with Diversified Plain Weave," *Handwoven*, January/February 2011, pp. 52–53.

DIVERSIFIED PLAIN-WEAVE VEST FABRIC

1 Following Figure 1, wind a warp of 300 ends 3 yd long. For ease in warping, wind a second ball of 8/2 Tencel from the cone. Warp two strands of 8/2 Tencel and one strand of the merino Tencel together by holding them in your hand, separating them with your fingers. Warp the loom using your preferred method following Figures 2 and 3. Note that each thin/thick/thin group of warp ends is dented together, 3 threads/dent.

2 Spread the warp with scrap yarn, using treadles 1 and 2. Wind one bobbin with Black 8/2 Tencel and one with the Grey Olive merino Tencel. Weave the fabric for 76" following the treadling in Figure 3.

3 Remove the fabric from the loom. Machine zigzag the raw edges. Handwash in lukewarm water with mild soap. Hang to dry; press with warm iron.

CRACKLE FABRIC

1 With 20/2 JaggerSpun, wind a warp of 546 ends 4 yd long. Use your preferred method to warp the loom following the heddle



STRUCTURE

Diversified plain weave, crackle.

EQUIPMENT

8-shaft loom, 20" weaving width; 8-dent reed for crackle fabric; 12-dent reed for diversified plain-weave fabric; 2 shuttles; 2 bobbins; sewing machine with zigzag.

Diversified plain-weave fabric

YARNS

Thick warp: 10/2 merino Tencel (2,800 yd/lb, Colrain Lace, Webs), Black, 300 yd.

Thick weft: 10/2 merino Tencel, Grey Olive, 175 yd.

Thick warp and weft: 8/2 Tencel (3,360 yd/lb, Webs), Black, 950 yd.

Warp length: 300 ends (100 thick, 200 thin) 3 yd

long (allows 4" for take-up, 28" for loom waste).

SETTS

Warp: 36 combined epi (12 epi thick, 24 epi thin).

Weft: 27 combined ppi (9 ppi thick, 18 ppi thin).

DIMENSIONS

Width in the reed: 8½".

Woven length (measured under tension on the loom): 76". **Finished size after washing:** 60" x 7¾".

Crackle fabric YARNS

Warp and tabby weft: 20/2 JaggerSpun Maine Line (100% wool, 5,600 yd/lb, Halcyon Yarn), #004 Black, 3,354 yd.

Pattern weft: 10/2 merino Tencel (Colrain Lace, 2,800 yd/lb, Webs), Black, 1,160 yd.

Warp length: 546 ends 4 yd long (allows 6" for take-up, 30" for loom waste).

SETTS

Warp: 28 epi (3–4 per dent in an 8-dent reed).

Weft: 36 combined ppi (18 ppi each pattern and tabby weft).

DIMENSIONS

Width in the reed: 19½".

Woven length (measured under tension on the loom): 108". **Finished size after washing:** 18¼" x 101½".

OTHER SUPPLIES

Simplicity #7030 sewing pattern; chalk marker; 6 buttons; thread; pattern-making paper; lining and interfacing per pattern instructions.

counts in Figure 4 and the draft in Figure 5 and centering for a weaving width of 19½".

2 Spread the warp with scrap yarn. Wind a bobbin with each of the two weft yarns and weave the fabric for 108" following the treadling in Figure 4, using the merino Tencel for the pattern picks and the 20/2 wool for the tabby.

3 Remove the fabric from the loom. Machine zigzag the raw edges. Handwash in lukewarm water with mild soap. Hang to dry; press with a warm iron.

1. Diversified plain-weave warp color order

100x		
200	2	■ black 8/2 Tencel
100	1	□ black 10/2 merino Tencel
300		

2. Diversified plain-weave heddle count

Shaft 8	9
Shaft 7	18
Shaft 6	18
Shaft 5	18
Shaft 4	18
Shaft 3	19
Shaft 2	100
Shaft 1	100
Total	300

3. Diversified plain-weave draft

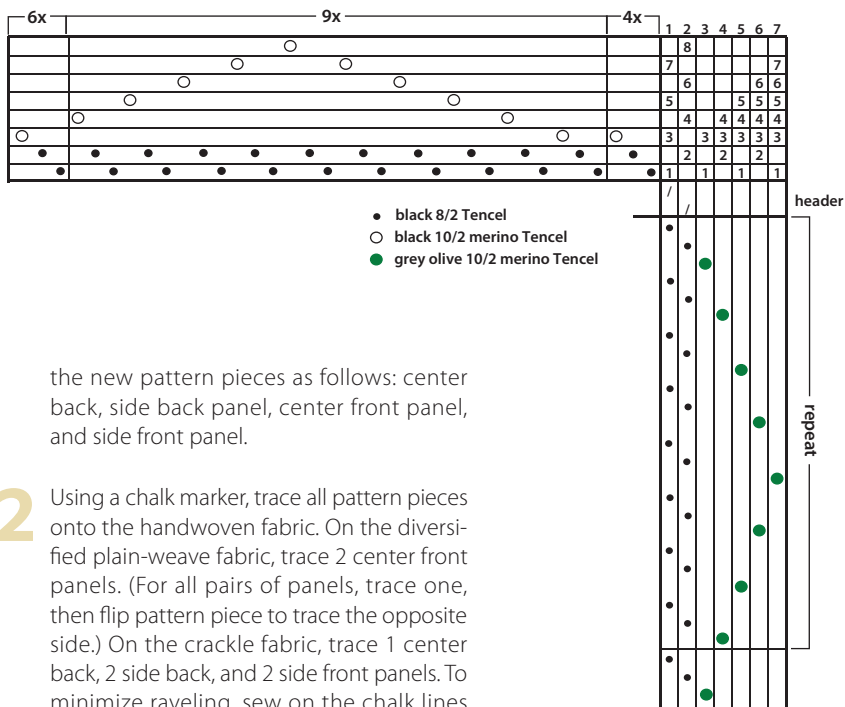
SEWING THE VEST

Three changes were made to the vest pattern: the belt was eliminated, a seam line was added to both the fronts and the back of the vest to incorporate the two woven fabrics, and the front V-neckline was raised to create a six-button front.

To modify the neckline: Lay the front vest piece under the pattern-making paper and trace the cutting outline. Measure the distance between two buttonholes, and extend the center cutting line toward the neck by this amount. Redraw the V-neck cutting line and the seam allowance line to correspond.

To add front and back seam lines: Lay front and back pattern pieces under the pattern-making paper. For size large, mark a seam line on the front and back pattern pieces 5¾" from the side seam stitching line. For smaller sizes, adjust accordingly.

1 Adding seam allowances where necessary, trace the new pieces onto the pattern-making paper, transferring all markings, grainlines, seam-matching symbols, etc. Label



the new pattern pieces as follows: center back, side back panel, center front panel, and side front panel.

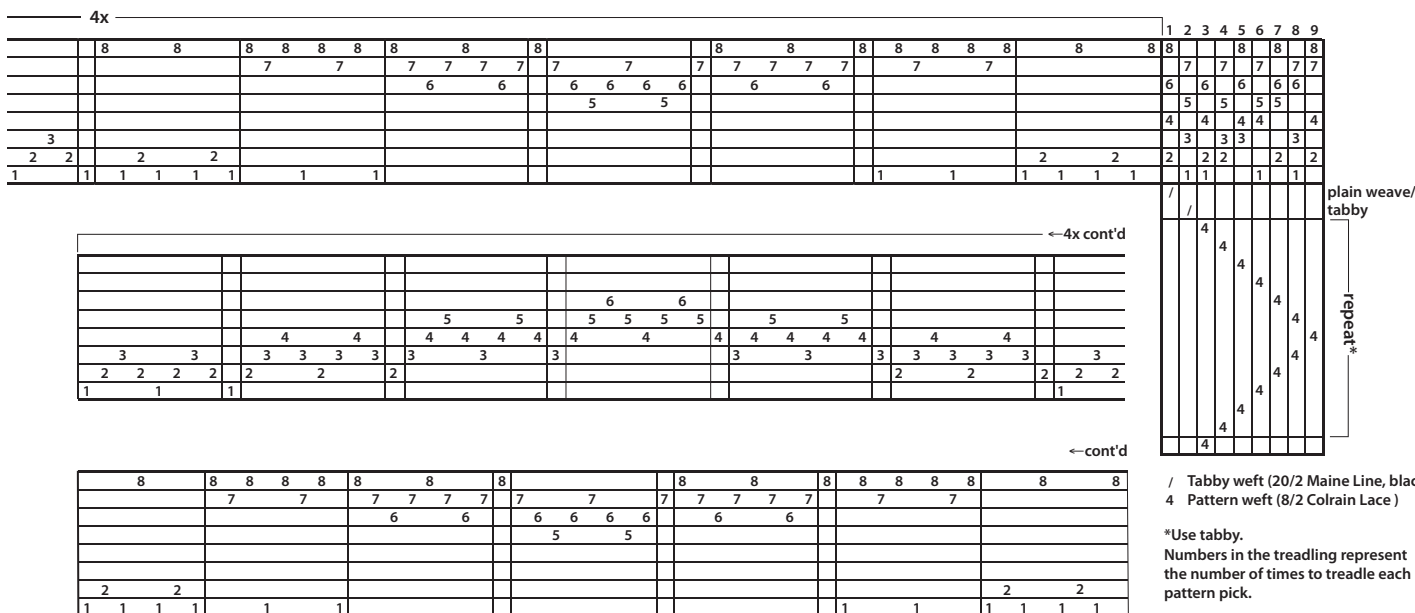
2 Using a chalk marker, trace all pattern pieces onto the handwoven fabric. On the diversified plain-weave fabric, trace 2 center front panels. (For all pairs of panels, trace one, then flip pattern piece to trace the opposite side.) On the crackle fabric, trace 1 center back, 2 side back, and 2 side front panels. To minimize raveling, sew on the chalk lines with straight stitching, then cut just outside the stitching.

3 Cut lining, etc., according to pattern instructions. Follow pattern directions for sewing and lining the vest, also using a serger if available. Topstitch armhole, neck, front, and lower edges. ⇄

4. Crackle heddle count

Shaft 8	89
Shaft 7	75
Shaft 6	48
Shaft 5	42
Shaft 4	60
Shaft 3	72
Shaft 2	76
Shaft 1	84
Total	546

5. Crackle draft



*Use tabby. Numbers in the treadling represent the number of times to treadle each pattern pick.

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NIGHT ON THE TOWN

Wearing Yvonne Stahl's silky art-inspired vest, Hollie Hill is right in style in Interweave's artsy hometown of Loveland, Colorado.



INSPIRED VEST
BY YVONNE STAHL
PAGE 50



BUBBLE WRAP
BY KAREN DONDE
PAGE 52

**BEST
LOOM-
SHAPED
GARMENT**


After work, Rachel Nedrud throws Karen Donde's elegant Bubble Wrap over a simple dress and heads out for a gala evening on the town.

Inspired Vest

YVONNE STAHL



Designing a woven fabric means looking around me and noting shapes, colors, and textures. Design is always on my mind, whether I'm sitting in an airplane and trying to decipher the weave on the seat in front of me or walking the streets of Paris and looking at the beautifully designed windows. My longtime collaborator in creating woven garments is Helen McKee, the magician who turns my woven fabric into one-of-a-kind art pieces. The idea for this vest came from a jacket that Helen and I designed for the Handweavers Guild of Boulder sale.

- 1** Wind a warp of 684 ends $4\frac{1}{4}$ yd long. Use your preferred method to warp the loom and thread following the profile draft in Figure 1 and the threading draft in Figure 2.
- 2** Spread the warp with scrap yarn. Weave 80" for the body of the vest following the treadling and shuttle rotation sequence in Figure 2.
- 3** Weave 40" of accent fabric for the front edge, side accents, and back accent following the treadling and shuttle rotation sequence in Figure 3.
- 4** Remove the fabric from the loom and serge or machine zigzag to secure the ends.
- 5** Wet-finish the fabric by filling the washing machine with warm water and 2 capfuls of Eucalan. Agitate for 1 minute. Let soak for 30 minutes, then spin. Hang the fabric to air-dry. When the fabric is dry, hard-press it with a warm iron or take it to your dry cleaner and specify that you want it steam-pressed with hard pressure.
- 6** Cut out the pattern pieces for the garment following the instructions for the selected sewing pattern. (For this vest, the Sewing Workshop Ikina jacket pattern was adjusted to make it sleeveless.) Use the accent fabric on the back of the vest. Assemble the vest according to the pattern's sewing instructions, using piping accents in the seams. 

STRUCTURE

Summer and winter.

EQUIPMENT

8-shaft loom, 35" weaving width; 10-dent reed; 3 shuttles.

YARNS

Warp: JaggerSpun Wool-Silk 18/2 (5,040 yd/lb), black, 2,908 yd.

Weft: JaggerSpun Wool-Silk 18/2 (5,040 yd/lb), jade 1,060 yd; iris, 1,325 yd; lilac, 550 yd; violet, 410 yd; and deep purple, 185 yd.

WARP LENGTH

684 ends $4\frac{1}{4}$ yd long (allows 120" for fabric, 6" for take-up and 27" for loom waste).

SETTS

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

Weft: 20 ppi for pattern with tabby.

DIMENSIONS

Width in the reed: $34\frac{1}{4}$ ".

Woven length (measured under tension on the loom) 120". **Finished size after washing:** 32" x 108".

OTHER SUPPLIES

Sewing Workshop Ikina jacket pattern (sewingworkshop.com); notions and other supplies per pattern instructions.



2. Draft

	F	E	D	C	B	A	1	2	3	4	5	6	7	8	9	10
8	8															
		7	7													
				6	6											
					5	5										
						4	4									
							3	3								
2		2		2		2		2		2		2		2		2
	1		1		1		1		1		1		1		1	

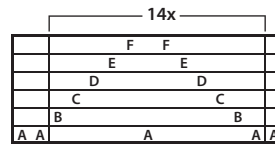
plain weave/tabby

- jade
- iris
- lilac

To reduce the number of treadles, a skeleton tie-up was used. On most picks, you will need to step on two treadles.

Note that while this is a summer and winter threading, the tabby is only woven every fifth pick. The lilac picks shown in the treadling sequence are the tabby.

1. Threading profile draft



3. Treadling sequence for accent fabric

The treadling order for the accent fabric has two alternating sequences, each followed by 8 plain-weave picks of deep purple.

Sequence I — Woven with two wefts, pattern alternating with tabby

- = pattern weft
- = tabby weft

Eight plain-weave picks of deep purple

Sequence II — Woven with three wefts

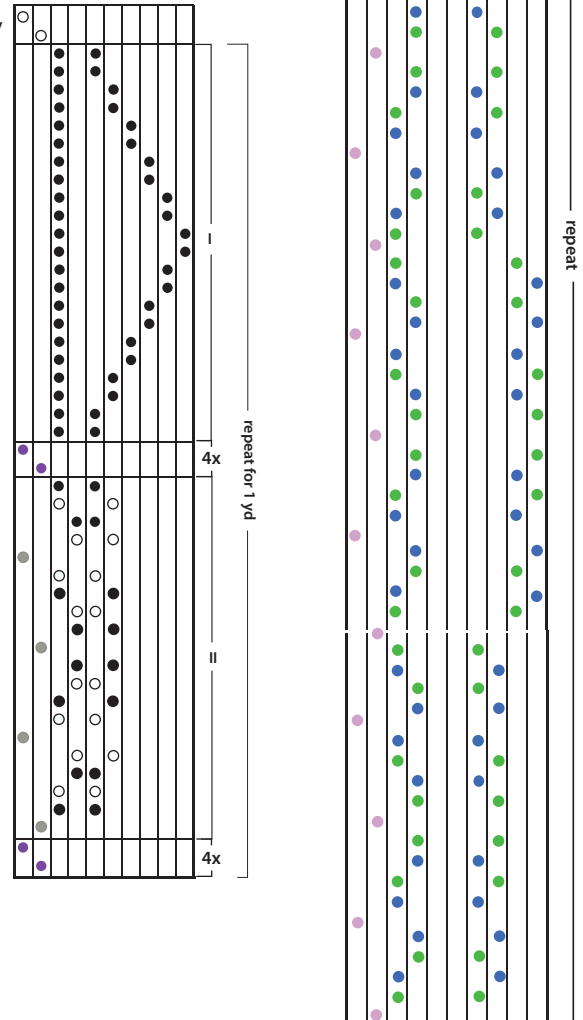
- = pattern weft #1
- = pattern weft #2
- = tabby weft (occurs every fifth pick)

Eight plain-weave picks of deep purple

As you repeat the sequences, the weft colors change in consecutive order.

First pass weft colors	Second pass weft colors	Third pass weft colors
Sequence I	Sequence I	Sequence I
Pattern weft — jade	Pattern weft — lilac	Pattern weft — violet
Tabby weft — iris	Tabby weft — iris	Tabby weft — iris
Sequence II	Sequence II	Sequence II
Pattern weft #1 — jade	Pattern weft #1 — iris	Pattern weft #1 — iris
Pattern weft #2 — iris	Pattern weft #2 — lilac	Pattern weft #2 — violet
Pattern weft #3 — violet	Pattern weft #3 — violet	Pattern weft #3 — lilac

plain weave/tabby



Bubble Wrap

KAREN DONDE



Bubbly as fine champagne, this wrap can be worn in many ways to fit your outfit and your mood.

Three-dimensional deflected doubleweave has been a challenge that's taken me through numerous warps and lots of elbow grease in the wet-finishing. I came close to what I wanted a few years ago, but I wasn't thrilled with how the materials worked. I got involved in other interests, so I put all the samples and draft records in a box. This winter, I was challenged to do a collapse

project, so I pulled everything out of the box to try again. I adjusted the draft a bit and found that Silk City Fibers' Ecocot gave me the weight and bubble effect I wanted. The tiny bit of sparkle from the metallic told me this needed to be a special wrap. I put a Möbius twist in it, stitched the ends together, and started draping to my heart's content.

1 Following Figure 1, wind a warp of 758 ends (743 Ecocot and 15 Luminesce) 4 yd long, placing ends of Luminesce randomly in the warp with 40–60 ends of Ecocot between. Wind a separate warp of 44 ends of wool 4 yd long.

1. Warp color order

	21x				
44	1	1	1	1	■ 2/20 Maine Line Wool, natural
758	2	34	2		□ Ecocot, natural
802					

Note: For Karen's wrap, Luminesce was substituted for 15 random warp ends of Ecocot.

2 Warp the loom using your preferred method following Figures 2 and 3. Note that where the wool ends occur in the warp, they are sleyed together with 2 Ecocot or Luminesce ends in one dent (see Notes). The wool warp weaves less often and thus

takes up differently than other yarns, so either wind the wool onto the second warp beam (if available) or place a dowel through the wool ends and weight the wool warp over the back beam.

3 Using treadles 9 and 10, weave 3" with Ecocot for seam allowance. Weave 98" following Figure 3. End by weaving another 3" seam allowance with Ecocot using treadles 9 and 10.

4 Remove the fabric from the loom. Machine zigzag the raw edges. For consistent shrinkage, tie the tails of any broken wool warps together before wet-finishing. Soak the fabric in a deep sink in very hot water with a small amount of liquid detergent or Synthrapol until the water is tepid. Agitate by hand for 10 minutes. If adequate shrinkage hasn't occurred, machine wash,

STRUCTURE

Deflected doubleweave.

EQUIPMENT

8-shaft loom with second warp beam (optional), 32" weaving width; 12-dent reed; 2 shuttles.

YARNS

Warp: Ecocot (100% cotton, 7,000 yd/lb, Silk City Fibers), #482 Natural, 2,972 yd;
20/2 Jagerspun Maine Line (100% wool, 5,600 yd/lb, Halcyon Yarn), #011 Natural, 176 yd;
Luminesce (65% viscose, 35% metallized polyester, 37,600 yd/lb, Silk City Fibers), #154 Yellow Gold, 60 yd.

Weft: Ecocot, #023 Sand, 1,830 yd; 20/2 Maine Line Jagerspun, #011 Natural, 98 yd.

OTHER SUPPLIES

36" dowel and weights for supplementary wool warp if using a loom with a single warp beam; matching thread for sewing; 1 large button (optional).

WARP LENGTH

802 ends (743 Ecocot, 15 Luminesce, 44 wool) 4 yd long (allows 6" for take-up, 28" for loom waste).

SETTS

Warp: 24 epi (2 and 3/dent in a 12-dent reed).

Weft: 18 ppi for the Ecocot; beat wool to about 12 ppi so it has room to move when it shrinks.

DIMENSIONS

Width in the reed: 31¾"
Woven length (measured under tension on the loom): 104". **Finished size after washing:** 15½" x 65" (includes 1½" seam allowance on each end).

2. Heddle count

Shaft 8	162
Shaft 7	162
Shaft 6	12
Shaft 5	12
Shaft 4	217
Shaft 3	217
Shaft 2	10
Shaft 1	10
Total	802

3. Draft



Notes

For the first shrinking block on the selvage, the wool ends on shafts 1 and 2 are each sleyed with the following 2 non-shrinking ends on shafts 3 and 4 (3/dent). For the remaining shrinking blocks, each wool end is sleyed with the two non-shrinking ends that precede it.

The wool warp must be tensioned separately because of the different interlacement and take-up of the yarns.

Wet-finishing for collapse fabrics is highly variable, depending on machines and water temperatures, so sampling is recommended. Karen uses a front-loading washer, and her cloth required three wash/dry cycles.

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die handwoven

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CHILD'S
SLEEVELESS
COAT
BY MARCIA
KOOISTRA
PAGE 58

FUN FABRIC

Fresh as a daisy and pretty as a bluebell, Addyson Faith Lotz is all poise while visiting her grandmother at work.





**CHOCOLATE
CHEF'S APRON**
BY ELISABETH HILL

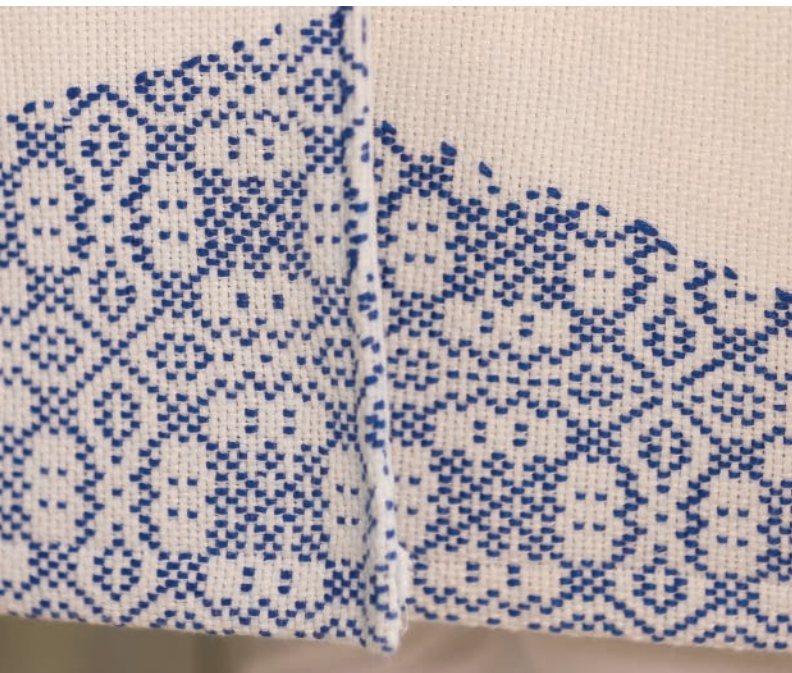
PAGE 60



Lighting up the
lunchroom, Kristen
Heller is the
hostess with the
mostest in
Elisabeth Hill's
Chocolate Chef's
Apron.

A Child's Sleeveless Coat

MARCIA KOOISTRA



Swivel develops halftones over alternate warp ends. There are floats on the back, but the front has a plain-weave surface. For the sleeveless coat for girls, I used one of the swivel treadling variations from Donna's book. As with regular overshot, each pattern pick is followed by a tabby pick, but the swivel pattern picks are woven with three shafts up instead of two. The swivel pattern picks produce a dot of pattern in the fabric on top of the plain-weave ground fabric.

To spice things up a bit, I introduced inlaid swivel, where the swivel pattern weft is only woven in the pattern shed for a portion of the warp width. It's easier to pick up the inlay motif when the border is still visible. Otherwise, you'll need to count the threads or mark them. To avoid obscuring the pattern, I used smooth yarns (e.g., cotton, linen, and silk).

Handwoven cloth is precious, so I try to waste as little as possible when designing a garment. I like to use the patterns in Dorothy K. Burnham's *Cut My Cote*. The patterns are classic and clever, and

My first weaving project was a table runner in *technique du flotté*. Years later, I found out the non-French term is overshot. I like overshot for garments, but I'm not fond of floats that can catch and wear. Then I came across Donna Lee Sullivan's book *Weaving Overshot: Redesigning the Tradition*, in which she describes swivel, a patterning treadling technique for overshot without surface floats.

the sleeves don't have those round parts that can be so challenging to sew. For garments, I weave 32 cm wide (about 12 $\frac{2}{3}$ "), so there is a seam down the back of my garments. If your loom is wide enough, you could weave the coat in two pieces, one for the skirt (45 cm or 17 $\frac{3}{4}$ ") and the other one for the body (25 cm or 9 $\frac{7}{8}$ "). This saves you sewing and reduces waste, and the border will match.

For the sleeveless coat, you can use any sewing pattern you like. A few possibilities are included in the project information. The front panels do not overlap but just meet. The skirt is rectangular but is gathered to attach to the bodice. The entire garment is lined with fine linen fabric.

RESOURCES

Dorothy K. Burnham. *Cut My Cote* Illustrated ed. Toronto, Canada: Royal Ontario Museum, 1973.

Sullivan, Donna L. *Weaving Overshot: Redesigning the Tradition*. Loveland, Colorado: Interweave, 1997.

STRUCTURE

Overshot with inlaid swivel pattern.

EQUIPMENT

4-shaft loom, 13" weaving width; 10-dent reed; 2 shuttles, 2 bobbins.

YARNS

Warp: Yeoman DK cotton (900 m/450 g, about 980 yd/lb, yeoman-yarns.co.uk), cream, 550 yd.

Weft: Plain-weave weft: Texere fine linen (1,300 m/400 g; about 1,570 yd/lb, www.texere.co.uk), white, 466 yd; **Pattern weft:** Caron Soie Cristale (1,200 yd/lb), #7040, 165 yd.

WARP LENGTH

129 ends 4 $\frac{1}{4}$ yd long (allows 6" for take-up and 29" for loom waste).

SETTS

Warp: 10 epi (1/dent in a 10-dent reed).

Weft: 10 ppi.

DIMENSIONS

Width in the reed: 12 $\frac{7}{8}$ ".
Woven length (measured under tension on the loom): 118". Finished size after washing: 11 $\frac{1}{8}$ " x 110 $\frac{1}{4}$ ".

SEWING SUPPLIES AND NOTIONS

Fine linen fabric for lining (required yardage will depend on fabric width); sewing thread; 3 ceramic beads for buttons; commercial pattern if desired. (Simplicity #8889 or McCall #8634 could be adapted for this coat.)

1. Draft

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

plain weave/
tabby


repeat

* use tabby

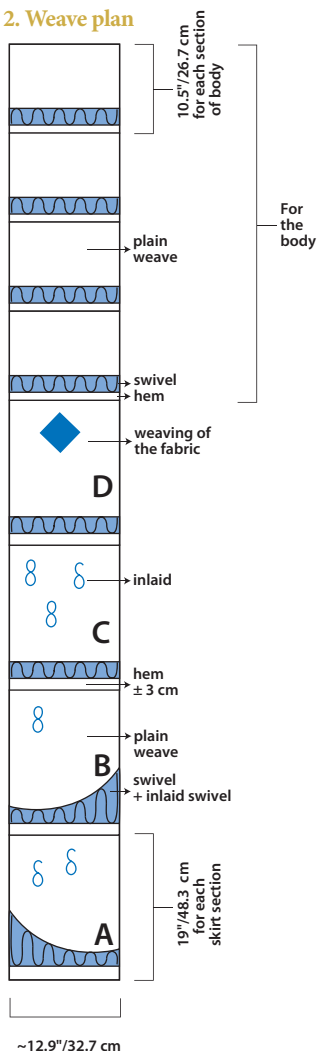
- 1 Wind a warp of 129 ends 4¼ yd long. Use your preferred method to warp the loom, following the draft in Figure 1.
- 2 Spread the warp with scrap yarn. Wind bobbins and weave the fabric using a firm beat and treadling and laying in the swivel inlay according to the weaving plan in Figure 2. (You may want to use butterflies of pattern weft for small areas of inlay.)
- 3 Remove the fabric from the loom and serge or machine zigzag to secure the ends. Wet-finish the fabric in the washing machine with warm water and run through the delicate cycle. Dry at low heat until just barely damp and hard press with a warm iron until dry.
- 4 Cut out the pattern pieces for the garment following a sewing pattern of your choice

or the bodice diagram in Figure 3. Cut coat pieces from your handwoven fabric and matching lining pieces from purchased lining fabric.

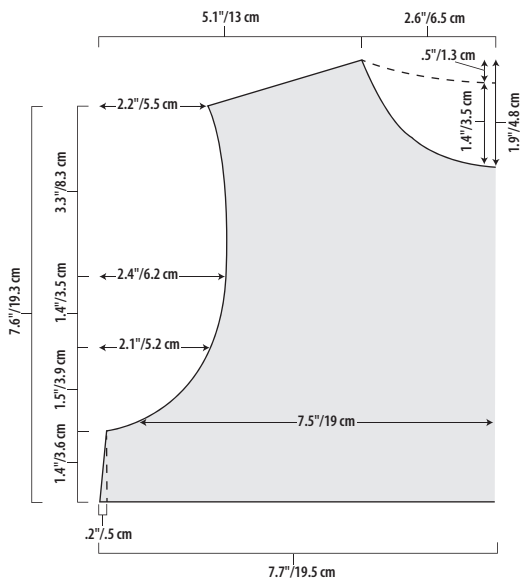
- 5 Sew bodice pieces together at back seam, shoulders and side seams, and repeat with bodice lining. Gather the skirt as shown in Figure 4, adjust it to the width of the bodice, and sew together the bodice and skirt. Adjust skirt lining over the seam for the skirt and bodice and handsew in place. Pin bodice and bodice lining, right sides together, and machine stitch front and neckline openings. Sew skirt and lining hems.

- 6 Make button loops by crocheting short chains with the Texere weft yarn and attaching them to the right front of the bodice. (Small corded Chinese knots can be substituted.) Sew beads for buttons onto the left bodice front. 

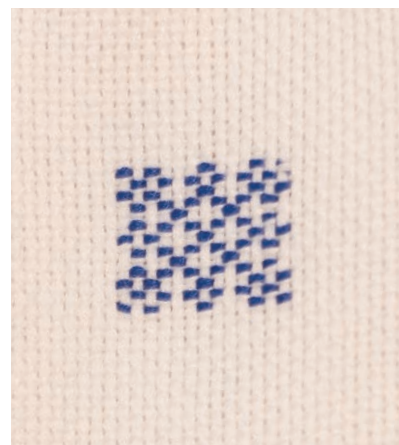
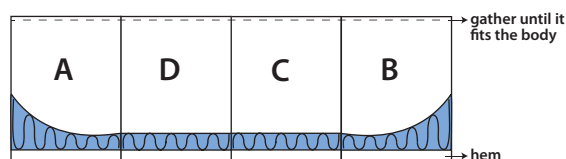
2. Weave plan



3. Bodice pattern



4. Sewing the skirt



Chocolate Chef's Apron

ELISABETH HILL

I fell in love with my sister's apron, and I wanted one, but she had no idea where she acquired hers. So I traced her apron on butcher's paper and sewed my own. Then the lightbulb went off: what a perfect project for handwoven fabric! The idea that you can button on your working towel while cooking and then quickly button on your show-stopper towel for serving is wonderful for handweavers. No more meticulous, finely woven towels tucked away in drawers for fear of spaghetti sauce!



RESOURCES

- Jones, Jeanetta. *Embroidery Weave Workshop*. Westfield, Massachusetts: Jeanetta Jones, 1974, p 22.
- Black, Mary. *The Key to Weaving*. New York: Macmillan Publishing, 1979, pp. 130–135.

Apron fabric

STRUCTURE

Plain weave.

EQUIPMENT

4-shaft loom, 36" weaving width; 10-dent reed; 1 shuttle.

YARNS

Warp: 16/2 linen (2,745 yd/lb, Bockens), #1301 brown, 1,120 yd; #31 fuchsia, 546 yd; #62 orange, 728 yd; #478 dark red, 63 yd. **Weft:** 16/2 linen, #1302 brown, 1,909 yd.

WARP LENGTH

702 ends 3½ yd long (allows 89" for apron, 4" take-up and 33" loom waste).

SETTS

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

DIMENSIONS

Width in the reed: 35⅞".
Woven length (measured under tension on the loom): 89". **Finished size after washing:** yardage 30" x 81".

OTHER SUPPLIES

Four 1" buttons; matching sewing thread.

Inkle band

STRUCTURE

Warp-faced plain weave.

EQUIPMENT

Inkle loom, 33 inkle heddles; belt shuttle.

YARNS

Warp: 16/2 linen (2,745 yd/lb, Bockens), #61 brown, 126 yd; #62 dark orange, 36 yd; #31 fuchsia, 18 yd; #478 dark red,

21 yd.

Weft: 4/8 wool-silk (1,120 yd/lb; JaggerSpun Zephyr), Sable, 25 yd.

WARP LENGTH

67 ends 3 yd long (allows 36" for take-up and loom waste).

SETTS

Warp: 49 epi.
Weft: 8 ppi.

DIMENSIONS

Woven width: 1⅜". **Woven length (measured under tension on the loom):** 72". **Finished size after washing:** 1¼" x 71".

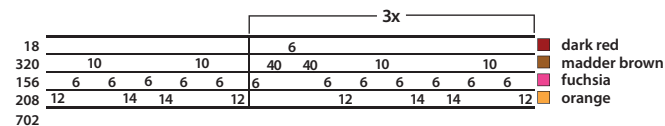
1 Wind a warp of 702 ends 3½ yd long of 16/2 linen following the warp color order in Figure 1. Use your preferred method to warp the loom and thread the loom following the draft in Figure 2.

2 Spread the warp with scrap yarn. Weave the fabric for the apron.

3 Remove the fabric from the loom and serge or machine zigzag to secure the ends.

4 Wet-finish the fabric in the washing machine with warm water and run through the whole cycle. Dry in a dryer until just barely damp and hard press with an iron until dry.

1. Warp color order

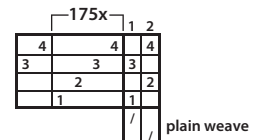


5 Weave an inkle band according to the inkle band directions. (If desired, skip this step and sew a fabric strap as shown in Figure 3.)

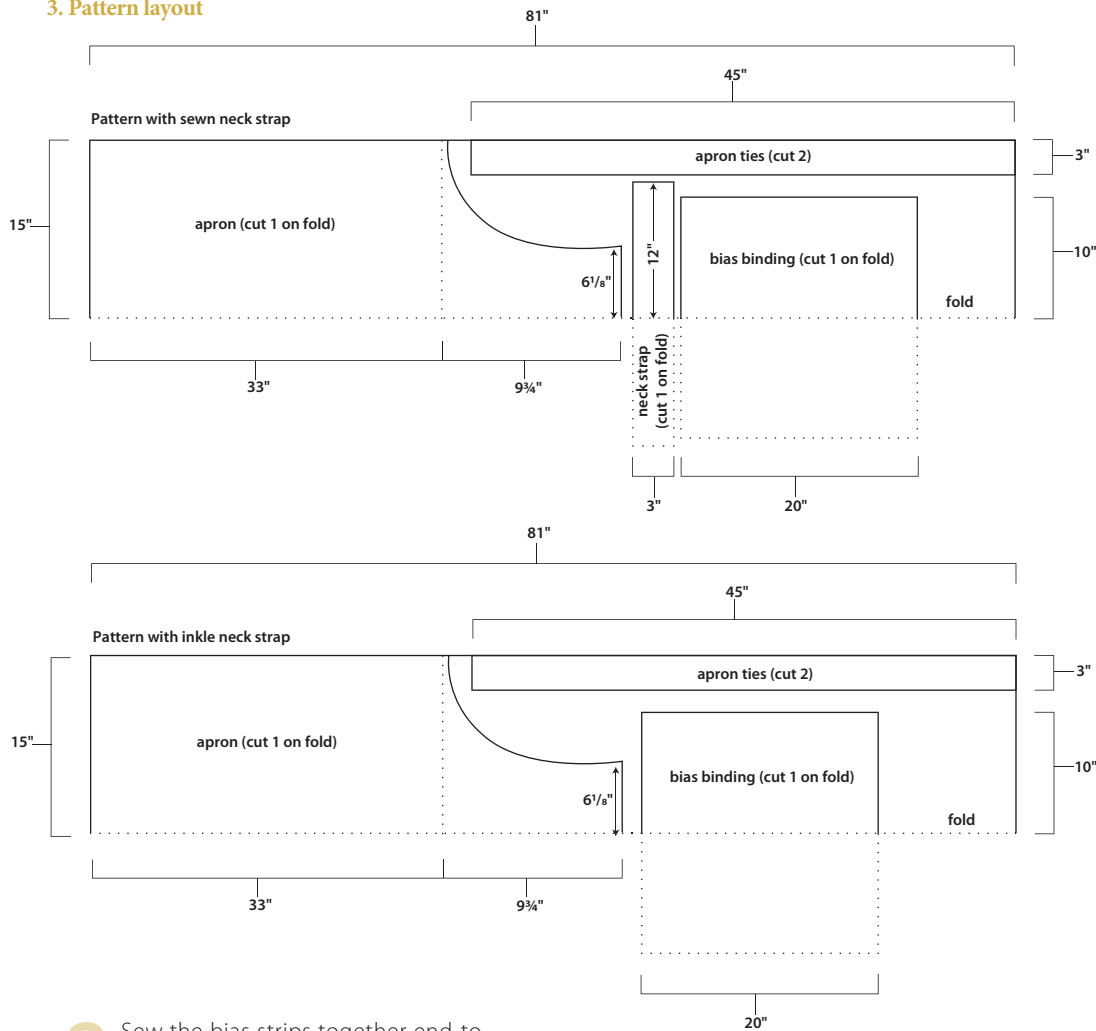
6 Cut out the pieces for the apron following the layout diagram in Figure 3.

7 Use the reserved square of fabric for cutting bias strips 2" wide.

2. Draft



3. Pattern layout



8 Sew the bias strips together end-to-end. Using a $\frac{1}{2}$ " seam allowance, sew the bias strip around the entire apron fabric. Wrap the bias strip around the raw edge of the apron, turn the edge of the bias strip under, and handsew to finish the bias-covered edge.

9 Sew vertical buttonholes near the corners on the upper portion of the apron bodice.

10 If using an inkle-band strap, measure an appropriate length for the neck strap and add 5". Cut, adjust to fit, hem ends, and sew a 1" button on each end. If using a fabric strip, fold strip in half lengthwise and sew with $\frac{1}{2}$ " seam. Turn inside out, press flat with seam on one edge, and press. Turn raw ends inside, handsew, and sew on 1" buttons.


11 Fold the apron ties in half and sew one end and down the length of the apron tie using a $\frac{1}{2}$ " seam allowance. Turn inside out, tuck the raw ends in and handsew the apron tie shut. Press the apron tie and sew to the sides of the apron at the waist.

12 Sew 1" buttons to the front of the apron based on the width of the loops on your towel. Button on neck strap and towel.

WEAVING THE INKLE BAND

1 Wind a warp of 67 ends 3 yd long onto an inkle loom, following the warp color order and threading in Figures 4 and 5. The first thread and all odd-numbered threads are open (not heddled) and go under the top front peg. The 33 even-numbered threads are heddled and need to go over the top front peg.

2 Wind a belt shuttle with wool-silk for weft. Weave 72" in warp-faced plain weave, maintaining a width of about $1\frac{3}{8}$ ". Beat firmly to get 8 picks per inch.

3 Cut the band from the loom, trim off fringe, and zigzag edges to prevent raveling. Handwash in warm water. Rinse and hang to dry. Press if necessary. 

4. Warp color order for inkle band

		3x		3x		
dark red	■		7			7
fuchsia	■		1	1		6
orange	■	6			6	12
madder brown	■	18	1	1	18	42
						67

Read this color order as inkle looms are threaded, always from left to right.

5. Draft for inkle band

		9x	3x	3x	3x		3x	3x	9x	
heddled	■	■	■	■	■	■	■	■	■	33
open	■	■	■	■	■	■	■	■	■	34
										67

Read this draft from left to right.

You can download the draft and instructions for the matching dukagang towel for this project at weavingtoday.com.

Green and Gold Bracelet

EXPLORING KUMIHIMO WIRE JEWELRY

GIOVANNA IMPERIA

Braided wire jewelry represents a radical departure from traditional applications of kumihimo. It's a fun way to create very wearable, contemporary braided jewelry. While wire can be used on any of the traditional kumihimo stands, this project and the other projects in my recently published book (see Resources) focus on using the kumihimo disk or square plate, recently developed tools intended to make braiding more approachable. I recommend the disk developed by Makiko Tada and

produced in Japan by Hamanaka. It is made of very strong yet flexible polyethylene foam and has thirty-two slots that hold threads or wire firmly in place.

RESOURCES

Nakayama, Aya. *Kumihimo Jewelry*. Tokyo: Bijutsu Shuppan-Sha, 1979.

Imperia, Giovanna. *Kumihimo Wire Jewelry: Essential Techniques and 20 Jewelry Projects for the Japanese Art of Braiding*. New York: Random House, 2011.

MEASURING WIRE

Wires for this project can be measured using pegs or your warping board. Here are tips to keep in mind while winding the wire warp:

- You cannot make knots in the wire; instead twist the wire end to make the loop you normally use when starting and ending a warp.
- When measuring wire for kumihimo, it is not necessary to make a cross, but it is very helpful to separate each bundle of wires with temporary ties. (A bundle is the group of wires you will use for each slot on the disk.)
- Wind wire under tension to avoid coiling and kinks; hold the spool in your hand to control tension. Wire also must be kept under tension when moving it from the warping board/pegs, and when setting up the disk. Use a weight attached to the end of the warp with an S-hook to help you keep it under tension when moving it from the warping board and when setting up the disk.

Wind a warp of sixty 12" ends of chartreuse wire and group them into 6 bundles of 10 wires. Wind a warp of twenty 12" lengths of the gold wire and split into two bundles of 10 wires.

PREPARING TO BRAID

Before you begin braiding, set up your disk:

- Attach a fishing weight to one end of your warp. (This will dangle through the center of the disk to keep everything under tension.) Insert a chopstick on the opposite end of the warp and twist tightly enough so the chopstick does not slip out.
- Hold the disk with the top side (the side with the printed numbers) facing you. Insert the wire from the chopstick end through the top-side hole of the disk, letting the end with the fishing weight dangle across the top and over the side of the disk.
- Use the temporary ties you made to find your first bundle of wires and cut that bundle from the rest of the bundles. Do not remove the fishing weight: you are separating one bundle at a time.
- Place the bundle you have just separated into the appropriate slot on the disk, placing each color as shown in Figure 1. You will need to force it through the slot to make sure it stays in place and under tension. Wind the bundle you have just placed in the slot on an E-Z Bob so that the E-Z Bob hangs no more than 2" from under the disk. Repeat for all the bundles of wire. When you're finished, you can remove the chopstick.

MATERIALS FOR YOUR BRACELET

- 30-gauge (0.25mm) coated copper wire (Artistic Wire, available at www.beadlon.com): chartreuse, 20 yd, gold 7 yd.
- Warping pegs or warping board
- Ac hopstick
- AnS -hook
- Fishing weights or washers (5 oz total)
- A few lengths of inexpensive yarn
- Inexpensive scissors
- Kumihimo disk and 8 E-Z Bobs (available from www.braidershand.com or www.giovannaimperia.com)
- Glue such as E6000. Do not use crazy glue or 5-minute epoxy
- Toothpicks
- Flat-nose pliers (optional)
- Gold-tone flat endcaps with clasp (available from www.riogrande.com, www.metalliferous.com, or your local bead shop)



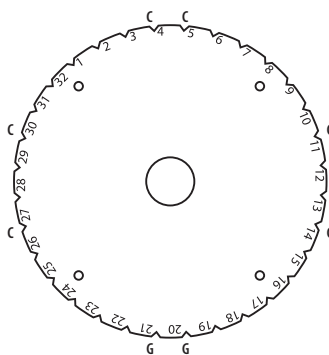
BRAIDING THE BRACELET

For this project, you will use an 8-bundle structure called *Yatsu Se*. You will need to pull tightly and consistently on the bundles of wire to ensure you have a tight, flat braid. Figure 2 shows the 4-step braiding sequence for this bracelet. Braid following this sequence until you run out of wire.

FINISHING

- Remove the braid from the disk and trim to $\frac{1}{8}$ " from the end of the braid. Measure the bracelet on your wrist. Find the length needed for the bracelet to fit comfortably

1. Color placement



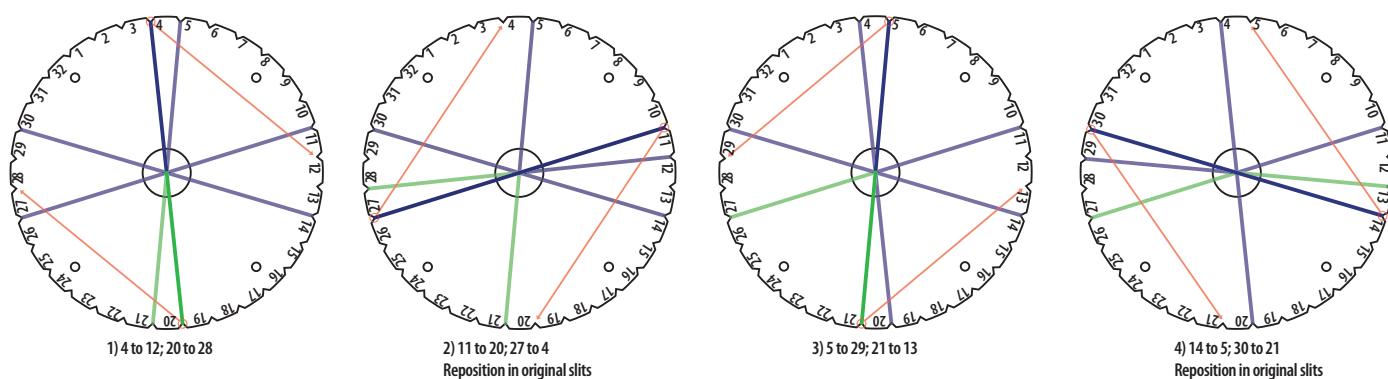
C = chartreuse; G = gold

around your wrist, including $\frac{1}{2}$ " for the endcaps plus the length of the clasp, and cut the braid to that length.

- Use a toothpick to place a dab of glue on top of one trimmed end of the braid and another dab of glue inside the cap. (Don't use too much glue or it will squeeze out onto the braid.)
- Slide the cap over the braid. Use your fingers or flat-nose pliers to tighten the flat endcap on the braid. Repeat to glue on the other end cap. Let the glue cure for 24 hours before wearing the bracelet.



2. The braiding sequence



How to read the diagrams: The disk should always be oriented in the same direction with the numbers 16–24 close to you and the numbers 1–8 away from you. The darker blues represent the threads that will be moved in that step. The red arrows indicate in which direction the wires need to be moved and the slot to which they will be moved.

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Designing Fabrics To Wear

SHARON ALDERMAN

My goal in designing fabric is always to make the person wearing the cloth look his or her best. I aim to produce cloth that looks elegant and custom made, not homemade, the sort of thing I might

wear when dressed up to go to San Francisco or even to Paris. I also admit to a prejudice: It seems to me that luxury fabrics are made of natural fibers, so I focus almost exclusively on those.

My first concern in designing garment fabric is when and where the cloth will be worn. Dress fabric for Palm Springs, California, in the summer is very different from what you want in Portland, Oregon,

Sharon has been weaving fine garment fabric and other fabrics for decades. Planning, sampling, and a deep understanding of yarn and weave structures have made her swatch collections invaluable to weavers around the world.



during January. Cloth that will keep you warm needs to be made of insulating fibers such as wool, mohair, alpaca, cashmere, or silk—of protein fibers, in other words. Cloth to keep you cool will be made of linen and cotton—cellulosic fibers. While thickness and weave structure contribute to the insulating value of the cloth, it helps to begin with the right fiber for the job.

The way the yarn is spun matters, too. For example, a worsted wool is made using long-staple wool that is combed before twist is added. The yarns are, therefore, smoother and often more expensive, so we usually don't try to full them a lot. Woolen-spun yarns are made with shorter wool that is carded, not combed, and spun with fibers pointing every which way. The yarn is fuzzier, and it is usually spun with spinning oil that keeps it under control. I never wash the spinning oil out of my wool yarn until the fabric is all woven and cut from the loom because when the spinning oil is removed the yarn "blooms," becoming thicker and more open (and stickier). Because of that quality, woolen-spun yarns make wind-proof garments and lovely, thick blankets. No one style of yarn is better than another; they are just designed for different uses. In general, the more you know about fiber qualities, spinning styles, and yarn construction, the more adept you will become as a designer.

Once I've decided how warm or cool the garment needs to be, then it is time to select yarns that will probably work. Keeping a sample file of available yarns will serve you well. Having yarns on hand is helpful, too, although that can become extreme . . . but let's not talk about stashes . . .

The sheerest fabric that can be made with a particular yarn is woven plain weave. Every time the floats in the structure get longer, the yarns underneath will slide together, and the cloth becomes thicker and potentially warmer. Therefore, a 2/1 "blue jeans twill" will be thicker than plain weave, and a 2/2 twill will be thicker than that. A cloth woven with a supplementary element, such as overshot, crackle, or summer and winter, will be thicker than a cloth with only one warp

and one weft. To grow as a designer, weave as many different weave structures as you can so that you will know firsthand how they look, feel, and drape.

Commercial sewing patterns provide good information on what sort of cloth is suitable for what sort of garment. The most suitable fabrics are listed on the back of the pattern envelope. If you don't know the difference between melton cloth and flannel or crepe de chine and broadcloth, make it your business to find a good fabric store and spend time looking at the names of cloth, feeling their weights, and seeing how they pleat and how they drape over your hand. Be aware that the first fabric listed is the one the designer of that pattern used for the prototype. Those that follow are the "also rans," acceptable but not ideal.

In general, the tinier the garment pieces, the finer and more closely woven the garment fabric needs to be. Think about it: if you are making a dress that has long, narrow triangular pieces coming to a point, what sort of seam will you have at the end of that narrow point? If your fabric is so coarse that it has only two or three threads at the tip, you will not be able to make a seam at all. I prefer to use a garment design that has as few seams as possible so that the cloth is the focus, rather than the cut.

Some of you will groan at this, but I always make samples. I just can't afford to commit the yarns and time for a long, wide warp without being sure how the cloth will look, feel, drape, etc. My samples are almost never narrower than 11 to 12 inches wide. A piece of cloth that is 2 or 3 inches wide on the loom tells you mainly what the selvages will look like, and if you are cutting and sewing the cloth, the selvages really don't matter. To try out one or two ideas, I use a sample warp about a yard and a half long. (But I have very little loom waste.) I always wash the samples to judge the finished cloth. I write down the width of the warp in the reed and length of the woven cloth under tension on the loom so I can compare with the washed and ironed or pressed sample and determine the percentage of shrinkage. That way I know what width


and length I must weave to get the right dimensions in the finished cloth.

If I want to try several things, such as different colorways or a straight threading versus a point threading, I will thread both into my sample side by side. If I try two threadings side by side or weave in two colorways, I will have four different variations in the sample. One might be an unexpected treat! If in the sample one of the colors I chose stands out too much or sinks into oblivion, I simply cut the offending warp ends out and replace them with something I think will work better. While sampling, the back of my loom often looks messy with discarded warp ends and grafted-in new ones, but I get the information I need quickly and with minimal waste. (By the way, the best way I've found to add in a new warp or repair a broken one is with the use of a hemostat, which I clamp to the new end and the threads in the warp that surround the new end so that the tension is the same on all of them. In a household with a young cat, things that dangle are a Very Bad Idea!)

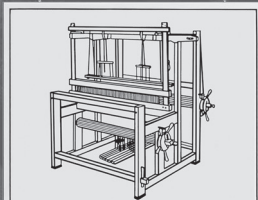
Once I have worked out all the details, then I can make the actual warp and weave it with confidence that there will be no bad surprises. There's no such thing as a mistake in sampling (yes, you read that right!) because the idea is to learn. If a sample isn't the cloth of my dreams, then it will tell me what I need to change to get there: a closer or more open sett, less vigor in fulling the cloth, a different color, etc.

If putting on a warp just for a sample is too daunting, you may be using a warping method that is too much work. Find a weaver for whom warping is no big deal and ask that weaver to show you an easy and accurate way.

Above all, enjoy the process! I was surprised about twenty years ago to realize that I really, really look forward to threading the heddles. Once I realized that, I began to anticipate the quiet, almost zenlike place that warping takes me, and I found I loved it even more. The more activities in weaving you learn to love, the more fun you will have.

So go for it! 

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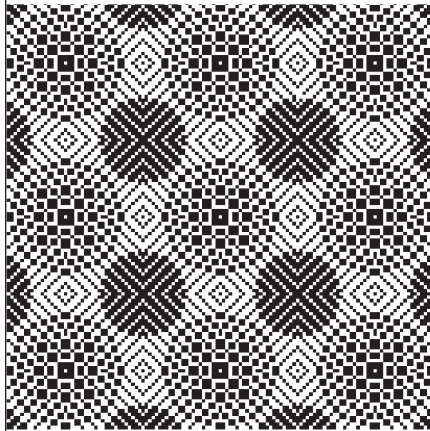
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Dressing Square

TWO WEAVERS PROVE YOU CAN MAKE COOL CLOTHING ON A SQUARE LOOM.

JOHN MULLARKEY AND HAZEL SPENCER

In the dawn of clothing, from the loincloth to the toga, duds were draped and looms were simple. In our age of fancy sewing machines and even fancier looms, weavers may be daunted at the process of creating clothing from yarn to garment, but simple looms still offer plenty of possibilities. For this year's garment challenge, John Mullarkey and Hazel Spencer (of Hazel Rose loom fame) both created fun and clever garments with cloth from pin looms. John's swim trunks, modeled at right by his niece Megan, have easy-care washability and handsome patterning from a self-striping sock yarn. Hazel's sweet toddler playset also makes good use of these self-patterning yarns, using the colors as inspiration for embroidered balloons just waiting to fly away. Here's their advice on pin-loom woven garments, in hopes that it will set your imagination flying, too.

JOHN MULLARKEY'S "TRUNK SHOW"

As this busy spring wore on, I thought I'd missed the deadline for the garment challenge. Then in late March, I realized that there was still time to enter. But what could I do in two weeks?! I'd given away my spare yardage for pillows, and there wasn't time to warp up my big loom and weave something. Then it occurred to me that I could make use of my pin loom to weave up enough

fabric in a jiffy for a pair of swim trunks (which would be sleeveless, right?).

I grabbed some washable sock yarn and began to plan and experiment. I started with the 6-inch squares and quickly realized that two rows of those would make the trunks too short. So I experimented with putting a row of 4-inch squares between the rows of 6-inchers, and that was an interesting element because the



John Mullarkey's niece Megan models his weave-in-a-jiffy swim trunks.
PHOTO BY JOHN MULLARKEY

multicolored yarn made a different pattern in the smaller squares.

I didn't have time to join all the squares by hand, so I used a sewing machine. I overlapped the edges and began to sew the squares together, but when I looked at the "right side," the side without the seams, it didn't look right. I didn't like the joins between the 6-inch squares and the 4-inch squares.

While mulling over this problem, I turned the fabric over and, voilà, it looked good, so the inside-out became the outside-in. Of course, I never miss a tablet-weav-



ing opportunity, and so my swim trunks needed tablet-woven bands. Since swim trunks have to be adjustable, the top band is double-woven and hollow to accommodate a drawstring.

The pin loom turned out to be a quick way to make very usable yardage. In ten days I was able to weave two tablet-woven bands, twenty-four 6-inch squares, and twenty-four 4-inch squares. If you decide to try making garments with pin looms, here are a few tips:

- The seams take up a lot more of the cloth than you expect, so experiment to find out how many squares you'll really need.
- I recommend applying a fusible interfacing to stabilize the cloth before you cut it.
- Plan for fulling and choose yarns for wearability. It was important to use washable sock yarn for my swim trunk design because if they had fullled on me in the pool, that would have been pretty uncomfortable!

HAZEL SPENCER EXPLORES PIN-LOOM POSSIBILITIES

I like making little garments. (A little girl who visited us years ago at a fiber show was actually named Hazel Rose, and we took a picture of her in the first dress that I ever made with our looms.) I also like to make things that inspire weavers to use their pin looms, and you can only use so many pillows and afghans. So when a friend of mine had a baby, I thought a toddler playset would be a fun project for pin-loom weaving.

DK-weight yarn (1,000–1,500 yards/lb) works well on these small looms. Think about the intended use of the garment in choosing yarns. This playset uses some wool, but I generally like cotton for children's clothes because it is washable. However cotton alone is also heavy, so I look for cotton blends, perhaps with a little acrylic to give elasticity. Cotton yarns will full some, enough that the fabric isn't too sleazy or "netty," and the garments wear well.

I use sewing patterns as a guide for a lot of the projects that I make, and I go online to see what's in fashion. You can be adventurous in choosing pin-loom projects. I happen to be married to the loom maker, so I have a selection of sizes and shapes to choose from. But your creations need never be limited by the size of your loom if you remember that you're not just making squares, you're making fabric that you can cut and sew into whatever shapes you want.

As with this playset, I often crochet edges to stabilize the woven edges and add a decorative touch at the same time. For garments, I generally sew squares together by joining the loops at the selvages, or I overlap the squares and sew through both layers. I sometimes crochet squares together on decorative items such as pillows, but that makes a ridge, which can be uncomfortable to wear. (You can also use crochet to make lacy joins.)

I usually full the cloth after the garment is finished. That way all the squares stay lined up and none shrink more or less than the others.

I get many of my best garment ideas from dolls. I have a whole trunk full of doll clothes because they're quick to make, and I feel free to experiment with them. I feel that I haven't begun to explore all the possibilities of pin looms. I actually bought a floor loom so I could learn new weaves to try on my pin looms!

RESOURCES

Shelmidine, Deborah. "A Felted Bench Bag for Your Weaving Tools." *Handwoven*. November/December, 2008, pp. 28–30.



Hazel Spencer's toddler playset uses self-patterning yarn to provide playful color.
PHOTO BY ANN SWANSON

Wild About Silk

by Judy Stewart

In his most recent novel, *Sacré Bleu*, Christopher Moore writes of the color blue: “Blue is the sky, the sea . . . It’s a butterfly, a bird, a spicy joke, the saddest song, the brightest day.” And then I discovered the depth of wild silk. The four wild silks provided to me by Treenway Silks offer the opportunity to redefine one’s expectation of “a silk weaving” to include *a bit rough, even wiry, or soft, fluffy, and rustic*. So I set out to explore.



Tussah peduncle silk in twill

Tussah Peduncle Silk

THE YARN: 30/2 Peduncle Silk, 100% tussah peduncle silk, 900 yd/3.5 oz or 4,100 yd/lb. Peduncle silk is produced from the stiff peduncle, a twig-like structure of the cocoon, which is crushed and processed before being handspun into yarn with short fibers. It has lots of twist and little in the way of luster. This very wild and woolly silk, if left to twist while being thrown across the shed (and it will do so quite happily), creates a third dimension to the weave surface. It is best used for weft, so I combined it with a 20/2 silk noil also provided by Treenway Silks. This would be good cloth for a jacket or vest. I recommend that you wind the Peduncle Silk onto a bobbin for use in a boat shuttle as it will not work well at all with an end-feed shuttle.

Twill

The cloth is somewhat soft and supple, although still rough. The shrinkage was variable across the wefts, so with planning, the Peduncle Silk yarn could be used for instant weft-driven collapse weaves. Large block weaves such as linen weave work, whereas anything attempting a delicate pattern is just lost upon finishing. This is certainly a yarn for more exploration.

SAMPLE YARNS: Tussah Peduncle Silk, handspun on a takli (natural)
SETT: 16 epi
DIMENSIONS: *Width on the loom:* 10.75"; *width off the loom:* 9.75"; *width after wet-finishing:* 7"; *draw-in and shrinkage:* 35%. *Woven length:* 10"; *length after wet-finishing:* 9"; *take-up and shrinkage:* 10%.



Eri silk in M's and O's

Handspun Eri Silk

THE YARN: 10/1 Eri, 100% eri silk, 1,040 yd/1.8–3.5 oz or 4,310 yd/lb. The Eri Silk yarn, a handspun singles, provides nice texture and has a definite luster in the cloth. It invites one to weave something light and airy with soft edges. Like the Peduncle Silk, the Eri Silk is handspun from short fibers suitable for weft only, so I combined it with bombyx spun-silk warp. The variations in the fiber bring a rustic quality to each of the samples I wove, so this yarn invited me to weave something cozy and warm. The Eri Silk can be wound into smaller skeins and washed before being wound onto a bobbin (again, use a boat shuttle, as the Eri has hidden twist qualities) and it will be a bit more full as weft when you weave with it.

M's and O's

The sample is soft and warm to the touch. The Eri Silk has a lovely sheen in this weave with floats.
SAMPLE YARNS: Treenway Eri Silk, handspun (natural)

SETT: 24 epi
DIMENSIONS: *Width on loom:* 8.33"; *after wet-finishing:* 7.5"; *draw-in and shrinkage:* 10%. *Woven length:* 8.5"; *after wet-finishing:* 7"; *take-up and shrinkage:* 11%.

Tussah Silk

THE YARN: 30/2 Tussah, 100% tussah silk, 1,340 yd/3.5 oz or 6,100 yd/lb.

Reminiscent of the more familiar bombyx silks, this silky soft but strong honey-colored yarn is suitable for twills or patterned block designs, by itself in natural or dyed colors for a smooth surface, or in combination with other, more textured yarns to highlight its luster. It is a good yarn for weaving anything of elegance. I combined it with both pure bombyx yarn and with a blend of 55% bombyx/45% angora.

M's and O's

The sample is soft and has a lovely drape. The Tussah and bombyx yarns provide luster to the cloth, and the bombyx/angora blend is wonderfully soft. Variable shrinkage after wet-finishing created a sense of depth and brought the cloth to life!

SAMPLE YARNS: Treenway Tussah Silk (natural)

SETT: 28 epi (variable sett: I doubled the angora blend)

DIMENSIONS: *Width on loom:* 10"; *after wet-finishing:* 9.75"; *draw-in and shrinkage:* 2.5%. *Woven length:* 10"; *length after wet-finishing:* 9.75"; *take-up and shrinkage:* 2.5%.



Tussah silk in M's and O's

Muga Silk

THE YARN: 30/2 Muga, 100% muga silk, 1,500 yd/3.5 oz or 4,100 yd/lb.

Muga silk is another supple, strong, and lustrous yarn. Natural muga is an even deeper honey color that imparts a deep richness of hue when dyed. It is suitable for anything wearable and is elegant in twill blocks where the shine brings the pattern to life. I used the yarn in both warp and weft and combined it with bombyx silk.

M and W Threading over 22, 2/2 Twill

While weaving this sample, I was reminded that these patterns truly require a steady, even beat! The cloth is a bit close at 24 ends per inch for the bombyx warp, but the Muga Silk does hold its own and both show fine luster as the cloth is moved. This sample is a little heavy for scarves but lovely for fabrics. I also wove a 1/3 twill, and the occasional

slub found in the Muga Silk could be seen on the floats, lending interest to the pattern.

SAMPLE YARNS: Treenway Muga Silk (natural)

SETT: 24 epi

Dimensions (2/2 Twill): *Width on loom:* 8.5"; *width after wet-finishing:* 6.75"; *draw-in and shrinkage:* 21%. *Woven length:* 8.5"; *length after wet-finishing:* 7.75"; *take-up and shrinkage:* 9%.



Muga silk in M and W threading over 22, 2/2 twill

The Peduncle Silk and Eri Silk yarns are rustic, lovely, and full of surprises and possibilities. The Muga and Tussah Silks are both a delight and a return, of sorts, to more conventional silk weaving—with the added charm of their rich hues. I had no problems with warping or winding either pirns or bobbins for weft. Weaving with these silks is definitely in my future. I plan to retire next year and “going a bit wild” with silks seems just the thing to do. I hope you’ll also weave a bit on the wild side with these enticing wild silks!

What Makes Silk Wild?

An old Chinese legend says that sericulture (silk cultivation) came about around 4,600 years ago when a silkworm cocoon dropped into the empress Leizu's hot tea. As she watched, the cocoon raveled into a long, fine thread. The princess watched in amazement, and as she pulled the thread apart, she came up with the idea for reeling silk, and an industry was born. While the legend is lovely, archaeologists have found ancient Chinese silk-spinning tools dating from around 7,000 years ago.

Whatever the origins of sericulture, in all of human history, the silkworm is one of only two insects to be domesticated; the other is the honeybee. Most of us are familiar with the smooth white silks from domesticated worms. However, the harvesting and production of wild silks has persisted through the millennia. Many species of wild silkworms live throughout East Asia, but the most widely available species—the three featured in this yarn lab—live in India and China. Each of these worms has its

own unique characteristics, diet, and, most notably, coloring, all adapted to its native environment.

Unlike silk from domesticated worms, wild silks have darker and more varied natural hues depending on species and diet. The muga silkworm, for example, produces a beautiful golden silk that was once reserved exclusively for royalty in India. This darker coloring also makes wild silks somewhat difficult—but not impossible—to dye.

The texture of the silk produced by wild silkworms feels different from that of their domesticated counterparts. Wild worms sometimes spin bits of natural debris into their cocoons, making the silk thread slightly rougher. Also, most wild silks are harvested after the moth emerges from the cocoon. This keeps the natural silkworm population stable, but it also means the silk must be spun instead of reeled, giving it a wonderful texture that begs to be touched.



Indian muga silkworms
PHOTO BY SATYAKAMD

PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGES	WEAVE STRUCTURE	SHAFTS	LEVEL
Catherine Alter	Shirt	37	Twill	8	AB, I, A
Karen Donde	Wrap	52–53	Deflected doubleweave	8	I, A
Judilee Fitzhugh	Vest	26–27	Plain weave, twill	8	All levels
Elisabeth Hill	Apron and towels	60–61	Plain weave, whole dukagang	8 and inkle	AB, I, A
Giovanna Imperia	Bracelet	62–63	Kumihimo	Kumihimo disk or marudai	All levels
Deborah Jarchow	Vest	41	Plain weave	RH, 2, or 4	All levels
Marcia Kooistra	Child's Pinafore	58–59	Plain weave with overshot shivel	4	I, A
Jessica Madsen	Vest	44–45	Diversified plain weave, crackle	8	I, A
Janette Meetze	Vest	39–40	Plain weave with knitted trim	RH and inkle	All levels
Yvonne Stahl	Vest	50–51	Summer and winter	8	I, A
Teena Tuenge	Vest	28–29	Woven shibori	8 or 16	I, A
Sara Goldenberg White	Dress	30–31	Plain weave	RH, 2, or 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

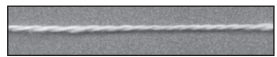
This chart gives yards per pound, meters per kilogram, and a range of setts (from wide as for lace weaves, medium as for plain weave, and close as for twills; no setts are given for yarns not suitable to use as warp). For a complete directory of yarns used in *Handwoven*, see the Master Yarn Charts under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



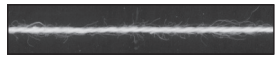
20/2 pearl cotton; 8,400 yd/lb (16,950 m/kg); 30, 36, 48



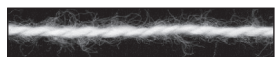
2-ply organic unmercerized cotton (Ecocot); 7,000 yd/lb (14,120 m/kg); 30, 32, 40



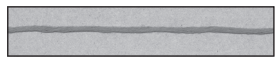
10/2 pearl cotton; 4,200 yd/lb (8,475 m/kg); 20, 24, 28



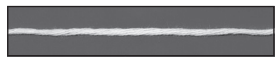
22/2 cottolin (50% cotton, 50% linen); 3,170 yd/lb (6,390 m/kg) 15, 20, 24



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



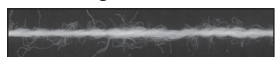
10-ply cotton (Enzo Lucci); 1,140 yd/lb (2,298 m/kg); 10, 12, 14



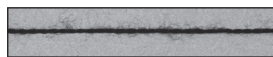
DK-weight cotton (Yeoman); 1,186 yd/lb (2,390 m/kg); 10, 12, 15



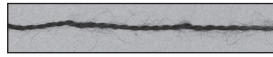
20/2 wool; 5,600 yd/lb (11,300 m/kg); 20, 24, 30



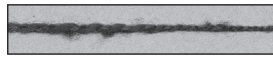
18/2 wool/silk; 5,040 yd/lb (10,170 m/kg); 20, 24, 30



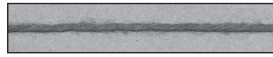
10/2 Merino/Tencel (Colrain Lace); 2,800 yd/lb (5,645 m/kg); 15, 18, 20



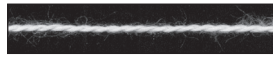
2-ply fingering-weight wool (Maggie's farm); 1,500 yd/lb (3,024 m/kg); 10, 12, 15



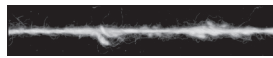
Handspun 2-ply wool; 1,025 yd/lb (2,066 m/kg); 10, 12, 15



8/4 wool/silk; 1,120 yd/lb (2,258 m/kg); 10, 12, 15



20/2 silk; 4,900 yd/lb (9,880 m/kg); 22, 26, 30



10/1 silk noil; 4,800 yd/lb (9,686 m/kg); 22, 26, 30



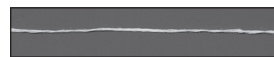
Silk bouclé (Tiara); 1,450 yd/lb (2,923 m/kg); 10, 12, 16



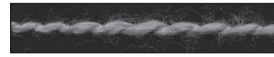
10-strand silk embroidery floss (Soie Cristale, Caron); 1,200 yd/lb (2,419 m/kg)



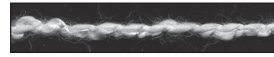
16/2 linen; 2,400 yd/lb (4,840 m/kg); 15, 20, 24



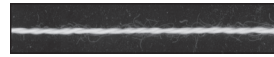
5-ply linen (Texere); 2,250 yd/lb (4,536 m/kg); 14, 18, 22



1.8/1 rayon slub; 1,680 yd/lb (3,390 m/kg); 12, 16, 18



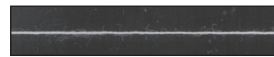
100% rayon (Rayon Ric Rac) 1,200 yd/lb (2,420 m/kg); 10, 15, 20



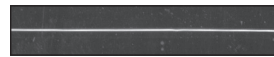
8/2 Tencel; 3,360 yd/lb (6,780 m/kg); 16, 20, 24



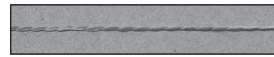
6/2 bamboo; 2,520 yd/lb (5,080 m/kg); 15, 18, 24



100% polyester serger thread; 15,000 yd/lb (30,240 m/kg); 36, 48, 60



30-gauge coated copper wire



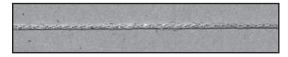
2-ply 55% viscose, 45% acrylic (Firefly); 1,500 yd/lb (6,024 m/kg)



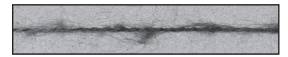
65% viscose, 35% metallized polyester (Luminesce); 37,600 yd/lb (75,802 m/kg)



64% viscose, 36% polyester (Toreador); 3,600 yd/lb (7,258 m/kg)



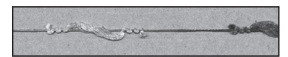
77% viscose, 15% nylon, 8% metallic polyester (Gatsby); 1,180 yd/lb (2,379 m/kg)



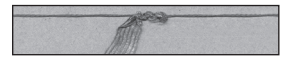
41% mohair, 29% nylon, 30% acrylic (Dune); 720 yd/lb (1,452 m/kg)



42% cotton, 20% viscose, 15% silk, 15% hemp (Acacia); 990 yd/lb (1,996 m/kg)



100% nylon (Candy FX); 1,240 yd/lb (2,500 m/kg)



75% polyamide, 25% polyester (Joy); 1,123 yd/lb (2,265 m/kg)



95% nylon, 5% lurex (New Magic); 1,375 yd/lb (2,772 m/kg)



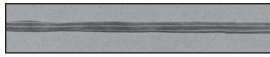
100% nylon (Mosaix FX); 1,425 yd/lb (2,873 m/kg)



50% cotton, 45% viscose, 5% polyester (Zoe); 675 yd/lb (1,360 m/kg)



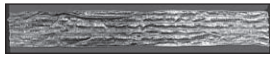
100% polyamid (Pandora); 720 yd/lb (1,452 m/kg)



80% polyamide, 20% nylon (Checkmate); 635 yd/lb (1,280 m/kg)



58% nylon, 42% polyamide (Zucca); 648 yd/lb (1,306 m/kg)



100% nylon (Segue); 540 yd/lb (1,089 m/kg)

WARPING NOTES

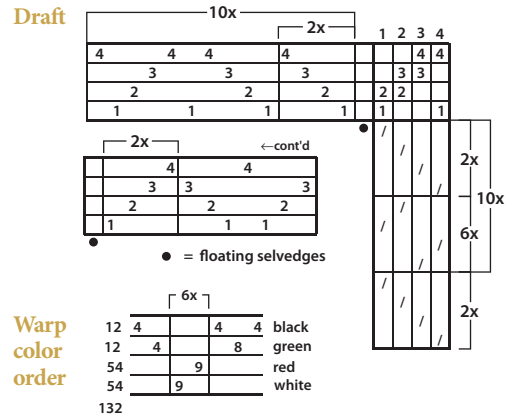
Handwoven's project instructions do not include specific warping steps in order to save magazine space for more projects and articles. For specific warping steps for the three basic warping methods, visit weavingtoday.com and click on How-To Instructions under Free Resources.

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 thread or weave that section.

For example, in the threading draft shown at the right, 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 placed directly above these threads, you will thread that section 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).



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Georgia Yarn Company, 4991 Penfield Rd., Union Point, GA 30669, (706) 453-7603, www.handweaver.us, whpenfield@hotmail.com. (Tuenge 28-29)

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Halcyon Yarn, 12 School St., Bath, ME

04530, (800) 341-0282, www.halcyon yarn.com. (Tuenge 28-29, Meetze 39-40, Madesen 44-45, Donde 52-53, Hill 60-61)

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Newton's Yarn Company, 2100 E. Howell Ave., Ste. 211, Anaheim, CA 92806, (714) 634-9116, www.newtons.com, newtonknits@aol.com. (Jarchow 41)

Sutherland Weaving Studio, 122 Riverside Dr., Asheville, NC 28801, www.sutherlandhandweaving.com, info@sutherlandhandweaving.com. (Donde 52-53)

Texere Yarns, Texere Yarns Ltd., College Mill, Barkerend Rd., Bradford, BD1 4AU, www.texere-yarns.co.uk. (Kooistra 58-59)

Treenway Silks, 2060 Miller Ct., Lakewood, CO 80215-1325, (888) 383-7455, (303) 383-7455, www.treenwaysilks.com. (Fitzhugh 26-27)

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Vävstuga Swedish Weaving and Folk Arts, 16 Water St., Shelburne Falls, MA 01370-1119, (413) 625-8241, www.vavstuga.com. (Hill 60-61)

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Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, www.yarn.com. (Alter 37, Jarchow 41, Madesen 44-45, Stahl 50-51, Hill 60-61)

Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (785) 842-4333, (800) 468-0035, www.yarnbarnks.com. (Alter 37, Jarchow 41)

Yarn Market, 12936 Stonecreek Dr., Unit D, Pickerington, OH 43147, (888) 996-9276, (614) 861-7223, www.yarnmarket.com. (Jarchow 41)

Yeoman Yarns, 36 Churchill Wy., Fleckney, Leicestershire, England, LE8 8UD, www.yeoman-yarns.co.uk. (Kooistra 58-59)

Continued from page 37

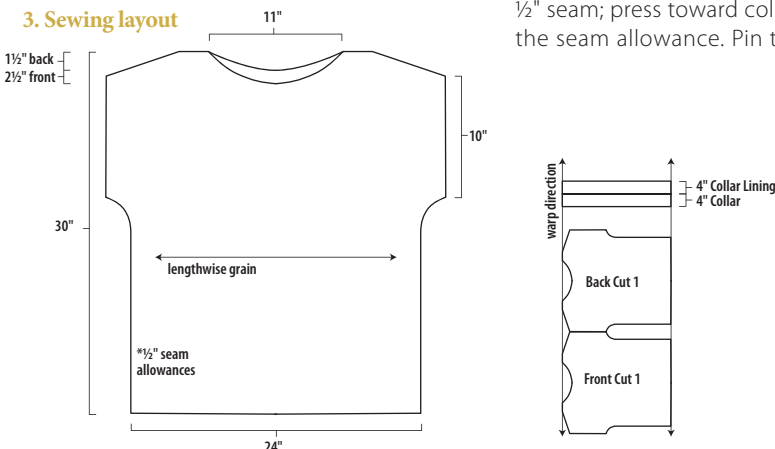
7 Fold in half crosswise; sew 1/2" seam across cut edges of collar and lining. Grade the seam allowances; press open. Turn right side

out; press 1/2" on collar lining to wrong side. Keeping the lining free, pin the collar to the neck edge, matching the seam to the left shoulder seam. Stitch 1/2" seam; press toward collar and trim the seam allowance. Pin the pressed

edge of the collar lining just over the seam; handsew in place.

8 Press 1/2" on sleeves and hem to wrong side. Sew in place as desired by machine or by hand.

3. Sewing layout



Technique

Designing to Fit

This garment is designed to fit loosely with extra ease for drape. To adjust to your size, add 8" to your chest measurement and divide by 2 to determine the width of the front and back lower edges. To shape the sleeves, add 2" to each side.

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Allen Walck: Reflections of a Weaver at Midlife

ALLEN WALCK

There comes a time in life, once the bloom of the rose of youth is gone and before senility strikes, when we stop letting the world around us tell us who we should be, and we learn to be ourselves.

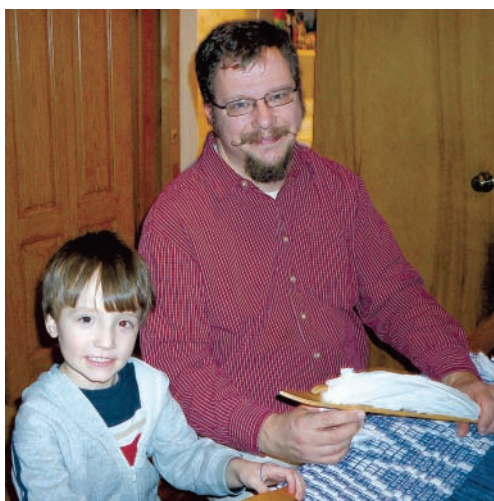
At forty-one, I'm at that point, and I have an announcement to make. I'm a weaver, and I'm a man.

This revelation is not shocking to readers of *Handwoven*, I'm sure, but to the greater world, it's certainly odd. Here is my textile story in a nutshell.

I've always loved textiles, but for over thirty years I felt guilty that textiles weren't manly enough. You know, the "boys play with power tools, girls play with dolls" thing. I am thankfully beyond the age when I care what people think about me. But in my younger years, I always struggled with what I wanted to learn to do versus what the world said I should do. It didn't help that I was *lousy* at sports (think last kid picked on the team), and I still can't ride a bike (but I'm learning to ride a horse now). So for years, I was a closet quilter; then I learned to tat, and then to make bobbin lace. I discovered that I am good with my hands, especially when working with fine things and tiny details.

I was always searching for some new textile direction to explore. For the past sixteen years, I have worked during the summers at Genesee Country Village and Museum in Mumfordsville, New York (www.gcv.org), one of the largest living-history museums in the United States, and I became curious about spinning. I asked one of the fiber artists to teach me, and before I knew it, I had my own spinning wheel. I loved the feel of the wool in my hands and the intrinsic joy of creating something in a way that it has been done for centuries. Then I learned to spin flax. Dyeing followed, even with a failed attempt to produce Turkey red—it came out tomato-soup red, and I got a nasty allergic reaction from the tannin or some mordant.

I became entranced with watching the weaver at the museum, and she said to me, "You know, most nineteenth-



Allen at the loom with his son Ben, enthusiastic bobbin winder and weaver-to-be. PHOTO BY AUDREY WALCK



Allen hand-dyed and handspun the yarn he used to weave this blanket, which won a blue ribbon at a local fair. PHOTO BY ALLEN WALCK

century professional weavers were men." That simple statement was such a relief to me. It would be okay for me to learn to weave. So I talked to the lady who taught me how to spin, and within two days I had a 4-shaft, 30-inch Norwood loom in our house. My wife was tolerant of it, as she has been with all my other goofy adventures (except my handlebar mustache, but that's another story). That was in November of 2006. I sold that loom in April of 2009 because I wanted a bigger loom with more shafts. Now I own an 8-shaft, 45-inch Kyra that takes up the dining room (or what used to be the dining room—the table legs are in the attic and the top is under our bed!). And life goes on. I want to make a PVC loom for my younger son, age five. He is a great bobbin winder and really wants to learn to weave. I am okay with that.

As the years have passed, I have accepted myself for who I am. I seldom hear those voices anymore saying, "Textiles aren't manly enough. Go hammer something." But every once in a while, they surface. Then I hear the museum weaver say, "You know, most professional weavers were men," and I start planning a coverlet or some historic textile to weave, and all is well

with the world. My riding instructor told me once last year when I was having trouble getting the horse to trot, "You think too much." I guess I do sometimes. It is hard, though, to go against the world and what it says we should do, whether it is the "need" to get a smartphone, the "need" to weigh a certain amount, the "need" to wear a certain width of tie or brand of shoes, the need to *conform*. Well, in my own quiet way, I'm a rebel against the modern world. I'm a man, I'm a weaver, and I'm proud. So get used to it, world.

Allen Walck of Avon, New York, is a weaver, spinner, dyer, tatter, and lacemaker who has a long-standing interest in fiber arts. Outside of the textile world, he works in the field of music education and serves as an organist for two churches. He also is employed by the Genesee Country Museum in Mumfordsville, New York, where he teaches nineteenth-century cooking classes.

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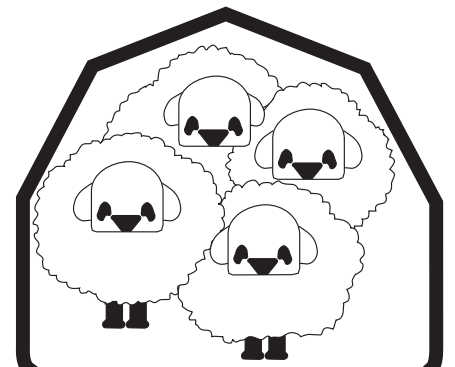


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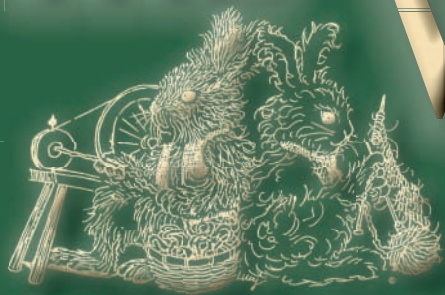


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