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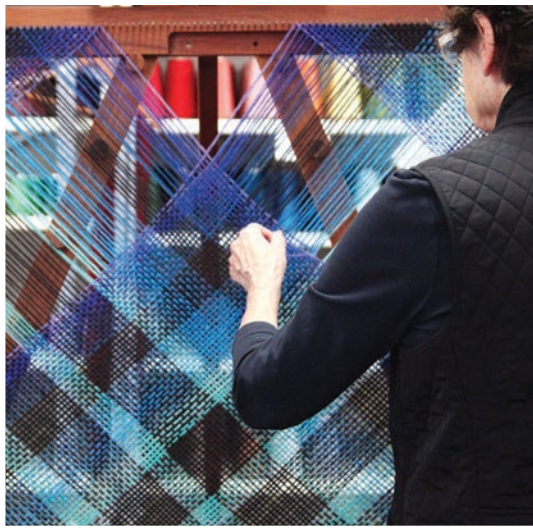

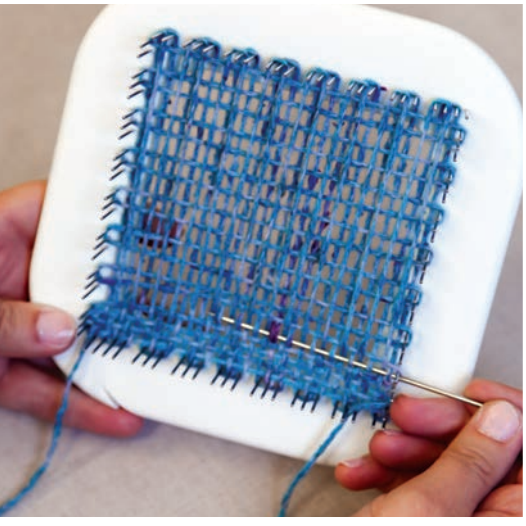

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SEPTEMBER/OCTOBER 2013, VOLUME XXXIV, NUMBER 4

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From the Editor

ANITA OSTERHAUG

In the Traditions column this issue, Marcia Kooistra tells how clothing in eighteenth-century France, was intimately tied to the economic, cultural, and environmental conditions of people's everyday lives. Clothing was made from local materials and woven into cloth by local weavers. Clothes were made to last—so valuable, in fact, that they were set aside for a bride's trousseau and named in death records to be handed down to the next generation.

In today's culture, clothing is often treated as disposable. There is always something new to buy, and Heaven forbid we wear that perfectly good blouse or scarf if it's in last season's cut or colors. But handweavers know better. When I go to a guild meeting, a weaving conference, or out for a night on the town, I see weavers proudly wearing their handmade creations—proud because we know what it takes to make cloth. And cloth for clothing has special challenges. It needs to drape, to move, to breath. We choose materials carefully, avoid long floats that would catch and wear, and we plan where patterns will fall on the body. Cloth for clothing demands mindful design and weaving, and so we learn more with each project.

The projects in this issue showcase quality and mindful design. Karen Donde and Susan Stowell's suit with locally produced alpaca yarn and Chanel-inspired details, Maxine Fontana's sweet sundress with cloth woven specially for each part of the dress, and Allen Walck's silk and gold vest, born out of memories of Versailles, all show what a fine weaver and a skilled sewist can achieve. Nancy Arthur Hoskins and Marilyn Robert's stunning shawl, Linda Gettmann's sparkling scarf, Marcella Edmund's clever tote, and the other articles and projects here show that gorgeous woven wearables are within reach for us all.

When I interviewed Susan Neal about her career in garment weaving, we talked about how little most people know about cloth production today, an ignorance that I think contributes to our throw-away culture and makes it harder to promote handwovens. So why weave clothes when you can buy? Because when you create and wear handwovens, you help remember what has been understood for most of human existence: that cloth *should* be made to treasure and to last.

FUTURE THEMES

November/December 2013 **Twills Galore!**
Explore what's possible with this most versatile weave structure. From elegantly simple traditional weaves to gamps and fancy network twills, there is a twill for every purpose. Plus, see ideas for last-minute gift-making.

January/February 2014 **Weaving Down the Silk Road**
Celebrate silk's rich history in worldwide weaving traditions, its shine and drape, its warmth and strength, and its many uses. We'll also look at the many different varieties and preparations of silk available to weavers.

March/April 2014 **Cloth Inspired by Cloth**
Do you analyze upholstery in a waiting room, planning your next weaving project? Do you have an old or interesting textile you want to recreate? This issue explores the weaver's favorite source of inspiration: other weaving.

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of Leesburg, Virginia, is a pediatrician who weaves as often as she possibly can. Designing with color is her favorite aspect of weaving and spinning.

Pages 10, 51

ROBYN SPADY
of Bremerton, Washington, enjoys sharing her love of weaving through her classes, articles, and publications.

Page 20

MAXINE FONTANA
of West Bloomfield, Michigan, uses nature as inspiration for her weaving. She also weaves on the restored Jacquard loom at historic Greenfield Village in Dearborn.

Page 25

NANCY ARTHUR HOSKINS
of Eugene, Oregon, is an author, teacher, and artist with a special interest in weaving, embroidery, color theory, and researching Egyptian textiles.

Page 30

MARILYN ROBERT
of Eugene, Oregon, is a textile designer, maker, dyer, and teacher with thirteen years experience. She received her MFA in 1995 from the University of Oregon.

Page 30

MARILYNN COWGILL
of Boulder, Colorado, has been weaving for twenty-five years and still finds more to learn. She loves weaving luxurious fabrics and using them to make elegant garments.

Page 32

KAREN DONDE
of Asheville, North Carolina, is a proud recent graduate of the Haywood Community College Professional Crafts-Fiber program.

Page 39

SUSAN STOWELL
of Asheville, North Carolina, is infinitely inspired by the masters who have influenced fashion for eons through textiles, colors, and most of all, pattern design, shapes, and couture sewing techniques.

Page 38

LINDA GETTMANN
of Bend, Oregon, is an avid fiber nut. Linda teaches kumihimo and rigid-heddle weaving at several northwestern United States fiber festivals, guilds, and yarn stores.

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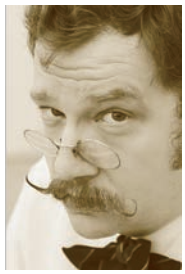


ALLEN WALCK
of Avon, New York, finds that although he is both a busy husband and diligent father, he somehow manages to make time for weaving each and every day.

Page 46

SANDRA STAFF-KOETTER
of Rathdrum, Idaho, discovered weaving in 1970 and has been throwing a shuttle ever since. She is tied to all the thread-loving women who have touched her life.

Page 49

MARCELLA EDMUND
of Eau Claire, Wisconsin, enjoys using simple techniques to create complex designs. A lifelong fiber artist, her work is on view at www.marcellaedmund.com.

Page 54

CATHY COATNEY
of Pueblo, Colorado, holds an MS in textiles/clothing from Colorado State University. She founded the Guild Garment Group and credits it for inspiring her to cut into her weaving!

Page 57

LAURA WILSON-GENTRY
of Columbia, Maryland, and Great Cacapon, West Virginia, is an associate dean by day and an artisan by night. This is the first time her weaving's been in print.

Page 60

MARLENE LLOYD
of Wilsonville, Oregon, draws much of her color inspiration from nature, in particular the rich reds, corals, and oranges from her walks in the desert, mountains, and in urban neighborhoods.

Page 62

HELEN MCKEE
of Longmont, Colorado, always has multiple fiber-related projects underway—anything from handwovens to artwear to quilting to home decor.

Page 62

NANCY PETERSON
of Norman, Oklahoma, believes that weaving is a way to reconnect with our innate love of color, texture, and personal creativity in a technology-driven world.

Page 64

MARCIA KOOISTRA
of Champsecret, France, is a weaver and spinner who enjoys the experience of turning unspun fiber into fabric. Her website is www.lemoutonnoir.org.

Page 66

SARA BIXLER
of Dover, Pennsylvania, has had a lifetime of weaving exposure as the daughter of Tom Knisely. Her weaving has a strong emphasis on the use of color and texture.

Page 70

JENNY PELC
of Folsom, Louisiana, is an instructor at Weavin' Place—SAORI Style as well as an adjunct lecturer at Tulane School of Architecture.

Page 80

Letters

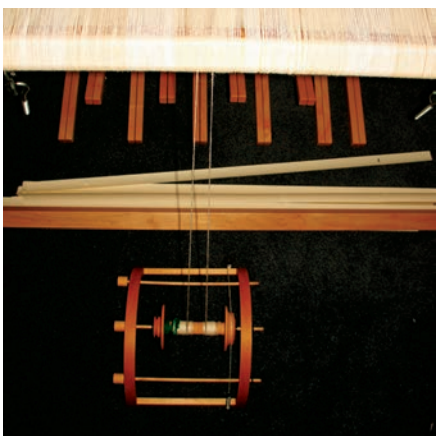
Nikki's hand-painted Fibonacci-sequence warp.

PHOTO BY NIKKI CRAIN

FIBONACCI ON THE LOOM

As the May/June issue of *Handwoven* included the subjects of warp painting and the Fibonacci sequence, I thought I would share how I use both of these together. I love to "paint" my own warp chains and try to use the Fibonacci sequence whenever I set up stripes.

—Nikki Crain, via email



Diane's repair warps, cleverly tensioned on her lazy kate.

PHOTO BY DIANE BARTELS

A CLEVER TRICK

I've only been weaving for two years, so perhaps others have already done this, but I thought I would share an idea that was new to me. Recently, when I warped my loom with 8/2 unmercerized cotton, I had quite a tangled mess during the winding process and consequently had two broken warp threads fairly close to each other near the beginning of the winding. My warp was 6 yards long, so I wound two replacement strands around a spinning bobbin and put it under tension on my lazy kate on the floor under the warp beam. Occasionally I would need to adjust the tension on the kate to keep the strands taut. It worked really well until near the end when there was not enough yarn left to stay on the bobbin. Then I attached a small, weighted bag to each strand and hung them off the beam. I really enjoy *Handwoven* and learn so much from other weavers, so I hope this little trick helps someone else!

—Diane Bartels, via email

WEAVING SWORDS

I am so happy to see that *Handwoven* is publishing articles and projects about weaving from many different countries and cultures in the last two issues (March/April and May/June). The weaving world is so large and interesting, and it is great to learn more about our weaving fellows in the global village. I was especially interested in the article "Swords, Linen, and Lace" from the May/June issue. Just as I opened to this article, I was working on a project I was patterning with a weaving sword. I've been learning this style of weaving from Laverne Waddington from her blog (http://backstrapweaving.wordpress.com) and her two books: *Andean Pebble Weave* (which includes instructions for a 4-shaft loom) and *More Adventures with Warp-faced Pick-up Patterns*. Thank you for doing such a great job with the magazine and for helping me stay endlessly interested in weaving.

—Julia Weldon, via email

CONGRATULATIONS!

The editors of Handwoven *are thrilled to announce that frequent contributor and 2011 Weaving Teacher of the Year Tom Knisely is a grandfather! Windsor Bixler was born June 1 to Tom's daughter Sara (who makes her Handwoven debut with this issue's Yarn Lab) and her husband, Dustin Bixler. Congrats and huge hugs to the whole Knisely/Bixler clan!*

PHOTO COURTESY OF SARA BIXLER

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Waffle Weave Dish Towel • Pattern or Kits

by Michael Patterson

Waffle weave is a fascinating weave structure that looks more difficult than it is. The little craters make a soft yet functional towel. Try this project and then branch out on your own, waffle is great fun in more shafts too. Choose from one of our great kits in 16 different color combinations of Homestead Cotton. Or use the pattern to select your own colors and experiment with other yarns. ***Cottolin works well too!*** Kits make three thirsty dish towels each with a finished size of 17"x 28".

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What's **Happening**

Fashion and the Impressionists

Nineteenth century-Paris was the home of both the Impressionist movement and a flourishing fashion industry. The exhibit Impressionism, Fashion, and Modernity, now on display at the Art Institute of Chicago, explores how these groundbreaking artists used the every-changing Parisian fashion scene to express modernity in their paintings.

The exhibit, which originated at the Musée d'Orsay, Paris, features seventy-five paintings by various artists including Claude Monet and Pierre-Auguste Renoir and a selection of the exquisite textiles that inspired them. Impressionism, Fashion, and Modernity is on display until September 22. More information can be found at www.artic.edu.

Albert Bartholomé. *In the Conservatory*, c. 1881. Musée d'Orsay, Paris, gift of the Société des Amis du Musée d'Orsay, 1990, RF 1990 26 and the summer dress worn by Madame Bartholomé in the painting *In the Conservatory*, French, 1880. Musée d'Orsay, Paris, gift of the gallery Charles and André Bailly, 1991, ODO 1991. PHOTO COURTESY OF THE ART INSTITUTE OF CHICAGO

FIBER FIESTA AND A FUNDRAISER

BY ELIZABETH MICHEL

Fifteen years ago, when damask weaver Bill Rafnel began to weave on a donated loom in a ramshackle old building at the Antique Gas and Steam Engine Museum (AGSEM) in Vista, California, he envisioned a future with a custom-built loom barn and a large, lively group of weavers at the museum. Over time, the museum's loom collection grew and a fundraising effort was started to construct a loom barn. Finally opened in 2007, the barn houses over fifty working looms ranging from an 1840 barn loom from West Virginia to thoroughly modern AVL looms. Today, the Museum Weavers is one of the most active craft groups at the AGSEM, whose mission is "to collect, preserve, and display examples of mechanical ingenuity and crafts associated with the early days of the American farm and rural community." Rugs and other textiles woven at the museum are sold at AGSEM's gift shop and during festival weekends to provide maintenance funds for the museum.

Recently the museum received a large donation of some fascinating weaving and spinning equipment from around the world from Los Angeles collector Susie Henzie. As a result, a second building is needed to house it all. The AGSEM's board of trustees established the Henzie Collection and Preservation Housing Fund, and a fundraising drive kicked off at the 2012 Vista Fiber Arts Fiesta will continue at this year's Fiber Fiesta. Hosted annually in October by the Museum Weavers, the Fiesta brings vendors and fiber enthusiasts to AGSEM to get acquainted with this unique museum and participate in its mission. The next Fiesta takes place on October 12–13, and more information can be found at www.vistafiberartsfiesta.com. If you can't make the Fiesta but would still like to donate to the cause, you can contact AGSEM fundraising chairperson Marion Francis at (760) 941-1791.

The Loom Barn at the AGSEM and some of the Museum Weavers.
PHOTO BY RANDEE GRIFFIN

Out & About

Are you looking for some fun fiber-related events to attend? Check out this small selection from our online calendar. You can find information about confernces, festivals, classes, and more on weavingtoday.com.

September 4-28.The Fort Worth Weavers Guild will host its biennial hand woven textile exhibition, In The Eye of the Beholder: Inspiration in Fiber. It will be held at the Fort Worth Community Arts Center, 1300 Gendy, Fort Worth, Texas. For more information call (972) 743-9353, email c.gritzmaker@gmail.com, or go to twww.fortworthweaversguild.org.

September 7-8. The M&T Bank Clothesline Festival will take place at Memorial Art Gallery of the University of Rochester, Rochester, York. It's Rochester's largest and longest-running fine art and crafts festival. For more information visit www.mag.rochester.edu/clothes line/festivalinfo_visitors.php.

September 28-29. The Twenty-Third Annual Mt. Bruce Station Sheep & Wool Festival will be held at Mt. Bruce Station, Romeo, Michigan. For more information, call (810) 798-2568 or go to www.sheepstuff.com.

September 28. The Manitoba Fibre Festival will be held at the St. Norbert Community Centre, Winnipeg, Manitoba. For more information, email info@manitobafibrefestival.com or visit www.manitobafibrefestival.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!

No More *Blah* Buttons

So you've woven a beautiful garment and now you just need to find the perfect button to match your gorgeous cloth. Ideally the button should complement and not distract from the cloth. It should be something more than a cheap plastic button, because, after all, your cloth deserves something spectacular. You can, of course, go to a store and hope you find what you need, or you can take matters into your own hands and make your own!

When you create your own buttons, you can make sure they match your fabric perfectly by making them from your thrums or "weft-overs." If you're interested in learning how to make your own buttons from yarn, here are a few of our favorite online button tutorials.

Chinese knotted closures are a great way to add an extra touch of elegance to your handwoven garments, and the website chineseknotting.org is the ultimate online guide to the many variations of Chinese knots. It features plenty of tutorials as well as information on the long history of knotting, plus lists of books and other websites on knots. (If your weaving yarn is too thin by itself to knot, just twist together two bundles and fold in half to create a cord, securing the end with an overhand knot. This might require some testing.)

Beautiful Chinese knot closures by Sarah H. Jackson from the March/April 2013 ***Handwoven***

If you'd like a more traditional round button, both Dorset and Deaths Head buttons fit the bill. Both start with a round button form which is then strategically wrapped with thread or yarn to create any thing from simple solid buttons or complex multicolored designs. A wonderful tutorial for several variations of Dorset buttons can be found at www.ehow.co.uk/how_4862520_make-yarn-buttons.html and one for Deaths Head buttons can be found at www.hannahsuthers.com/2013/04/11/deathshead-how-to/. Both of these tutorials feature large color photos and clear directions.

We hope these websites leave you feeling inspired to create your own unique closures. Just say no to blah buttons!

From Our
Roving Reporters

WEAVING PRAYERS

In September 2012, the Greater Lansing Weavers Guild executive board suggested a prayer flag project for its members. Using swatches from guild members, prayer flags were created for each member. Afterward, a member suggested starting a prayer flag project with the students from the school where the guild holds its meetings: St. Matthew's Lutheran School, Holt, Michigan. Support from the school's principal and faculty made it possible to include the entire student body of about one hundred students from kindergarten to twelfth grade. All looms were prewarped and the weft yarns were either from members' personal stashes or from the guild yarn stash. Additional support was provided by friends and teachers who assisted the students in writing their blessings on their fabric pieces, selecting additional fabric pieces, and assembling their prayer flag package to give to the weavers. The school then hung all the finished flags in the school's fellowship hall for both the students and church congregation to view for a few weeks prior to the end of the school year. In the end one hundred and ten flags were woven and two teachers expressed interest in joining the guild and beginning their own weaving journeys. The St. Matthew faculty has also expressed hope that the guild and the school can work again on future weaving endeavors.

—Rosemary Anzicek

65 YEARS AND COUNTING

PHOTO AND TEXT BY CHRIS ACTON

The Duneland Weaver's Guild based out of Chesterton in northwest Indiana, is celebrating sixty-five years in 2013! Here's the group at the guild's end-of-the-year luncheon in May.

PHOTO BY ANSEN SEALE

WEAVING ILLUMINATED

The works of San Antonio Handweavers Guild member and artist Doerte Weber were spotlighted at Luminaria 2013. Luminaria is an annual celebration of art and artists from San Antonio and all over the country. As the event is designed to spotlight new and experimental works from skilled artists, selection is highly competitive. Artists are invited to participate in the event after a rigorous selection process.

A luminaria is a traditional Mexican Christmas lantern consisting of a candle set in sand inside a paper bag. In this spirit of light, Doerte created an installation of weavings that were hung from lit, freestanding frames. Doerte's weaving used recycled newspaper sleeves as weft. The multicolored soft plastic bags added to the installation's luminous quality. Unlike with most art exhibits, people were invited to view the work up close and even touch the weavings as part of the experience.

—Jeannette Wilson

TIME WARPS

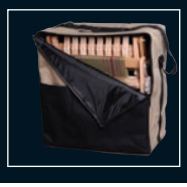
The high point this spring for the Handweavers' Guild of Connecticut was its eighteenth biennial show, Time Warps: Textiles from Today's Weavers, on view from April 20 through May 17 at the Connecticut Historical Society in Hartford. More than 130 guests attended the opening reception where awards were announced and Donna Batsford was recognized as a New Weaver of Merit. Demo Day on May 4 also drew a large, multigenerational crowd eager to try their hands at the various projects set up for their education and enjoyment. As is tradition at each biennial show, members voted for their favorite piece. This year's People's Choice Award went to Fran Curran for her scarf *Circular Tour*. Many pieces in the show go on to the New England Weavers Seminar and some to Convergence.

—Kay Woodard

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

ASHFORD WEAVING LOOMS

Relax, create and enjoy...



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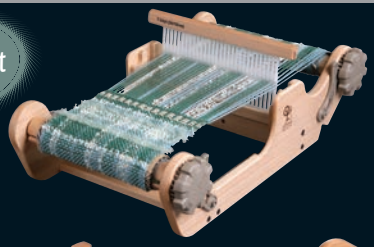

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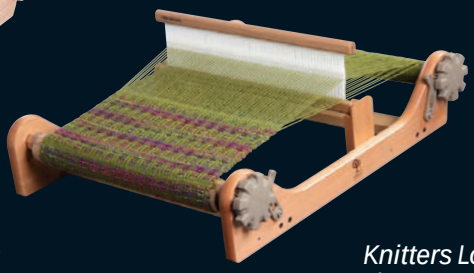

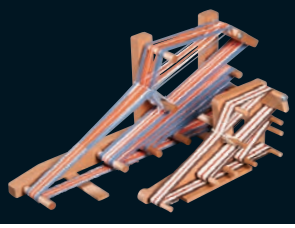

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Spotlight

LONDON CLOTH COMPANY, CIRCA 2011

REBECCA FOX

Daniel pointing out the mechanical details of a Dobcross loom. The loom is 90-inches wide and has twenty-four shafts. PHOTOS BY REBECCA FOX

Daniel Harris eagerly welcomed me to his studio by offering me a cup of tea and some biscuits. When he opened the London Cloth Company in October 2011, it was the first cloth mill located in London in over one hundred years. On this day, no one seems more surprised about the success of his company than Daniel himself.

Daniel, thirty years old, is a tailor by trade, and he learned to sew in art school. He went to work in the fashion industry and supported himself sewing commercial garments for film, television, and advertising. In the autumn of 2010, he decided that he wanted to weave a bit of cloth to make a jacket and managed to track down a used Hattersley loom made in 1924. He had no idea how to weave before getting that loom three years ago. Undeterred, he took the loom completely apart and reassembled it, repairing what he could as he went along. And as he tells it, one thing just led to another.

"You see," he says with emphatic gestures, "I was just going to get this [loom] and I was going to do a little bit. I was never going to do this . . . not to this scale!" He waves his hands to indicate all the machines and metal parts in his East London studio.

After obtaining the loom, Daniel bought a handcranked bobbin winder. However this was inadequate for weaving on the Hattersley. He elaborated that the pirns have to be wound very evenly in order for the fly shuttles to operate properly. He needed to buy a mechanical pirn winder.

Then there was the problem of measuring the warp. To make the loom work most efficiently and smoothly he eventually had to buy a warping mill.

"You can stake a warp [use a warping board] . . . but it's never going to be as perfect as using a mill," he explained. It is evident that Daniel is passionate about precision in the machines used to produce his wonderful commercial fabrics. His mill produces fine bespoke woolen cloth for clothing designers and companies. (Bespoke is a term used in tailoring which means fabricated to order.) Daniel admits that when he started he did not have a business plan, but creating unique fabric for designers just seemed the right thing to do at the time.

The day I met with Daniel, his hands and clothing were grimy with machine oil. He had obviously been working on the looms before I arrived. He lovingly restores these old machines to new glory—cleaning, repairing, and in some cases improving them to exceptional working order. To produce his unique fabrics, Daniel has adjusted his looms to his own standards rather than what historic weaving references recommend.

Watching Daniel weave on the Hattersley is like watching a dancer accompanied by a symphony of mechanical racket. Daniel usually wears noise-cancelling headphones while he weaves; however, once he gets started, it is evident why he loves these old looms

so much. He can weave an inch of cloth in about 60 seconds, and seeing the cloth emerge before his eyes is a never-ending joy for Daniel.

He is also rescuing these old mechanical looms from rusting into obscurity or being sold as scrap metal. Daniel explained that when he buys a loom, he really must buy two of the same so that he can use parts from one to repair the other. When I asked how much his first loom cost, he wouldn't give me a straight answer. Daniel explained about having to buy this part and pay to repair that part and so on. Evidently, the investment he made on his first loom continues to grow! In the past three years, he has acquired so many looms and loom parts, that he has been able to construct a Hattersley "Franken-loom" out of parts from looms spanning four decades (identifiable by the colors of the enamel-coated metal). He marvels at the expertise of the old loom manufacturers and readily admits that if these looms were made today, they would be very different designs but likely not as well constructed.

Daniel is dedicated to promoting locally sourced materials and in particular to supporting British-grown and -produced wool yarns. Most of his weaving yarns are produced in Oldham by R. Gledhill Ltd. Daniel also uses recycled yarns and "ex-stock" yarns (akin to mill ends) for some of his fabrics. He has recently started collaborating with the Nude Ewe, a nonprofit wool company, to promote British-sourced and -produced natural-colored yarn from flocks used in nature conservation projects.

One of the unexpected delights of this venture according to Daniel has been all the interesting adventures he has had while amassing his collection of looms. He tells a particularly lively story about his most recent acquisition, a 90-inch wide 24-shaft Dobcross loom made by Herbert Brown. Daniel traveled to Halifax, England, where the loom was stored in the basement of a building that is now a library but had originally been an old fire station complete with stables for the horses. And as usual, he had to buy another one just for parts to repair the original.

Daniel will produce fabrics any way the customer desires; however, he most enjoys having loose parameters and creating his own custom interpretation for the final cloth. All his cloth is sent to a professional finisher after weaving.

As for the future, he plans to create his own line of menswear. He admits that he may have to get someone to help with the sewing but is quite adamant that he will still be in charge of all the weaving.

The door to the studio. Daniel added the note "no scrap men" after chasing away people trying to steal some of the metal parts just in front of the studio.

Do you want to order fabric made by the charming Daniel Harris? Be prepared to wait at least twelve weeks and pay around £25 per meter ($50 per yard), minimum order of 30 meters. And as his fame and reputation grow, you may have to get in a very long line. More information on the London Cloth Company can be found on its website londoncloth.com and you can follow Daniel's exploits and the mill's development on the Facebook page www.facebook.com/londonclothworks.

Some examples of the cloth woven at the London Cloth Company.

Cloth in the process of being woven. All cloth produced at the London Cloth Company is woven on restored shuttle looms, some of which date back to 1878.

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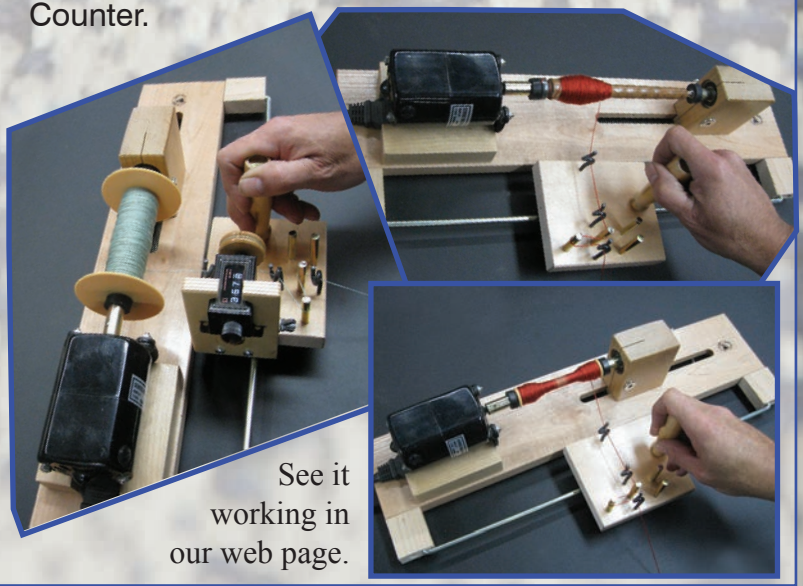

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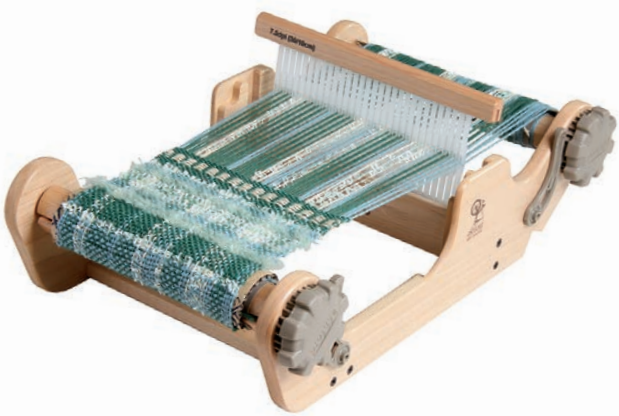

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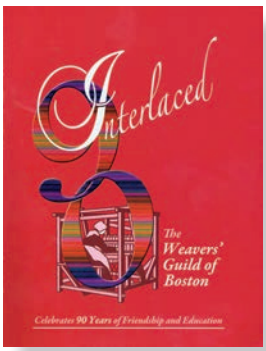


INTERLACED: THE WEAVERS' GUILD OF BOSTON CELEBRATES 90 YEARS OF FRIENDSHIP AND EDUCATION

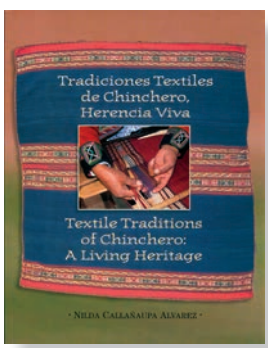
Edited by Laurie Knapp Autio, Elaine Steward Palmer, Carol Birtwistle, Florence Feldman-Wood, Carmela M. Ciampa, and Linda Snook.

BOSTON: WEAVERS' GUILD OF BOSTON, 2012. SOFTCOVER, 198 PAGES, $49.95. 978-0-9854158-0-8.

"The [Weavers' Guild of Boston] was founded in 1922 by ten weavers who met at a home in Cambridge, MA. They came to handweaving from the Arts and Crafts movement under the influence of the Colonial Revival movement. In the minutes of the first meeting on May 13, 1923, they state simply: 'The objects of the guild are to stimulate interest in weaving and to promote good work.'"

So begins, *Interlaced*, a celebration of the abundant good work done by the Weavers' Guild of Boston (WGB) over the ensuing nine decades. The commemorative project is a joyous celebration of the WGB's members, programs, and accomplishments which will inspire weavers and guilds everywhere. The WGB is the oldest guild in the United States, Its education programs date back to 1939, when the guild started workshops and lectures with teachers from the Society of Arts and Crafts and the School of the Museum of Fine Arts. The guild launched a ratings program in1952, offering certification levels from Apprentice to Master Plus, that has been a model for other guilds around the United States. It has mounted numerous outreach programs such as the 2009 "Loving Cups" project in which members created handwoven bras to raise awareness about breast cancer and money to fund free mammogram screenings. (Yes, you can see the bras in the book, and they are amazing.)

After a brief history of the guild and its programs, *Interlaced* presents member projects and drafts, organized by structure and weaving level, using the guilds master ratings system as framework. The projects range from plain weave through twills, laces, block weaves, and beyond. Every one is appealing, well photographed, and well documented, often with drafts. There are rugs, hangings, dolls, garments, tea cozies, towels, and every other kind of handwoven object imaginable. While this is not a project book, it is full of sumptuous fabrics and ideas to inspire weavers of any level, as will the weaverly exuberance that shines through every page.



TRADITIONAL TEXTILES OF CHINCHERO: A LIVING HERITAGE

Nilda Callañaupa Alvarez

LOVELAND, COLORADO: THRUMS, 2012. SOFTCOVER, 169 PAGES, $34.95. 978-0-9838860-1-3.

In her foreword to *Traditional Textiles of Chinchero*, archaeologist Christine Franquemont tells how, during her family's residency in Chinchero, Peru, in the early 1970s, friends would point out to them "the relationship between a cloth's structure and the structure of a potato field, between the way water flows and threads grow into cloth. . . complex systems of understanding matched by intricate skills that required close knowledge of the natural, intellectual, social, and spiritual worlds."

In this beautiful book, author Nilda Callañaupa Alvarez , founder of the Center for Traditional Textiles of Cusco (CTTC), offers the rest of us a window into those complex systems of understanding, a glimpse of the rich interrelationships that have defined Andean life and textiles for millenia. Nilda introduces us to her native community of Chinchero, tracing its history back to Inca times, its agrarian way of life, and the seasons and festivals that mark the rhythms of the year. Striking contemporary and historical photographs and accounts give context to the many traditional textiles that are part of Chinchero life, from the *umapaños* (triangular cloths) used to cover a baby's head to the *poncho de luto*, or mourning poncho, used to mark the end of life.

The book documents the materials and techniques of traditional Peruvian textile production, from wool production and spindle spinning to weaving, knitting, and natural dyeing. Traditional designs are presented in rich detail, often together with photographs of the animals, plants, or household objects that inspired them.

Finally, *Traditional Textiles of Chinchero* traces the development of the CTTC and its impact on the lives of the member weavers and communities. Since the mid-1970s, the CTTC has enabled the weaving communities around Cusco to recover techniques that were all but lost. It has created a source of income and pride for the indigenous people, and enabled them to provide better education for their children, better healthcare for the elders, and a brighter future for their communities. For textile enthusiasts, this book is an exciting record of what is truly a living heritage. For anyone with a heart, it shows us living proof of the good that love and determination can achieve.

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Susan Neal's garment designs are graceful, wearable, and mindful. From simple, yet elegant handwoven fabric to the garment shapes, everything works together to create a serene and flattering whole, which is why Susan's garments have been a favorite among weavers for decades.

Susan and husband Steve in their studio. PHOTOS COURTESY OF SUSAN NEAL

Susan was born a clothing designer: As a small child she loved to make her own paper dolls and clothes for them. In high school, she learned to sew and made all her clothes. She left home at eighteen and didn't go to college immediately but took college courses in painting and drawing. Then, when she was twenty-one, she met a young couple from Sweden. The woman talked about wanting to be a weaver and live in the country, and Susan knew she wanted to learn more, so she enrolled in a six-week weaving class on table looms. She laughs: "I wanted to make tapestry rugs, and then I found out how time-consuming it was!" When she got her first floor loom, a Leclerc, she bought a little hardbound book about rosepath and wove a 20-inch sample with yarn almost as fine as sewing thread. She went on to make rugs and hangings, but clothing called, and soon she was weaving cloth for garments.

WEAVING FOR THE GARMENT

When Susan designs fabric, she doesn't think simply in terms of yardage. She designs individual fabric pieces with the final garment in mind, planning design elements to appear in specific places. If she's weaving for a sleeve, for example, she'll change the weave pattern 4 or 5 inches before the end of the cloth to make a design for the cuff. Back when she made fabric for cap-sleeve shirts, she would weave hand-manipulated laces where the front and back yokes would be cut. Initially, Susan was also doing a lot of her own dyeing using vegetable dyes from her garden. As business picked up, her natural dyeing couldn't keep up with demand, and she turned to commercially dyed yarns.

Along with weaving, Susan earned a bachelor's degree in psychology and a master's degree in art therapy. She spent five years in Pittsburgh, Pennsylvania, working as an art therapist, where she met her husband Steve, a talented woodworker. She asked him to move back to Vermont with her and help rescue her house, so he came along, remodeled the house, and then taught himself to weave.

Today, Susan's fabric is still woven to place specific design elements on different parts of the garment. Susan and Steve collaborate on the fabric, typically broken twill block designs, weft-dominant on one side and warp-dominant on the other.

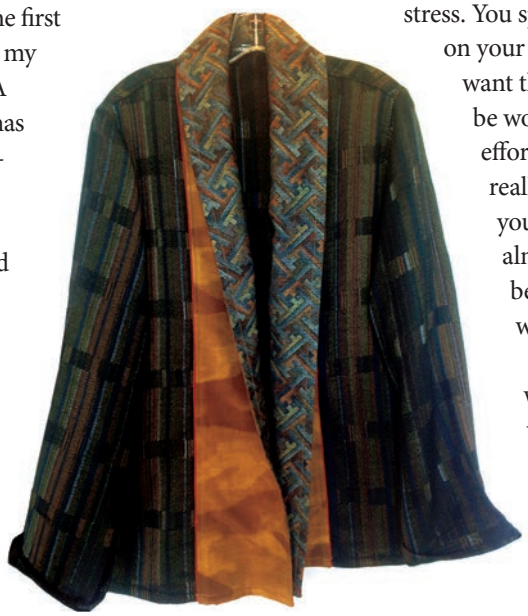
Susan now has two AVL looms, a 60-inch and a 40-inch with sectional beams, and miscellaneous others. Steve does most of the weaving and maintains the looms, while Susan designs, sews, winds some of the warps, and travels to shows and conferences to market their handwoven garments.

EXPLORING THE GRID

Susan's designs explore the inherent limits and possibilities of the woven grid. "A lot of our patterns look like Frank Lloyd Wright because we admire him, and his designs are built on a grid. I've fooled around with Alice Schlein's network drafting and double-two-tie weaves to

create more organic shapes, but I keep going back to the grid. I like symmetry, and I have a hard time designing for asymmetry." Many of her patterns play with squares of varying sizes, bigger on the bottom of the cloth and smaller near the top. And, of course, Susan is inspired by color. "I've loved color gradations since I learned about the color wheel in seventh-grade art class. I'm still exploring ombrés and color gradations."

Production weavers have to work at keeping a fresh perspective. Susan says that in her early years, she got all the excitement she needed "having everything sell as fast as I could make it. And I was one of the first people to really cut my handmade cloth." A recent inspiration has renewed her excitement. "I was going through a box of clothes last year and found three kimonos I had had for twenty years. I was going to give them away, but I set them down on the counter in the studio next to some of our yardage, and they looked really good together. So I took two of them apart, and Steve and I designed weave structures that would go with them. Now we're making jackets with kimono collars and experimenting with strong graphic elements. It's a new direction, and I'm loving it."



One of Susan's new pieces designed around kimono fabric.

Asked what advice she would give other garment weavers, Susan replies quickly: "Think first about color. I love to wear solid colors, so I like to weave cloth with a lot of pattern to complement solid colors. Next, think about the placement of your design elements. Plan the direction of the pattern to be flattering; for example, never place horizontal designs on the derriere. Put the interesting elements near the shoulders and face to bring the eye up. If you weave good selvedges, see if you can use the selvedge as a design element.

"Next, think about materials. Spend as much money as you can on good yarn. Silk is great for scarves, and Tencel is great because it's like a less expensive version of silk. Cotton is wonderful because there are so many good colors available (although, sadly, there are fewer than there used to be).

"Good sewing is really important, too, so if you're doing a new piece, do it in commercial fabric first. (This is a 'do as I say, not as I do.' Sampling drives me crazy but it is important.) If you're not good at sewing, work with a seamstress. You spent all this time on your fabric, so you want the end result to be worthy of your effort. Washing is also really important, and your cloth will almost always look better after it's washed."

For those weaving garments to sell, Susan advises that, unless you plan to work on commission, make one size fit as many as possible using a bit of a drop shoulder, rolled cuffs, shawl collars, etc.

Susan has enjoyed thirty years of success with her weaving, but she feels that in recent years, weaving has taken a backseat to surface design in the craft world. "Surface design is flashy and beautiful, and the general public doesn't know and appreciate what's involved in handweaving even a simple fabric. Someone asked me at a show recently 'Where do you get your fabric?' Even the jurors in art shows often don't know what weaving is." But Susan keeps on with her work, serving as an ambassador for handweaving, as are all weavers who proudly wear handwoven cloth.

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Fabric Analysis 102

ROBYN SPADY

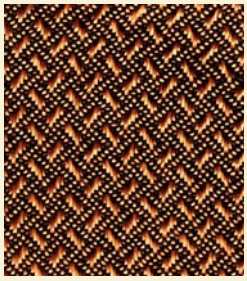
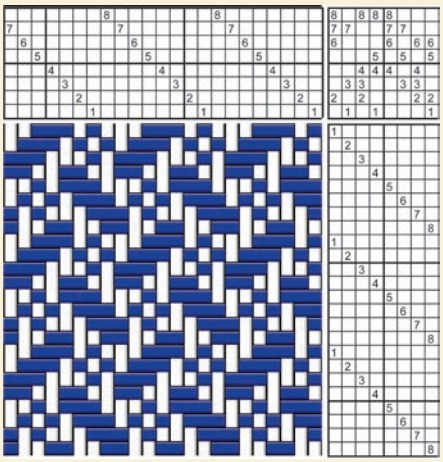
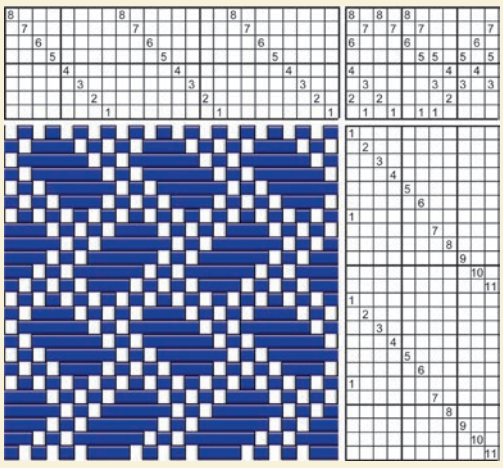
In the March/April issue of *Handwoven*, we began a conversation about how to analyze the structure of a piece of fabric. About the time I began this second article on fabric analysis, I was at Burlingame Radio & TV, a vintage radio and television store in Portland, Oregon, chatting with the owner, Todd. Somehow our conversation turned to grill cloth, the decorative fabric used to cover the speakers on vintage radios and televisions, and I began to appreciate grill cloth as a fabric art form. I decided to use it as the inspiration for this article on developing drafts from fabric.

To get started, I recommend using a software application so you can experiment and quickly see how changes in a draft affect the thread-by-thread interlacement. Also, the larger you can make a sample, the easier it will be to observe the interlacement. Use a magnifying glass or blow up the sample on a photocopier to make it easier to see.

When I'm figuring out the draft for a fabric, there are two different methods I use: comparing and contrasting with a known draft, or thread-by-thread analysis.

COMPARE AND CONTRAST

The more drafts you weave and examine, the more often you will see similarities between a fabric and a draft you already know. Comparing and contrasting is often the quickest and easiest way to develop a draft. A number of the grill cloth samples I have are plaited twills. Fortunately, I have woven a lot of plaited twills and I had one similar to the fabric sample below. By manipulating the float lengths and maintaining the plain weave interlacement surrounding the areas of weft floats, I was able to edit my draft to match the interlacement of the plaited twill grill cloth.

GRILL CLOTH SAMPLE	ORIGINAL DRAFT	MANIPULATED DRAFT
		

THREAD-BY-THREAD ANALYSIS

If you don't have a draft comparable to the fabric you want to reproduce, you will need to create the draft from scratch. It's easiest to do this if you figure out the threading of all the warp threads, then figure out the tie-up and treadling. There are only two rules to remember in looking at the threading:

- At any point in the weaving, a warp end is either up or down. (In the drawdowns in this article, the warp end appears in white when it is up. When the warp end is down, a weft end (in blue) crosses over it and conceals the warp end.)
- Unless two warp ends are always up or down at the same time, they need to be threaded on different shafts.

Now that you know the rules, here are the steps to determine threading:

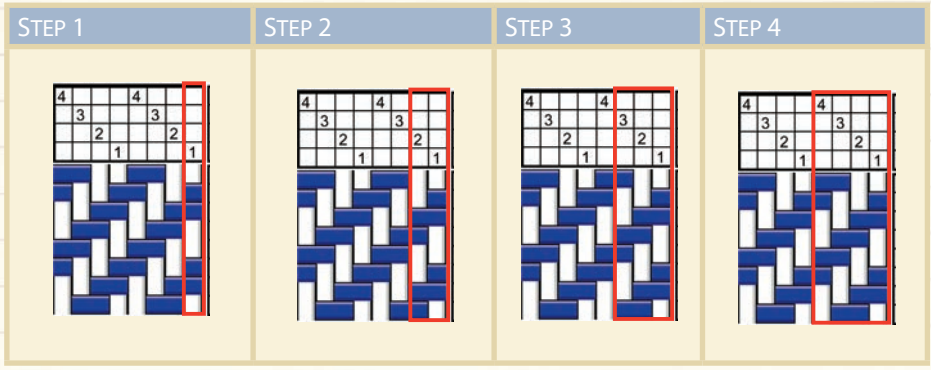
- Look at the first warp end in the repeat and follow it down. Observe where it is up (white = on top of weft) or down (blue = underneath weft).
- Compare the first warp end to the second. If both ends are always up or down at the same time, then they may be threaded on the same shaft. If there is even one time where one of the warp ends is up and the other is down, then the second warp end needs to be threaded on a different shaft.
- Continue with each warp end, comparing it to other warp ends in the repeat until all of the threading for one pattern repeat is complete.

Let's try this with a 2/2 twill (next page). We see that the first warp end first goes over one weft pick and from there goes under two and over two. We will thread it on shaft 1. The second warp end goes over two weft picks, then under two and repeats. It interlaces differently from the first warp end, so we will thread it on shaft 2. The third warp end follows a different path from the first two ends, so we will thread it on shaft 3. The fourth end follows a different path from the first three, so it is threaded on shaft 4. We have now described a full pattern repeat, so we are finished with the threading analysis.

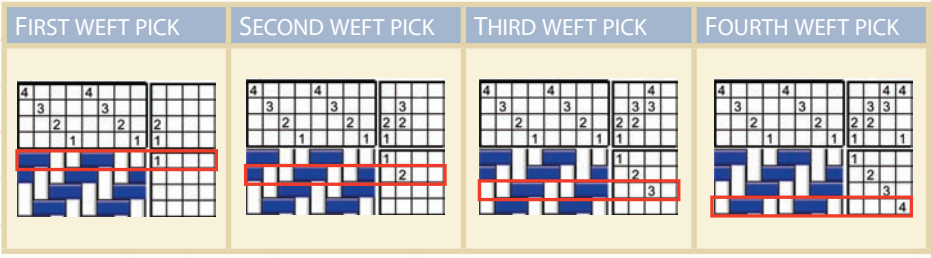
TIE-UP AND TREADLING SEQUENCES

The tie-up and treadling sequence are discovered the same way as the threading: one step at a time. Look at the first weft pick of our 2/2 twill, below. If a warp end is on top, then the shaft was raised for that weft pick. For the first weft pick in the image below, the warp ends on shafts 1 and 2 are raised, so we will fill those in on the tie-up for the first treadle and we mark a weft pick below that treadle. (Note that this assumes a rising-shed or jack loom.) On the second pick, the warp ends on shafts 2 and 3 are raised, so we write those in on the tie-up for the next treadle and mark a weft pick below. We continue in the same way, tying up shafts 3 and 4 for the third pick and shafts 4 and 1 for the fourth pick, until we see the pattern repeat and know our tie-up and treadling are complete.

2/2 twill threading



2/2 twill tie-up and treadling

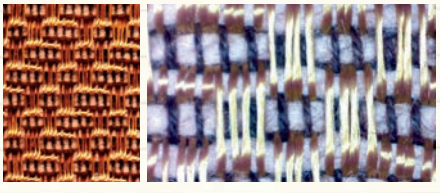


ANOTHER EXAMPLE

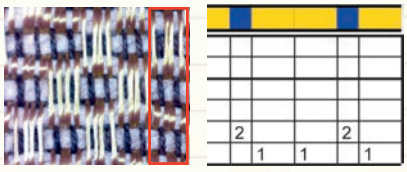
Now let's look at a more complex example of grill cloth. The fabric below has a lot going on, so I first enlarged it so I can really see the individual threads.

One of the first things we notice is that this cloth has two different kinds of warp ends, the gold (they appear white in the closeup) and the blue ones. They appear to alternate, but let's start our thread-by-thread analysis to be sure.

Starting with the first gold thread in

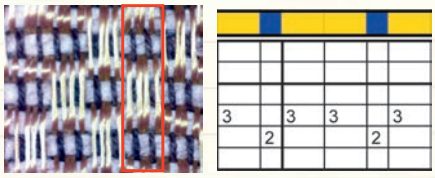


the upper right hand corner, we write the first warp end on shaft 1. The next warp end is blue and has a different interlacement than the first warp end and needs to be threaded on a different shaft (shaft 2). Next there are two gold warp ends side-by-side that weave along with the first one, so they are threaded on shaft 1. (So we see now that the gold and blue warp ends don't alternate.) The next blue thread weaves with the first blue one, so it goes on shaft 2, and the section ends with a gold thread on shaft 1.



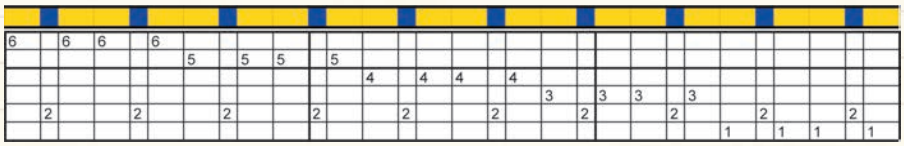
The fifth gold warp end has a different interlacement sequence and will need to be threaded on a new shaft (shaft 3).

The other gold warp ends in this section have the same interlacement and may be threaded on the same shaft, and the blue warp ends in this section have the same interlacement as the blue warp ends in the previous section, so they are threaded on shaft 2. (In fact, all the blue warp ends weave together, so they will all be threaded on shaft 2.)

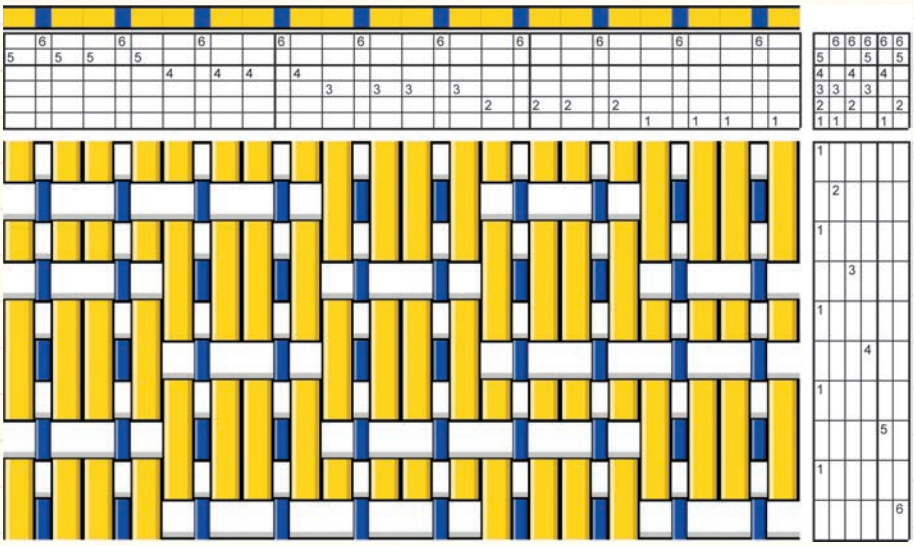


The next three sets of four gold warp ends weave together, but differently than any of the previous sets, so they will be threaded on shafts 4, 5, and 6. (See the photos below).

Complete threading



Finished draft



That is the end of the pattern repeat, so the complete threading draft for our grill cloth is shown at left. But to make it easier to keep track while actually threading the heddles, I would shift the gold warp ends to consecutive shafts (1 through 5) and move the blue warp ends to shaft 6, as shown in the finished draft at left. When the threading is complete, we can draft the tie-up and treadling as before. For each weft pick, the tie-up in the draft at left shows the shafts that need to be raised. You can see that all the gold threads (shafts 1–5) are raised on every other pick, and the rest of the picks raise all the blue threads and different combinations of gold threads.

TRY THIS AT HOME!

I hope you'll find some interesting samples and try this for yourself. Fabric analysis and creating your own drafts takes time and practice; however, the more you do it, the easier it becomes. Experience will help the process go more quickly, and you'll love the satisfaction that comes from creating your own design, start to finish.

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SWEET & Sassy

SUN-FLIRTY SUNDRESS
BY MAXINE FONTANA

LAVENDER'S BLUE SHAWL
BY NANCY ARTHUR HOSKINS AND MARILYN ROBERT
PAGE 30

Sun-Flirty Sundress

MAXINE FONTANA

BEST CUT AND SEWN

On the web

Go to weaving today.com to download additional drafts, patterns, and steps for this project.

What drives me in my current work is the desire to create in fiber the colors and patterns I see in nature. The colors in this piece were inspired by my hosta garden, where the hostas range from blue tones to pale greens, while the shape of the skirt was inspired by an image of an inverted rose and its lovely layered-petal form. The overall design of the dress was inspired by my son's girlfriend. She is young and bubbly and as fresh as spring. I wanted to design something that a young person would love to wear and that would also inspire young people to see the possibilities that weaving has to offer.

I chose bamboo yarn because it could be gathered without adding a lot of bulk at the waist, yet it retains a ruffled appearance without sagging. The crackle patterns provide a gentle texture and pattern, and the technique mutes the colors. The bodice pattern has a large design just above the bust and smaller patterns below to add texture. The tiers of the skirt begin with the boldest pattern and color at the top and become more muted as they go down. I wanted the sash to echo all of the colors in the dress, so I wove 2/2 twill at the blue and green borders to mute the colors, while the 3/1 twill in the center provides the sheen of a ribbon. (You could also use a 1⅜" commercial ribbon for the sash.)

I used Procion MX fiber-reactive dyes for the pattern weft in the bodice, skirt tiers, and sash, mixing and sampling until I produced the desired colors. If you prefer not to dye your pattern weft, Xie 10/2 bamboo yarn is available in thirty-nine different colors. (Three colors similar to the ones I dyed are listed in the project specifications.)

DRESS FABRICS

STRUCTURE

Crackle.

EQUIPMENT

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

TOTAL YARN REQUIREMENTS (INCLUDING SASH)

Warp and tabby weft: 10/2 bamboo (4,200 yd/lb; Camilla Valley Farm), natural, 4,200 yd. **Pattern weft:** 10/2 bamboo, (4,200 yd/lb, Xie, South West Trading Company), #478 Blue, 960 yd; #480 Blue Teal, 620 yd; #492 Key Lime, 490 yd. (Amounts given include yardage required to weave sash.)

SEWING SUPPLIES

Simplicity Pattern #2314; Simplicity Pattern #1688 (optional) ; 2 yd cotton lining; bra cups (optional); 16" zipper; iron-on hem tape; blanket binding; tailor's pencil or chalk.

SETTS

Warp: 24 epi (2/dent in a 12-dent reed). **Weft:** 48 ppi (24 ppi pattern weft; 24 ppi tabby weft).

BODICE FABRIC

YARNS

Warp: 10/2 bamboo, natural, 598 yd. **Tabby weft:** 10/2 bamboo, natural, 342 yd. **Pattern weft:** 10/2 bamboo, #478 Blue, 342 yd.

WARP LENGTH

299 ends 2 yd long (allows 2" for take-up, 32" for loom waste). Warp ends include 2 floating selvedges.

DIMENSIONS

Width in the reed: 12⅗". **Woven length (measured under tension on the loom):** 37". **Finished size after washing:** yardage 11" × 35".

TOP TIER RUFFLE FABRIC

YARNS

Warp: 10/2 bamboo, natural, 735 yd. **Tabby weft:** 10/2 bamboo, natural, 561 yd. **Pattern weft:** 10/2 bamboo, #478 Blue, 561 yd.

WARP LENGTH

245 ends 3 yd long (allows 4" for take-up, 30" for loom waste; includes 2 ends for floating selvedges).

DIMENSIONS

Width in the reed: 10⅓". **Woven length (measured under tension on the loom):** 74". **Finished size after washing:** yardage 9" × 72".

MIDDLE/BOTTOM TIER RUFFLE FABRIC

YARNS

Warp: 10/2 bamboo, natural, 1,025 yd. **Tabby weft:** 10/2 bamboo, natural, 910 yd. **Pattern Wwft:** Middle tier: 10/2 bamboo, #480 Blue Teal, 455 yd. Bottom tier, 10/2 bamboo, #492 Key Lime, 455 yd.

WARP LENGTH

205 ends (includes 2 ends for floating selvedges) 5 yd long (allows 7" for take-up, 29" for loom waste).

DIMENSIONS

Width in the reed: 8⅗". **Woven length (measured under tension on the loom):** 2 lengths 72", with different color pattern wefts. **Finished size after washing:** 2 lengths yardage 7½" × 70".

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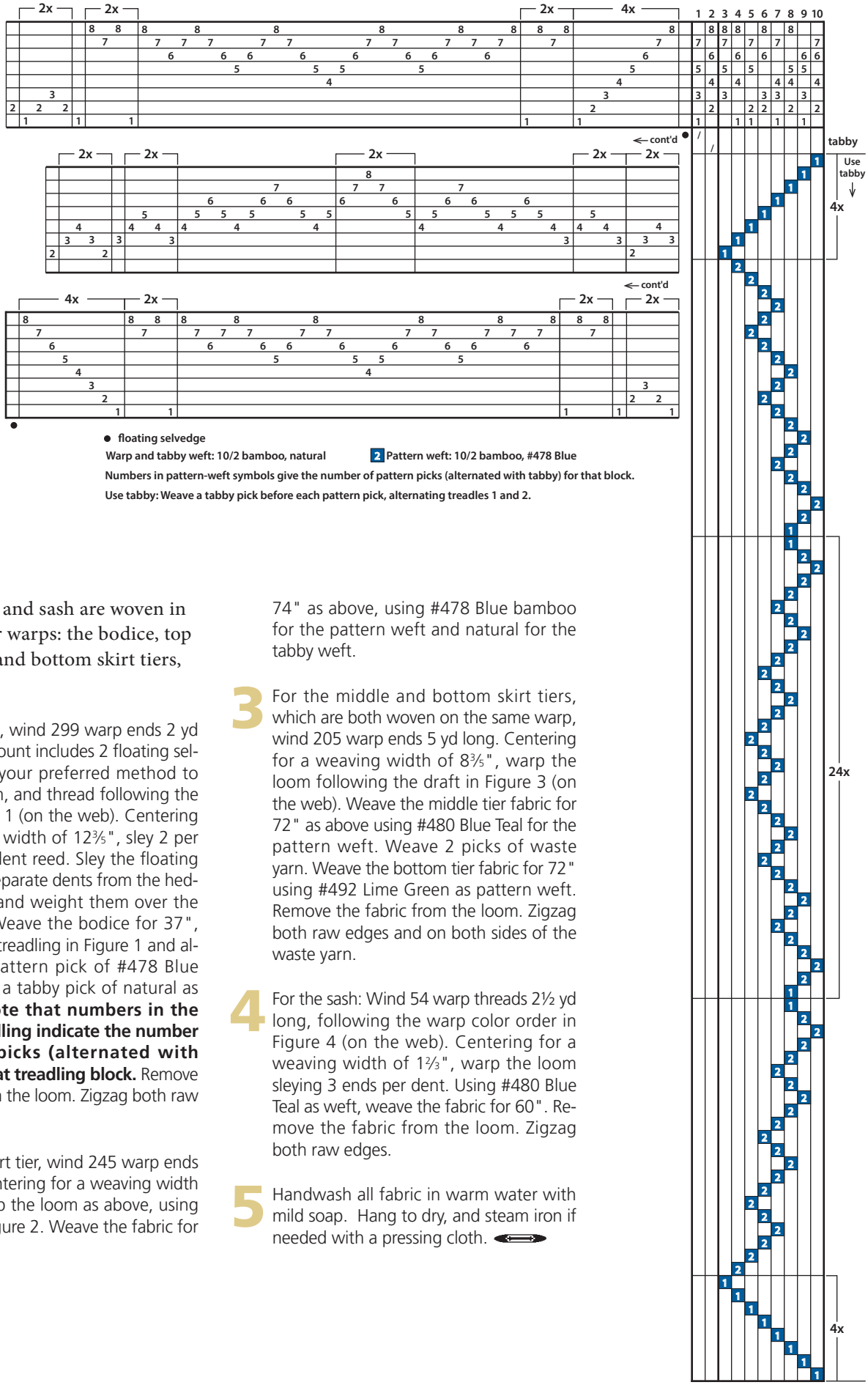
2. Top tier ruffle draft



● floating selvedge

Warp and tabby weft: 10/2 bamboo, natural

2 Pattern weft: 10/2 bamboo, #478 Blue

Numbers in pattern-weft symbols give the number of pattern picks (alternated with tabby) for that block.

Use tabby: Weave a tabby pick before each pattern pick, alternating treadles 1 and 2.

WEAVING

Note: The dress and sash are woven in five pieces on four warps: the bodice, top skirt tier, middle and bottom skirt tiers, and the sash.

1 For the bodice, wind 299 warp ends 2 yd long. (This amount includes 2 floating selvedges.) Use your preferred method to warp the loom, and thread following the draft in Figure 1 (on the web). Centering for a weaving width of 12⅗", sley 2 per dent in a 12-dent reed. Sley the floating selvedges in separate dents from the heddled threads and weight them over the back beam. Weave the bodice for 37", following the treadling in Figure 1 and alternating a pattern pick of #478 Blue bamboo with a tabby pick of natural as indicated. **Note that numbers in the pattern treadling indicate the number of pattern picks (alternated with tabby) for that treadling block.** Remove the fabric from the loom. Zigzag both raw edges.

2 For the top skirt tier, wind 245 warp ends 3 yd long. Centering for a weaving width of 10⅓", warp the loom as above, using the draft in Figure 2. Weave the fabric for 74" as above, using #478 Blue bamboo for the pattern weft and natural for the tabby weft.

3 For the middle and bottom skirt tiers, which are both woven on the same warp, wind 205 warp ends 5 yd long. Centering for a weaving width of 8⅗", warp the loom following the draft in Figure 3 (on the web). Weave the middle tier fabric for 72" as above using #480 Blue Teal for the pattern weft. Weave 2 picks of waste yarn. Weave the bottom tier fabric for 72" using #492 Lime Green as pattern weft. Remove the fabric from the loom. Zigzag both raw edges and on both sides of the waste yarn.

4 For the sash: Wind 54 warp threads 2½ yd long, following the warp color order in Figure 4 (on the web). Centering for a weaving width of 1⅔", warp the loom sleying 3 ends per dent. Using #480 Blue Teal as weft, weave the fabric for 60". Remove the fabric from the loom. Zigzag both raw edges.

5 Handwash all fabric in warm water with mild soap. Hang to dry, and steam iron if needed with a pressing cloth.

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MOST ELEGANT

Lavender's Blue: A Shawl Fit for a Queen

NANCY ARTHUR HOSKINS AND MARILYN ROBERT

Lavender's blue, dilly, dilly, lavender's green.
When you are king, dilly, dilly, I shall be queen. . . .

A shawl thrown over the shoulders is welcome to ward off the chill on even the balmiest Oregon evening. Cocooned in sensuous silk and wool, you can be both comfortable and elegantly attired. Lovely lavender fields that burst into bloom under the summer sky inspired the mélange of lavender, blue, and turquoise dyes that were freely painted onto a white silk warp during a Eugene Weavers' Guild workshop guided by dye expert Marilyn Robert. The royal blue weft of silk and wool added an iridescent luster to the web. I wanted a shawl that was rather wide and long with a floral motif emphasized by longitudinal lines. I chose the "Dogwood Blossom" Atwater-Bronson lace pattern from *A Weaver's Book of 8-Shaft Patterns* combined with plain-weave warpwise stripes. If you don't wish to dye the yarn, Gemstone silk yarns come in a luscious array of colors, and the design is adaptable to using a multicolor warp. The shawl design begins and ends with a border of eight motifs in a row, and the rest of the pattern is formed with staggered rows of four motifs. Glistening beads at the hem add weight and a gentle swish to the fringed stole. As in the old English song, when draped in my shawl, "I shall be queen."

RESOURCES

Hoskins, Nancy Arthur. *Universal Stitches for Weaving, Embroidery, and Other Fiber Arts.* Atglen, Pennsylvania: Schiffer, 2013. p. 108. (Directions for knotted hem stitch.)

Hoskins, Nancy Arthur. *Weft-Faced Patterns and Pictures: Tabby to Taqueté.* Atglen, Pennsylvania: Schiffer, 2011. p. 40. (Directions for knotted hem stitch.)

Strickler, Carol, ed. *A Weaver's Book of 8-Shaft Patterns.* Loveland, Colorado: Interweave, 1991. p. 184. (See Atwater-Bronson Lace #611.)

WARP PAINTING

1 Using the white silk, wind a warp of 492 threads, 3¼ yd long with one or two crosses. Tie the cross(es) by looping waste yarn through them loosely so that the warp can be spread out for dyeing. Secure both ends of the warp with waste yarn. Handwash the warp gently in lukewarm water with 1 tsp of Synthrapol to scour it. Rinse in clear water and roll in a towel to blot up excess water. Hang to dry.

2 Presoak the previously scoured warp for 30 minutes in a lukewarm solution of 1 part vinegar to 3 parts water and 1 tsp of Synthrapol. Squeeze out excess vinegar water and allow warp to rest while you mix the dyes. The dyes are mixed at a medium depth of shade. For each of the three dye colors, place 1 tsp dye in 1 cup hot water and stir thoroughly to dissolve.

3 Lay out the damp warp on plastic wrap. With a selection of brushes, paint dye onto 3 yd of the warp threads (leave only 4" or so unpainted at the ends), without letting the dye pool under the warp. (Use an old towel to soak up any pooled dye.) Allow 1" to 2" between colors so that the colors will wick together and blend. Use your gloved hands to manipulate the warp to make sure the dyes penetrate the threads. When painting is complete, roll the warp in the plastic wrap and place in a vegetable steamer.

4 Place a pot on the stove top with enough water to just barely reach the vegetable steamer. Cover the pot and bring the water to a boil. Steam the plastic-wrapped warp for 30 minutes. Remove from heat. Take off the lid and allow the warp to cool

STRUCTURE

Atwater-Bronson lace.

EQUIPMENT

8-shaft loom, 25" weaving width; 10-dent reed; 1 shuttle.

YARN

Warp: 12/2 spun silk (2,800 yd/lb, Gemstone Silk, Halcyon), white, 1,600 yd.
Weft: 18/2 wool-silk, (5,040 yd/lb, Zephyr, JaggerSpun), Royal, 921 yd.

WARP-PAINTING EQUIPMENT AND SUPPLIES

Jacquard Acid Dyes: #623 Brilliant Blue, #624 Turquoise, #614 Violet; Synthrapol (or other neutral pH detergent such as Dawn); white vinegar; plastic wrap; brushes for applying dyes; old towel; rubber gloves; stove-top steamer; Orvus Paste.

OTHER SUPPLIES

Handquilting sewing thread in color to match warp; beading needle; 6/0 round seed beads in colors to coordinate with shawl, one 2.4" tube; fringe twister (optional).

WARP LENGTH

492 ends 3¼ yd long (allows 4" for take-up, 39" for loom waste; loom waste includes fringe).

SETTS

Warp: 20 epi (2/dent in a 10-dent reed).
Weft: 17 ppi.

DIMENSIONS

Width in the reed: 24⅗".
Woven length (measured under tension on the loom): 72".
Finished size after washing: 21½" × 68" plus 3½" twisted fringe at each end.

before handling. Then remove the plastic and rinse in lukewarm water until the water runs clear. Squeeze out the excess water and hang or lay flat to dry. Admire the beauty of your handpainted warp.

WEAVING AND FINISHING

1 Warp according to the profile draft and the block draft, Figure 1, using your preferred method and using the heddle count in Figure 2. (Nancy warps back to front and winds on with sticks.) For each square in the profile threading, thread one corresponding block from the block draft. (Note that the F threading block weaves plain weave for the selvedge borders and warpwise stripes.) Sley the warp 2 per dent in a 10-dent reed, centering for a weaving width of 24⅗". Lash on with a lacing cord or use your preferred method to tie onto the loom.

2 Spread the warp by weaving with a scrap yarn similar in size to the weft yarn. Be sure to allow for an 8" fringe of dyed yarn before beginning to weave. Wind a bobbin of the wool/silk yarn.

3 Begin weaving with 4 picks of plain weave, leaving a long tail on the first pick for hemming. (Leave the tail at right if you are right-handed, left if you are left-handed.) Use a gentle beat and aim for 17 picks per inch. Weave 2" or more of the pattern and then hem below the first pick, using the knotting stitch (see Resources) or your preferred hemstitch. Stitch a knot around each set of 3 ends.

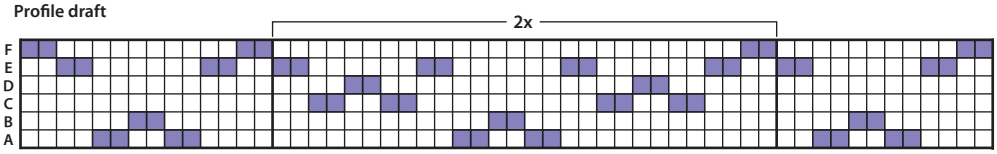
4 Follow the profile and thread-by-thread draft to weave the beginning border, the repeats for the central pattern, and the ending border. Finish with 4 rows of plain weave, leaving a long tail on the last pick for hemming. Hem using the knotting stitch or your preferred hemstitch around each set of 3 warp ends.

5 After cutting the shawl off the loom, stitch the tails of the hemstitching up into the web. Trim 6" long fringes at both ends of the weaving. Wash the shawl in Orvus Paste in warm water. Gently squeeze out the water and lay flat to dry. Untangle and straighten the warp ends for drying. When dry, steam-press at the lowest temperature that will provide steam, using a pressing cloth.

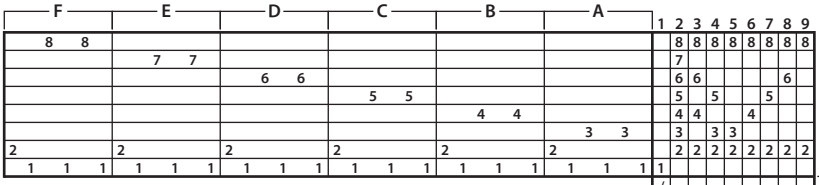
6 Make twisted fringe, twisting 2 bundles of 3 ends each and then letting them ply together. Secure each fringe with an overhand knot 3" below the hem. Trim the fringe below the knots to an even length. Handsew a bead at the hemline at the top of each twisted fringe on both sides of the fabric. Wear your new shawl for your next elegant evening.

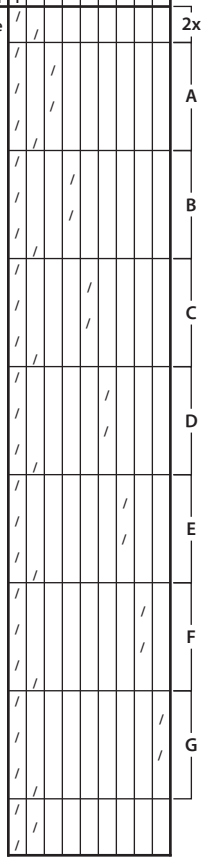
1. Draft

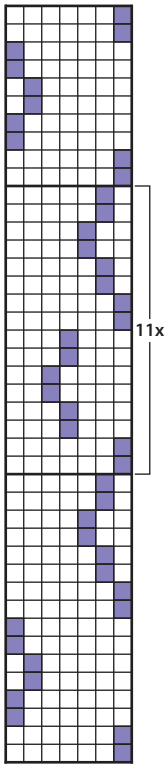
Profile draft



Thread-by-thread draft







For each colored square in the profile threading, thread one corresponding threading unit from Figure 2. For example, to thread the first 12 squares on the right before the bracket, you would thread: the 6 threads in Block F two times, Block E twice, then Block A two times, Block B twice, Block A twice, Block E twice and Block F twice. Continue across, threading 6 threads of the designated block for each colored square. Thread the center 28 blocks marked by the bracket twice before threading the last 12 units.

To weave the pattern, first weave 4 picks of plain weave as shown in the treadling, Figure 2. Following the sequence in the profile treadling, weave the corresponding block of 6 threads from the block draft for each colored square in the profile treadling. To weave the first 10 units before the repeat, weave Block G twice, Block A twice, Block B twice, Block A twice, and then Block G twice.

2. Heddle count

Shaft 8	20
Shaft 7	48
Shaft 6	16
Shaft 5	32
Shaft 4	16
Shaft 3	32
Shaft 2	82
Shaft 1	246
Total	492

Monet Evening Bag

MARILYNN COWGILL

Everyone can use a beautiful handwoven evening bag! This captivating little bag will sit quietly with you and a special friend as you contemplate the changing light on a French cathedral or the gentle waters of a pond in Versailles Park. Cerebral and even a bit reserved, it's one of those elegant but quiet beauties that, once seen, can never be put out of mind.

This little pouch bag has hints of gold thread all through it, making it sparkle in the moonlight. It is woven with Tencel and bamboo, practical but luxurious fibers. The gold thread makes this bag more precious and just a little special. Its small size means it's practical for tucking under your arm or resting gracefully in your hand.

RESOURCES

Strickler, Carol. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave, 1991. "Manifold/Corkscrew Twills, #264," p. 66.

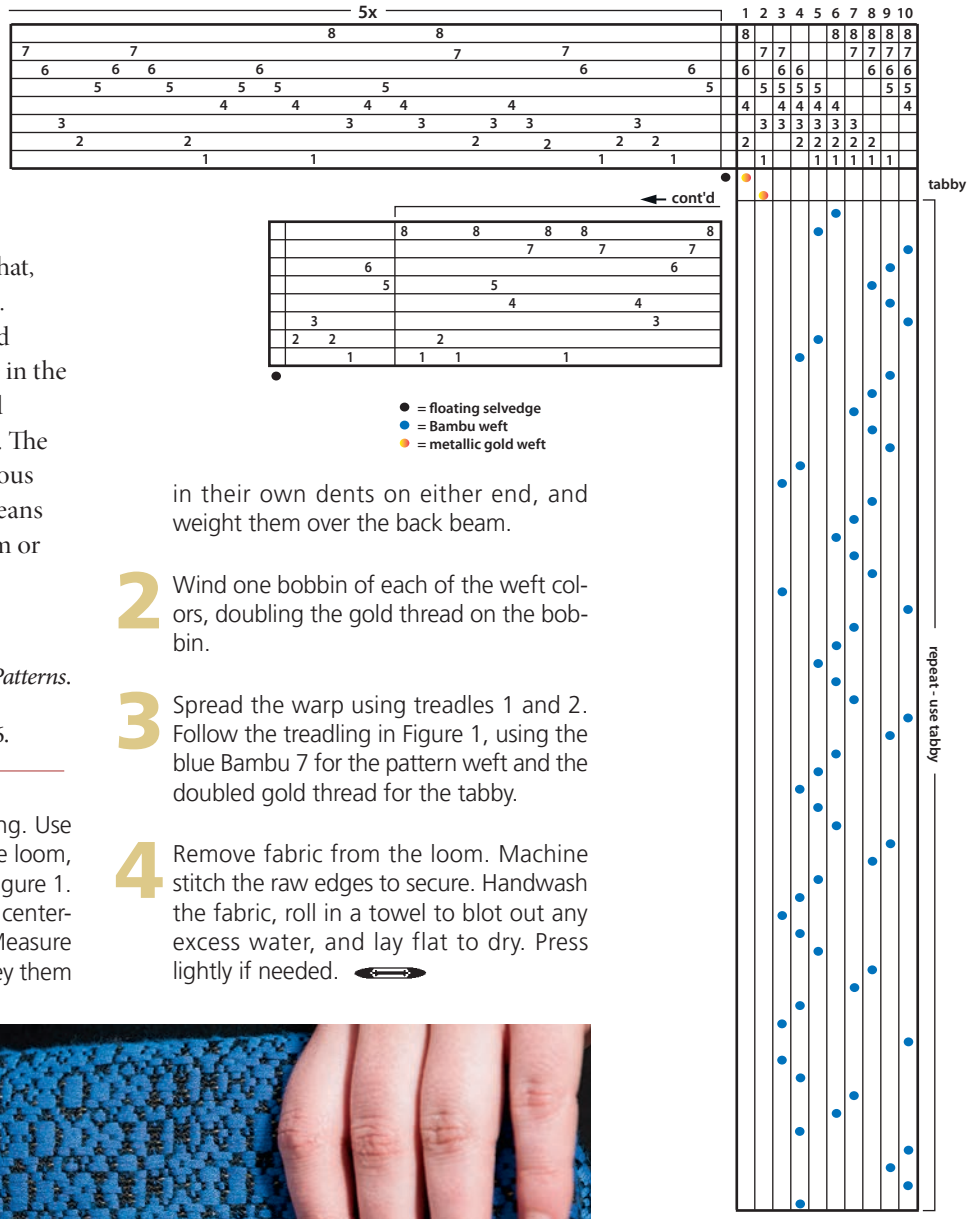
1 Wind 286 warp threads 1½ yd long. Use your preferred method to warp the loom, and thread following the draft in Figure 1. Sley 2 per dent in a 12-dent reed, centering for a weaving width of 12". Measure 2 threads for floating selvedges, sley them in their own dents on either end, and weight them over the back beam.

2 Wind one bobbin of each of the weft colors, doubling the gold thread on the bobbin.

3 Spread the warp using treadles 1 and 2. Follow the treadling in Figure 1, using the blue Bambu 7 for the pattern weft and the doubled gold thread for the tabby.

4 Remove fabric from the loom. Machine stitch the raw edges to secure. Handwash the fabric, roll in a towel to blot out any excess water, and lay flat to dry. Press lightly if needed.

1. Draft



STRUCTURE

Bateman extended manifold twill.

EQUIPMENT

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

YARNS

Warp: 8/2 Tencel (3,360 yd/lb, Valley Yarns, WEBS), black, 433 yd.
Pattern Weft: 100% bamboo (2,100 yd/lb, Bambu 7), #297, Chagall Blue, 109 yd.
Tabby Weft: Metallic embroidery thread, used doubled (1,100 yd/spool, Madeira FS #40), Gold #8, 218 yd.

OTHER SUPPLIES

Sewing thread; ⅞" button; interfacing: ⅓ yd fusible hair canvas, ⅓ yd fusible silky-weight interfacing; ⅓ yd lining fabric.

WARP LENGTH

288 ends 1½ yd long (allows 1" for take-up, 32" for loom waste; includes 2 ends for floating selvedges).

SETTS

Warp: 24 epi (2/dent in a 12-dent reed).
Weft: 28 ppi combined (14 ppi pattern, 14 ppi tabby).

DIMENSIONS

Width in the reed: 12".
Woven length (measured under tension on the loom): 21".
Finished size after washing: 11" × 20".

On the web

Go to weavingtoday.com to download the sewing pattern and instructions for this project.

Project | 2- OR 4-SHAFT

Monet Möbius

MARILYN MURPHY

EQUIPMENT

2-shaft or 4-shaft loom, 23" weaving width; 8-dent reed; 2 shuttles.

MATERIALS

Warp: Rayon chenille (100% viscose, 1,300 yd/lb, 2,625 m/kg, Silk City), Dark Navy #011, 330 yd; Blue Velvet, #232, 385 yd; Juniper #940, 154 yd. Ribbon (¾" wide, 100% polyamide, 120 yd/100 g skein, 550 yd/lb, 1,110 m/kg, Segue, Trendsetter Yarn), Patchwork #1713, 55 yd.
Weft: Rayon chenille, Dark Navy #011 and Blue Velvet #232, 180 yd each.
Other: Navy sewing thread.

WARP MEASUREMENTS

Total warp ends 336 (see Warp Color Order).
Warp length 2¾ yd (allows for take-up, shrinkage, and 27" loom waste).

SETTS

EPI: 16 for chenille (2/dent in an 8-dent reed); 8 for ribbon (1/dent).
PPI 8.

FABRIC MEASUREMENTS

Width in reed: 22¼".
Width after washing: 19½".
Woven length (measured under tension on the loom): 66".
Length after washing: 62".
Length after sewing: 60" (Möbius circumference).
Take-up and shrinkage: 13% in width, 8% in length.

A chenille wrap is sumptuous to wear! It drapes beautifully, and the smooth, velvety texture of chenille provides an exquisitely soft hand. The Möbius shape takes special advantage of the natural drape of a chenille fabric.

In choosing and arranging the colors of the chenille in the warp, I wanted to emulate the watery effect of the wide ribbon I used as an accent warp thread between the chenille stripes. I discovered by sampling that blending colors in some of the stripes gives the fabric a shimmering quality, whereas using a single color in every stripe does not produce the same effect. That's why sampling is so important—you can test out various color and striping options to "preview" your cloth.

WEAVING

Wind a warp of 336 ends following the Warp Color Order. Use your preferred method to warp the loom for plain weave, sleying the chenille 2/dent and the ribbon 1/dent in an 8-dent reed and centering for 22¼". Note that chenille can break if pulled too tightly so keep your tension moderate.

Spread the warp by weaving a header with waste yarn. Because the Möbius design does not include fringe, you can start weaving the fabric as soon as the warp is sufficiently spread. Using 1 shuttle with Dark Navy chenille and 1 shuttle with Blue Velvet chenille, weave plain weave at 8 ppi alternating 2 picks of each color until the chenille fabric measures 66". End with about ½" in

waste yarn to secure the edge and then remove the fabric from the loom.

WASHING

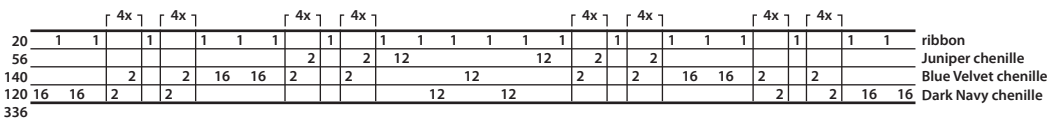
The chenille fabric may feel a bit stiff at this point. Don't be concerned! The magic happens during the washing process. Secure the raw edges with machine zigzagging just inside the waste-yarn picks, remove the waste yarn, and trim along the machine zigzagging.

Machine wash with a mild detergent on a gentle cycle in warm water with a warm rinse for about 20 minutes (note that this amount of agitation works with my front-loading washer; make adjustments for your machine). Lay flat to dry. Steam with a fabric steamer or an iron.

ASSEMBLY AND SEWING

Lay the fabric on a flat surface and flip one zigzagged end completely over to make a full twist in the fabric. Use a concealed seam, also known as a flat-fell seam, to connect the two raw edges.

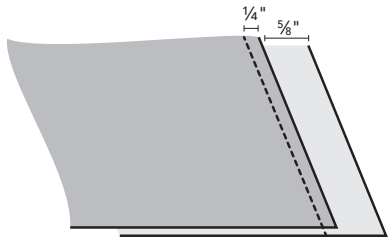
1. Warp color order

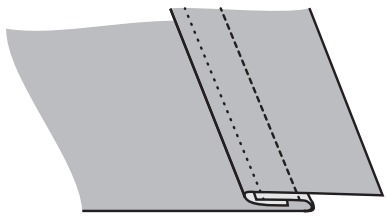


1 With the wrong sides of the fabric together (it's reversible so you decide which is which), take one zigzagged edge and line it up ⅝" short of the opposite edge, match the stripes, and pin together. Machine sew a seam ¼" from the short edge. Two seam allowances are made, one that is ¼" and one that is ⅝".

2 Fold the ⅝" seam allowance around the ¼" seam allowance to enclose it. Turn and flatten the fold against the fabric as for a hem and pin in place. Using sewing thread and a blind stitch, handsew the folded seam allowance close to the fold. Steam the seam the same way as you did the fabric.

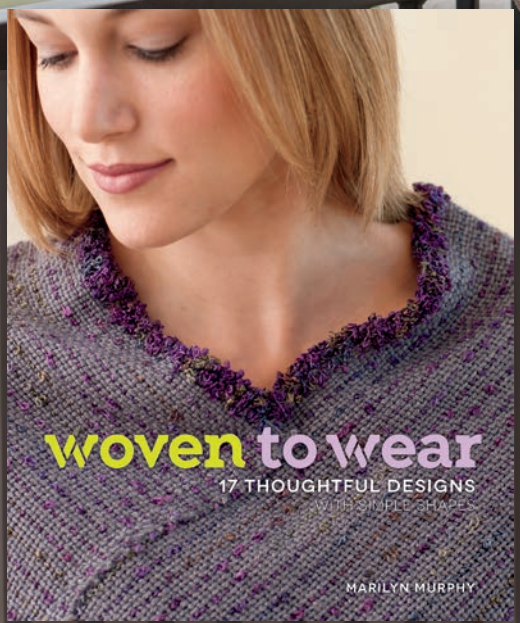
The Money Möbius is an excerpt from Marilyn Murphy's new book, Woven to Wear: 17 Thoughtful Designs with Simple Shapes.





SIMPLE DESIGNS

Meet Handwoven Fashion



Author Marilyn Murphy and several contributors at the forefront of handwoven wearables offer guidance for fashionable garments, along with advice for finishing, cutting and sewing the fabric.

The *Woven to Wear* designs are influenced by a global melting pot of traditional folkloric costume and ethnic fabric mixes in which silhouettes are roomy, layered, and flowing, and the cloth takes center stage.

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Simple Elegance

GOLDEN SUNSET SCARF AND NECKLACE
BY LINDA GETTMANN
PAGE 44

***BAL À VERSAILLES* VEST**
BY ALLEN WALCK
PAGE 46

ROMAN'S HOLIDAY SUIT
BY KAREN DONDE AND SUSAN STOWELL

Roman's Holiday Suit

KAREN DONDE AND SUSAN STOWELL

JACKET

STRUCTURE

Turned beiderwand.

EQUIPMENT

8-shaft loom, 34⅓" weaving width; 12-dent reed; 1 shuttle, 1 bobbin.

YARNS

Warp: Ecocot 100% cotton (7,000 yd/lb, Silk City Fibers), #482 Naturale, 3,271 yd; #023 Sand, 3,287 yd; alpaca and Cormo (wool) blend (2,800 yd/lb, Last Penny Farm), 2-ply laceweight, natural beige, 3,085 yd; Radiance, viscose/nylon/polyester (6,000 yd/lb, Silk City Fibers), #046 Gold, 3,085 yd.
Weft: 30/2 Spun Silk (7,500 yd/lb, Halcyon), Natural, 10,030 yd.

OTHER SUPPLIES

Butterick pattern 3037; 40" stick to weight pattern warp; silver-tone chain (optional); woven featherweight fusible interfacing, 20" wide, 8 yd; lining, notions, etc., per pattern requirements (view D).

WARP LENGTH

1,640 ends 7¾ yd long (allows 12" for take-up, 28" for loom waste). Two extra ends Ecocot Sand 8 yd long for floating selvedges.

SETTS

Warp: 48 epi (24 epi ground warp and 24 epi pattern warp). **Weft:** 40 ppi.

DIMENSIONS

Width in the reed: 34⅓". **Woven length (measured under tension on the loom):** 239". **Finished size after washing:** 29" × 191".

SEWING NOTES

Butterick 3037 is recommended as a substitute for the original pattern, which is not available. Inspired by Coco Chanel, designer Susan Stowell incorporated one of Chanel's signature details: a weighted jacket hem made with a small gilded chain. For details about the type of chain to use and how to attach it, see www.sewing.org/files/guidelines/12_360_weighted_hems.pdf.

OPTIONAL

To mimic the designer detail of the original jacket, cut bias strips of fabric 5/8" wide from the skirt fabric or other coordinating fabric. The designer used ¾" covered buttons.

Inspired by a cone of laceweight natural beige alpaca I purchased from a local farm, I decided to use it as one of the pattern warps for two turned-beiderwand shawls, combining it with similar natural colors in organic cotton and viscose. I wanted to stretch the precious alpaca from Last Penny Farm in nearby Weaverville, North Carolina, because it was custom spun in a small quantity and cost me $147 a pound. I had complained to local alpaca producers that the yarn they were selling was both too stretchy and too thick for the cloth I weave, so when the alpaca farmer brought me this beautiful 2-ply laceweight yarn, I had to buy it.

As soon as I started weaving the pattern with a 30/2 silk weft, I realized this would make beautiful yardage, worthy of entering in the Convergence 2012 yardage exhibit. It was accepted and hung in the exhibit at Long Beach.

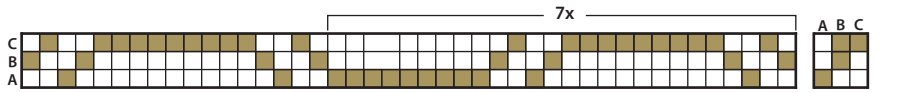
In the meantime, I was collaborating with a local custom clothing designer Susan Stowell on an entry for a fashion show in October 2012 that encouraged use of local materials and local talent. We felt the yardage would be perfect for a suit jacket, but its 18¼"-inch width was challenging for a seamstress relatively new to handwoven yardage. Separate coordinating yardage would be needed for the skirt, so I designed a twill block pattern with a subtle, allover textural design that wouldn't compete with the jacket. Unsure whether I had enough of the muga silk I had bought at Convergence for the weft, I mixed in stripes of tussah singles.

The skirt yardage coordinated perfectly with the jacket, but, subtle as they were, the weftwise tussah stripes worried my collaborator. I suggested railroading the skirt fabric so stripes would run vertically, so that is what we did. [Ed. note: The stripes in the skirt fabric shown here have been turned so that the skirt can be laid out along the straight grain.] The jacket is trimmed with the skirt fabric, and the skirt is trimmed with commercial silk charmeuse. Both are lined with commercial silk crepe de chine.

We named the suit after Roman, the local alpaca that gave its fleece for the yarn, and Roman's suit had the honor of opening the Project Handmade 2012 fashion show. You can see a video of the fashion show at www.youtube.com/watch?v=Ei7xkV5cdfY.

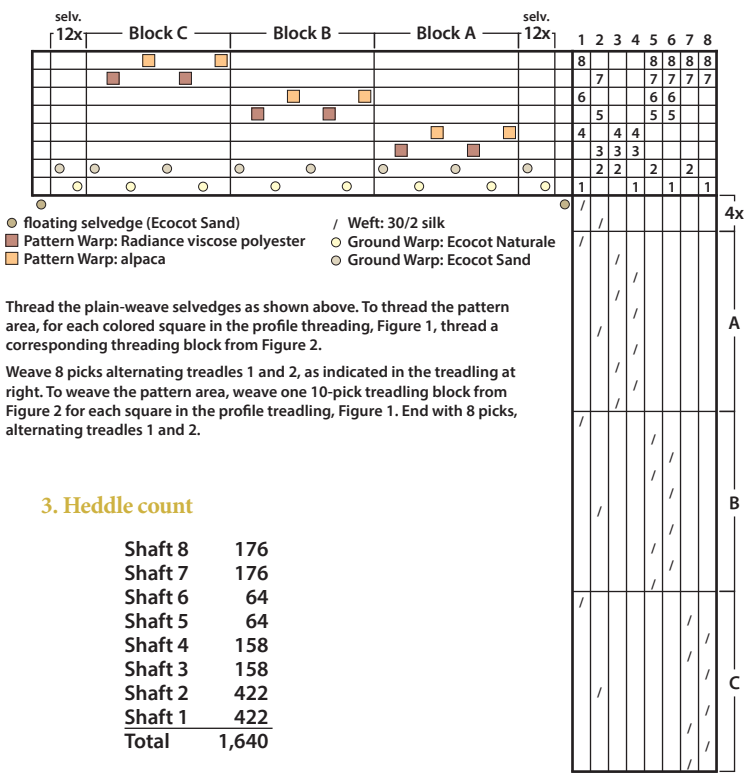
(Note that the tie-up I use is sometimes called "tied beiderwand" because the whole cloth is tied and there are no areas of double layers, as one would find in traditional beiderwand.)

1. Jacket profile draft



Each square in the profile threading and treading represents one corresponding block in the thread-by thread draft.

2. Jacket thread-by-thread draft



floating selvedge (Ecocot Sand)
Pattern Warp: Radiance viscose polyester
Pattern Warp: alpaca
/ Weft: 30/2 silk
Ground Warp: Ecocot Naturale
Ground Warp: Ecocot Sand

Thread the plain-weave selvedges as shown above. To thread the pattern area, for each colored square in the profile threading, Figure 1, thread a corresponding threading block from Figure 2.

Weave 8 picks alternating treadles 1 and 2, as indicated in the treadling at right. To weave the pattern area, weave one 10-pick treadling block from Figure 2 for each square in the profile treadling, Figure 1. End with 8 picks, alternating treadles 1 and 2.

3. Heddle count

Shaft 8	176
Shaft 7	176
Shaft 6	64
Shaft 5	64
Shaft 4	158
Shaft 3	158
Shaft 2	422
Shaft 1	422
Total	1,640

JACKET WEAVING INSTRUCTIONS

1. Wind 1,640 warp threads 7¾ yd long, using the color sequence indicated in the thread-by-thread draft, Figure 2. For ease in warping, hold 4 ends together (2 for the plain weave selvedges) separated by your fingers to prevent twisting. Measure 2 floating selvedges and set them aside. Making sure you have enough heddles on each shaft (see Figure 3), use your preferred method to warp the loom, and thread following the profile draft and block drafts in Figures 1 and 2. Centering for a weaving width of 34⅓", sley 4 per dent in a 12-dent reed for a total of 48 epi. Sley the floating selvedges and weight them over the back beam.

   NOTES: In weaving turned beiderwand, the pattern warp and the ground warp take up differently during the weaving. Because the pattern warp floats, it interlaces less often than the ground warp and ends up looser on the warp beam. To compensate, it's necessary either to use a second warp beam, insert a weighted stick under the pattern warps at the back of the loom to provide the required tension, or use Karen's method which is to tie sections of the supplementary warp to evenly weighted bottles hanging off the back of the loom.

2. Weave the fabric for 239" following the treadlings in Figures 1 and 2.

3. Remove the fabric from the loom. Machine zigzag the raw edges.

4. Machine wash on a short (about 10 minutes) gentle cycle with Eucalan and a drop of Synthrapol in lukewarm water. Hang to dry. Hard-press with steam on silk setting.

SKIRT

STRUCTURE

Twill.

EQUIPMENT

8-shaft loom, 26" weaving width; 15-dent reed; 1 shuttle.

YARNS

Warp: Ecocot organic cotton (7,000 yd/lb, Silk City Fibers), Naturale, 1,702 yd.20/2 Tencel (8,400 yd/lb; WEBS), natural white, 1,691 yd.Tussah silk singles (2,000 yd/lb; Honey-spun, Halcyon Yarn), natural, 630 yd.**Weft:** 30/2 Carmelina muga silk (6,800 yd/lb; Treenway Silks), natural, 3,880 yd.

OTHER SUPPLIES

Butterick pattern #3037; silk crepe back satin lining (same yardage as for skirt, View K); notions as specified by pattern.

WARP LENGTH

764 ends 5¼ yd long (allows 8" for take-up, 28" for loom waste). Two extra ends Ecocot for floating selvedges weighted off the back of the loom.

SETTS

Warp: 38 epi (3-2/dent in a 15-dent reed) for Ecocot and 20/2 Tencel; 15 epi (1/dent in a 15-dent reed) for tussah.**Weft:** 33 ppi.

DIMENSIONS

Width in the reed: 25⅛".
Woven length (measured under tension on the loom): 153".
Finished size after washing: yardage 20" × 135".

SKIRT WEAVING INSTRUCTIONS

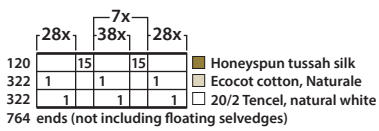
1 Wind 764 warp threads 5¼ yd long, following the color sequence indicated in the warp color order, Figure 4. Measure 2 ends of Ecocot for floating selvedges and set them aside. Use your preferred method to warp the loom and thread following the draft in Figure 5, alternating 1 thread Ecocot with 1 thread 20/2 Tencel where they are used. Centering for a width of 25⅛", sley the stripes of Ecocot and Tencel yarns 3 per dent, then 2 per dent in a 15-dent reed, always placing the last 3 ends into 1 dent regardless of sequence. Sley the Tussah singles stripes 1/dent. Sley the floating selvedges into separate dents just outside the first and last threaded warps and weight them over the back beam.

2 With the muga silk, weave 153" (4¼ yd) following the treadling in Figure 5.

3 Remove the fabric from the loom. Machine zigzag the raw edges.

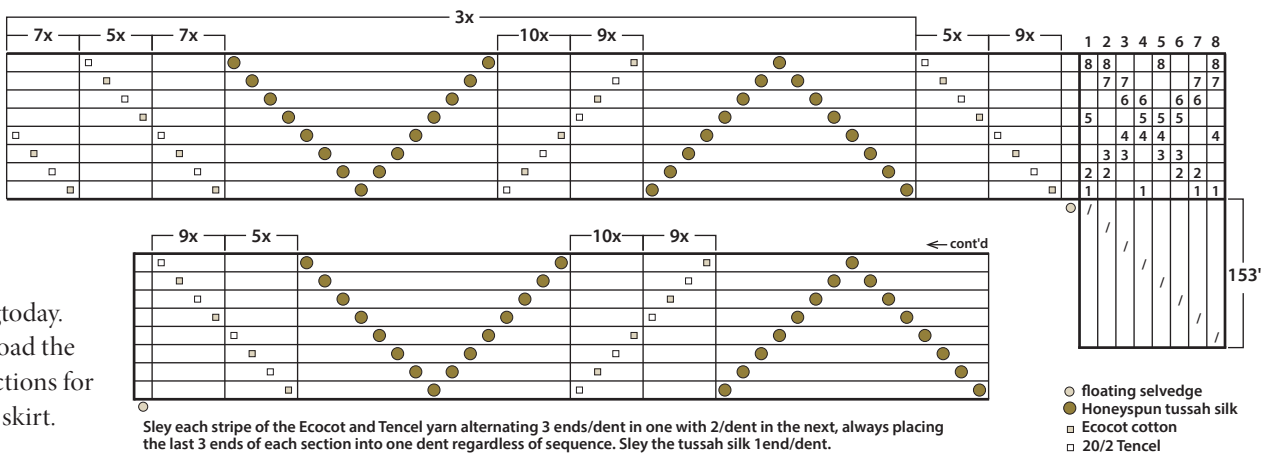
4 Machine wash on a short (about 10 minutes), gentle cycle with Eucalan and a drop of Synthrapol in lukewarm water. Hang to dry. Hard-press with steam on silk setting.

4. Skirt warp color order



Separately from the rest of the warp, wind 2 ends Ecocot cotton for floating selvedges.

5. Skirt draft



Sley each stripe of the Ecocot and Tencel yarn alternating 3 ends/dent in one with 2/dent in the next, always placing the last 3 ends of each section into one dent regardless of sequence. Sley the tussah silk 1end/dent.

On the web

Go to weavingtoday.com to download the sewing instructions for the jacket and skirt.

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Golden Sunset Scarf and Necklace

LINDA GETTMANN

"Ba bling! Ba bang! Ba boom!" says this wildly sequined woven creation—just what you want to top off that classy white suit or slinky little black dress. I used extraordinarily novel novelty yarns with my rigid-heddle loom to weave a special night-out accessory. The Lucci and Prism yarns with their combination of different fibers and bling are so much fun to play with! (This scarf can be a good stashbuster or a great excuse to indulge in a skein of some luscious novelty yarn that calls to you, so be creative.)

And since there is no such thing as too much bling, the scarf is paired with an elegant gold-tone beaded kumihimo necklace. The braid is made from a light gold and silver novelty yarn. The beads are a combination of Kazuri ceramic beads from the women's cooperative in Kenya, unicorn glass rounds, gold "pearls," gold findings, and a gold toggle clasp.

It's quick, easy, and so indulgent. So saddle up (or warp up) and ride off into a Golden Sunset for your night on the town!

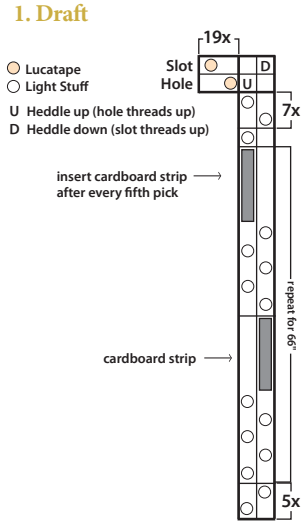
1 Set up your loom for direct warping and put on a 2½ yd warp of the Lucatape. (If you prefer to use a warping board, wind a warp of 38 ends 2½ yd long, then use your preferred method to warp the loom centering for a weaving width of 4¾".)

2 Wind a stick shuttle with the Light Stuff yarn. Allowing 7" for fringe at the beginning and being careful to keep selvedges straight, weave 15 weft picks following Figure 1, then insert a cardboard strip in the same shed as your last weft pick. Change sheds, weave 5 more picks, then repeat the sequence of a cardboard strip and 5 picks and until you have woven about 66" total. (After the all the cardboard stips are inserted, rotate them by pulling out the furthest one from the fell and using it.) Finish with 10 picks of plain weave.

3 Remove the scarf from the loom leaving 7" of unwoven warp at the end for fringe. Secure the weft by tying overhand knots of fringe snugly against the cloth, using 4 warp ends at either edge and 3 warp ends for all other bundles. (Each warp end has multiple yarns in it.) Trim fringes to 5". Remove the cardboard spacers.

4 Handwash gently in cold water with mild soap, without agitating. Lay flat to dry.

1. Draft



On the web

You can download the instructions for Linda's kumihimo necklace at weavingtoday.com

STRUCTURE

Plain weave.

EQUIPMENT

Rigid-heddle or 2-shaft loom, 5" weaving width; 8-dent rigid heddle or reed; 1 stick shuttle; four cardboard strips, 8" × ¼".

YARNS

Warp: Lucci Lucatape 1 (110 yd/100 gm skein, WEBS), Telluride/Tan/Silver/Brown #14, 1 skein.
Weft: Prism Light Stuff 1 (200 yd/3–4 oz skein, WEBS), Pearl or color of your choice, ½ skein. (Note: You can substitute any novelty yarns you like that will give about the same warp sett and weft density.)

WARP LENGTH

38 ends 2½ yd long (allows 4" for take-up, 24" for loom waste and fringe).

SETTS

Warp: 8 epi (1/dent in an 8-dent reed).
Weft: About 8 ppi (in plain-weave areas between cardboard spacers).

DIMENSIONS

Width in the reed: 4¾".
Woven length (measured under tension on the loom): about 70".
Finished size: 4½" × 68½" plus 5" tied fringe at each end.

BEST
USE OF
KNITTING
YARN

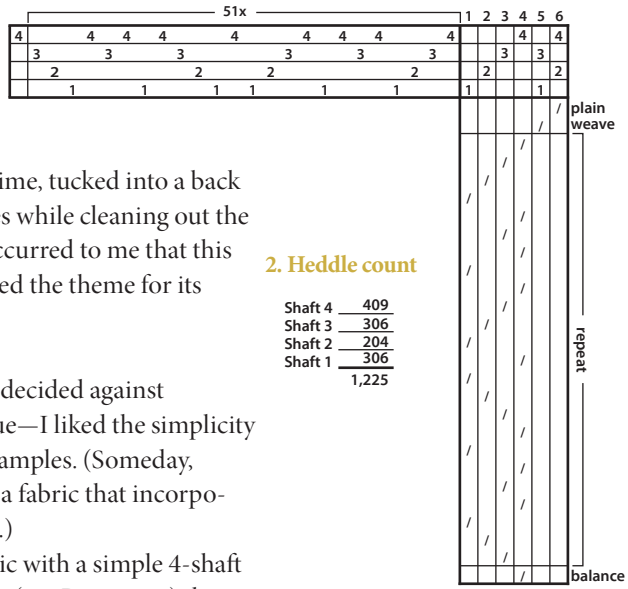
Bal à Versailles Vest

ALLEN WALCK

While on a trip to Paris as a teenager, I took an excursion to the Palace of Versailles. Of all the rooms, the most glorious to me was the beautiful Blue Room, and it launched a lifelong fascination with the color palette of white, gold, and ice blue.

I grew up, got married, had kids, and moved on to other things. That fascination with the Versailles color palette was latent for a long time, tucked into a back corner of my mind. By chance, I found an old travel book on Versailles while cleaning out the attic last fall and saw the picture of the Blue Room. Now a weaver, it occurred to me that this would be a wonderful palette for a project. Then *Handwoven* announced the theme for its garment competition: "A Night on the Town." Perfect.

1. Draft



2. Heddle count

Shaft 4	409
Shaft 3	306
Shaft 2	204
Shaft 1	306
	1,225

DESIGNING THE FABRIC AND VEST

Now I had a reason to use my long-remembered color palette. I visualized a formal men's vest, suitable for a ball at Versailles (should one happen to be invited) or other evening occasion, or even for a wedding ensemble. However, I wanted something simple to sew, not fussy with lots of pockets and lapels. And silk! Yes, it should be silk. . .

How to incorporate the colors? I was fascinated by Tien Chiu's amazing wedding ensemble which used white and gold, and I got up the courage to email her for some ideas. She was kind enough to give me some advice. I ended up using a natural 30/2 tussah silk for the warp and a gold gimp thread for the weft. I decided against incorporating the blue—I liked the simplicity of two colors in my samples. (Someday, though, I will design a fabric that incorporates the three colors.)

I designed my fabric with a simple 4-shaft pattern from Davison (see Resources) that is adaptable to many uses. I can see this fabric being used for a dressy lined skirt, for example, or a ladies' jacket.

Although I did not make one, this warp yields enough fabric for a matching bow tie.

RESOURCES

Davison, Marguerite. *A Handweaver's Pattern Book*. Swarthmore, Pennsylvania: Marguerite P. Davison, 1944. "Gothic Cross, Treadling #1," p. 41.

1 Wind 1,225 warp threads 3¼ yd long. Use your preferred method to warp the loom, and thread following the draft in Figure 1 and using the heddle count in Figure 2. Sley 3 per dent in a 12-dent reed, centering for a weaving width of 34". Do not use floating selvedges.

2 Wind a bobbin with the gold weft thread. An end-feed shuttle is recommended due to the springy nature of the gold weft. If you are not using an end-feed shuttle, be careful to wind the bobbin very tightly.

3 Spread the warp with scrap yarn using treadles 1 and 2. Then follow the treadling in Figure 1 for 79". (The treadle tie-up produces a fabric that is weft-dominant on top and warp-dominant underneath, making the weaving easier by requiring one shaft to be lifted for each pick instead of three. The vest is constructed using the warp-dominant or underneath side as the right side of the fabric.)

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

5 Handwash in lukewarm water using Synthrapol. Do not wring; instead roll the fabric in a towel to blot out the excess water, and dry flat. Press along the straight lines of the weft and warp rather than on the diagonal with a medium-warm iron using steam.

STRUCTURE
Twill.

EQUIPMENT
4-shaft loom, 35" weaving width; 12-dent reed; 1 shuttle (end-feed shuttle recommended).

YARNS
Warp: 30/2 silk (7,500 yd/lb, Halcyon), natural, 3,982 yd.
Weft: 600-denier gimp (7,500 yd/lb; Huntington Yarn Mills), gold, #15239, 2,960 yd.

OTHER SUPPLIES
Simplicity #4762 sewing pattern, view C; 1⅞ yd lining; 1½ yd lightweight fusible interfacing; sewing thread; four ⅝" buttons; Synthrapol textile detergent.

WARP LENGTH
1,225 ends 3¼ yd long (allows 4" for take-up, 34" for loom waste).

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

DIMENSIONS
Width in the reed: 34".
Woven length (measured under tension on the loom): 79".
Finished size after washing: 32½" × 72".

6 Cut out the pattern pieces for the vest following the pattern instructions, but eliminating the pockets and back belt. Assemble and sew the vest using the warp-faced side of the fabric as the right side.

Promenade

TWINKLING STARS SKIRT
BY SANDRA STAFF-KOETTER

SHAKEN, NOT STIRRED VEST
BY REBECCA FOX
PAGE 51

FINGERPRINT TOTE BAG
BY MARCELLA EDMUND
(PAGE 54, NOT SHOWN)

Twinkling Stars Skirt

SANDRA STAFF-KOETTER

STRUCTURE

Twill.

EQUIPMENT

8-shaft loom, 32" weaving width; 12-dent reed; 4 shuttles, 4 bobbins.

YARNS

Warp and weft: Shetland 2-ply wool (1,800 yd/lb, Harrisville Designs), black, 948 yd;
3-ply Block Island Blend (35% hemp or flax/35% cotton/30% rayon, 1,400 yd/lb, Halcyon Yarns), #101 white, 608 yd.
20/2 wool (5,600 yd/lb; Maine Line, JaggerSpun), #004 Black and #002 Garnet, 234 yd each. (These will be wound together and used as one warp end.)
Lurex metallic (3,000 yd/lb, Astra-Glow Metallic, Halcyon Yarns), #005 red, 60 yd.

OTHER SUPPLIES

Lightweight fusible knitted interfacing to stabilize the wrong side of the fabric, 3 yd; silk lining fabric, 2 yd; McCall's sewing pattern #3341, View E; notions and supplies as indicated in pattern.

WARP LENGTH

378 working ends 2¾ yd long (allows 4" for take-up, 30" for loom waste; includes 2 floating selvedges).

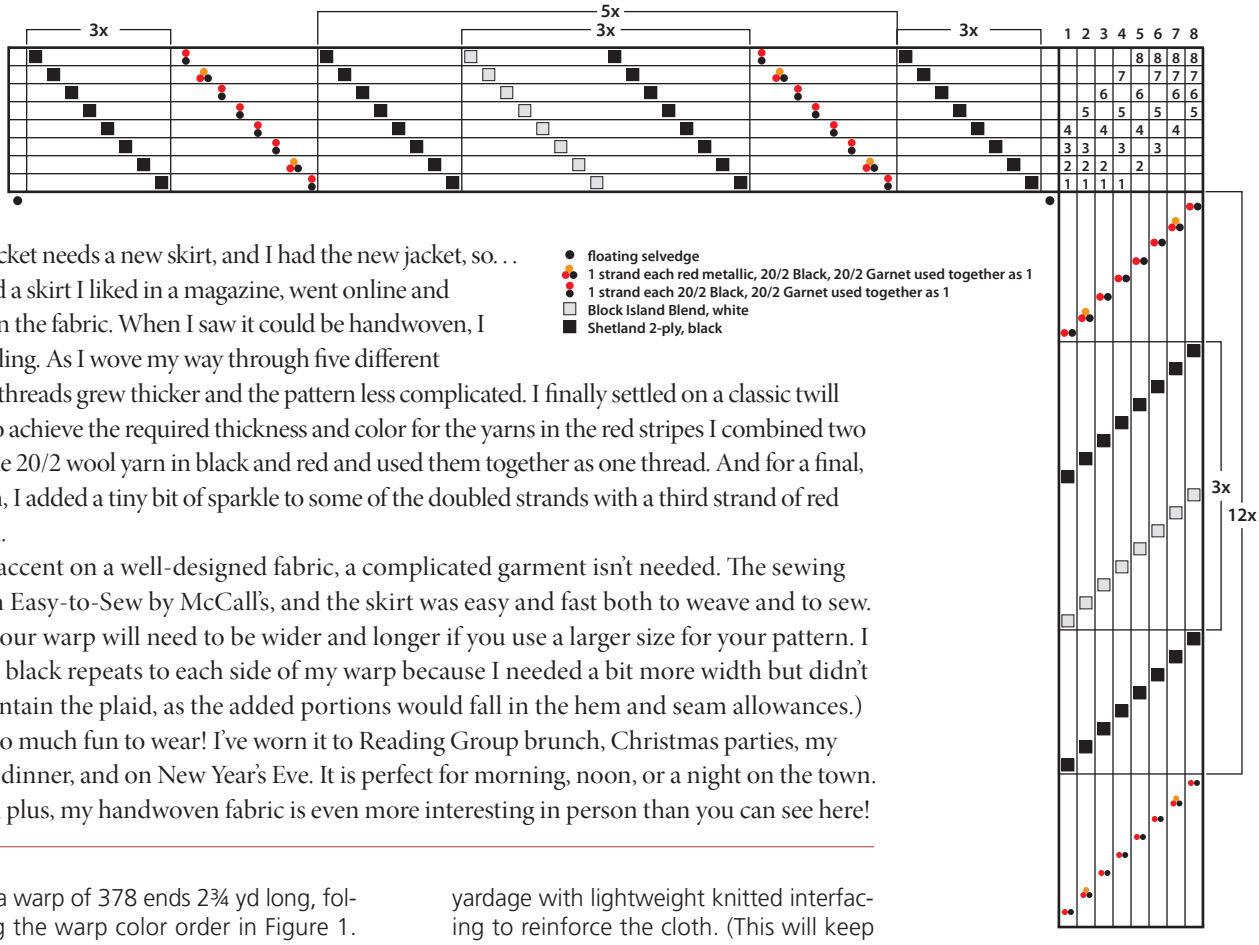
SETTS

Warp: 12 epi (1 working end/dent in a 12-dent reed).
Weft: 12 ppi.

DIMENSIONS

Width in the reed: 31½".
Woven length (measured under tension on the loom): 65".
Finished size after washing: yardage 27¼" × 56½".

2. Draft



A new jacket needs a new skirt, and I had the new jacket, so. . . I found a skirt I liked in a magazine, went online and zoomed in on the fabric. When I saw it could be handwoven, I started sampling. As I wove my way through five different samples, the threads grew thicker and the pattern less complicated. I finally settled on a classic twill threading. To achieve the required thickness and color for the yarns in the red stripes I combined two strands of fine 20/2 wool yarn in black and red and used them together as one thread. And for a final, perfect touch, I added a tiny bit of sparkle to some of the doubled strands with a third strand of red metallic yarn.

With the accent on a well-designed fabric, a complicated garment isn't needed. The sewing pattern is an Easy-to-Sew by McCall's, and the skirt was easy and fast both to weave and to sew. (Note that your warp will need to be wider and longer if you use a larger size for your pattern. I added three black repeats to each side of my warp because I needed a bit more width but didn't need to maintain the plaid, as the added portions would fall in the hem and seam allowances.)

And it is so much fun to wear! I've worn it to Reading Group brunch, Christmas parties, my anniversary dinner, and on New Year's Eve. It is perfect for morning, noon, or a night on the town. As an added plus, my handwoven fabric is even more interesting in person than you can see here!

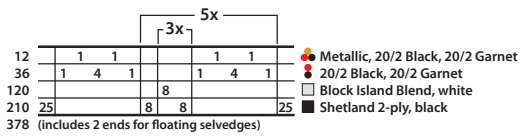
1 Wind a warp of 378 ends 2¾ yd long, following the warp color order in Figure 1. (Note that some of the warp threads are made of 2 or 3 finer threads used together as one working end. Wind these threads together as a single thread.) Set aside 2 black ends for floating selvedges. Warp the loom using your preferred method, following the threading in the draft in Figure 2, centering for a weaving width of 31¼", and sleying 1 working end per dent in a 12-dent reed. Add the floating selvedges in separate dents at either side of the warp and weight over the back beam.

2 Wind a bobbin with black Shetland yarn, another with white Block Island Blend and another with 2 strands (1 Black, 1 Garnet) of 20/2 wool. Wind a fourth bobbin with the red metallic yarn.

Weave, following the treadling in Figure 2. Where a metallic thread is called for, first throw the shuttle with the 2 strands of 20/2 wool, and then place the pick of the metallic yarn into the same shed. Weave the fabric at 12 ppi for a length of 65".

3 After removing the fabric from the loom and securing the raw edges, full the fabric by washing it in warm water and allowing it to dry flat. When dry, fuse the entire yardage with lightweight knitted interfacing to reinforce the cloth. (This will keep the back of the skirt from sagging after sitting.)

1. Warp color order



Where multiple threads are listed, wind 1 strand of each yarn together and use them as a single strand.

4 After making any necessary adjustments to a muslin sample, lay out the pattern pieces on the cross grain of the fabric (weftwise) rather than on the straight grain (warpwise), matching stripes. (The straight grain and cross grain seem to have about the same tension, so it doesn't matter on a handwoven fabric of this sett; however, do not mix directions in one piece.)

5 Cut out the pattern pieces. (There is no need to sew around the pieces before cutting them out. The fulled wool with fusible interfacing is stable.) After cutting, zigzag with a long stitch around each piece. Assemble the skirt according to pattern directions, adding a lining of commercial silk. Add a crocheted chain of the black yarn running from the skirt to the lining at the side seams to help keep the lining in place. Machine sew bias seam tape to the bottom of the skirt fabric and then hem by hand.

6-SHAFT Project

Shaken, Not Stirred

REBECCA FOX

A MAN'S EVENING WAISTCOAT

STRUCTURE
Twill.

EQUIPMENT
6-shaft loom, 18" weaving width; 8-dent reed; 1 shuttle.

YARNS
Warp: 8/2 Tencel (3,360 yd/lb; WEBS), Black, 237 yd; Greyed Teal, Blue Ming, and Aquamarine, 252 yd each; Mineral Green, Lemongrass, Lemon Drop, New Red, Burnt Orange, and Spice,189 yd each. **Weft:** 8/2 Tencel, Black, 3,140 yd.

SEWING SUPPLIES
Simplicity 2346 sewing pattern (View B without pockets); 1¼ yd fusible interfacing (lightweight); 1¼ yd silk/cotton lining material; five ¾" buttons; 15" black jewelry chain; one set 1" D rings; black sewing thread.

WARP LENGTH
405 ends 5¼ yd long (allows 4" for take-up, 30" for loom waste).

SETTS
Warp: 24 epi (3/dent in an 8-dent reed).
Weft: 39 ppi.

DIMENSIONS
Width in the reed: 17".
Woven length (measured under tension on the loom): 155".
Finished size after washing: 14" × 125".

My son has been in England since he was eleven years old when his dad moved there. Over the years, between his school's strict uniform code and the many formal dinners and events at his college and university, he has come to enjoy wearing smart, natty attire. In particular, he has come to love wearing a variety of waistcoats (what we call vests). So I was determined to weave and sew a waistcoat that would be perfect for formal events at his college as well as for a fancy evening out.

I used blended colors of Tencel: the warp is mixed reds, mixed turquoise blues, and mixed yellow greens. For his size 38 chest, the sewing pattern only required fabric 12" wide. (I intended to use the handwoven fabric on the front only.) I made it 15" just to be on the safe side.

I started by sewing a version using a commercial wool fabric for both the front and back, then made a second version using handwoven fabric that I had on hand for the front and a double layer of lining fabric for the back. Combining the handwoven fabric with the lining fabric was not successful because of the radical difference in weight. Making the test vests was very useful because it made me realize that I would need to use the handwoven Tencel fabric for both the front and the back of the vest to achieve the effect I was hoping for. I was able to create the width I needed by piecing together two panels for the back. This weave structure worked well to hide the center seam.

I have this advice for those of you who, like me, are hesitant tailors: Sewing is a lot like cooking; it takes practice to improve. And if you should find any "oopsies," there are usually creative ways to make them right.

1 Wind 405 warp threads 5¼ yd long, using the color sequence indicated in the warp color order, Figure 2. Use your preferred method to warp the loom, and thread following the draft in Figure 1. Sley 3 per dent in an 8-dent reed, centering for a weaving width of 17". Sley each pair of floating selvedges into separate dents.

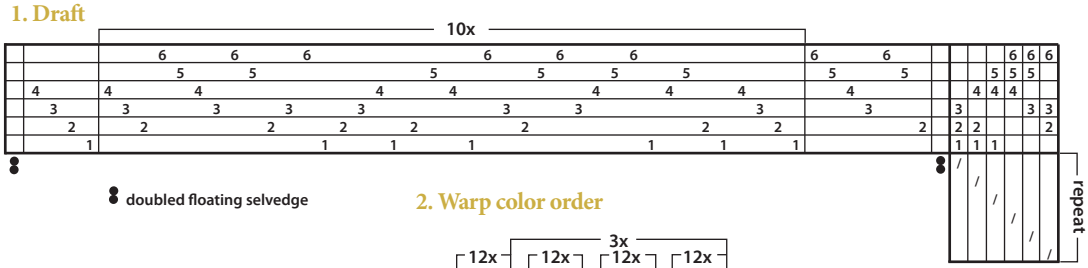
2 Weave using black Tencel until the piece measures 155" under tension on the loom. Machine zigzag the edges before washing in warm water. Machine-dry on low heat until just damp, then hang to dry. Press with a warm iron.

3 For stability, apply lightweight fusible interfacing to one side of the entire woven piece before cutting. Sew according to pattern instructions, taking special care to match stripes and chevrons. I made two changes to the pattern that you may choose to make as well.

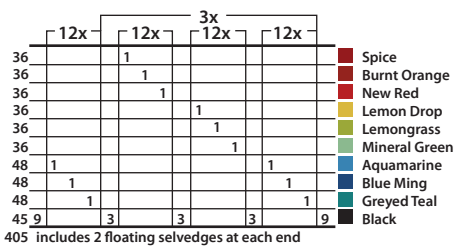
Instead of buttonholes, I used short lengths of chain sewn to the inside of the left front for button loops. Cut the 15" length of black jewelry chain to make five pieces 2" long and one 2½" long. Use four of the short chains as button loops and keep the fifth button/chain pair as a replacement should one be needed in the future. Use the 2½" long chain at the neck back as a hanging chain. You will have a small segment left over.

I also added ⅝" epaulets to the shoulder seams of the vest. Cut two pieces of 1⅜" x 5" fabric from a blue stripe. Fold the edges carefully and topstitch in place directly over the shoulder seam before lining. Be sure to center the chevron pattern over the seam.

1. Draft



2. Warp color order



405 includes 2 floating selvedges at each end

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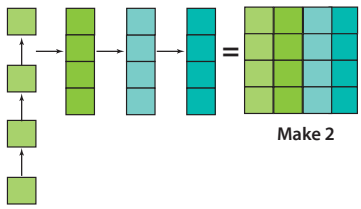
Fingerprint Tote Bag

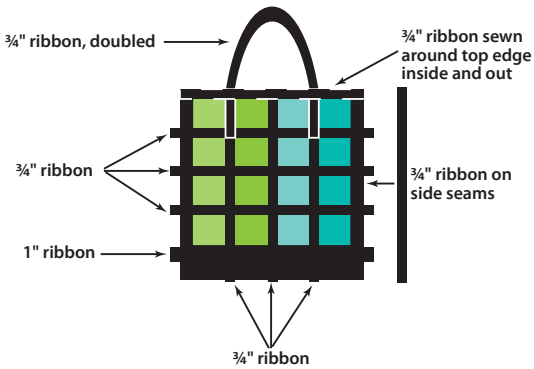
MARCELLA EDMUND

Sometimes a girl doesn't know where she's going—whether to a downtown gallery or an uptown museum—but a tote bag as individual as a fingerprint goes anywhere. I wanted to design a tote that was modern-looking, functional, simple to make, and with the potential for individual expression. The pin loom is as personal as the artist who uses it, with infinite possibilities for using color, texture, and the combination of possible patterns. In my bag, made of thirty-two pin-loom squares, I made four squares each of eight different colors, then varied the pattern by using a black yarn in one, two, or three of the weaving passes. The pin-loom squares (I call them "weavies") are machine stitched together and then fused to a firm interfacing, which forms the lining, and the seams are covered with black grosgrain ribbon, which is also used doubled to form the handles. Finish the top edge with another layer of grosgrain ribbon and your tote is ready for an evening out, simple or *so* indulgent!

1. Assembling woven squares



2. Assembling bag sides



RESOURCES

Shelmidine, Deborah. "A Felted Bench Bag for Your Weaving Tools." *Handwoven*. November/December, 2008, pp. 28-30. (Instructions for pin-loom weaving.)
www.lazygirldesigns.com/blog/pdf-files/tutorial-box-the-bottom-corners-of-a-bag or www.sewdaily.com/sewing-for-beginners/. (Instructions for sewing box corners.)

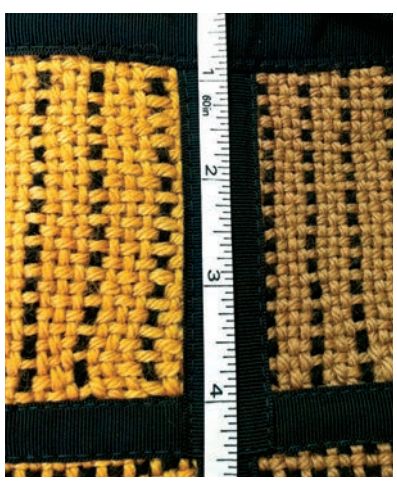
1 Make 4 pin-loom-woven squares in each of your 8 chosen colors, 32 squares total. (You can follow the manufacturer's directions for your pin loom or refer to the article listed in Resources for pin-loom weaving technique.) For each color, Marcella made one square using black for 1 weaving layer, one using black for 2 layers, one using black for 3 layers, and one using black every other weft in the final, needle-weaving layer. The yarn amounts given here have enough extra that you can weave some sample squares and then decide what combinations you like.

2 Work in loose ends on all the woven squares. (To retain the crisp look of the patterns, Marcella did not full her squares.) Decide which set of 16 squares you want on each side of your bag, then arrange each set of squares in a 4 x 4 square grid in a sequence that is pleasing to you.

3 Sew together the squares for each grid, first sewing them into columns of 4 squares, then sewing the 4 columns together as shown in Figure 1. Join the squares and columns by laying the pieces side by side and then machine zigzagging across the edges. When finished sewing, soak the two panels in warm water without agitating to allow the yarn to relax into shape, roll in a towel to press out excess moisture, and then lay flat to dry.

4 Cut two 16" × 18" pieces of the fusible black interfacing. (Note that 18" is the height, i.e., the vertical direction.) Place each woven panel on one square, centering the woven square horizontally and positioning the woven square ½" from the top of the interfacing. Press to fuse the woven squares to the interfacing following the manufacturer's directions.

5 Machine stitch ¾" grosgrain ribbon over the vertical and then the horizontal zigzag seams between the squares. Then sew 1" grosgrain ribbon across the bottoms of the bag sides, overlapping the bottom row of woven squares by about ¼", as shown in Figure 2. Press each side. Putting right sides together, sew side seams ¼" outside the edges of the woven squares. Turn bag right side out and sew an 18" piece of ¾" grosgrain ribbon centered over each side seam.



Top: Other side of the bag. **Bottom:** Handle attached over grosgrain ribbon stripes.

STRUCTURE

Plain weave.

EQUIPMENT

4" × 4" pin loom; 5–6" weaving needle; large-eyed tapestry needle.

YARNS

Warp and weft: DMC tapestry wool (43 yd/skein), lime, aqua, light blue, dark blue, dark red, rose, tan, and gold, or eight colors of your choice, 32 yd each; DMC tapestry wool, black, 86 yd.

OTHER SUPPLIES

Sewing machine; black thread; black ¾" grosgrain ribbon, 13 yd; black 1" grosgrain ribbon, 4 yd; heavy black 19–20" fusible interfacing, 1¼ yd.

DIMENSIONS

Woven dimensions (measured under tension on the loom): 4" × 4" per woven square.
Finished size: 32 woven squares about 3¾" × 3¾" per square.

6 Cut four 34" sections of ¾" grosgrain ribbon for the bag handles. For each handle, machine stitch 2 lengths of ribbon together at each side for 24", leaving 5" unstitched at each end. Separate one set of unstitched ribbon ends and put one ribbon inside one bag side and one on the outside, aligning it with the right-most vertical grosgrain ribbon line, and pin in place, folding the outside end under flat to align with the bottom of the first horizontal grosgrain ribbon and folding the inside ribbon end to a point. Machine stitch in place, and repeat with the other end of the handle, aligning on the left vertical ribbon of the same bag side. (See Figure 2.) Repeat steps to attach the handle on the other side of the bag.

7 Turn bag inside out and sew box corners on the bottom, then trim excess interfacing fabric inside. (Refer to Resources for instructions on sewing box corners.)

8 Cut a 16" × 8" piece of the fusible interfacing. Fold twice, accordion-style, and iron to fuse into a 16" × 2" rectangle to reinforce the bag bottom. Measure width of bag bottom inside and trim the long side of your rectangle to fit the inside width. Center the reinforcement piece on the bottom seam of the bag and hand-stitch or glue in place.

9 Turn bag right side out and sew ¾" grosgrain ribbon around the top, inside and out. Sew in your own signature label if you like, and enjoy!

Box corner on the bag bottom.

Art & Drama

CELESTIAL BEING PANEL COAT
BY CATHY COATNEY

ART DECO INFINITE WRAP
BY LAURA WILSON-GENTRY
PAGE 60

Celestial Being Panel Coat

CATHY COATNEY

STRUCTURE

2/2 Twill.

EQUIPMENT

4-shaft loom, 24¼" weaving width; 8-dent reed; 2 shuttles, 9 bobbins.

YARNS

Warp: 10/2 mercerized pearl cotton (4,200 yd/lb, UKI), Black, 3,697 yd (includes 2,425 yd for warp 1 and 1,272 yd for warp 2).
Weft 1: 8/2 wool (2240 yd/lb, JaggerSpun Maine Line, Halcyon), Black #004, 3,922 yd.
Weft 2: merino/silk, (JaggerSpun Zephyr, 5,040 yd/lb, Halcyon), Ebony, Indigo, Charcoal, Navy, Admiral, Plum, Teal, Blue Grey, 1 oz each (about 320 yd); Coats and Clark metallic quilting thread (200 yd/spool), Silver #8001, 1 spool.

OTHER SUPPLIES

Folkwear pattern #118, Tibetan Panel Coat; lining fabric, thread, etc., per pattern instructions.
Warp 1 length: 388 ends 6¼ yd long (allows 18" for take-up, 27" for loom waste).
Warp 2 length: 212 ends 6 yd long (allows 17" for take-up, 29" for loom waste).

SETTS

Warp: 16 epi (2/dent in an 8-dent reed).
Weft 1: 14 ppi (doubled Maine Line wool).
Weft 2: 24 ppi.

DIMENSIONS

Width in the reed: 24¼" (warp 1); 13¼" (warp 2).
Woven length (measured under tension on the loom): 180" (warp 1); 170" (warp 2).
Finished size after washing and drying: 21¾" × 4 yd 22" (warp 1); 10¼" × 4 yd 16½" (warp 2).

From the time Folkwear patterns appeared when I was in college, I have found them fascinating, and I have sewn several over the years. After a recent trip to Asia and having several Asian speakers presenting at our guild, I remembered the Tibetan Panel Coat pattern that I have had in my stash for years. As luck (or karma) would have it, I had sampled the two fabrics that I used in this garment several years ago for a color study using analogous colors! I find that working with a cotton warp and wool weft makes for a good fabric weight with excellent drape, and it handles well in the tailoring process. The motivation to take the plunge was complete when I saw the garment challenge theme, "A Night on the Town"! We were looking forward to a night out seeing our daughter perform with her professional ballet company in Denver, so I was excited to begin the weaving. With a shiny blouse and my black boots, this coat had enough panache to carry the evening!

1. Wind a warp of 384 ends 6¼ yd long for the solid black yardage. For efficient warping, wind a second ball of yarn from the cone; hold the 2 ends together separated by your fingers to prevent twisting. Measure 4 floating selvedges and set them aside. Use your preferred method to warp the loom, and thread following the draft in Figure 1. Sley 2 per dent in an 8-dent reed, centering for a weaving width of 24¼". Thread the floating selvedges 2 per dent on either side of the warp and weight them over the back beam.

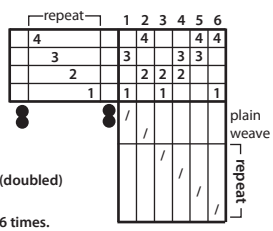
2. Wind a bobbin with 2 ends of the black wool. Weave 4–6 picks of plain weave before beginning the twill pattern. Weave the fabric following the draft in Figure 1 for 5 yards.

3. Remove the fabric from the loom. Zigzag or serge the raw ends. Handwash in warm water with mild soap. Spin dry in the washing machine for 1 minute; machine dry for 1 or 2 minutes on fluff cycle (no heat). Dry flat, smoothing and squaring fabric evenly. When completely dry, hard-press on wool setting using a pressing cloth and steam, or use a steam press.

4. For the striped fabric, wind a warp of 208 ends, 6 yd long, as above. Measure 4 floating selvedges. Warp the loom as above centering for a weaving width of 13". Wind 8 bobbins with each of the weft colors and place the spool of metallic thread on another. Weave 170" of the fabric following the draft in Figure 1; alternate the 8 colors randomly in narrow stripes, and weave 1–4 picks of metallic thread in each stripe and 1 pick of metallic between colors.

5. Remove the fabric from the loom and finish as for the first warp.

1. Draft



= floating selvedges (doubled)

Threading:
Warp 1: thread repeat 96 times.
Warp 2: thread repeat 52 times.

Treadling:
Warp 1: treadle repeat for 5 yd with doubled black weft.
Warp 2: treadle repeat for 4 yd and 26" using 8 weft colors rotated randomly in narrow stripes (see note). Weave 1 to 4 picks of metallic thread in each stripe and between colors.

Note: For the striped weft, colors are changed randomly. If you prefer a more controlled manner of weaving, try this: Write each of these numbers on a small piece of paper: ¾", ⅞", 1", 1⅛", and 1¼". Put the pieces of paper in a small container. Place the eight bobbins of yarn in a larger container. Pick up one bobbin *without looking*, then one piece of paper, again, without looking, and weave the selected color for the length on the paper. Set the bobbin aside but return the piece of paper to the small container. Repeat by selecting a second color and a piece of paper. (Don't worry if the length repeats.) When all of the bobbins have been used once, return them to the large container. Weaving in this manner will rotate the colors evenly, but in random order and for random widths.

SEWING

Always make a muslin from the pattern to check fit before cutting handwoven fabric, and adjust the pattern as needed. Follow the pattern instructions to cut and sew the coat.

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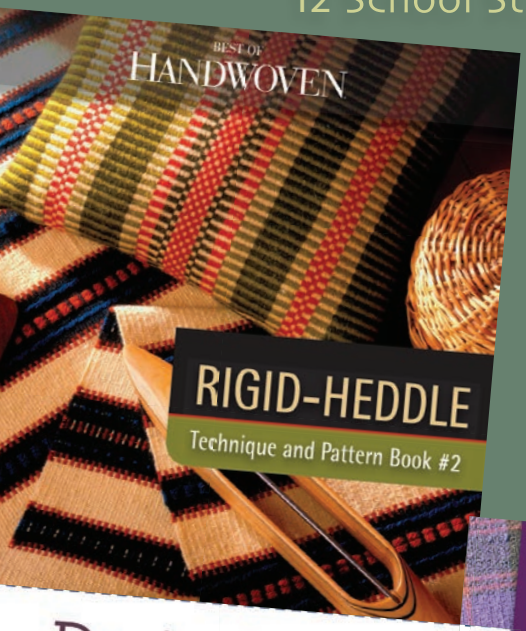

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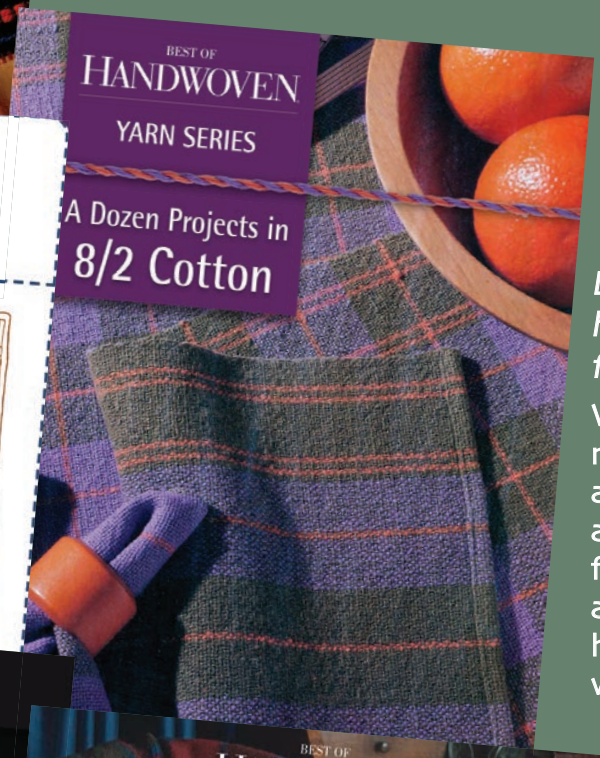

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SINCE 1971

Art Deco Infinity Wrap

LAURA WILSON-GENTRY

This piece was a happy vortex of inspirations: the beauty of art deco buildings in New York City (especially the wonderful curves of the Chrysler Building) and a flapper dress. A twill structure from Carol Strickler's *A Weaver's Book of 8-Shaft Patterns* evoked the curves that were at the heart of so many art deco designs, and skirt pleating in a recently seen flapper dress really influenced my choice of the infinity wrap as the garment structure. I had previously woven an infinity wrap kit from the Yarn Barn of Kansas and used that as model and inspiration for this design as well. I wanted an elegant garment that could be worn out for theater, museum openings, etc.—something a little on the dressy side that could be the centerpiece of an outfit.

When I visualize how this garment will be worn, I see it worn over the classic little black dress or over black dress pants and a black blouse or turtleneck.

RESOURCES

Strickler, Carol. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave, 1991. #205, p.50.

"Machine Sewn Seam Finishes, Mock French Seam & French Wrapped Seam , Part 3 of 4," *Sew4Home*, January 15, 2013, (www.sew4home.com/tips-resources/sewing-tips-tricks/machine-sewn-seam-finishes-mock-french-seam-french-wrapped-seam).

Yarn Barn of Kansas. *Infinity Top*. 2011.

STRUCTURE

Twill.

EQUIPMENT

8-shaft loom, 23" weaving width; 10-dent reed; 1 shuttle.

YARNS

Warp: 8/2 Tencel (3,360 yd/lb, Yarn Barn of Kansas), Black #8999, 1,386 yd; Natural #8000, 1,084 yd. 24K Novelty Yarn (1,700 yd/lb, Plymouth Yarn), Black #001, 136 yd.
Weft: 8/2 bamboo (3,360 yd/lb, Yarn Barn of Kansas), Black #8999, 2,200 yd.

WARP LENGTH

613 ends 4¼ yd long (allows 4" for take-up, 27" for loom waste).

SETTS

Warp: Tencel 30 epi (3/dent in a 10-dent reed); 24K Novelty 10 epi (1/dent in a 10-dent reed).
Weft: 26 ppi.

DIMENSIONS

Width in the reed: 22⅞".
Woven length (measured under tension on the loom): 122".
Finished size after washing: 103" x 17⅗".

1 Wind 613 warp threads 4¼ yd long, using the color sequence indicated in the warp color order, Figure 1. Use your preferred method to warp the loom and thread following the draft in Figure 2. Sley according to sleying order in Figure 3 using a 10-dent reed, centering for a weaving width of 22⅞". Sley floating selvedges in separate dents.

2 Wind one bobbin using 8/2 bamboo. Weave following the treadling in Figure 2 for 122".

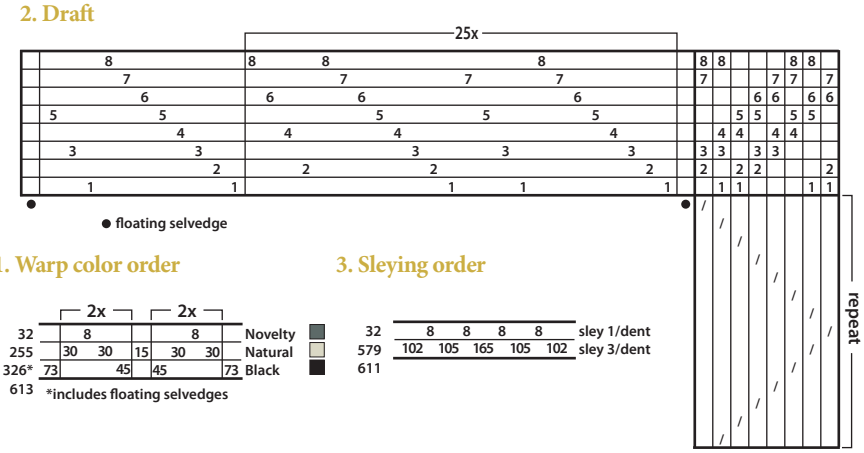
3 Remove fabric from the loom and machine zigzag to secure raw ends. Handwash, hang to dry, then press with a cool iron.

4 Lay fabric flat on a table. Bring the zigzagged edges together, taking care to match the stripes. Pin.

5 Sew the zigzagged ends together using the mock French or wrapped seam technique as follows: Mark a ⅝" seam and sew. Trim ⅛" off the seam allowance then open seam allowance and press flat. Turn raw edges of the seam allowance in toward the seam so they meet in the middle; press. Bring both turned-in edges together so they are even and pin or baste. Edge stitch along the folds; press to one side.

6 Now fold the fabric tube (with seam on the inside) at the seam line creating a fold in the fabric opposite the seam. Place a safety pin at the top and bottom of the fold. Shift the tube again so that the seam is centered over the safety-pinned line. Now to create your neckline: Keeping the seam and safety-pinned line aligned, push the seamed layer down and the pinned layer up until you see the table through the center opening. The top of the seam should be just below the bottom of the safety-pinned line. (See Figure 4.) Measure 10" from the seam line to the front V and 10" from the safety pin to the front V. Pin layers together securely. Repeat for

2. Draft



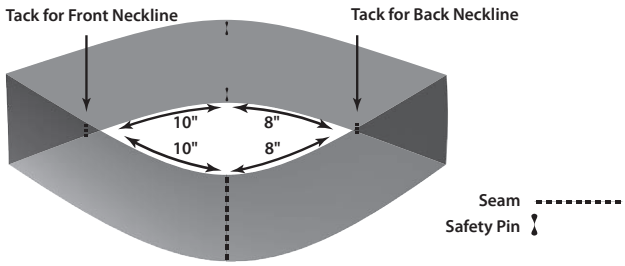
1. Warp color order

3. Sleying order

the back, but measure 8" from the V to the seam and from the V to the safety pin.

7 Check to make sure the neckline is where you want it and sew the layers securely together at the V in both the front and back. Do not sew the layers together for the full length of the piece.

4. Sewing schematic



Vested Interest

Vests are a versatile way to show off handwoven fabric. Shapes can be simple, and vests can add interest to any outfit, from fancy dress to jeans. Here are two unusual approaches to using handwovens in vests.

DRESSING IN REP

BY MARLENE LLOYD

I learned to weave during my last semester in college, and as part of my arts management internship, I coordinated a wood, fiber, and clay exhibit. One work that stood out for me was Joanne Tallarovic's placemats called *Chili Cook-Off*. I was intrigued by the vibrancy of the many brightly patterned fabric-strip wefts peeking through the closely sett warp. I promised myself that, one day, I would learn to do this kind of weaving, and twenty-one years later, I wove a vest titled *Illusions of Color*.

Marlene created a colorful, drapy rep fabric using bright, lightweight cotton batiks for her thick weft.
PHOTO BY JOE COCA

BEYOND REP

Joanne's technique, described in her book, *Rep Weave and Beyond*, is a variation on a traditional Swedish technique called rep or *ripsmatta*. In the classic method, the warp threads are sett so closely that no weft shows except at the edges. A heavy weft—either fabric strips or heavy yarn—alternates with fine weft picks that contribute to the stability of the fabric. Joanne's new rep variation setts the warps far enough apart that the wefts are visible, creating the potential for all kinds of color excitement.

This open rep allows me to be "painterly" with my colorful yarns and fabrics. The interaction between the multiple colored warp threads and a variety of colored fabric strips in the weft creates unexpected, vibrant color harmonies. The fine weft picks between the fabric strip wefts also add to the color interaction.

REP TO WEAR

Traditional rep weave fabric tends to be heavy and sturdy, great for rugs, mats, and runners. My vest has a more open sett and thinly cut fabric wefts, creating a soft, lightweight fabric with a beautiful drape. I used light, colorful cotton batik fabric for my thick weft, cutting it into ⅜-inch strips with the grain of the strips running parallel to the selvedges. As I wove, the fabric compacted to 8 picks per inch: 4 picks each of the fabric weft and the 8/2 cotton weft. (I recommend weaving a sample to find the "sweet spot" on your loom where the fabric strips fold into a perfectly flat "s" shape. On my jack loom, this spot is exactly halfway between the reed and breast beam.)

I hadn't planned to make anything with my "experiment," but a vest was calling to be created, so I obliged with a playful mind. The results surpassed my expectations. I encased the shoulder and side seams in bias bindings to eliminate fraying. I chose different-colored piping for each vest front, side seams, and the armholes.

During the Association of Northwest Weavers Guilds 2011 conference, my *Illusions of Color* vest received the Handweavers Guild of America (HGA) award and the Seattle Weavers' Guild Virginia Harvey Award for Excellence in Color. Pursuing my dream of rep weaving paid off beyond my wildest dreams! And another project is already beginning to percolate, as I wonder how a knee-length vest would drape. Oh, the ideas are endless!

RESOURCES

Tallarovic, Joanne. *Rep Weave and Beyond.* Loveland, Colorado: Interweave Press, 2004

Handwoven Magazine. *The Weaver's Companion.* Loveland, Colorado: Interweave Press, 2001.

SCRAPPY LITTLE VESTS

BY HELEN MCKEE

So you've been weaving for some time and have accumulated a collection of scraps? I suggest that you consider incorporating some of them into a vest.

I'm not a weaver, but I have been collaborating with Yvonne Stahl for over twenty years. She weaves yardage and then hands it over to me, trusting that I will come up with garments suitable for us to put in the Handweavers Guild of Boulder fall sale. Yvonne's favorite yarn is a 50/50 silk and wool [Zephyr by JaggerSpun] that has a nice hand for clothing.

Over the years, Yvonne had collected a large bagful of handwoven scraps that she passed on to me last fall. I've had fun putting three vests together, and I still have a (smaller) bagful of pieces left.

The first step in designing a vest is to sort the scraps. I initially sort by color. Another approach is to find pieces that have a common element, such as color or weave structure, that tie them together visually.

The garments shown here are composites of woven pieces applied to a coordinating base fabric. Choose a pattern in which the side seams are on the straight grain so you can tape the pattern pieces together at the sides and cut the base fabric so that the back and fronts are all one piece. (You could also cut them separately and sew the side seams before starting to arrange the woven scraps on the base fabric.) Don't sew the shoulder seams until the collaging process is completed. I did not use a commercial pattern for the long vest. Instead, I cut three rectangles for the back and two fronts, and then I shaped the shoulders, neckline, and lower edge, and cut two smaller rectangles as side inserts.

One of the challenges in putting together this kind of garment is to create visual paths that guide the eye from one element to the others, so it doesn't look like a collection of scraps scattered and stitched down with no rhyme or reason. After the scraps are applied, you need to add another unifying layer, for example, beads, buttons, binding strips, couched cord, or yarn. My long vest and red vest have strips applied over the edges of the scraps. The strips can be cut, on grain, from fabric or ribbon. On the blue vest, I applied vertically through the pieces a variegated yarn that repeats some of the colors found in the scraps.

Helen designed these three vests using weaving scraps from Yvonne Stahl.
PHOTO BY ANN SWANSON

Before starting to arrange the pieces, I fringed the edges that would not be covered with strips by machine stitching ½ inch from the edges and then pulled out yarn to create the fringe. The woven pieces applied to the blue vest were cut in squares and then placed on point. A few vertical chalk lines on the base fabric are helpful in keeping the placement of the pieces in order.

If the base fabric is also handwoven, I recommend serging all the edges after cutting out the pattern pieces, being careful not to stretch the edges. To prevent stretching on diagonal seams such as the shoulders, apply a narrow strip of fusible interfacing that has been cut on the grain. When sewing handwoven fabric, I don't use fusible interfacing over an entire pattern piece because it changes the hand of the fabric. However, if you're using loosely woven scraps, you may want to stabilize them with light fusible interfacing, and on occasion I have applied narrow strips of interfacing along seamlines that I'm concerned might stretch in the sewing machine.

Your handwoven fabric is so precious, even the scraps should have a long, productive life. You could use them to make a vest, an afghan, a blanket, stole, pillow or purse. The only limits are your imagination and the size of your scrap bag.

Hearts 'n Bones Scarf

NANCY PETERSON

A trip to the Mercado, or market square, in San Antonio, Texas, inspired these playful skeletons, woven in honor of the Mexican *Dia de los Muertos,* the Day of the Dead. Celebrated on November 1st and 2nd, this holiday's decorations often feature cheerful skeletons dressed in fine clothing and playing in mariachi bands or enjoying other activities. I wanted to weave scarves for my daughter and her roommate, both of whom enjoy quirky, original clothing. Weaving whimsical skeletons for them seemed the perfect choice!

I wanted a soft, drapable scarf, so I chose an 8-shaft twill pattern for the body and used one of my favorite yarns, 8/2 Tencel. The completed scarf has a wonderful hand and a soft luster. While the designs appear only on the front of the scarf, the back is not unattractive. The body of the scarf weaves up quickly, but the tie-ups must be altered in order to weave the border patterns. The skeletons require twelve different pattern sheds and two tabby treadles to weave, so I devised (what else?) a skeleton tie-up that uses ten treadles with two treadles depressed at once. The border designs can be altered if desired: for example, the skeletons could be unadorned or wear hats and boots woven of different colors.

RESOURCES

Strickler, Carol. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave, 1991, pp. 28, 30-31.

On the web

Go to weavingtoday.com to download the pattern and steps to this project.

STRUCTURE

Point twill, treadled as straight twill and as rose-path.

EQUIPMENT

8-shaft loom, 11" weaving width; 12-dent reed; 3 shuttles.

YARNS

Warp: 8/2 Tencel (3,360 yd/lb, Yarn Barn of Kansas), Black, 725 yd.
Weft (for twill and tabby): 8/2 Tencel, Black, 440 yd.
Pattern weft: Rayon Slub (1,600 yd/lb, Earth Guild), natural, 15 yd.
Satin Bamboo 5.24/4 (1,050 yd/lb, Halcyon Yarn), Red Hot #011, 16 yd.

OTHER SUPPLIES

Color Gallery beads, #968040, available from craft stores.

WARP LENGTH

241 ends 3 yd long (allows 4" for take-up, 32" for loom waste; includes 2 floating selvedges; loom waste includes fringe).

SETTS

Warp: 24 epi (2/dent in a 12-dent reed).
Weft: 20 ppi in plain weave and twill areas; 10 ppi pattern/10 ppi tabby in areas with pattern weft.

DIMENSIONS

Width in the reed: 10".
Woven length (measured under tension on the loom): 72".
Finished size after washing: 8½" × 69" plus 5" hemstitched fringe at each end.

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Traditions

5-SHAFT

A Pair of Pockets in Droguet

MARCIA KOOISTRA

In the eighteenth century, women didn't have pockets sewn into their skirts. Instead they had a *paire de poches* (pair of pockets) attached to a band and tied around their waists. This garment was part of the female costume in several European countries. It was either worn between the skirt and the underskirt or over the skirt, and it functioned both as a purse and handwarmer. My pockets have a modern touch in the form of belt loops, and they can be worn attached to a belt.

While pockets historically were made of a variety of fabrics, I've chosen to use a 5-shaft striped *droguet*. This sturdy fabric is a satin weave with hemp or linen in the warp and singles wool in the weft. In the eighteenth century, it was commonly used for skirts.

Five-shaft droguet is a weft-dominant weave ideal for showing off your homespun yarns. If you're not comfortable with hemp or linen in the warp, you can use fine cotton or cottolin instead. If you do use hemp, moisten it while weaving. I use a plant-spraying bottle and spray the warp between the heddles and the fell as I weave. For best results, use a floating selvedge and try not to overload your bobbins. My pockets are woven in four colors using four shuttles.

My particular body is V-shaped, and according to stylists, horizontal stripes on hips of my type help balance the silhouette. If you are a lucky pear, you might want to use vertical stripes, which can be achieved by adapting the width of your woven fabric to 12 inches.

1. Wind a warp of 162 ends 2½ yd long. Use your preferred method to warp the loom following the threading in Figure 1. Sley 2 per dent in a 10-dent reed, centering for a weaving width of 8⅕".

2 Wind a bobbin with each of the 4 weft colors. Weave for 57" following the treadling and color order in Figure 1.

3 Remove the fabric from the loom. Machine zigzag the raw edges on both ends. Handwash in cold water. Roll the fabric in a towel to absorb excess water and hang to dry. Press with warm iron.

4 Measure and cut along the dotted cut lines as shown in Figure 2, then zigzag the raw edges.

5 Press under a ½" hem along the selvedge edge of piece A; pin and sew. Repeat with B. With right sides facing you, overlap the hemmed edges so that the hem on piece A overlaps the hem on piece B. Pin.

6 Sew the pieces together first from the bottom raw edge in toward the center 3½" and then from the top raw edge to the center 3½" leaving a finished opening of 4". You may choose to firmly handsew these seams if you want the stitching to be concealed.

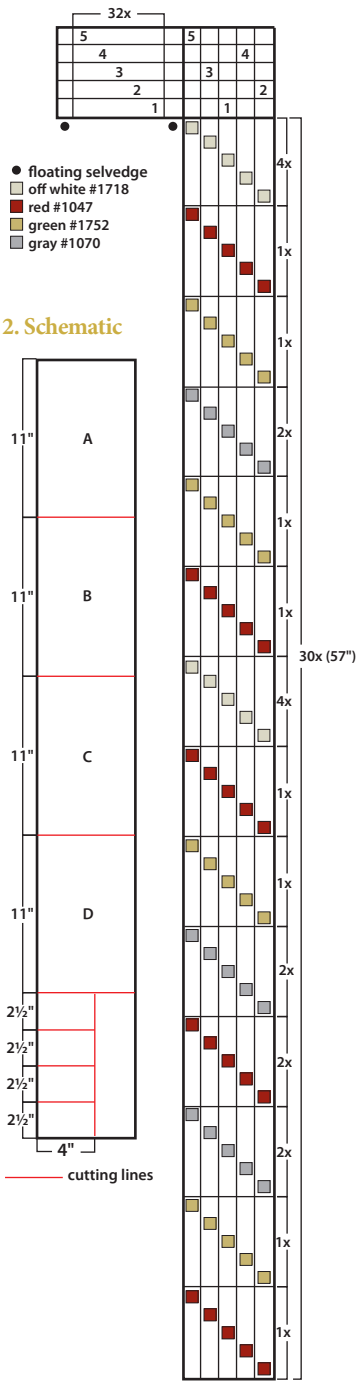
7 Fold right sides together so that the other two selvedge edges are even. Sew a seam lengthwise from the top raw edge to bottom raw edge. Press the seam open. Now orient the piece with the right sides together, the seam in the back, and the hemmed opening toward you. Press, then sew the bottom raw edges together.

8 Take two of the loop pieces. Fold each piece lengthwise with right sides together and pin. Stitch inside raw edge using a short stitch to form a tube. Turn and press, with seams centered in back. Fold turned loops in half with the right sides together and pin them inside the pocket ¼" from the side edges. Align the raw edges of the loops with the top raw edge of the pocket, loops facing down. Sew along top raw edge of the pocket incorporating the loops.

9 Trim seams. Use the finished opening to turn the pocket right side out, and press.

10 Repeat with pieces C and D making sure to reverse the side you overlap so the pocket openings are oriented for your right and left hands.

1. Draft



2. Schematic

STRUCTURE
5-shaft satin.

EQUIPMENT
5-shaft loom, 9" weaving width; 10-dent reed; 4 shuttles, 4 bobbins.

YARNS
Warp: 2-ply hemp (4,000 yd/lb, Lunatic Fringe), Natural, 405 yd. **Weft:** 6/1 Fårö wool (3,100 yd/lb, Borgs), #1718 off-white, 302 yd; #1047 dark red and #114 gray, 226 yd; #1752 green, 152 yd.

OTHER SUPPLIES
Sewing thread.

WARP LENGTH
162 ends 2½ yd long (allows 3" for take-up and 30" loom waste).

SETTS
Warp: 20 epi (2/dent in a 10-dent reed). **Weft:** 63 ppi.

DIMENSIONS
Width in the reed: 8⅕". **Woven length (measured under tension on the loom):** 57". **Finished size after washing:** 7" × 54".

Folk Costume in Eighteenth-Century Normandy

MARCIA KOOISTRA

"The history of a garment is less trivial than it seems. It raises the questions of raw materials, manufacturing process, cost, cultural background, fashion and social hierarchy." (Anquetil, 2001).

I've tried to answer these questions for 300-year-old folk garments made in my town, Champsecret, in the Normandy region of France. My research has led me through marriage contracts and death inventories from all kinds of people—peasants, craftsmen, minor officials, even a surgeon.

EVERYDAY GARMENTS

The garments listed in marriage contracts were part of a bride's trousseau, a gift from her parents that reflected their wealth and social status. Many of the contracts I studied don't mention a trousseau because the brides were orphans. The other contracts included a *habit complet*, the standard outfit for eighteenth-century Champsecret women. The complete *habit* included linens, outerwear, headdresses, handkerchiefs, and shirts that reached the calf. Over the shirt, the woman wore an underskirt, a skirt, a bodice, and an apron with the upper part pinned onto the bodice. The head was covered with a simple headdress called a *cornette* and the neck with a handkerchief called a *mouchoir*. There was no underwear, as we know it, and a striking point in the inventories is the lack of stockings and shoes or clogs. Did the women go barelegged and barefooted? The records do not say.

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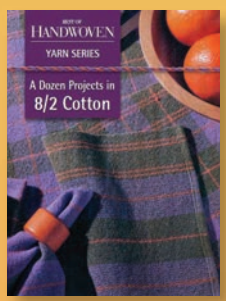

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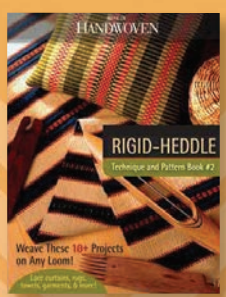

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I had to rely on death inventories to provide insight into men's wardrobes. In those days, the dead were buried naked, wrapped in a shroud, and all their garments became part of the inheritance. The men's costume included long shirt, breeches, stockings, spats or gaiters, shoes or boots, long waistcoats, knee-length coats called *justacorps*, a handkerchief or *tour de col*, a wig (for the bold and fashionable), and a hat. Men wore no underwear, either, but the longer panel of the shirt was brought between the legs to protect the intimate parts.

EVERYDAY FABRIC

Fabric for everyday and working clothes was chosen for durability and price, but other factors came into play. Sumptuary laws forbade common people to wear luxury fabrics and even certain colors, such as blue. These laws protected the nobility's privileges against a rising bourgeoisie.

In Champsecret, most clothing (linens, shirts, etc.) was made of hemp, and most other garments were made of fabric with hemp warp and wool weft. Most folk had their own *chènevière* (hemp field), and a woman's trousseau commonly included half a dozen sheep. After the hemp and wool were spun into yarn at home, they were brought to a professional dyer who used all natural dyes. While fashionable people wore pastels, country folk stuck to gray, green, red, black for ceremony and mourning, brown, hazel, or for a sophisticated man of the world, coffee.

Once yarn was dyed, it was brought to a weaver. Every hamlet had at least one weaver, who was often paid with a share of the cloth. To prevent warp breakage, hemp must be woven under damp conditions, so weaving rooms were set up in cellars. Hemp weavers had a reputation for being pale and often suffered from arthritis.

Most cloth was woven in plain weave. Napkins and hand towels were often woven in damask weave, and several varieties of wool-on-hemp fabric, such as *sarge* (twill) and *droguet* were also woven locally and fulled in the fulling mill. These were known for sturdiness and warmth, and they were used for bodices, skirts, aprons, *justacorps,* waistcoats, and breeches.

CLOTHES MADE TO LAST

Fabric for outerwear was taken to a tailor or dressmaker. Fashion was not the first concern; these country people made clothes to last. Even the garments of the wealthier women and men didn't differ much from those of the poorer ones. Their clothes were newer and of finer fabric, but the styles were much the same. In a society where clothes were precious enough to be part of one's legacy, fashion was a luxury few could afford.

RESOURCES

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Bruneau, Marguerite. *Histoire du costume populaire en Normandie,* Tome I et II. Luneray: Bertout, 1986.

Fau, Alexandra. *Histoire des tissus en France*. Rennes: Ouest France, 2008.

Federation Folklorique Normandie Maine. *Coiffes et costumes des pays Normands*. Rennes: Ouest France, 2008.

Goubert, Pierre. *Les paysans français au XVIIe siècle*. Paris: Hachette, 1994.

Left: Marriage contract between Jean Langlois and Renée Letourneur, 1735. Her trousseau includes "a skirt and a bodice of *siamois* [cotton-on-silk fabric] with an apron of 5-shaft droguet." **Right:** An old picture postcard from Normandy. The woman and the girl are wearing *pochets*, bags worn a the belt that serve as both pockets and handwarmers.

PHOTO FROM GENEANET.COM, PUBLISHED BY DOZEVILLE; ANTIQUE POSTCARD SCAN COURTESY OF MARCIA KOOISTRA

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Weave the Rainbow

by Sara Bixler

Noro Silk Garden Lite and Shiraito are yarns that draw weavers in for all the right reasons, but they can plague us with complications when we don't know how to use them effectively. Noro yarns are known for their vibrant colors, long color-spun repeats, and texture not often found in commercial yarns marketed toward weavers. Colrain Lace is a beautiful and luxurious yarn that combines the warmth and familiarity of wool with the silky shine and coolness of Tencel in a sophisticated color palette. Together, they are everything a fiber-fondling, color-loving weaver could desire.

Silk Garden Lite, Shiraito, and Colrain Lace

The Yarns: Silk Garden Lite, 45% silk/45% kid's mohair/10% lamb's wool, 108 yd/50g ball, worsted-weight; Shiraito, 45% cashmere/45% angora/10% wool, 196 yd/50g ball, fingering weight; Colrain Lace, 50% merino/50% Tencel, 2,800 yd/lb, lace weight.

Silk Garden Lite is a singles yarn, which can be problematic if it is used under high tension and alone in the warp. (A good test to see if a yarn will stand well by itself is to pull out 18 inches and apply tension between your two hands: if you do not observe any drifting apart, the yarn should work fine under normal to light tension.) Silk Garden Lite is one of my all-time favorite yarns to use for weaving because it adds a little bit of risk and unpredictability together with the great reward of amazing color effects and that "Wow!" factor.

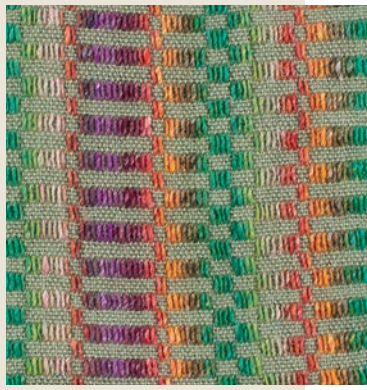
The Noro **Shiraito** was a joy to work with and a real showstopper in its final presentation. There is much more of this yarn in my future! That said, I proceeded with caution when designing the fabric for this piece. The fact that Shiraito is made of 90% cashmere and angora sent up a warning flag for me right away. Both cashmere and angora are soft, short-stapled, slippery fibers. To avoid losing any of those wonderful properties in the spinning process, most manufactures will use a very soft twist to allow the fibers to remain lofty and supple in the yarn, and Noro is no exception. I knew almost instantly that I would reserve this yarn for weft-only use. To save myself a lot of extra sampling and possible heartbreak, I chose to play it safe and highlight the yarn as a pattern weft, giving the yarn an opportunity to float in all its color grandeur on the surface of the fabric.

Colrain Lace is a two-ply yarn with the inelasticity we love to see in a warp thread but with a soft twist that gives the weaver just enough loft to bloom into place with the structure. The recommended sett range for this yarn is 15 to 18 ends per inch, making it a perfect choice for a mid-range sett, easy to warp and weave. The yarn is handwash-only, but it is well worth the effort required to care for it. The color choices are sophisticated and uncomplicated making it easy to pair with the novelty threads of choice, although it could stand beautifully on its own.

Supplemental-Warp Scarf

I chose to weave this particular sample in a supplemental-warp weave structure to achieve two main goals: to highlight the novelty yarn on the surface of the piece with long floats and to provide a solid, structurally sound ground fabric for a fiber that needs reinforcement to be used in the warp. Pairing two threads of different setts such as the Silk Garden at 8 epi and the Colrain Lace at 16 epi gave me a weave structure similar to overshot or monk's belt turned 90 degrees in the warp direction. Turning the structure greatly simplified the weaving because I could use one shuttle and a very simple treadling sequence.

SAMPLE YARNS: Noro Silk Garden Lite (2076) and Colrain Lace (grey olive).
GROUND FABRIC SETT: 16 epi
SUPPLEMENTAL-WARP SETT: 8 epi
WORKING SETT: 24 epi
DIMENSIONS: ***Width on the loom:*** 12.6"; ***width off the loom:*** 11.75"; ***width after wet-finishing:*** 11.25"; ***draw-in and shrinkage:*** 11%. ***Woven length:*** 68"; ***length after wet-finishing:*** 64.5"; ***take-up and shrinkage:*** 5%.



Silk Garden Lite and Colrain Lace scarf woven in a supplemental-warp weave structure.

Shiraito and Colrain Lace pillow woven in undulating twill.

Undulating Twill Pillow

Weaving with the Noro Shiraito was one of those dream projects that just comes together, and the luxury of the Colrain Lace combined with the softness of the Shiraito made for a pillow that anyone would love to snuggle up to. I wanted a dramatic presentation for the Shiraito, to highlight its firework-like use of color, plus long horizontal floats to showcase the softness of the angora and cashmere. I like using such fancy yarns for accessories and home goods because, with the right small project, a little can go a long way. With dramatic yarns like the Shiraito, you can make a big statement in a small package.

SAMPLE YARNS: Noro Shiraito (34) and Colrain Lace (rich purple).
SETT: 16 epi
DIMENSIONS: ***Width on the loom:*** 24"; ***width off the loom:*** 21"; ***width after wet-finishing:*** 20"; ***draw-in and shrinkage:*** 17%. ***Woven length:*** 56"; ***length after wet-finishing:*** 51"; ***take-up and shrinkage:*** 9%.

Sara's Tips for Working with Noro

One suggestion I give weavers who have never used Noro yarns before is to wind all of your yarn onto a ball winder before you begin. Although the yarn is sold in a usable form already, winding it into a ball gives you a chance to run every inch through your fingers before you begin making your warp. Noro is notorious for having knots in the middle of skeins because of the manufacturing process. By locating any knots right away, you can plan around any unexpected and possibly noticeable color breaks before you begin winding your warp.

Winding the skeins into balls also allows you to see the exact color arrangement: what presents itself first on the outside of the ball, and what will show itself last inside the ball. Armed with this information, you can decide in what order you will use each skein so that the colors will flow into one another in a logical manner. For example, if skein A ends with blue, and skein C starts with blue, you would use them sequentially to keep the color sequence in order. (Keep in mind, though, that it never works out perfectly. I tend to buy more than I think I will need so that I have wiggle room if I need to add a little yarn from another skein to maintain the color sequence or to work around any knots I may find.)

For those who have never used a color-spun yarn as weft before, there is one secret I will let you in on. To maintain a consistent color sequence, first arrange your balls of yarn in color order. Then, as you begin winding your bobbins, make sure to rewind each one before weaving. It sounds like a lot of extra work, right? Well, there's a very logical explanation that would become apparent to you as soon as you finished your first bobbin and began weaving your second. When you wind the first color, call it A, off the outside of a yarn ball, and then wind through color B, and perhaps halfway through color C, you will observe that color A is now on the innermost part of your bobbin and C presents itself first to be woven into your piece. Without rewinding the bobbin, your colors would proceed as follows in the weaving: half the length of C, color B, and then color A. With the next bobbin you wind from the ball, the other half of color C will go to the inside of the bobbin, then color D, then E, and they will weave off in the opposite order. At this point, the color sequence in your weaving would be: half of C, B, A, E, D, and then the other half of C. Rewinding your bobbins ensures that the colors will weave in their correct order, A through E. It's worth the extra effort to achieve the effect of those lovely, slow color gradations with one color flowing serenely into the next.

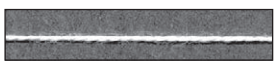
PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGES	WEAVE STRUCTURE	SHAFTS	LEVEL
Cathy Coatney	Celestial Being Coat	57–58	Twill	4	All levels
Marilynn Cowgill	Monet Evening Bag	32–33	Bateman Extended Manifold Twill	8	AB, I, A
Karen Donde	Roman's Holiday Suit	39–42	Turned Biederwand	8	I, A
Marcella Edmund	Fingerprint Tote Bag	54–55	Plain Weave	Pin Loom	All levels
Maxine Fontana	Sun-Flirty Sundress	25–28	Crackle	8	I, A
Rebecca Fox	Shaken Not Stirred Waistcoat	51–52	Twill	6	AB, I, A
Linda Gettmann	Golden Sunset Scarf	44–45	Plain Weave with Warp Floats	RH, 2, or 4	All levels
Nancy Arthur Hoskins	Lavender's Blue Shawl	30–31	Atwater-Bronson Lace	8	AB, I, A
Marcia Kooistra	Pair of Pockets	66–68	Droguet (5-shaft Satin)	5	AB, I, A
Marilyn Murphy	Monet Mobius	34–35	Plain Weave	RH, 2, or 4	All levels
Nancy Peterson	Hearts and Bones Scarf	64	Point Twill	8	AB, I, A
Sandra Staff-Koetter	Star Skirt	49–50	Theo Moorman	8	AB, I, A
Allen Walck	Bal à Versailles Vest	46–47	Twill	4	AB, I, A
Laura Wilson-Gentry	Art Deco Infinity Wrap	60–61	Twill	8	AB, I, A

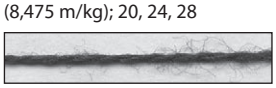
Levels indicate weaving skills, not sewing skills
AB = Advanced beginner (some experience reading a draft, warping, and weaving); I = Intermediate; A = Advanced. "All levels" includes very new weavers.

YARNS

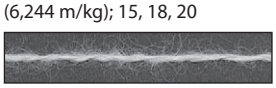
This chart gives yards per pound, meters per kilogram, and a range of setts (from wide as for lace weaves, medium as for plain weave, and close as for twills; no setts are given for yarns not suitable to use as warp). For a complete directory of yarns used in *Handwoven*, see the Master Yarn Charts under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

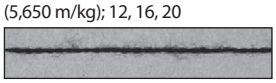

2-ply organic unmercerized cotton (Ecocot); 7,000 yd/lb (14,120 m/kg); 30, 32, 40

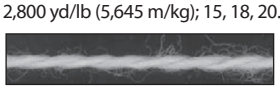
10/2 pearl cotton; 4,200 yd/lb (8,475 m/kg); 20, 24, 28

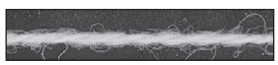

50% wool, 50% silk; 5,400 yd/lb (10,890 m/kg); 20, 25, 30

Singles wool (Fårö); 3,100 yd/lb (6,244 m/kg); 15, 18, 20

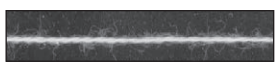

2-ply laceweight alpaca; 2,800 yd/lb (5,650 m/kg); 12, 16, 20

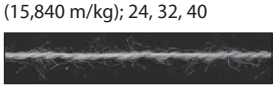

10/2 merino/Tencel (Colrain Lace); 2,800 yd/lb (5,645 m/kg); 15, 18, 20.

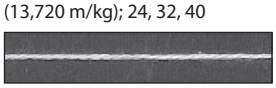

8/2 wool; 2,240 yd/lb (4,520 m/kg); 12, 15, 20

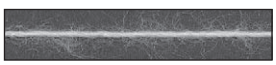

2-ply wool (Harrisville Shetland) 1,800 yd/lb (3,630 m/kg); 12, 15, 20

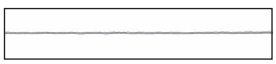
Tapestry Wool (DMC), 650 yd/lb (1,314 m/kg); 6, 8, 10


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

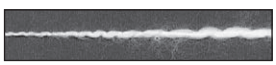

30/2 muga (wild) silk; 6,800 yd/lb (13,720 m/kg); 24, 32, 40


12/2 silk (Gemstone);2,800 yd/lb (5,650 m/kg); 12, 16, 18

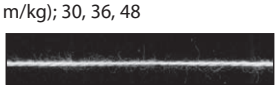

Tussah silk (Honeyspun);2,000 yd/lb (4,040 m/kg); 12, 16, 18

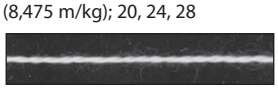

100% Viscose (Calais); 4,600 yd/lb (9,280 m/kg); 22, 26, 30

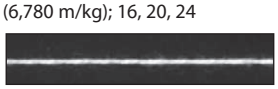
80% rayon, 20% metallized polyester; 1,980 yd/lb (3,525 m/kg)

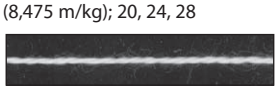

Rayon Slub; 1,600 yd/lb(3,228 m/kg); 12, 16, 18

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


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


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


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


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

100% bamboo (Bambu 7) 2,100 yd/lb (4,210 m/kg); 12, 15, 18

Satin bamboo; 1,050 yd/lb (2,120 m/kg); 10, 12 , 14

2-ply hemp (Lunatic Fringe);4,000 yd/lb (8,071 m/kg); 20, 24, 28

100% Lurex (Astra-Glow) 3,000 yd/lb (6,055 m/kg)

600-denier gimp (metallic); 7,500 yd/lb (15,128 m/kg)

82% Nylon, 18% Lamé (24K);187 yd (203 m)/ 50 g ball; 8, 10, 12

100% polyester (Lazer FX) 70 yd (64 m)/10 g ball

CORRECTIONS

In the Spring Bouquet Towels by Laura Fry from the May/June 2013 issue of *Handwoven* we should have mentioned floating selvedges in the instructions and warp end count.

In the Sotis Cloth by Kay Faulkner from the March/April 2013 issue of *Handwoven* the heddle counts for shafts one and two were incorrectly listed. The correct heddle count is 150 for shaft one and 75 for shaft two.

Also in the Faulkner project, there is an extra treadle shown in the 20th row from the end of the treadling. In place of treadles 1 and 5, only treadle 1 should be raised. (A corrected PDF of the draft is available for download on weavingtoday.com.)

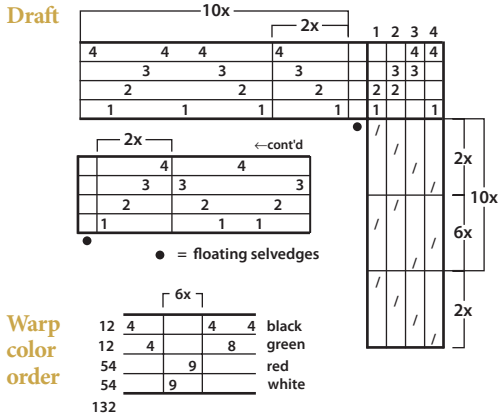
WARPING NOTES

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).

FINISHING TECHNIQUES

TWISTING (OR PLYING) THE FRINGE

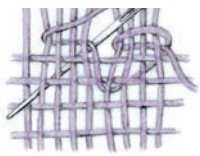
Divide the number of threads for each fringe into two groups. Twist each group clockwise until it kinks. Bring both groups together and allow them to twist around each other counterclockwise (or twist in that direction). Secure the ends with an overhand knot. (Use the same method to make a plied cord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

SIMPLE HEMSTITCHING

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

Measure a length of weft three times the warp width and cut, leaving the measured length as a tail. Thread the tail into a blunt tapestry needle.

Take the needle under a selected group of ends above the fell and bring it up and back to the starting point, encircling the same group of ends. Pass the needle under the same group, bringing it out through the weaving two (or more) weft threads below the fell. Repeat for each group of ends across the fell. Needle weave the tail into the selvedge and trim.



Simple hemstitching

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Coveted yarn, 121 East Main St., Gloucester, MA, 01930, (978) 282-8809, www.covetedyarn.com, info@covetedyarn.com (Gettman 44–45).

Earth Guild, 33 Haywood St., Aheville, NC 28801, (800) 327-8448, (828) 255-7818, www.earthguild.com (Peterson 64).

Glimakra USA, 50 Hall Ln., Clancy, MT 59634, (866) 890-7314, (406) 442-0354, www.glimakrausa.com (Kooistra 66–68).

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com (Coatney 57–58, Donde 39–42, Hoskins 30–31, Peterson 64, Staff-Koetter 49–50, Walck 46–47, Wilson-Gentry 60–61).

Huntingdon Yarn Mill, 3114 E Thompson St., Philadelphia, PA 19134, (215) 425-5656, hymill.com (Walck 46–47).

Jennifer Knits, 108 Barrington Walk, Los Angeles, CA 90049, (310) 471-8733, www.jenniferknits.com (Gettman 44–45).

JoAnne Fabric and Craft Stores, (888) 739-4120, Fax: (330) 463-6760, www.joann.com (Coatney 57–58, Cowgill 32–33).

Knitting Beads and Other Things, 1018 Adams St., Toledo, Ohio 43604, (419) 708-6375, knitbeads.com (Hoskins 30–31).

Knitting Fever Inc., www.knittingfever.com (Yarn Lab 70–71).

Last Penny Farm Alpacas, 39 Pegg Road, Weaverville, NC 28787, (828)777-3568, www.lastpennyfarmalpacas.com (Donde 39–42).

Lunatic Fringe, 2008 E. Indianhead Dr., Tallahassee, FL 32301, (800) 483-8749, (850) 539-1964, www.lunaticfringeyarns.com (Kooistra 66–68).

PRO Chemical & Dye, PO Box 14, Somerset, MA 02726, (800) 228-9393 (orders), www.prochemical.com (Fontana 25–28).

Royal Yarns International, (866) 621-7779, www.royalyarns.com (Wilson-Gentry 60–61).

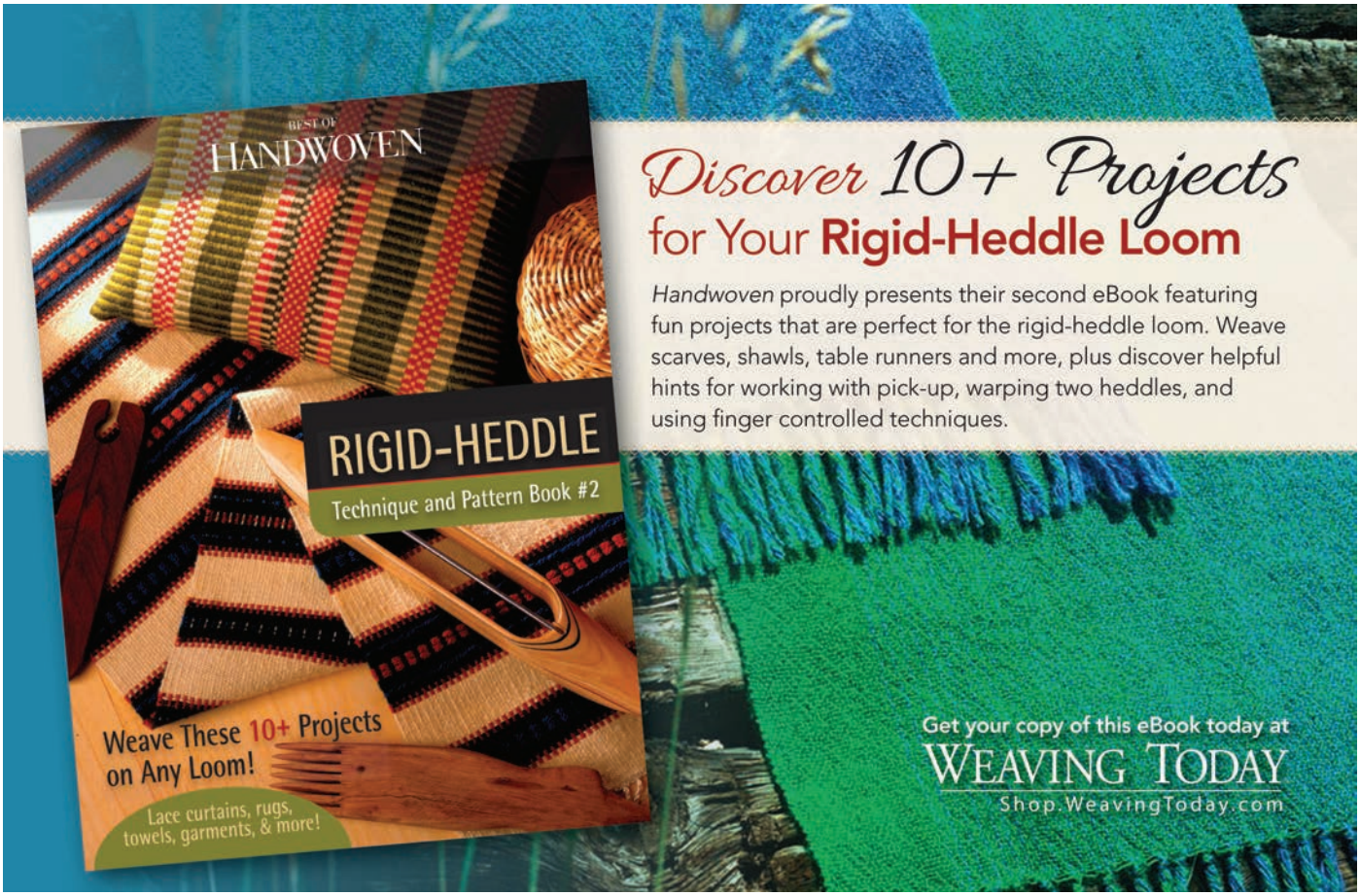
Shuttles, Spindles, and Skeins, 635 South Broadway, Unit E, Boulder, CO 80305, (800) 283-4163, (303) 494-1071, FAX: (303) 554-6593, www.shuttlesspindlesandskeins.com, shuttles@shuttlesspindlesandskeins.com (Cowgill 32–33).

Silk City Fibers, 155 Oxford St., Patterson, NJ 07522 (Donde 39–42, Murphy 34–35).

Treenway Silks, 2060 Miller Court, Lakewood, CO 80215-1325, (888) 383-7455, (303) 383-7455, www.treenwaysilks.com (Donde 39–42).

Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, www.yarn.com (Coatney 57–58, Cowgill 32–33, Donde 39–42, Fox 51–52, Gettman 44–45, Yarn Lab 70–71).

Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (785) 842-4333, (800) 468-0035, www.yarnbarn-ks.com (Peterson 64, Wilson-Gentry 60–61).



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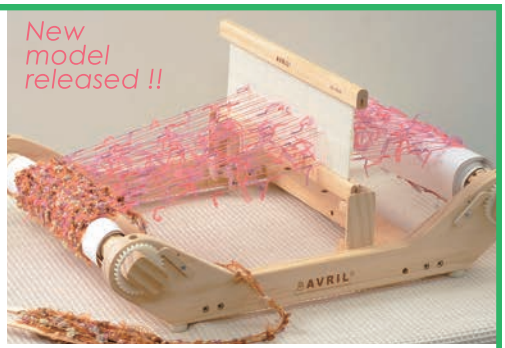

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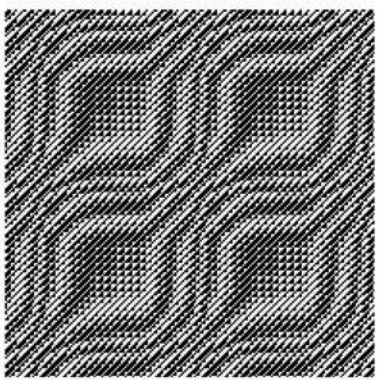

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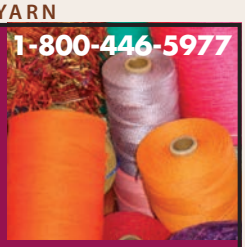

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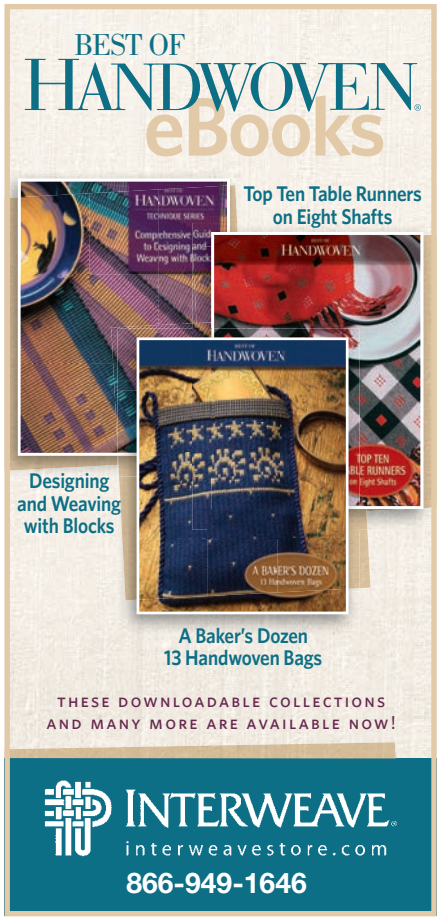

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21st Annual NORTH COUNTRY FIBER FAIR—September 20-22 at the Codington, County Extension Complex in Watertown, SD, 40+ Vendors, 45 Classes, 3 day Spinning/ Fiber Circle, Free Admission, Demos, Fleece Sale, Sheep Dog Demos, Goat Show, Fiber Sandwich, Spinning Wheel Raffle, Fiber Arts Competition and Show, more info at www.northcountryfiberfair.org or (605) 254-8434. Check us out on Facebook!

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Creating Clothing in the SAORI Way

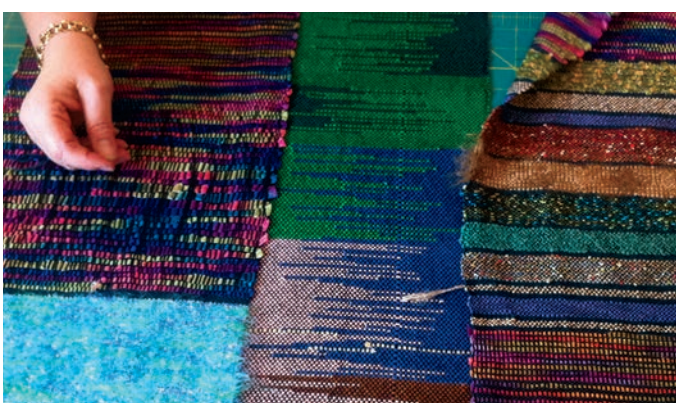
JENNY PELC

In May, Weavin' Place—SAORI Style was pleased to host a SAORI Kai for a group of eleven local and regional weavers at our studio in Folsom, Louisiana. The intent of a kai is to provide an opportunity for SAORI enthusiasts to come together for a couple of days to exchange ideas and learn from one another. Prior to this particular kai, we asked attendees if there was a specific skill or technique they would like to choose as a focal point. Overwhelmingly, the group voted to learn more about transforming their woven fabric into wearable garments. This presented itself as an exciting challenge, but we knew that we needed to begin at an appropriate level and scale in order to meet the wide range of skill levels among the attendees.

The most recent *Beginner's Pattern Book* from SAORINOMORI provided an excellent starting point. Each pattern in the book has a limited number of cuts and stitches and is described with concise, clear graphic directions. With two patterns selected, one vest and one cocoon, we distributed an image of each of the finished garments and the corresponding yardage dimensions. We asked everyone who wished to participate to select which of those two garments they would like to create. The participants would arrive with the appropriate yardage and sew the piece at the event.

Admittedly, Cheryl Dunworth and I did a test run of the patterns prior to the event in order to be sure we could lead the group confidently. We had the additional advantage that one of our attendees, Denise Prince who is a fellow SAORI studio owner, recently returned from SAORINOMORI near Osaka, Japan, where she gained familiarity with some of the patterns in this book as well as a lot of insight into their approach to clothing construction. She also arrived with several finished versions of these garments, providing examples of many different approaches to the same pattern.

The SAORI philosophy of weaving is one that recognizes the intrinsic beauty of everyone's weaving and encourages a total in-the-moment immersion. This approach to weaving translates beautifully to clothing design and construction. The patterns are intended as a starting point and can be implemented exactly as is, but have sufficient open-endedness to allow the same spirit of inspired spontaneity that created the cloth. The beauty of these patterns is both in the simplicity as well as the infinite ability to modify while constructing the clothing. Prior to the event, we requested that participants arrive with the appropriately sized wet-finished cloth. Not surprisingly, there were a couple of instances of misgauged shrinkage or take-up—another place where the flexibility of the patterns allowed a great deal of creativity to come into play.



A vest in process at the SAORI Kai. PHOTOS BY JENNY PELC

We all learned an immense amount from one another as the garments began to emerge. Some individuals had very little (or no) sewing experience and others were very comfortable with Western-style sewing patterns. Despite these differences, everyone who decided to attempt the challenge finished it with success. At the end of the weekend, we had seven versions of the same vest and two of the cocoon. Just as exciting as the accomplishments of the weekend are the results that followed. Individuals who had previously been intimidated at the prospect of turning handwoven yardage into clothing have now made several garments. It was a weekend filled with creativity, camaraderie, and lots of inspiration. It was obvious to us—and hopefully to you—that making garments from your own handwoven cloth is well within the reach of every weaver!

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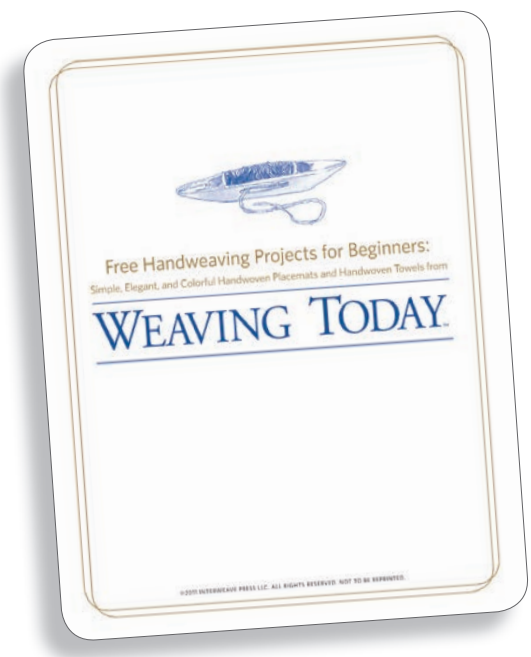

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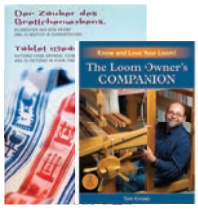

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