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HANDWOVEN

# HANDWOVEN

September/October 2022

## 10 PROJECTS TO Weave, Cut, Sew

Set a  
Trend with  
Handwoven  
*Espadrilles*  
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Harvest  
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Weave & Sew a  
**COMFY  
SWEATER  
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10 Cut and Sew Projects

Scrappy Sewing

Interpreting Drafts

Daryl's Sweater Jacket

Espadrilles

September/October 2022

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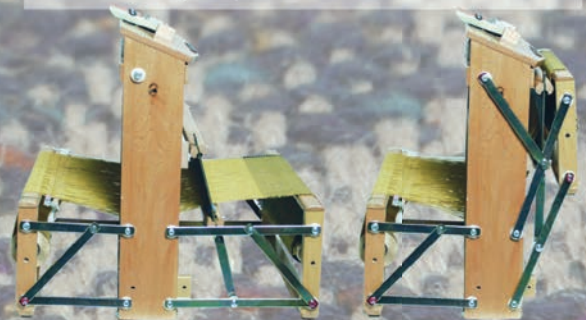
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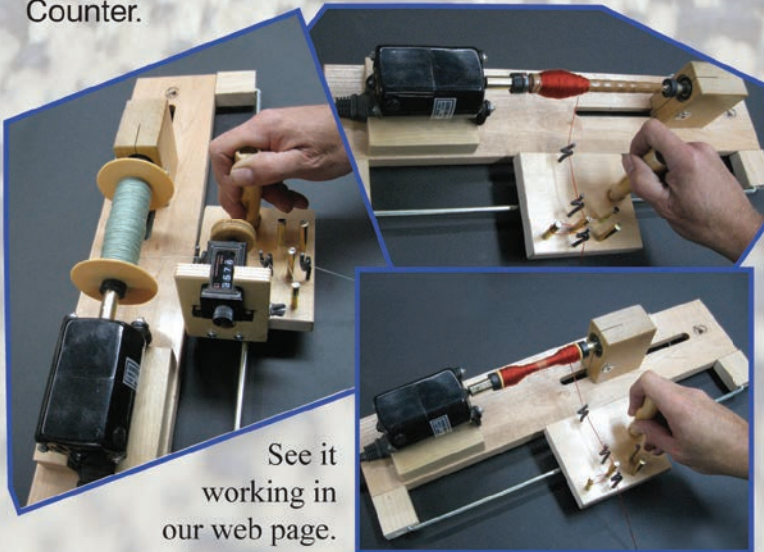
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## FEATURES

### 14 *Best Practices:* Interpreting Drafts

SUSAN BATEMAN AND MELISSA PARSONS

Drafts are a wonderful method of relating a large amount of information in a relatively small space, but to avoid confusion, you need to know how to read them. Susan and Melissa have accumulated many years of experience in teaching weaving, and they know their way around a draft.

### 19 *Notes from the Fell:* Avoiding Treadling Errors

TOM KNISELY

Making a treadling error is never fun, so it's a good idea to have strategies to keep yourself on track. Tom has developed some of his own methods that you may want to try the next time you are weaving something other than plain weave.

### 22 *Idea Gallery:* A Trio of Scrappy Projects

SUSAN E. HORTON WITH CHELSEA FREMMING, CATHY THORVALDSEN, AND REBECCA FOX

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### 27 Weave Your New Favorite Sweater

DARYL LANCASTER

Realizing that her go-to comfy sweater was on its last legs, Daryl decided to weave fabric for a comfy sweater jacket to take its place. Follow her advice from fabric choice through garment finishing.

### 30 Weaving, Dyeing, and Sewing My Wedding Dress

KELLY WALSH

Although Kelly hadn't always dreamed of making her own wedding dress, when the time came to plan her wedding, she decided that having a one-of-a-kind special dress of her own design would make the day even more memorable for her.

### 34 Cross-Continent Collaboration

ELLEN THOMAS AND CHRISTINE CARRELL LIVINGSTON

What should you do when you weave fabric without a plan in mind? Follow Ellen's lead and ask a stranger to sew it into something! Luckily, Ellen found a kindred soul in Christine, who appreciates handwovens and knows how to sew with them.

### 72 *Yarn Lab:* An Array of Possibilities from Gist Yarn

CHRISTINE JABLONSKI

Array wool yarn was created as a tapestry yarn, but its sturdy construction and wide-ranging colorways seemed to say it could also be used for other types of weaving. Christine put Array on her multi-shaft loom and was pleased with how it performed in a variety of weave structures.

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JANE SHEETZ



*One of my college friends used to claim* that she didn't trust anyone who got along with their parents in junior high. She may or may not have been joking—she was also the person who said you can't really diet after you've eaten a donut for breakfast. Getting along with my parents aside, I think of

junior high as when I was formally exposed to sewing and weaving. Like most girls of that time, I studied home economics as part of the curriculum. During one semester, we learned to sew, and during the other semester, we learned about nutrition and how to cook. The subjects of sewing and cooking weren't fully foreign to me thanks to my mother, who was an accomplished sewist and good cook. She made many of my sisters' and my dresses, and we, in turn, were adept at making simple sewn items. She also taught us how to cook, which, when left to our own devices, generally meant chocolate chip cookies and brownies—nutrition not being in our field of interest.

Where my school life diverged from that of my classmates was in art class. Our art teacher had four-shaft table looms in the back of the room, and if we were interested and had finished our art assignments, we could weave. After hearing that, I made a point to finish quickly and chose a loom threaded to weave honeysuckle twill from a Mary Meigs Atwater draft. The weft was nothing special, a dark brown something, but I was able to weave a beautiful (perhaps only to me!) runner. That runner is long gone, but to this day, I have a love of honeysuckle twill. Many years passed before I wove again, but that little seed planted in eighth grade stayed with me and prompted me to enroll in a weaving course 20 years later.

What I haven't done much of, and what I applaud every project author in this issue for, is sewing using handwoven fabric. It can be daunting to put scissors to cloth you have woven. I know this because I'm among the ranks of weavers with yardage folded in their closet for "someday." Perhaps with this issue, someday is here, and together we can join our fellow weavers who have faced their fears and sewn with the fabric they wove.

Weave well,

Susan

## FUTURE THEMES

### NOVEMBER/DECEMBER 2022

#### *Exploring the Ifs*

Many aspects of weaving are clear-cut, but there is still room to play. This issue will look at the "as ifs" and "what ifs" of weaving. "As ifs" are those times when a weaver decides to weave a threading using another structure's treadling, and "what ifs" are when a weaver decides to throw caution to the wind and experiment.

### JANUARY/FEBRUARY 2023

#### *Wool and Wool Blends*

Weavers love wool for many reasons: it's warm; it takes dye beautifully but also comes in many natural colors; and last, but surely not least, it's forgiving on the loom, making it a great fiber for beginners. Wool blends have many of the same characteristics and add a few of their own.

### MARCH/APRIL 2023

#### *Architectural Details*

Many weavers see pattern everywhere. Without trying, they notice brickwork, windows in skyscrapers, shadows of columns, and cornice details. This issue will include weaving that mimics the physical structures around us.

# HANDWOVEN®

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# Letters

Stories, tips, tricks, and questions from *Handwoven* readers

## An Inspiring Vacation

I have enjoyed your magazine for over 20 years. I was inspired by Daryl Lancaster's article "Using Color Forecast Palettes for Warp Stripes" in the March/April 2011 issue of *Handwoven* and by a trip to the southwestern United States. Our trip took us to the Grand Canyon, the Vermilion Cliffs, Bryce Canyon, and Zion National Park. It was the first week in March 2020, and we had little internet access, so we did not know about the upcoming COVID-19 pandemic. Oh, were we grateful to take that trip!

I decided to weave a scarf in memory of that trip. I used the inspiration of the *Handwoven* article and the vast, amazing views from the trip. The result is in the enclosed picture.

I was reminded of this scarf when I received my recent



Photo by Eileen McCaffrey

Eileen's beautiful scarf with the postcard and *Handwoven* article that inspired it

March/April 2022 issue themed Destination Inspiration!

Thank you for an inspirational magazine. I'm off to weave!

*Eileen McCaffrey*

## Pleased with Palaka

The minute I saw the article and pattern for Kate Lange-McKibben's canvas weave inspired by Hawaiian palaka cloth (*Handwoven*, May/June 2021), I knew I had to weave it. Not only is the weave design intriguing but the historical aspect drew me in. I soon realized a table runner just wasn't enough. I wove 6 yards and then found a men's shirt pattern for my son. I am thrilled with how it turned out!

*Rebecca Decker*



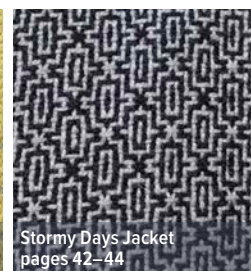
Photo courtesy of Rebecca Decker

Rebecca's son in his handwoven palaka-inspired shirt

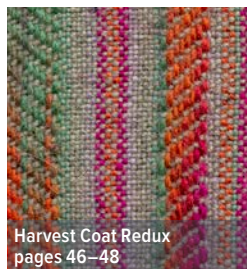
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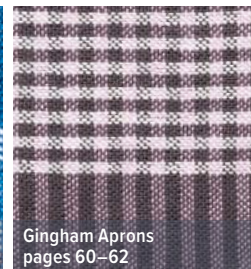
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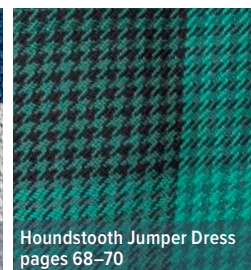
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# JANE STAFFORD TEXTILES



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# Favorite Finds

Stake your claim, whether it's on your work or your tools. Mend with style and rip seams with élan with these products intended for the sewist in us all.

GOODS



Photos by Matt Graves

## Woven Labels

Add a touch of whimsy to your handwoven items with these washable, nonscratchy sew-on labels from Sarah Hearts. The colorful labels come in packs of eight, and designs include charming woven succulents and rainbows, as well as sayings in both English and Spanish such as "Made near the Ocean" and "Hecho por Mi." Tags are available folded for sewing into seams or flat for sewing directly on fabric. [sarahhearts.com](http://sarahhearts.com)



## Darning Loom

Visible mending is all the rage these days, especially decorative darning done with the help of small mending looms. The Speedweave darning and mending loom from Alexonver is one such useful loom. Each loom features 10 (shown here), 12, 14, or 28 hooks that act as heddles and a tensioning disk that keeps everything in place as you work. Change sheds easily by brushing your finger across the top of the tool. [alexonver.etsy.com](http://alexonver.etsy.com)

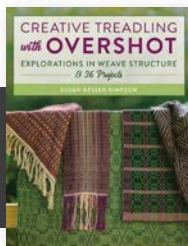
## Scissor Tags

Dull sewing scissors are the bane of weavers and sewists alike. You grab your specially honed, perfectly sharpened pair only to find someone has used them to cut cardboard or some other equally scissor-killing material. Label your best pairs with these clever tags from Katrinkles that let other members of the household know to keep their hands off. Choose your message: "For Fabric Only" (shown here), "For Thread Only," or "For Paper Only." Then attach the tag to your scissors, and the mystery of which scissors go with what will be forever solved. The tags are about  $\frac{3}{4}$ "  $\times$  1 $\frac{1}{2}$ " and are made from domestic cherry. [katrinkles.com](http://katrinkles.com)



## Seam Ripper

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## Creative Treading with Overshot: Explorations in Weave Structure & 36 Projects

Susan Kesler-Simpson

After being part of *Handwoven* for over a decade now, I can tell you that a weaver's favorite question is almost always "What if?" So many incredible designs, not only within *Handwoven* but throughout weaving history, started with that very question. Though she doesn't say it outright, I'm fairly certain it's this question of "what if" that inspired Susan Kesler-Simpson's latest book, *Creative Treading with Overshot*. Kesler-Simpson showcases the many possibilities available when you take an overshot threading and tie-up and combine it with treadlings common to other structures.

The book begins with a basic overview of overshot and what it means to treadle something as another weave structure. At the end of this explanation, Kesler-Simpson provides an incredible visual tour of 27 samples, showing, for example, how Star of Bethlehem

looks when treadled as overshot and other structures and techniques, in some cases showing both the front and back of the cloth. Next is a brief explanation of how to create and read the profile drafts Kesler-Simpson uses throughout the rest of the book.

After these brief chapters to orient the reader, the rest of the book covers in much greater detail the 20 structures and techniques briefly glimpsed in the first chapter. Each chapter begins with a description of the specific structure or technique, going into the mechanics of the weave structure and how it applies to overshot. Kesler-Simpson is very generous in her explanations, and they are very welcome; each chapter is at least partially a refresher course on the chosen structure or technique, making this a wonderful reference book.

Of course, as the title promises, the book also includes 36 projects distributed throughout the last 20 chapters. The projects are gorgeous, with thoughtful color choices and beautiful patterning. Beginning weavers should be mindful that not all the projects come with detailed instructions. A few of the projects are for yardage that can be turned into something else, but it's up to the weaver to find an appropriate sewing pattern and calculate the width and length required.

Overall, the book is a delightful example of what can come from the weaver's adventurous spirit.

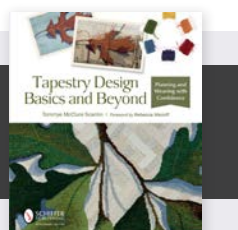
—Christina Garton

Guilford, CT: Stackpole Books, 2021.  
Paperback, 164 pages, \$29.95. ISBN  
978-0-8117-3916-0.

*When she's not chasing her two boys, CHRISTINA GARTON is the associate editor of Handwoven and the editor of Easy Weaving with Little Looms.*

## Tapestry Design Basics and Beyond: Planning and Weaving with Confidence

Tommye McClure Scanlin



This beautiful and inspiring new book should be on every weaver's bookshelf. In *Tapestry Design Basics and Beyond*, Tommye McClure Scanlin demonstrates how an effective and caring artist-educator passes on valuable and necessary information to a new generation of weavers. While reading, I often felt that Scanlin was in the room talking directly to me. Her method of clearly sharing information is evident on every page. While geared for tapestry weavers, the book covers design basics helpful to artists and makers working in any media involving color or compositional decisions.

Tapestry weavers will especially appreciate the wealth of images of woven art included and referred to in the text—with explanations as to *why* the pieces were chosen. With the work of 50 artists spread throughout the book, there is something for everyone. The images are large enough

to see the tapestry structure—an extremely useful touch for weavers at all skill levels. The sections on specific elements of design are clearly written and provide excellent illustrations of materials, process, and examples for the recommended exercises.

If you have a formal background in the arts, this will be a refresher course, and if you have always wanted more information on design, this book will be a wonderful guide to understanding the principles that aid artists in all media. Scanlin demystifies many of the terms used in the art world through careful explanations and illustrations of finished art pieces and technical samples.

In every workshop I have taken or taught, the subject of idea development comes up as a major concern. Scanlin's book, with substantial information on the process of building an idea into a finished

tapestry, will inspire weavers of all levels to push their ideas further and make their art more visually interesting. In Part Four, Scanlin explains how to move from concept to drawing to cartoon and finally to finished tapestry. I found this section especially interesting as she went through the process and included a self-critique of one of her own pieces.

From the robust forward by Rebecca Mezoff to the portrait of Scanlin at the loom on the very last page, you will find a wealth of information to enrich your own studio practice. For those of you who have been lucky enough to take a workshop with Scanlin, you will hear her encouraging voice on these pages.

—Susan Iverson

Atglen, PA: Schiffer, 2021. Spiral-bound,  
\$29.99. ISBN 978-0-7643-6156-2.

SUSAN IVERSON, *artist and professor emerita from Virginia Commonwealth University, lives and weaves near Montpelier, Virginia.*



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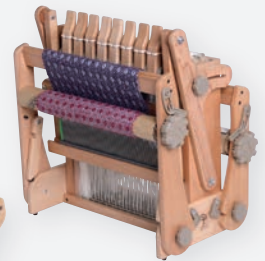


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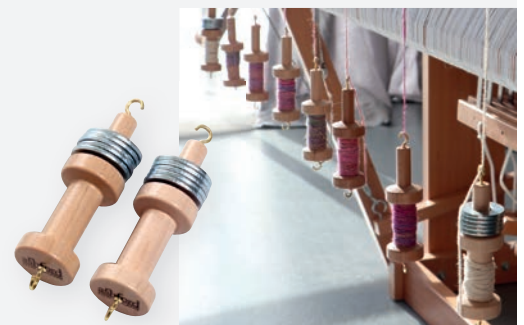
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# For the Love of Weaving:

Devon Weavers Workshop

By Kay Balmforth

*The concept of what would eventually become Devon Weavers Workshop was dreamt up by six of us. We were all enthusiastic (once-a-week) weavers who met at a weaving course in the mid-1980s. After the death of our teacher in 1991, we carried on as a “self-help” group until we eventually lost our meeting space in 2001 after a long and protracted battle. Despite desperate attempts to find other affordable accommodations, we ended up in a friend’s granny flat with hardly enough room to throw a shuttle, let alone a cat, but we remained as determined as ever to carry on.*

A certain solidarity had crept into the group, and by 2004, we were batting around ideas about taking a few risks and finding a way to rent a decent-sized space. Toward the end of 2004, we noticed new workshops being built in the countryside between Ashprington and Totnes, and—with nerves of steel—we signed a lease, agreeing among ourselves that we would see the idea through its first year financially and walk away after that if it wasn’t working. Looking back, it all sounds perfectly sensible, but then it was—to say the least—a wee bit absurd. We had little experience in starting up such a venture, and we all had busy lives with families, jobs, not much money, and little spare time, although we were never short on enthusiasm and plain old derring-do.

Several very good things happened for us in that first year. Our most senior member (then in her mid-80s) gave us £1,000 with which we were able to carpet the large concrete

floor, improving the space cosmetically and making it quieter and warmer. Next, we applied for and got both charitable status and a National Lottery Award of £5,000. This bought us eight Louët looms for teaching and for members’ use. Filling in the application forms was a nightmare, but we persevered and acquired new skills, surprising ourselves along the way at how many boxes we actually ticked. We called in favors, and friends and relatives were fantastic, generously giving us their time, knowledge, and sheer muscle power to help get the Workshop ready for use. Our local council paid us a visit during our first Open Studios event and subsequently waived our business rates—a major financial plus for us. Financial security was in sight, and we began to feel the warm glow of success. In 2007, with membership steadily growing, we successfully applied for our second National Lottery Award, another £5,000, with which we were

able to buy a computer-controlled 16-shaft Louët Megado loom.

We designed a two-tier membership system: full members have keys and open access to the Workshop at any time; associate members have access restricted to times when a full member is present. This system allows us to cater to both avid weavers and those with less spare time available to weave. Membership trebled in the first two years and now stands at over 60, but it’s the spirit of the place that is most compelling. All trustees and members give their time freely to teach, promote, steward, demonstrate, organize, clean, photograph, sell, run exhibitions and courses, source materials . . . the list is endless.

We are living proof that success does indeed breed success. Weaving teachers now come from all over the world to hold courses at the Workshop, the profits from which underpin our finances along with membership fees. The Workshop’s international reputation has grown such that there



Photo by Paula Williams

Devon Weavers Workshop member Gilly Rossetti weaving during a Jason Collingwood workshop



All trustees and members give their time freely to teach, promote, steward, demonstrate, organize, clean, photograph, sell, run exhibitions and courses, source materials . . . the list is endless.

is rarely an empty space in any course, and inevitably, the standard and complexity of the work produced in the Workshop has blossomed.

Creating Devon Weavers Workshop has been an immensely rewarding and heart-lifting experience; it has been a privilege to be involved with such a venture in these spartan times and discover that demand for weaving and textile education still exists. As interest and enthusiasm continue to grow in the field of textiles, I can only believe there is potential for similar venues to be created elsewhere based on the same model. Of course, our experience involved risk, cooperation, and hard work, but by leaving the exit door ajar in our first year, we were able to limit any damage if things went wrong, and it gave us a feeling of control.

When a visitor dropped by the Workshop the other day, she innocently asked, “When does your funding run out?” The reply came with a wry smile: “We’re self-funding; that’s why we’re still here.”

**KAY BALMFORTH** is a trustee and founding member of Devon Weavers Workshop. She originally trained as a graphic designer, but now weaving and helping to run the Workshop take up most of her time.



Members' work for sale

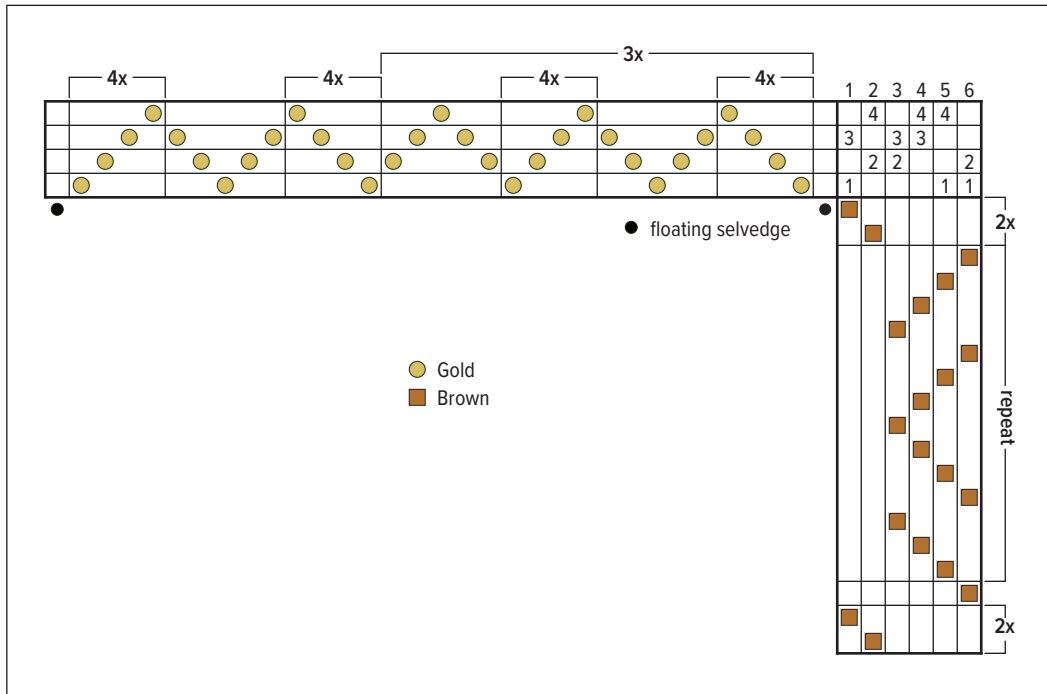


Lace-weave workshop participants



A workshop with Rosalie Neilson

Photos by Kay Balmforth unless otherwise noted



The bracketing on this draft might be confusing at first, but it's quite easy to read once you know how.

# Best Practices

## Interpreting Drafts

BY SUSAN BATEMAN AND MELISSA PARSONS



*The weaving draft is a clever way of giving a weaver a lot of important information in a compact format. The L-shaped threading, tie-up, and treadling draft is the standard for most modern weaving projects, but even within this familiar shape, there can be many differences. As such, it's important when encountering a new draft to orient yourself. The "L" can be rotated in myriad directions: regular L, backward L (Figure 1), upside down L, or upside down and backward L. Regardless of orientation, the horizontal section is always the threading portion, and the vertical section is always the treadling. Where the two intersect, you'll find the tie-up.*

### THREADING

A draft may look abstract, but if you lay it flat on the top of the loom's castle, the draft is a direct map of what is happening in the heddles below. The horizontal rows that make up the threading portion of the draft

represent the shafts. The bottom row is the shaft closest to you when you are sitting at the loom, and the top row is the farthest shaft.

A mark in the threading draft represents a warp end that goes through a heddle on that shaft at

that location. The mark may be a square, a dot, a hatch mark, or a number representing the shaft you'll thread it on. Different thicknesses of yarn, textures, or yarn colors may be indicated by various symbols in the draft. Check for a legend adjacent to the draft that defines the symbols.

### TIE-UP

The tie-up explains how the shafts are lifted. As in the threading portion of the draft, the bottom horizontal row represents the front shaft, and the upper row represents the back. The vertical columns represent treadles. The leftmost column of squares represents the leftmost

treadle, and the rightmost column represents the rightmost treadle.

Each square of the tie-up represents a possible connection between a shaft and a treadle. On a floor loom with lamms that are connected to the shafts, you connect the treadles to the lamms with cords, chains, or hooks. The marks in the squares may look different depending on the type of loom the draft is written for, the style of the publication the draft is found in, or the weaver who created it. The generally accepted convention is that when the grid is filled with numbers or O-shaped marks, those marks indicate shafts that are lifted, as on a jack loom or rising-shed loom. X-shaped marks are used for shafts that aren't lifted and instead are lowered. Those are found on counter-march and counterbalance looms, commonly called sinking-shed looms.

Always consider the source of the draft. Solid black squares in the grid of a computer-generated draft (Figure 2) mean shafts that rise; however, in old Scandinavian drafts, they meant sinking shafts. A draft written for a sinking-shed loom will still work on a rising-shed loom if you connect to shafts that lift, but the "right" side of the fabric as written will be facing down as you weave, and the left and right elements of the design could be reversed when you turn the fabric over. The same is true if you use a draft written for a rising-shed loom on a sinking-shed loom.

If you have a loom with direct tie-up or a table loom, use the tie-up to determine which treadles to step on or levers to flip. For each weft pick, follow a straight line up or down to

the tie-up box. Raise (or lower) the shafts marked within that column in the tie-up.

**TREADLING**

Like the tie-up, the vertical columns in the treadling portion of the chart indicate the treadles under the loom. The treadling can be read top to bottom or bottom to top. Unless directed otherwise in the reference that contains the draft, start with the treadling directly above or below the tie-up.

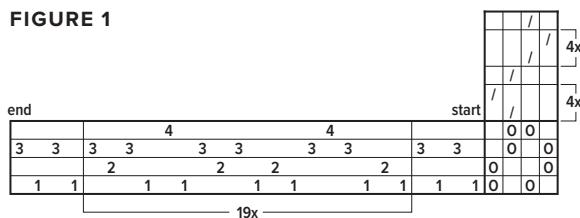
Although lines dividing the treadling sequence into rows might not

be printed on the draft, imagining such dividing lines would show you that each mark on the drafts we've shown is in its own "row." Each row in the treadling chart and corresponding drawdown (if one is present) represents one pick of weft. If multiple colors are used as weft, they may be indicated by colored squares to the side of the treadling sequence, or the mark for the pick may indicate the color.

**BRACKETING**

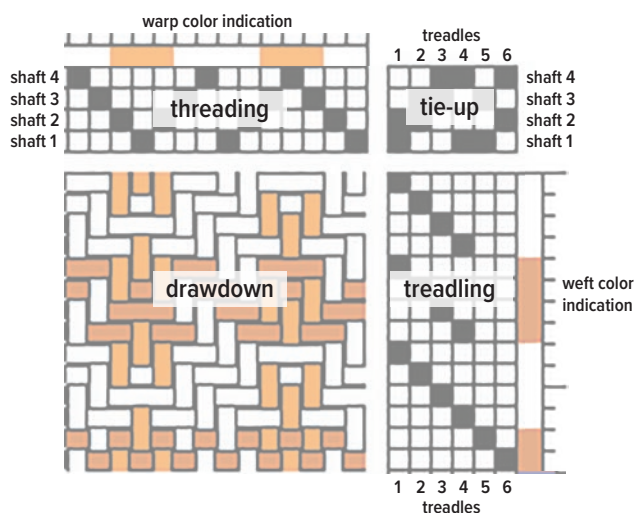
Bracketing is used to compress drafts. Sequences that are repeated

**FIGURE 1**



This draft is based on the format used by *Weaver's Craft*. It shows the tie-up at the bottom right.

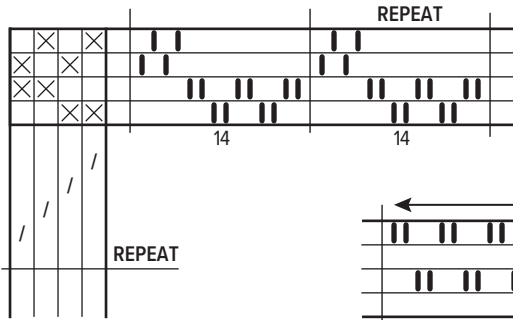
**FIGURE 2**



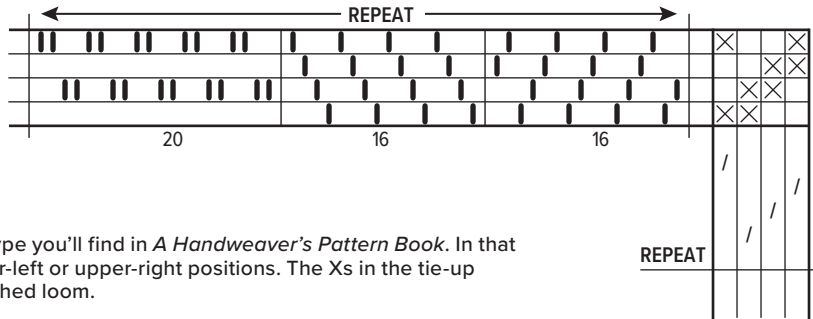
This is a drawdown generated by Fiberworks PCW software with the parts of the draft labeled.

FIGURE 3

Basket Weave Stripes

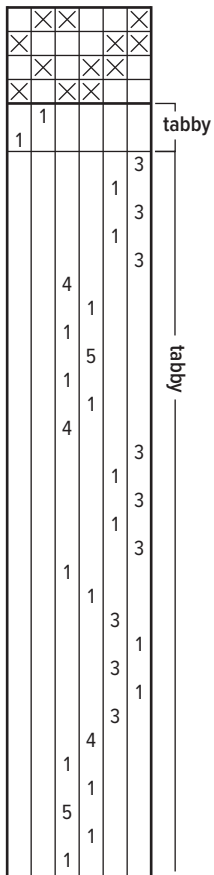


Basket Weave & Herringbone



These two drafts are based on the type you'll find in *A Handweaver's Pattern Book*. In that book, the tie-up is in either the upper-left or upper-right positions. The Xs in the tie-up indicate it was written for a sinking-shed loom.

FIGURE 4



Overshot treading based on one found in *A Handweaver's Pattern Book*. The numbers refer not to treadles but to the number of times you throw a specific pattern pick before moving to the next.

multiple times in the same way are shown only once, with an indication to repeat a specific number of times. The draft at the top of page 14 looks complex, but once you know its rules, you can easily interpret it. Let's break down the bracketing.

When threading, use the tie-up as your starting point. Because our tie-up is in the upper right, we'll be reading this draft from right to left. You'll see that the draft is divided into groupings that are labeled "3x" and "4x" at different heights. As you move from right to left, you'll deal with the brackets as you come to them, but it is good to keep in mind that the larger repeats are represented by the upper brackets. Our sample has two levels of bracketing, but more are possible in more complex drafts.

The floating selvedge is the first warp end that you encounter when threading this project, and it is not threaded through any heddle. Its symbol is the dot that is below the draft. The

floating selvedge is not within any brackets and thus not repeated.

The first warp end through a heddle goes through a heddle on shaft 1, followed by ends on shafts 2, 3, and 4. This group is enclosed by a bracket labeled "4x" so you will repeat this sequence four times total. This means threading the shafts in this order:

1-2-3-4-1-2-3-4-1-2-3-4-1-2-3-4.

Once you have completed threading the first four repeats, you will move to the left. The next five ends are not under a lower-level bracket, so you thread the sequence just once: 3-2-1-2-3. The next four ends are under the "4x" bracket, so you repeat that sequence four times. The next group of five ends is threaded once only, 2-3-4-3-2.

You have now reached the end of what is enclosed in the upper "3x" bracket. The "3x" tells you to repeat the entire sequence that you have just threaded for three repeats total. To do so, go back to the rightmost

end under the “3x” bracket and start again with the 1-2-3-4 sequence that is repeated four times. Repeat the entire sequence under the upper-level “3x” bracket two more times, for a total of three times.

When you have finished threading under the “3x” upper-level bracket, continue moving to the left, threading 1-2-3-4 four times, 3-2-1-2-3 one time, and 4-3-2-1 four times.

The final end in your warp is the floating selvedge, which, like the first one, does not go through a heddle.

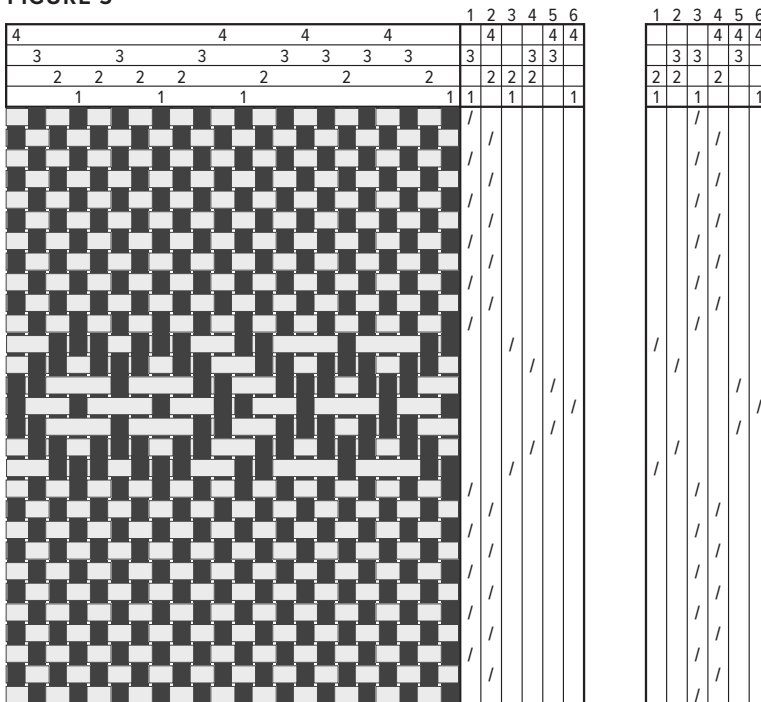
Bracketing on the treadling sequence follows the same rules as in the threading. Treadling typically starts at the tie-up box and reads downward. In our example, you begin with a pair of picks that are treadled 1-2 twice, and then begin the repeat. This is a 14-pick repeat that begins on treadle 6 and ends on treadle 5. It is labeled simply “repeat” without a specific number because the number of repeats is not fixed. For this example, let’s say that the text tells you to weave the repeat for 65 inches. Once finished with the 65 inches, you would continue reading downward on the draft, throwing a single pick on treadle 6 and then the last four picks in the “2x” bracket.

**OTHER NOTATIONS**

**Tabby or use tabby**

Tabby is plain weave for a draft that has a supplemental weft, such as overshot or summer and winter. In most cases, tabby is woven every other pick and there are two tabby treadles. When you see “use tabby” in the draft, you know that the draft is showing the pattern picks only and that the tabby picks between the pattern picks are not shown. The draft will show which treadles weave

**FIGURE 5**



To weave more comfortably, you can change a tie-up and treadling so that you alternate between feet rather than using just one over and over. In the treadling on the right, the tabby treadles are in the middle and the twill treadles are on either side, allowing the weaver to use both feet more evenly.

tabby, and then it is up to you to remember to throw the tabby picks.

**Balance**

Balance ends or picks are a portion of the threading or treadling that is added at the end to make the design symmetrical. On the draft at the top of page 14, a single weft pick is woven on treadle 6 after the repeat. That pick balances the design. It is sometimes called out in the draft or text as “after the last repeat, weave the balance” to clarify that the balance is not itself part of the repeat.

**Floating selvedge**

A floating selvedge is a warp end that goes through the reed but doesn’t go through a heddle, so it can be a challenge to show it on the draft. In the draft on page 14, dots below the

threading draft represent the floating selvedges. They might also be above the draft or simply described in text accompanying the draft.

**Numerals in the treadling sequence**

*A Handweaver’s Pattern Book* by Marguerite Davison is a terrific resource and still widely available secondhand. It uses numerals in the treadling sequence of overshot patterns to indicate how many times a pattern weft is thrown. In Figure 4, notice that “tabby” is written alongside the draft, so you know that tabby picks are needed that are not shown on the draft. You’ll also see that the treadling begins 3-1-3-1-3. These numbers don’t refer to treadle numbers but rather indicate how many times you’ll throw picks of pattern weft by stepping on that


treadle. In this case, the 3 replaces having three marks, one above the other, in the column. The information in these large overshot drafts is highly compressed because the sequences are so long, and if fully written out, they would require multiple pages. Note that *A Handweaver's Pattern Book* was written for sinking-shed looms, something that many beginning weavers discover when their weaving doesn't look like the pictures in the book.

#### Rearranging the tie-up and treadling

Once you feel comfortable reading drafts, you can move the parts around. For example, in Figure 5, most of the weaving is plain weave. However, every few inches, you treadle a twill contrast stripe. If you use

the conventional tie-up on the left, with plain-weave treadles on one side and twill on the other, you will find that you are using one foot almost the entire time and the other very little. It is hard on your body to weave this way for very long, so a better way to set up the treadles would be to have the plain-weave treadles in the center and the twill treadles on the outside to give your feet a more equal workout. The key is that when you make a change to the tie-up, the treadling marks must move as well, so they are still under the original tie-up combination. Think of each column as a rigid bar running down through the tie-up box and treadling sequence. When you move the bar left or right, the tie-up and treadling marks move

together. If you like to work with printed drafts, make a copy of your draft and then using scissors and tape, you can rearrange your tie-up and treadling by moving entire columns of tie-up and treadling to get the perfect arrangement for you.

Now that you've explored the way drafts are written, we hope you'll feel more comfortable looking at drafts from a variety of sources—and maybe writing your own! 

**SUSAN BATEMAN**, weaver and teacher, started *Yarn Barn* 50 years ago. Her hobbies include weaving, working on the farm, volleyball, and bridge.

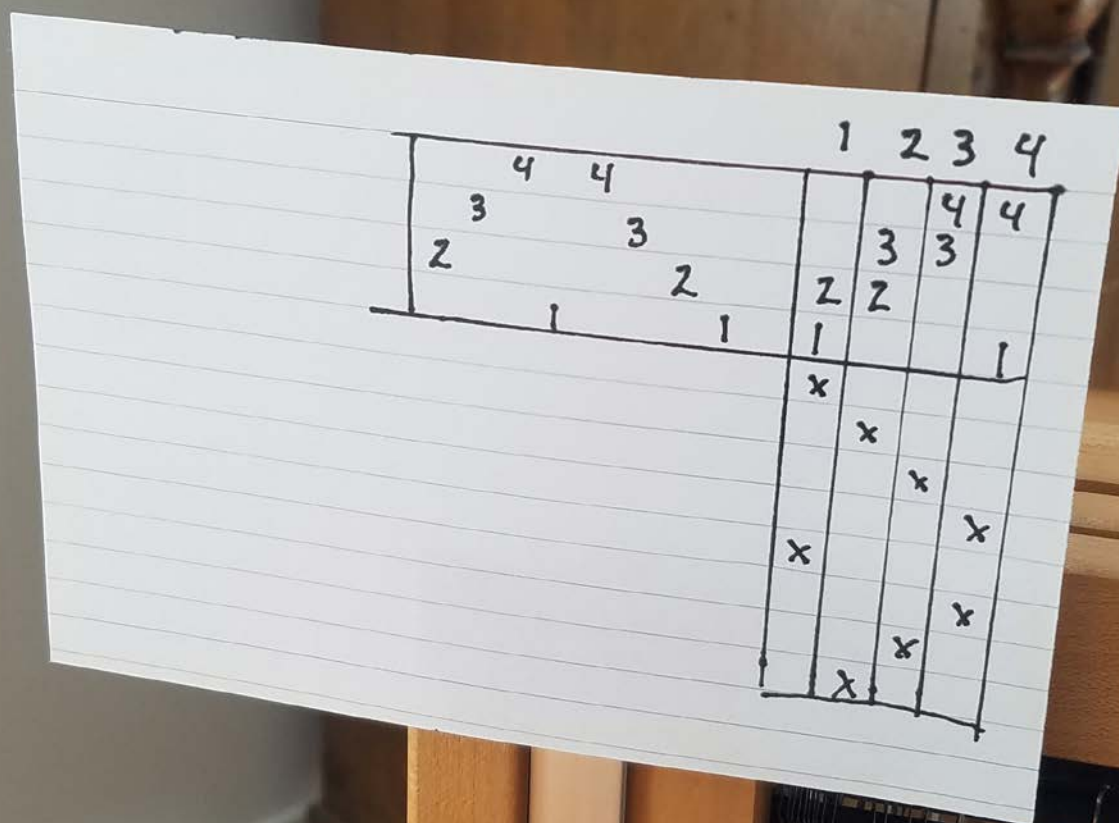
**MELISSA PARSONS** has been weaving since 1988. She started working with Susan Bateman at the *Yarn Barn* in 1992.



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Photos by Tom Knisely



Tom tapes simple drafts, like this one for rosepath, to his loom's castle for easy reference.

# Avoiding Treadling Errors

BY TOM KNISELY



*Let's face it, discovering that you made a treadling error is never fun. Unweaving back to that troublesome spot takes not only time but also some effort in remembering to treadle in reverse. I like it when the mistake is close to the fell line—that means there aren't too many picks to remove. I try to stay positive and tell myself there is a lesson here and that I am going to learn something from my errors. I must admit that I have learned quite a bit about weaving from undoing treadling errors.*

When I discover the error 5 or 6 inches back from the fell line, I take a deep breath, mumble a few strong words, and go for a short walk. As I calm myself down, I can hear Madelyn van der Hoogt saying, “Your time is

worth more than that thread, thread is cheap, *cut it out.*” That's right: cut and pull out the weft threads back to the mistake. With sharp, small scissors in my steady hand, I use the fingers on my other hand to spread the

warp ends and create a V-shaped opening large enough to get the scissors tip into the web. I then cut the weft threads back to my unfortunate treadling mistake. I do this on both the left and right sides of my work, cutting about an inch in from each selvage.

As I remove the cut weft threads, I try to stay cool and remind myself that at least I didn't discover the treadling error after the piece was off the loom. At least I can fix my mistake while the warp is still on

the loom and I'm still weaving. There are times when I don't find an error until it is off the loom, and then I am stuck with it.

Are you like me? I pretty much own my mistakes in my weaving right away and point them out to anyone ready to hear my confession. "Oh, isn't that lovely and what a pretty color," they say. I reply with a thank-you and then show them the streak running through the middle of the towel. I can't help it; I just think it's easier to admit that I am capable of an occasional mistake, even after years of weaving experience.

I once had a conversation with an individual who had a condition known as color synesthesia. This person perceived numbers in color. She explained that she saw different numbers in her mind as different colors. Sixteen is lavender, two is red, and so forth. I found this fascinating and wondered if maybe it could be integrated into a drafting lesson. Perhaps it would be helpful for a treading with a longer repeat. If the treading could be broken into smaller segments and assigned a color, well, then you might not be inclined to get lost as you are weaving. I tried this out with a troublesome twill treading, and it worked like a charm, as I'll explain later.

I have discovered a few other tricks to help prevent treading errors, and I would like to share them with you. I start by paging through my pattern books, and when I find a threading draft that I want to weave, I write it out on a piece of graph paper. The act of writing it out helps me become more familiar with the threading, which I wouldn't be able to do by making a copy on the copier. I also

I have discovered a few other tricks to help prevent treading errors, and I would like to share them with you.

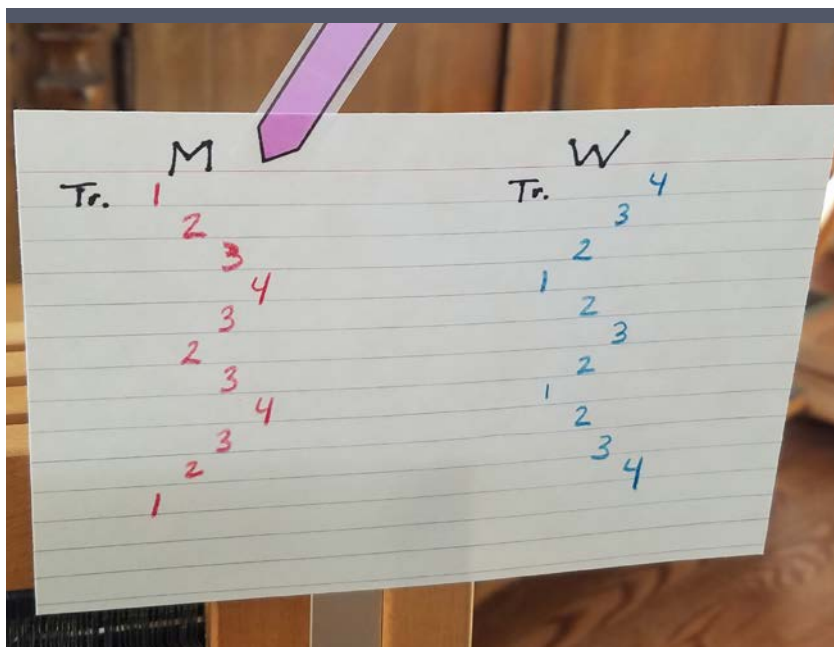
write out the tie-up and then write out the treading order.

Sometimes there are multiple treading options. I write out the different treading orders that I want to try on a ruled card. If you are planning to weave the pattern "as drawn in," then you needn't go any further than writing out the threading and tie-up because you'll treadle the pattern in the same order as it was threaded. Rosepath is a perfect example. Look at my threading for rosepath in the photo at the top of page 19. The treading order is the same as the threading. First, I go under my loom and do the tie-up for a simple twill. I tie shafts 1 and 2 to treadle 1, then shafts 2 and 3 to treadle 2, shafts 3 and 4 to treadle 3, and shafts 1 and 4 to treadle 4. I tape the handwritten

threading order on the castle of the loom and treadle the threading: 1-2-3-4-1-4-3-2.

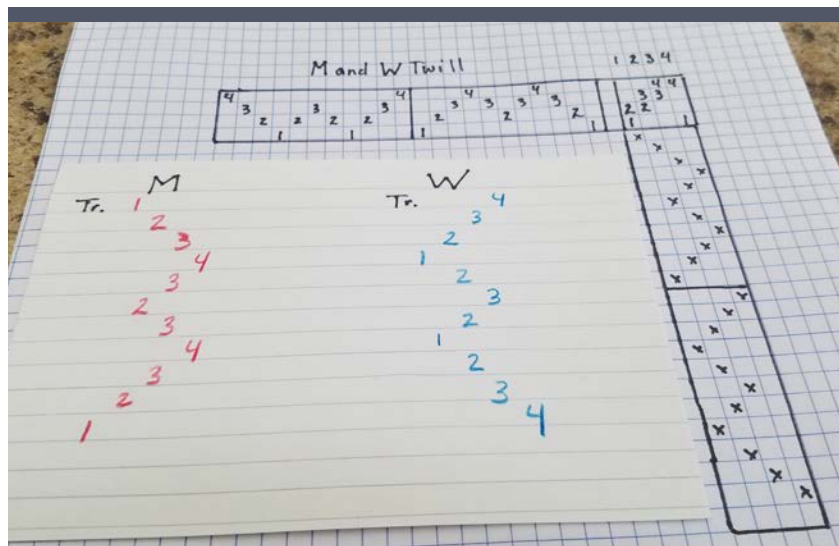
Rosepath is pretty straightforward and easy to follow, but when things get a little more complicated, I rely on Post-it flags to help me stay on track. As I weave through the pattern order, I will stop for a moment and move the flag to help me stay on track.

Here is another example of how I avoid errors with more complicated treadings: I love weaving towels with an M's and W's threading pattern. I admit that this pattern has sometimes given me great frustration because I get lost if my mind drifts for just a moment. If you look at the threading, it's clearly apparent where it gets its name. The twill pattern is made up of ascending and

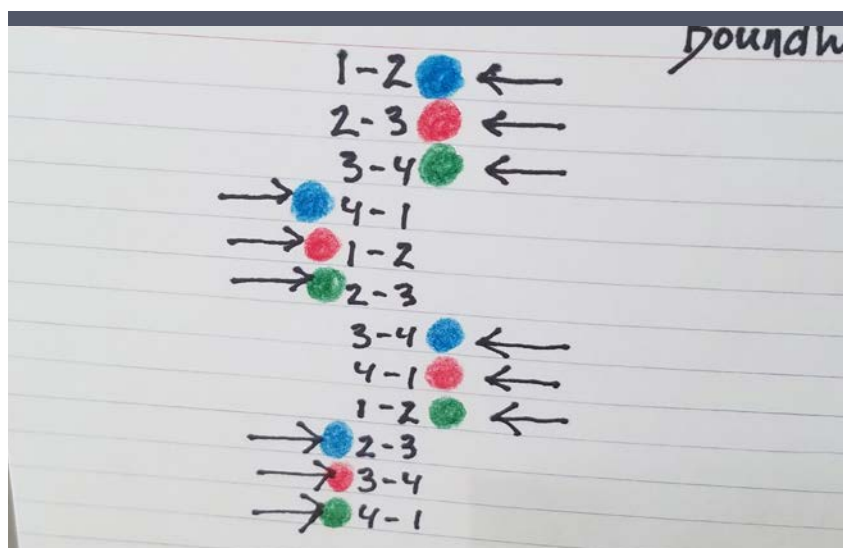


For M's and W's, Tom writes out a color-coded version of the treading and moves a sticky note back and forth between the M and W treading, so he doesn't get lost.





Tom's M's and W's cheat sheet compared to the full draft



When weaving boundweave, Tom uses color coding and arrows to help him keep track of both treadling and when each shuttle needs to be thrown.

descending twill lines that resemble an M and a W. Sometimes I get lost as my feet switch back and forth weaving the M or the W, but I'm not lost for long.

When I write out the treadling order, I put the treadling for M on the left side of the card and the treadling order for the W on the right side. When I move from one treadling to the other, I take a moment

and move the Post-it flag. It's so simple, and I promise it works. You will also notice that I have written the M sequence in red and the W sequence in blue. Compartmentalizing them into two color groups really helps me. If I go away from the loom and come back in an hour or even the next day, I subconsciously somehow remember what color sequence I had been working in.

For weft-faced twill rugs, such as those woven in boundweave, I've found another approach that helps me stay on track. Boundweave is often woven with multiple shuttles, each carrying a different color, and because it's woven following a twill order, it can be easy to get off track and make mistakes. I write out the treadling and then assign a color to each treadling order. When you weave a three-color sequence into a four-pick twill, you will see that the color order starts to tumble, but the color sequence repeats after the twelfth pick. I weave starting all the shuttles on the same side. The colors stay in order and after the last pick, they are all back on the side I started on. If they're not, I have made a mistake somewhere, and I unweave back to the error. I also draw arrows on the treadling diagram to help me maintain the shuttle order.

I have learned that I have a short attention span. I'm better off listening to classical music rather than watching television while I'm weaving. I will let the phone take a message rather than running to pick it up. I am sure there are many other ways to stay focused to avoid mistakes in your weaving. I recall seeing scratch marks and notches on an upright beam of an old barn frame loom. It made me wonder if this was the way the weaver kept track of treadling repeats. I had to laugh because everything old is new again, isn't it? Please use a Post-it note, though.

*Keep on weaving, folks.* 

Tom

**TOM KNISELY** enjoys weaving and spinning and teaches weaving at Red Stone Glen Fiber Arts Studio. He also loves sharing his thoughts here in Handwoven.



Photo by Matt Graves

# Idea Gallery

A Trio of Scrappy Projects

BY SUSAN E. HORTON



*People's attitudes to trying something new are akin to their approaches to a swimming pool. Some people dive right in, while others test the waters with a toe to decide if they want to go in farther, perhaps sitting on the edge for a bit thinking it over. Most of us probably go back and forth between the two approaches—I know I do.*

In this three-part Idea Gallery, I want to give the toe-dippers a safe place to enter the world of sewing with handwovens. All three projects can be made with handwoven scraps, thereby removing the angst that comes from the idea of cutting into your beautiful handwoven

cloth. None of the projects require extraordinarily fine sewing skills, and all of them would be fun to own or gift. If you are looking longingly at the many projects in this issue but shaking your head, let this be the place you start—at your own pace—to learn about sewing with

handwoven cloth by doing it. Sew a simple key fob using long thin scraps, a microwave bowl cozy with towel- or scarf-sized scraps, or a bucket hat using any number of scraps from past projects. Don't let the splashers have all the fun.

# Key Fobs

BY CHELSEA FREMMING

## MATERIALS AND SUPPLIES

Handwoven fabric, 3" × 12"–14" (This is personal preference—you may wish to make longer or shorter fobs); fusible fleece interfacing,  $\frac{3}{4}$ " × length of handwoven fabric; matching thread; 1" metal key-fob hardware with key ring (see Resources).

## EQUIPMENT

Pliers (running or key-fob pliers recommended but slip-joint or needle-nose pliers will also work); large safety pin; pencil or other long stick; fabric, vinyl, or leather to protect key-fob hardware from pliers.

*I love being able to make something beautiful and useful out of small pieces of my handwoven fabric.*

Handwoven key fobs are particularly easy to sew, making them great projects for beginners. These key fobs attach easily to keys or wristlet purses so you can keep your hands free and not have to fumble for your bag or keys while on the go. They also make great gifts.

There are multiple ways to make key fobs, but I have found one method to be the simplest and quickest and to create the sturdiest fobs. For durability, I use fusible fleece interfacing that acts as a stabilizer and keeps the handwoven fabric from stretching. I prefer using a walking foot on my sewing machine because I find it makes sewing with handwoven fabrics easier. In addition, I often serge or zigzag the edges of my handwoven fabric to keep it from raveling; as with the walking foot, it isn't necessary, but it can be helpful.

## SEWING STEPS

**1** Place the interfacing adhesive-side down on the wrong side of your fabric strip, centered along

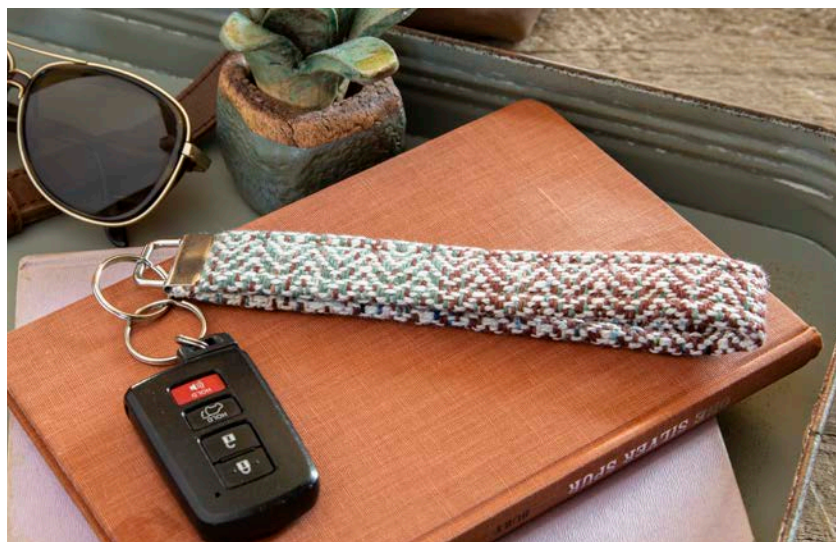


Photo by Matt Graves

the length. Fuse the interfacing according to the manufacturer's instructions.

**2** With right sides together, fold the fabric lengthwise. Sew a  $\frac{1}{2}$ " seam along the length, creating a long tube.

**3** Press the seam allowances open with a hot iron. Turn the tube right side out by attaching a large safety pin to one end and feeding it through the tube. Insert a pencil or other long stick into the tube to ensure that the seam allowances remain open. This will help keep the fob flat.


**4** Roll the tube to center the seam on the back, and using a hot iron, press the tube flat.

**5** Topstitch along each side  $\frac{1}{4}$ " from the edge.

**6** Bring the two ends together,

one on top of the other, to create the wrist loop. Zigzag the ends together. **Note:** Sewing the two ends together will help keep them from slipping out of the key-fob hardware with use.

**7** Push the zigzagged ends inside the key-fob hardware. Use fabric or a piece of vinyl or leather to protect the key fob, and press the two sides together with pliers, sandwiching the zigzagged ends inside securely.

**8** Attach the key ring. 

## RESOURCES

Key-fob hardware and pliers. [etsy.com/market/key\\_fob\\_hardware](https://www.etsy.com/market/key_fob_hardware).

**CHELSEA FREMMING** found weaving six years ago and happily dove into the deep end. With a background in sewing, she loves finding items to sew using her handwoven fabric.

# Microwave Bowl Cozies

BY SUSAN E. HORTON AND CATHY THORVALDSEN

*A casual conversation at a neighborhood party led to the two of us collaborating on this simple way to step into sewing with handwoven fabrics. Cathy was relating how she had gotten caught up in making microwave cozies and currently had a list of more than 40 people who wanted her to make them one. I was pondering simple for-the-home sewing projects that would incorporate handwoven fabrics. As we talked, I realized we could work together on this microwave cozy project, each of us doing what we do best.*

After we met again to work out the details, I set about weaving plain-weave cotton fabrics on a rigid-heddle loom. I put on a striped warp that was wider than needed to allow for unforeseen shrinkage and give Cathy leeway in centering the pattern. For warp and weft, I used Mallo cotton from Gist Yarn, which I sett at 12 ends per inch and wove at 10 picks per inch. I wove two striped squares, using a different weft color for each, and then wove two windowpane-plaid versions tromp-as-writ, if you will, by simply using the same proportions of colors in my weft color order as my warp color order. After wet-finishing and pressing the fabric, I picked up coordinating fat quarters at my local quilt shop and delivered my portion of the project to Cathy.

For sewing, Cathy used the same pattern she had been using for the cozies made with commercial fabric (see Resources); other patterns can be found online and in quilt shops. Like




Photo by Julia Vandenoever

many other sewists before her, she was a bit hesitant about cutting into the handwoven fabric but gained confidence by first stabilizing it with fusible interfacing and then stitching around the edges to prevent fraying. Two of the cozies combine handwoven and quilting cotton, and one is a combination of striped and plaid handwoven fabrics. Cozy sewing patterns can be upsized or downsized to fit other vessels, such as cups or serving bowls. Made in a favorite sports team's colors or for a special occasion, they make great gifts.

## TIPS FOR SEWING COZIES

- Handwoven fabric can be a bit bulkier than commercial cottons, so Cathy recommends using only one piece of batting inside the cozies rather than the two called for in the pattern.
- To keep your edges smooth and clean, clip the corners and the dart curves.

- For cozies that will be going in the microwave, the pattern maker specifies using only cotton thread, interfacing, batting, and fabric, which is what Cathy does.
- A line of topstitching around the top of the cozy gives the edge added stability. 

## RESOURCES

*The Broken Needle*. YouTube.  
[youtube.com/c/TheBrokenNeedle](https://www.youtube.com/c/TheBrokenNeedle).  
 Microwave bowl cozies sewing pattern.  
[anniescatalog.com](http://anniescatalog.com).

**CATHY THORVALDSEN** is a full-time homemaker and mom to two Australian shepherds. In addition to sewing and crafting, she enjoys cooking, gardening, and reading.

**SUSAN E. HORTON** is the editor of *Handwoven*, an enthusiast of all types of weaving and fiber arts, and most recently happy to be a grandma.

# Scrap Bucket Hat

BY REBECCA FOX

*Many weavers are supreme collectors.* They amass yarn, tools, books, magazines, and, of course, they save handwoven fabric. I'm part of the collectors' group. Because I am deeply involved with every aspect of my handwovens, I carefully categorize and store every bit, no matter how small. I even save pieces that were woven by others in study-group exchanges. I have notebooks filled with handwoven samples from workshops, and all pieces of precious handwoven, no matter how small, are stored in my inventory (i.e., a cardboard box), just waiting for inspiration. After being a weaver for nigh on 40 years, I have a lot of fabric.

Part of the USA Summer Olympics 2020 uniform (designed by Ralph Lauren) was a bucket hat. This hat garnered mixed reviews from the Olympians themselves, with positive (and less positive) reviews posted on social media platforms; some were hilarious. Around the same time, I happened to find a free bucket-hat pattern offered on the Mood Fabrics Sewciety blog. And that got me wondering what this hat would look like using handwoven fabric rather than a commercially sourced material. This was a light-bulb moment!

I have now made several hats from my extensive catalog of fabric.

## TIPS FOR SEWING SCRAPPY HATS

- Even though the hat pattern shows a grain line, all the pieces are curved, and I have not found it important to keep the pattern



Photo by Julia Vandenoever

square to the grain. Instead, I place the pattern pieces on my swatches so that I minimize waste.

- Generally, there is no need to sew or overlock the edges because they do not tend to fray easily. I have found that cotton or wool fabrics work extremely well. Slippery fabrics are a little trickier to work with but can still be used.
- Take care to match the seams on the brim with the side-panel seams (although you can rip the seams and re sew). Use the same sewing thread for all the seams or mix and match thread colors, depending on the color of the fabric you are using.
- If you have a large piece of handwoven fabric, you could certainly make a hat in one pattern or color. However, I happen to like using multiple fabrics to create a one-of-a-kind item. In the version

pictured here, I used four fabrics, not all in the same color family. For an even more eccentric look, you could use a different fabric for each of the seven pattern pieces, and you could even sew small swatches together to create larger pieces of fabric.

- If you combine handwoven and commercial fabrics in the same hat, make sure the commercial fabric is of similar weight to your handwoven. Use caution if mixing a heavier-weight fabric with a lighter-weight material in the same piece; experiment with the combination first.
- Two options that I'm considering trying are adding wide elastic on the inside of the brim and side panels to get a snug fit, and possibly adding grommets to the side panels, although, come to think of




Photos by Matt Graves

Rebecca used leftover fabric from her Coastal Crackle Towels featured in *Handwoven*, January/February 2022, for the underside of her hat's brim.

it, using a lace structure there would add built-in ventilation!

- This hat pattern has eight sizes to fit toddlers to extra-large adults, allowing everyone on your gift list to benefit from your treasure trove of handwoven gems.

This pattern does not have a difficulty rating. I consider myself a moderately experienced but nervous seamstress. I found the directions clear and easy to follow. My advice is to take your time and enjoy the process to avoid making mistakes.

I hope to see many bucket hats posted in my weaving and sewing social media groups. I cannot wait to see what you come up with! 

#### RESOURCES

Bucket hat sewing pattern. [moodfabrics.com/blog/the-bucket-hat-free-sewing-pattern](http://moodfabrics.com/blog/the-bucket-hat-free-sewing-pattern).

Rebecca wove each of the fabrics used in the hat; all were left over from projects published in *Handwoven*.

Crown: Su Butler. "Go International: Join a Worldwide Napkin Exchange!" *Handwoven*, May/June 2010, 58–59 (Rebecca's napkin is the second napkin listed).

Side panels: Rebecca Fox. "Fresh Citrus Napkins and Tablecloth." *Handwoven*, May/June 2014, 44–46.

Top side of brim: Rebecca Fox. "Bouncing Baby Circles." *Handwoven*, November/December 2019, 22–24.

Underside of brim: Rebecca Fox. "Coastal Crackle." *Handwoven*, January/February 2022, 62–65.

**REBECCA FOX** enjoys weaving with many colors and is now inspired by her coastal South Carolina home.

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Photos by Daryl Lancaster



Daryl's sweater jacket woven using Noro Taiyo Lace and Harrisville and vintage singles



Daryl's sweater-jacket fabric on the loom

# Weave Your New Favorite Sweater

BY DARYL LANCASTER



*We all have that favorite sweater we put on for chilly mornings, afternoon walks, or just hanging around the house. Mine—from a shop on Whidbey Island—was starting to wear out after several years of hard use. Then I found myself at home for many months during the pandemic, wearing that worn-out sweater jacket even more because I rarely needed to get out of my pajamas.*

Comfortable clothing became “a thing”—and it still is. I have a wardrobe full of gorgeous runway-ready handwoven garments but nothing like that slouchy commercial sweater jacket I wore every day. I started to wonder, why *couldn't* it be handwoven?

I wanted a garment that was comfortable and pretty to look at but simple to weave and even simpler to sew. No facings, no fuss. One with simple construction and floppy lapels to wrap up in while curled up on the sofa in front of the woodstove. Big roomy pockets.

Nothing complicated. Maybe crochet around the edges.

## THE YARNS

Noro knitting yarns are known for their gorgeous color gradations. I had some Noro Taiyo Lace, picked up on sale and now discontinued, that I had previously used as weft for some lovely fabric. I decided to use the Taiyo once again as weft yarn, along with Harrisville singles and vintage Maypole Wool as the warp, which I sett at 24 ends per inch (epi).

For all self-stripping yarns, it is important to keep the color rotation. I kept the colors of the Noro weft in rotation by winding a full ball onto pirns. I numbered the end of each pirn with a marker to keep them in order. I began weaving with the last pirn and continued using the pirns in reverse order. Because the Taiyo Lace was 50% cotton, 16% silk, and 17% each wool and nylon, I didn't expect any fulling in the weft and wove accordingly. My sett at 24 epi was higher in the warp than weft because my warp yarns were finer.

An alternative to the yarns I used would be a two-ply Harrisville Shetland in the warp, which is just slightly heavier than the Harrisville singles, paired with Noro Silk Garden Sock in the weft. For this combination, I recommend a sett of 15 to 18 epi, depending on the structure. You can also use a self-stripping sock yarn, fingering-weight yarn, or something at 420 to 450 yards per 100 grams. You won't get fulling in the weft because most sock yarns are superwash wool with a bit of nylon for stability, but the end result will be warm and pretty as the yarn stripes itself weftwise.

#### CREATING THE CLOTH

You'll need about 6 yards of woven fabric after wet-finishing. This fabric can easily be woven on a narrow loom, 24 to 25 inches wide. That width, after washing, should accommodate most sizes, cutting two backs, two fronts, and two sleeves from separate areas of the cloth. Any two- to four-shaft structure will work, including plain weave, twills, and other interesting patterns. I used a Finnish Twill from Davison (see Resources).

Once the fabric is removed from the loom, machine wash in cool water and dry on low heat. If you are concerned about wet-finishing the fabric, try a sample first to see how your washing machine performs, especially if it is a front loader.

#### SEWING THE JACKET

Any jacket pattern can be used, so long as it has roomy sleeves and a simple shape. Patch pockets of any size can be placed anywhere that is convenient for your needs. I used the 100 Jacket from my pattern collection. I cut a size larger than normal to ensure a roomy, slouchy fit. I also moved the side seams toward the back so I would have a full back, instead of a center-back seam.

I drafted a rounded neck using the 800 Zippered Vest, once again from my pattern collection, and extended the center fronts 3 inches so they would fold back in an easy lapel. I made the sleeves extra long and folded them up for comfort. You can learn how to combine patterns to

draft a rounded neck and extend the center front in my YouTube video "How to Combine Pattern Elements."

Though the construction of this jacket is fairly straightforward, cutting into handwoven fabric, getting the fit right, and simple details such as cutting out the fabric singly and transferring construction marks to the fabric with tailor's tacks might seem overwhelming. All these steps are explained in a series of step-by-step videos on my YouTube channel (see Resources for all patterns and reference videos).

#### FINISHING TOUCHES

To avoid hems and facings and complicated construction details, consider crocheting around the perimeter of the entire garment, including the pockets, as an edge finish. You can use crochet as a seam finish for the side seams as well.

There are several ways to secure the edges of cut handwoven cloth before crochet is added. For this jacket, I used 15 denier nylon tricot (see



The Noro Taiyo Lace wound in sequence on numbered pirns to replicate the color rotation





Detail of the sweater jacket's back. Side seams were moved towards the back to allow for a full back spanning the width of the fabric.



Front detail showing the crocheted edge finish



Daryl's new favorite sweater jacket hanging on a coatrack for easy access

Resources) cut on the bias to fold over all of the edges as a base for the crochet stitches. Doing so helped as a guide to keep the stitches even. I used single crochet with the Harrisville singles yarn, followed by a slip stitch using the same yarn.

Serging the edges will also provide a stable base for the crocheted stitches; just be sure to serge with the direction of the grain, widest to narrowest, highest to lowest. Don't worry if you have to serge upside down—the crochet will cover it! See Resources for other ways to secure edges.

Finally, because this sweater jacket would hang outside my closet on a coatrack for everyday use, I added a short inkle-woven band across the back neck as a hanger loop. Above you can see the finished sweater jacket hanging proudly next to my original commercial jacket, which I still haven't gotten around to tossing!

After wearing this warm and cozy slouchy sweater jacket daily for more than a year, I fell and fractured my shoulder. I was in a sling for five weeks and found this sweater jacket to be a lifesaver. It was easy to get my right arm into the sleeve, and it fit well over the sling supporting my left arm, keeping me warm. The pockets were roomy enough to carry around whatever I needed when moving from room to room because I only had one free arm. Truth be told, I found myself sleeping in it as well. It is the most used garment I've ever made, goes with everything in my wardrobe, and hopefully will provide me with comfort and ease of wear for years to come. 

#### RESOURCES

15 denier nylon tricot. [weaversew.com/shop/15-denier-nylon-tricot.html](http://weaversew.com/shop/15-denier-nylon-tricot.html).  
Davison, Marguerite P. *A Handweaver's Pattern Book*. Swarthmore, PA: M. P.

Davison, 1944, Finnish Twill, 37, #IV.

Lancaster, Daryl. 100 Jacket downloadable pattern. [weaversew.com/shop/100-jacket.html](http://weaversew.com/shop/100-jacket.html).

———. 800 Zippered Vest downloadable pattern. [weaversew.com/shop/800-zippered-vest.html](http://weaversew.com/shop/800-zippered-vest.html).

———. “Finish with a Right Hook.” *The Weaver Sews*. February 3, 2022. Video, 15:42. [youtu.be/6Deqlg9AEU0](https://youtu.be/6Deqlg9AEU0).

———. “How to Combine Pattern Elements.” *The Weaver Sews*. December 10, 2020. Video, 15:03. [youtu.be/8r6MoH3IISQ](https://youtu.be/8r6MoH3IISQ).

———. “What Happens When You Don't Have Enough Fabric . . . Cheat! Part 1.” *The Weaver Sews*. Video, 20:39. [youtu.be/UyPb85rKGgs](https://youtu.be/UyPb85rKGgs), time code 15:39.

*Since retiring from teaching garment construction for handweavers on the road, DARYL LANCASTER is having a wonderful time pursuing weaving as a hobby. She wants to learn all the things . . . and try to use up some of her stash!*



Photos by Russell-Killen Photography

Wedding day!

# *Weaving, Dyeing, and Sewing My Wedding Dress*

BY KELLY WALSH



*I always said I wouldn't make my own wedding dress—who needs that kind of pressure preparing for what is already a big day? But the more I thought about it, the more I wanted to remember my wedding day wearing something that felt truly “me.” Even after finishing, it still seems wild to weave the fabric for my own wedding dress—but I'm glad I did it. The gown I wore represents my love of textiles and weaving in a unique piece of art.*

When I started planning the dress, I knew that if I picked the right silhouette, I could make my dream of using handwoven fabric more attainable. I fell in love with the style of dress created by Leanne Marshall (see Resources) because it felt airy and

light. I love the unpredictable effect she achieves with her dyes. Her dresses usually feature a simple bodice with large flowing skirts of layered organza. I decided to weave the fabric for the bodice and dye commercial silk organza for the skirt.

Fitted bodices get their structure from using several pattern pieces, so each piece of fabric is relatively small. Once I'd drafted a bodice I liked, I measured each of the pieces. The largest pattern piece was only 10 inches at its widest point. Suddenly, weaving fabric for my wedding dress seemed much more doable!

Next, I chose my yarn. When I first started dreaming about this dress, I thought I'd use Tencel because it's so affordable, but there's a reason why silk still dominates the formal

One thing everyone discovers about silk is that the angle of the fibers in the weave structure dramatically affects the shininess of the fabric.

fashion world: the way it captures light is pure poetry. In addition, I find that its strength and smoothness make it one of the easiest fibers to work with.

I had no idea what weave structure or draft I wanted to use, so I started sampling—and then sampled some more—on a 4-inch-wide straight draw using a cone of 20/2 silk I had on hand.

One thing everyone discovers about silk is that the angle of the fibers in the weave structure dramatically affects the shininess of the fabric. Plain-woven silk has an almost matte texture, while the diagonal lines in straight twill are even more noticeable in silk than in other fibers. Commercial silk fabrics are often woven in crêpe or satin-weave structures to capture that luminosity without distracting diagonal lines. However, those structures have floats that make unstable fabric unless you have a very tight sett to compensate and prevent your weft from packing in too much.

I experimented with several different structures. I didn't want the handwoven fabric in my wedding dress to look like cloth I could have purchased, but rather wanted fabric with a unique and distinctive appearance. In the end, I chose a 16-shaft



Bodice fabric on the loom

twill from one of Ralph Griswold's collections (see Resources).

My sampling showed me that I wanted to use a finer silk. After a bit more experimentation, I settled on 60/2 silk from Maurice Brassard for its strength and fineness. Of course, I had to sett that thread at 60 ends per inch, the most ends per inch I'd ever woven by a long shot! Throughout the whole process—warping, sleying, and threading—I kept reminding myself that the warp was only 14 inches wide on the loom, and before I knew it, I was up and weaving.

Having decided on the fabric for the bodice, I turned next to the dyeing part of the project. What drew me to Leanne Marshall's designs was the free way the colors seemed to play on the fabric. I don't usually approach dyeing very scientifically; I love to just splash color around and see what happens. But I quickly

realized that, while her use of color seems very carefree and random, that subtlety takes a lot of experimentation and skill to get right.

Our wedding was scheduled for April, and I wanted to play with a springtime palette of colors. I sampled using many tiny squares of fabric, counting out droplets of dye and keeping careful records. My first results were far too cotton-candyish for my liking, so I blended more colors, trying to get something that was both subtle and bright. Eventually I narrowed it down to four shades that would each bring its own character but not muddy the others when the dyes mixed on the fabric.

To find the right technique to get the playful blend of colors that looks like an abstract watercolor painting, I went through many bathtub experiments, dipping and splattering dye around, and generally had a lot of fun. My favorite method was

to cut the organza into 2-yard pieces, each of which would become one skirt panel. I folded these pieces radially and poured dye onto them so that the color would fall from the waist to the hem. Before dyeing I dampened some sections of the fabric so that the color blending would be encouraged in those areas while other areas would stay white. Although I started my dyeing experiments with fancier silk dyes, in the end, I found that the commonly available Rit dyes worked the best.

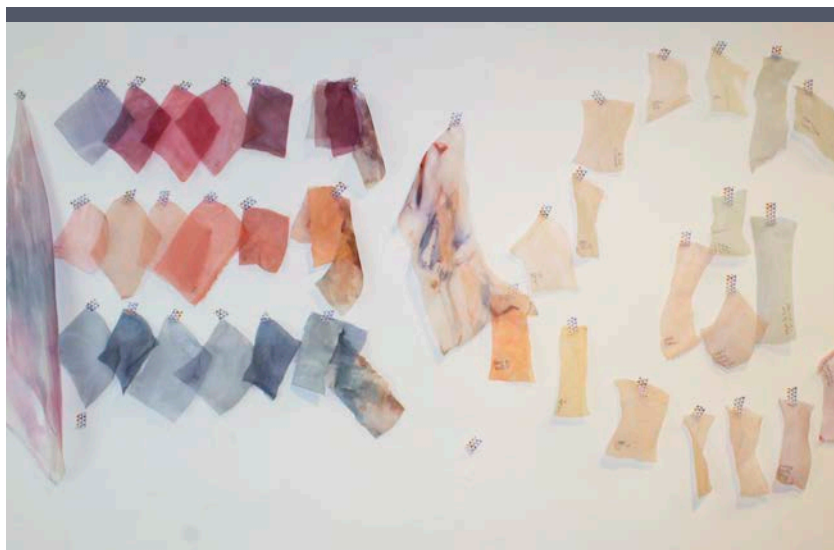
Constructing the dress ended up being the simplest part of the whole process—once I got up the courage to cut through my handwoven fabric. I used a fresh sharp blade on my rotary cutter to help prevent fraying. The pieces came together just like they did in my muslin practice round, and soon I was staring at my handwoven and hand-dyed wedding dress.

Weaving my wedding-dress fabric is by far the most intimidating project I've ever taken on, but I truly enjoyed every moment of it. On my wedding day, I had a gorgeous gown that was intimate and personal. And every handwoven garment project I take on after this can only feel easier in comparison, right? 

#### RESOURCES

Griswold, Ralph E., compiler. *Classical Collection Volume 2*, (Varying dates, 1850–2004?) [handweaving.net](http://handweaving.net), draft #7231. [leannemarshall.com](http://leannemarshall.com).

**KELLY WALSH** is a weaver living and working in Durham, North Carolina. Five years ago, she left the tech industry to follow her textile artist dreams.



Dyeing experiments and test swatches



Fitting the bodice to the silk organza skirt



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# *Cross-Continent Collaboration*

BY ELLEN THOMAS AND CHRISTINE CARRELL LIVINGSTON

## **ELLEN:**

One of my earliest childhood memories is of the magnificent loom that lived in my grandparents' basement. The loom was my grandfather's, and it was primarily used to weave rugs. However, when I envisioned my own weaving, I always imagined a fine, crisp yardage that would be sewn into something. It would be decades until my dream was realized.

In mid-February 2020, just before the world turned upside down, I received a 15-inch rigid-heddle loom. At that point, my days were busy: I had classes to teach, patterns to write, and projects to knit. I promised

myself I'd get serious about learning to weave when things slowed down. And then in March 2020, slow down they did. A lot. Being self-employed, I was used to working mainly from home and fortunate that much of my daily routine stayed the same. However, I became acutely aware of how much of my creative energy was fueled by spending a couple of hours each week knitting with friends.

I was stressed and tired. I couldn't focus on work and could hardly knit a stitch. Yet somehow, I could weave dish towels—lots and lots of dish towels. By midsummer, as I was getting good with my little loom, a

second loom entered my life in the form of a Baby Wolf from a friend who was downsizing her studio.

On this new-to-me loom, I wove more towels, some scarves from a kit, and overshot-trimmed dinner napkins (my first sewable yardage). Even though I wasn't feeling comfortable with much else in the world, by early 2021, I was feeling comfortable with weaving. I could turn away from the doom and gloom when I sat in front of my loom.

To keep my mind occupied, I decided to weave fabric suitable for sewing. I chose three partial cones of 5/2 cotton from my stash and

worked backwards through the usual planning process to determine how much fabric I could create with those yarns as opposed to figuring out how much yarn I would need to create a certain amount of fabric. My goal was to maximize the total fabric woven and minimize waste.

I chose an appropriate twill sett and guessed my picks per inch. I estimated the yardage on each cone, did some back-of-the-envelope calculations to come up with the warp and weft usage, and sketched out plaid variations with the proper ratios of each color. The yarn hit the loom, and I wove an attractive length of fabric.

Then, I realized that one important step was missed in my planning. I hadn't thought about *what* I was going to sew. The fabric was ready to be sewn into something, but it wouldn't tell me what it should become.

I reflected and realized that many people had a hand in this fabric's creation—from the family that indirectly passed down a heritage of weaving, to the fiber friends who provided me with looms, yarn, and, most importantly, encouragement (not to mention the many skilled hands that were involved in the creation of my yarn and tools). Perhaps this fabric needed to be placed into another set of hands to reach its full potential.

Because I still was not able to meet with my real-life fiber friends, I went virtual and offered the fabric for sale or trade in my weekly knitting newsletter (*The Chilly Dog*): "Look what came off the loom! After wet-finishing, the fabric is approximately 2.75 yards long and 20.5 inches wide made with 5/2 cotton, so it's pretty thick and squishy. If this one-of-a-kind length

of handwoven fabric was meant to be yours, I am entertaining offers (including trades)."

One subscriber responded. The fabric was carefully wrapped with a few surprise goodies from my stash and journeyed north to Christine Livingston in Alaska.

#### CHRISTINE:

When I first saw the plaid fabric in *The Chilly Dog* newsletter, I cooed—I may have even drooled a bit. Amidst a global pandemic, and reeling from a recent attempt at downsizing, I felt so textile deprived that I was ready to enjoy weaving, if only vicariously through another's handiwork. I've never tired of plaid, so when I saw that Ellen was entertaining offers for trade, I immediately replied. She proposed that we exchange "surprise" packages. I received her box and responded in kind.

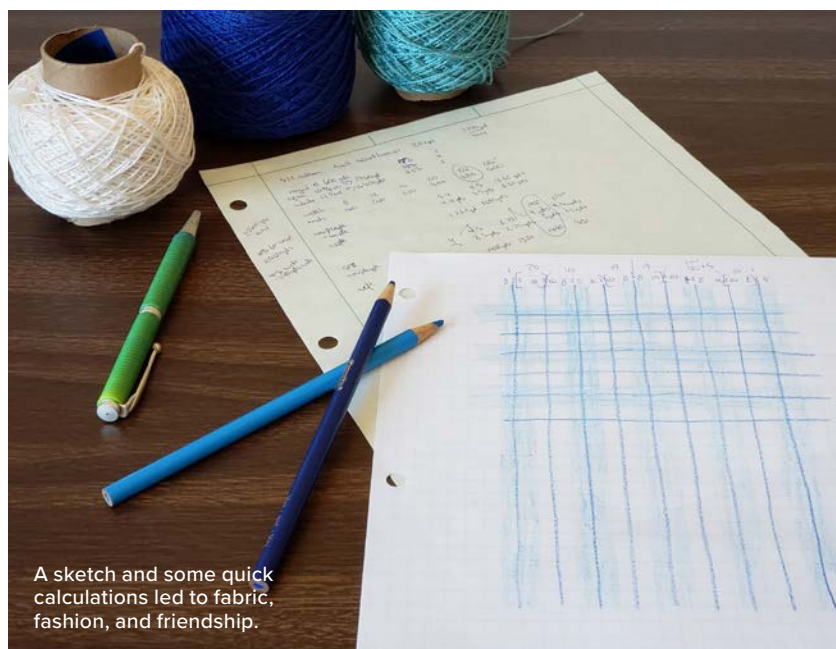
The photo in the newsletter inspired a vision of a plaid pencil skirt with a youthful kick pleat, a

vintage-style lapped zipper at center back, and a Petersham waistband finish. The twill had great texture and charm; it wasn't tightly woven but was stable just the same. My initial skirt idea was spot-on.

I have sewn with my own handwoven cloth before and therefore had a healthy respect for the medium. My first task was to find the ideal skirt pattern. I chose a classic three-piece straight skirt by Susan Khalje (see Resources). The pattern with side seams shifted to the back would be an ideal canvas for the plaid.

With plaid, pattern layout is always a huge consideration. In this case, I had no choice but to place the front pattern piece at the widest point of the yardage and line up the two back pieces accordingly. In the end, I had to sacrifice skirt length to match the plaid.

Sewists know that once you cut into handwoven cloth, you are racing against the clock. While the generous 2-inch seam allowances provided some insurance against



A sketch and some quick calculations led to fabric, fashion, and friendship.

Photo by Ellen Thomas

fraying, the pearl cotton lacked the barbed nature of wool, and I was concerned that the fragile cut edges would not stand up to the manipulation needed to match the design of the fabric at the seams and darts. Although a fusible stabilizer would have secured those pesky edges, it would also have affected the drape and character of the cloth. Therefore, although I stabilized the waistband, zipper, back slit, and hem, I refrained from underlining the entire skirt. For peace of mind, I zigzagged along the seam allowance edges before cutting into the fabric, but I resisted the urge to serge until

the main seams were constructed for fear of distorting them.

The most critical aspect of this project was lining up the twill pattern at the darts and seams. I felt the alignment of the plaid would make or break the skirt. The inherent imperfections of handwoven cloth make lining up a plaid pattern on the first go unlikely. To avoid ripping out seams, I found it beneficial to pin baste, hand baste, and machine baste before completing the final pass with a machine stitch.

I can't imagine lining a handwoven garment with anything less than a high-quality cotton or silk. I was

fortunate to find a medium-weight silk douppioni of just the right color in my stash. Once inserted, the lining gave sufficient structure to the skirt without affecting drape.

Inevitably, I needed to make concessions during the construction process. Fearing that a lapped zipper would be too bulky, I inserted an invisible zipper instead. And while I loved the romantic notion of a Petersham ribbon treatment, the skirt looked a little naked without a waistband. Using some of the leftover fabric cut on the bias, I constructed a simple folded bound waistband. The bias cut added interest to the skirt and "dressed" it nicely. At this point, I was intimately acquainted with my fabric and doubted that the center-back seam would support the weight of a kick pleat, so I opted for a simple slit. The construction required lots of handsewing, but I like to think that handwoven cloth deserves it.

The skirt is a keeper. It is a classic style of demi-couture construction with the emphasis on Ellen's beautiful fabric. 

#### RESOURCES

Susan Khalje Couture. The Straight Skirt. [susankhalje.com](http://susankhalje.com).

**CHRISTINE CARRELL LIVINGSTON** of Anchorage, Alaska, is a retired music teacher with a love of textiles. An avid spinner, weaver, and sewist, she is rarely without knitting needles in her hands.

**ELLEN THOMAS** from The Chilly Dog is a knitting designer, technical editor, and teacher living in Decatur, Alabama. Her patterns and tutorials are available at [thechillydog.com](http://thechillydog.com) or peek at her works in progress @thechillydog on Instagram.







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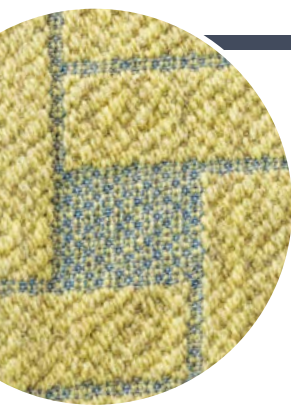
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Sale proceeds directly support the weavers.

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# Meta Weave Jacket

ELISABETH HILL

## STRUCTURE

3-tie weave  
(Bergmanesque).

## EQUIPMENT

8-shaft loom, 37" weaving width; 12-dent reed; 2 shuttles.

## YARNS

**Warp:** Linen 14 (100% linen; 7,000 yd/lb; Silk City Yarns), #14 Teal, 5,190 yd.

**Weft:** Linen 14, #14 Teal, 4,224 yd. Shetland 2-ply (100% wool; 1,800 yd/lb; Harrisville), Goldenrod, 4,224 yd.

## OTHER SUPPLIES

Wool wash; sewing pattern AW006, Cardigan Coat from All Well; notions and sewing supplies as required by pattern; 45"-wide lining fabric, 2½ yd.

## WARP LENGTH

865 ends 6 yd long (includes floating selvages; allows 16" for take-up, 17" for sampling, and 23" for loom waste).

## SETTS

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

**Weft:** 48 ppi (24 ppi tabby; 24 ppi pattern).

## DIMENSIONS

**Width in the reed:** 36½".

**Woven length:** (measured under tension on the loom) 160".

**Finished size:** (after wet-finishing) fabric 30½" × 154".

**Coat size:** Size large; about 56" circumference × 24" length (neckline to hem), 27" sleeve length; 8½" × 10" patch pockets.

*I believe I coined the term "meta weave" (before meta became a household word!). It's not a structure but rather a design category. Any weave that looks like weaving at a different scale or in a different structure is a meta weave in my book. In this pattern, it is a large-scale plain-weave interlacement depicted using a three-tie weave. You can find meta weaves among plaited twills, in shadow weave, in printed fabrics, and even in knitting patterns (though knitting that looks like weaving isn't really meta).*

I fell in love with the idea of weaving that looks like weaving during a visit to a Vävstuga drawloom class. I asked myself, if I were given a chance to weave any design I could draw on graph paper, what would I most like to weave? *Weaving* was my answer. I started drawing, grappling with positive and negative space. Even though I couldn't solve the "how-to" during that class, the idea haunted me until I came up with drafts that I liked.

In the meantime, I went looking for meta weaves in my weaving library and found that many weavers had been down the same rabbit hole and created fabulous drafts in multiple structures (see Resources for a few examples).

To weave the fabric, I used a three-tie Bergmanesque threading, and I doubled the pattern picks in the treadling to square the pattern. I also used a trick I learned from Chris Hammel (Hill Institute) via Anita Thompson to split the doubled pattern picks at the block changes to achieve symmetry.

## Notes on treadling with tie-downs

A standard draft for this pattern with tie-downs would require more than the 10 or 12 treadles available on most eight-shaft looms. The skeleton draft provided shows that as you treadle the pattern with your left foot, the right foot is walking through the tie-downs. In some cases, you step on the same pattern treadles two times in a row as the tie-downs change.

**1** Wind a warp of 863 ends 6 yd long. Wind 2 additional ends of Linen 14 to be used as floating selvages and set them aside. Warp the loom using your preferred method following the draft in Figure 1. Centering for a weaving width of 36½", sley 2 per dent in a 12-dent reed. Sley the floating selvages through the reed on each side of the warp and weight them over the back beam.

**2** Wind one bobbin with Linen 14 and one with Shetland.




### Sewing notes

- Print the pattern and measure the pattern pieces for your size before you begin your project.
- Elisabeth wove 160" to have enough extra fabric to match the pattern at seams. Because the fabric was not wide enough to cut on the fold, she seamed the back of the jacket. Check the pattern for instructions on how to do this.
- Serge or zigzag all raw edges after cutting out your pattern pieces.
- Because this fabric is appealing on both sides, Elisabeth cut a 6½" × 6½" patch from the scraps, turned the edges under, and sewed it (reverse side up and matching the jacket motif) to the upper back of the jacket.
- Instead of binding the raw edges, Elisabeth lined the jacket by using the same pattern to sew a second "jacket" out of lining fabric, omitting the pockets. With right sides together she sewed the two jackets around the neck, fronts, and bottom, leaving the cuffs unsewn as well as a 6" section of the back bottom for turning. After trimming seams, she turned the jacket right side out and handsewed the cuffs and bottom.
- Use a walking foot for ease of sewing the handwoven cloth.

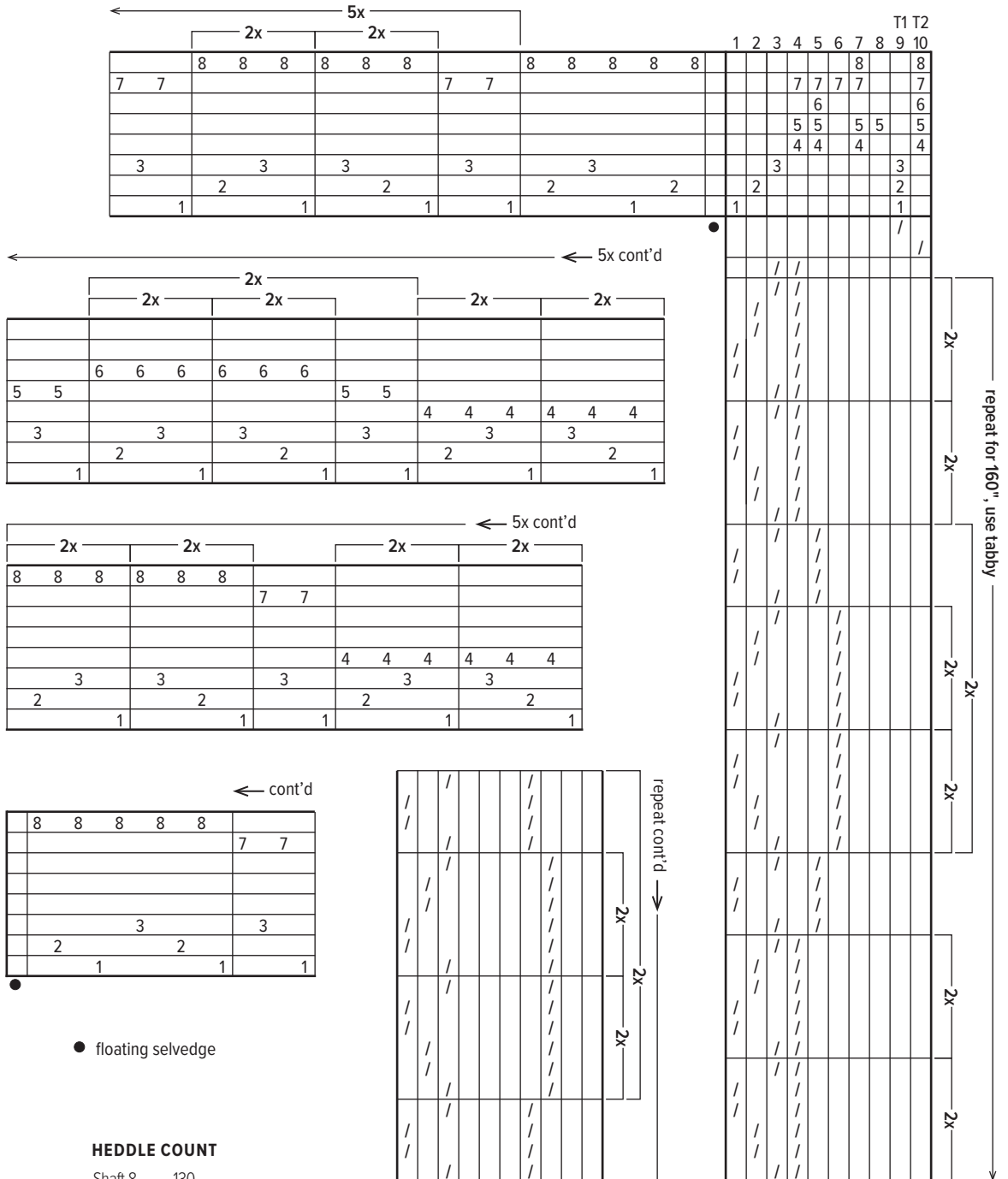
**3** Weave the yardage following the treadling in Figure 1, using Linen 14 as the tabby and Shetland as the pattern weft.

**4** Remove the fabric from the loom and serge or zigzag raw edges.

**5** Wet-finish by handwashing in warm water with wool wash. Spin in the washing machine and hang to dry. Press on wool setting.

**6** Sew the jacket according to the pattern manufacturer's instructions (see Resources). Elisabeth used the size large cropped pattern with slanted pockets that she shortened by 2¾". 

**1. DRAFT**



**HEDDLE COUNT**

Shaft 8	130
Shaft 7	32
Shaft 6	120
Shaft 5	30
Shaft 4	120
Shaft 3	153
Shaft 2	124
Shaft 1	154
<b>Total</b>	<b>863</b>

**Note:** This is a skeleton draft that requires that you use both feet when treading the pattern picks. Treadles 9 and 10, marked T1 and T2, are your tabby treadles.



Elisabeth used a fabric scrap to make a patch that shows the reverse side of her fabric.

## RESOURCES

All Well Cardigan Coat Pattern (downloadable). [etsy.com/allwellworkshop/listing/762270961](https://www.etsy.com/allwellworkshop/listing/762270961).

Atwater, Mary Meigs. *The Shuttle-Craft Book of American Hand-Weaving*. Coupeville, WA: HTH Publishers, 1978, 235.

Eriksson, Mariana, Gunnel Gustavsson, and Kerstin Lovallius. *Warp and Weft: Lessons in Drafting for Handweaving*. North Pomfret, VT: Trafalgar Square, 2011, 91.

Strickler, Carol, ed. *A Weaver's Book of 8-Shaft Patterns*. Loveland, CO: Interweave, 1991, 185.

*ELISABETH HILL is weaving her way through life, both literally and metaphorically.*



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# Stormy Days Jacket

ANNETTE SWAN SCHIFF

## STRUCTURE

Twill with color-and-weave.

## EQUIPMENT

8-shaft loom, 23" weaving width; 8- or 12-dent reed; 2 shuttles; temple (optional but recommended).

## YARNS

**Warp:** 5/2 pearl cotton (2,100 yd/lb; Valley Yarns; WEBS), #8990 Black, 824 yd; #8418 Silver Birch, 828 yd.

**Weft:** 5/2 pearl cotton, #8990 Black and #8418 Silver Birch, 619 yd each. **Note:** The woven yardage you need will depend on your jacket pattern and size. For each additional yard of fabric needed, add about 1¼ yd to warp length.

## OTHER SUPPLIES

Fusible thread (optional); jacket pattern 1800 from The Weaver Sews or a jacket pattern of your choice; sewing supplies and notions required by pattern; Nikwax TX.Direct Wash-In or other waterproofing for wet-weather clothing.

## WARP LENGTH

367 ends 4½ yd long (includes floating selvages; allows 11" for take-up, 41" for loom waste and sampling).

## SETTS

**Warp:** 16 epi (2-1-1/dent in a 12-dent reed or 2/dent in an 8-dent reed).

**Weft:** 16 ppi.

## DIMENSIONS

**Width in the reed:** 23".

**Woven length:** (measured under tension on the loom) 110".

**Finished size:** (after wet-finishing) fabric 21½" × 104", jacket with 40" chest, 36" waist, 26½" sleeve length.

*I have long admired waxed cotton totes and jackets.* The waxing gives a water-resistant finish, making a jacket suitable for damp outside wear. My daughter recently ordered Nikwax TX.Direct Wash-In waterproofing for wet-weather clothing to “re-waterproof” her hiking clothing. Her purchase gave me a light-bulb moment: “I wonder if I can wax handwoven cotton fabric?” I quickly looked online and found many articles and products for making my own waxed cotton. The result is a fabric that is both breathable and water resistant—a highly advantageous combination.

I used 5/2 cotton for a sturdy fabric, and a color-and-weave pattern to add visual interest while keeping floats to a minimum. I then chose a threading and treadling draft from *Heddlecraft* September 2018 (see Resources).

The jacket pattern is one I designed—I have experience designing my own patterns. You can purchase a similar jacket pattern from The Weaver Sews Daryl Lancaster Pattern Collection, specifically the 1800 Zippered Jacket (see Resources). The jacket is not exactly the same but has a similar silhouette and is close in appearance to mine. As a bonus, Daryl’s patterns are specifically designed for handwoven fabric. Purchase the pattern first so you know how wide and long to weave *your* fabric.

**1** Wind a warp of 365 ends 4½ yd long (or length needed for your pattern’s fabric requirements), alternating Black and Silver Birch and ending with Black. You can wind the two colors at the same

time, separating the threads with your finger. Wind 2 additional ends of Silver Birch for floating selvages and set them aside. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 23", sley 2-1-1/dent in a 12-dent reed or 2/dent in an 8-dent reed. Sley the floating selvages through empty dents on each side of the warp and weight them over the back beam.

**2** Wind bobbins with each of the weft colors. Spread the warp with scrap yarn. If desired, start by weaving a few picks of plain weave with fusible thread.

**3** Weave following the draft in Figure 1 for 110", or weave fabric at least 6% longer than your desired finished length so you will have enough yardage when the fabric is wet-finished. As you weave, periodically look at the cloth from a distance to check for skips or other errors. Annette recommends using a temple to ensure that the motifs at the edges are the same width as



### *Sewing tips*


- Annette recommends watching Daryl Lancaster’s videos (see Resources) before sewing your jacket, as she has lots of good hints and information for sewing with handwoven fabric.
- This fabric can fray and stretch during the sewing process; as such, Annette outlined the pattern pieces on her fabric with a fine felt-tip pen, then did a three-step zigzag around every piece before cutting it out.
- Use a #14 ball-point needle on your sewing machine. The ball point slips between the 5/2 cotton threads easily and maintains good tension.
- Use a narrow zigzag stitch for all seams to give them a bit of stretch.
- Iron all seams with heat, pressure, and a pressing cloth to minimize bulk.
- Annette cut out her jacket pieces so that the zipper edges were on the selvages. She used extra fabric to add a gusset under the arms and pleats at the sides. She cut these pieces with one edge on a selvedge, then butted up the selvedge edges of the back piece and added pieces and sewed them together by hand. Daryl Lancaster’s “What Happens When You Don’t Have Enough Fabric . . . Cheat! Part 2” on YouTube demonstrates this technique (see Resources).
- Annette fused lightweight knit interfacing to the shoulder areas, front and back, to prevent the handwoven fabric from stretching out of shape. The interfacing extends down just past the bottom edge of the armholes.
- The weight of the jacket hangs on your body from the shoulders. Use twill tape to stabilize the shoulder seams so they don’t stretch out over time.
- Finish all seams with bias tape, or your preferred method, to prevent future fraying. (The jacket will also look much more professional if all interior seams are finished.) Annette used Seams Great seam binding on the sleeve and shoulder seams and finished the side and front seams with bias tape.

those in the center of the cloth. If desired, finish the weaving with several picks of plain weave using fusible thread.

**4** Cut the fabric from the loom. Zigzag the raw edges, or if used, press the fusible threads between freezer paper (so the fusible thread does not stick to your ironing board or iron). This will keep the threads in place when wet-finished.

**5** Wet-finish the fabric by machine washing in warm water. Tumble dry on low heat until damp-dry, then press to finish drying.

**6** Because the two sides are different, decide which side of the fabric is the right side. Mark all right sides with a safety pin when your pieces are cut out so you don't accidentally sew any section with the wrong side out. Lay out and cut out jacket pieces, then sew according to pattern instructions. See Sewing tips for Annette's advice on working with this fabric.

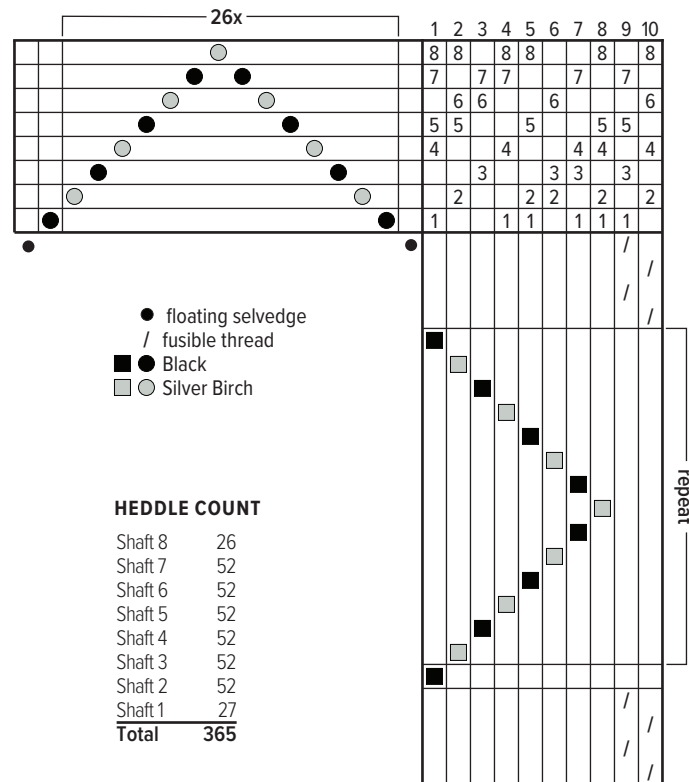
**7** Treat your completed jacket with wash-in or spray-on waterproofing according to the manufacturer's directions. After treating the jacket, always wash it according to the instructions of the waterproofing product you used. 

#### RESOURCES

Lancaster, Daryl. 1800 Zippered Jacket. [weaversew.com/shop/1800-zippered-jacket.html](http://weaversew.com/shop/1800-zippered-jacket.html).

———. *The Weaver Sews*. YouTube. [youtube.com/channel/UCmz2mYvnteUP11-LvK8-eNg](https://youtube.com/channel/UCmz2mYvnteUP11-LvK8-eNg).

#### 1. DRAFT



Nikwax TX.Direct Wash-In. [nikwax.com/en-us/productselector/waterproofing/](http://nikwax.com/en-us/productselector/waterproofing/).  
Spady, Robyn. "Color-and-Weave." *Heddlecraft*, September/October 2018, 40.

**ANNETTE SWAN SCHIPF** lives on a ranch in Montana and has taught weaving for over 30 years. Beautiful mountain views in one direction and wide-open prairies in the other inspire her weaving.





Diedrick Brackens

# ark of bulrushes

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*Diedrick Brackens: ark of bulrushes* is organized by Scottsdale Museum of Contemporary Art (SMoCA) and curated by Lauren R. O'Connell. Support provided by the S. Rex and Joan Lewis Foundation and The Andy Warhol Foundation for the Visual Arts. Learning & Engagement and Community Outreach programming for this exhibition is generously supported by Windgate Foundation. IMAGE: Diedrick Brackens (American, 1989–). *survival is a shrine, not the small space near the limit of life*, 2021; cotton and acrylic yarn, 92 x 98 inches; courtesy of the artist, Jack Shainman Gallery, New York, and Various Small Fires, Los Angeles/Dallas/Seoul. © Diedrick Brackens.



Vest by Dianne Totten

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# Harvest Coat Redux

DOROTHY TUTHILL

## STRUCTURE

Plain weave and twill.

## EQUIPMENT

6-shaft loom, 32" weaving width; 8-dent reed; 1 shuttle.

## YARNS

**Warp:** Lamb's Pride Worsted (85% wool/15% mohair; 190 yd/4 oz; Brown Sheep), Hand Painted, 834 yd. Lanaloft Sport (100% wool; 1,400 yd/lb; Brown Sheep), LL21 Orchid, 400 yd; LL50 Alexandrite, 800 yd; LL245 Botanical Garden, 500 yd; LL215 Green Agate, 170 yd. Woolstok (100% wool; 123 yd/50 g; Blue Sky Fibers), #1311 Rusted Roof, 260 yd.

**Weft:** Lanaloft Sport, LL245 Botanical Garden, 2,920 yd.

**Notes:** Coat is shown with Lamb's Pride Hand Painted, which is a limited-edition yarn. Use Lanaloft Hand Painted or other worsted-weight handpainted yarn as a substitute. The yarn quantities listed include additional amounts for finishing.

*The initial source of inspiration for this garment* was a handwoven Harvest Coat by Uerike Pysall, published in *Handwoven's Design Collection 4* in 1982. The second and inciting inspiration was an armload of handpainted Lamb's Pride yarn in glorious harvest colors purchased much more recently. I selected the other yarns in the coat to show off the handpainted yarn, which is further highlighted by the weave structure. The stripes are 3/1 twill, while the background is plain weave, so the stripes appear to stand above the muted shades of the background.

Though Uerike's original coat was constructed with a sewing machine and fully lined, I chose to finish the cut edges with crochet and leave the coat unlined. This eliminated any bulk at the seams and added a lot of interest. Finally, after considering many different closures, I selected buttons, crocheted some loops, and embellished the button loops with a bit of embroidery. The last remaining bits of the handpainted yarn became tassels for the hood and sides.

The handpainted worsted-weight yarn that is the focus of this fabric was an experimental colorway (actually two similar but not-quite-the-same lots) purchased at the Brown Sheep mill. It is unlikely to be available again, so choose a colorway of your liking and then select solid colors that complement your choice. One of those colors will also be used for weft. I chose a relatively muted color for the weft so

## OTHER SUPPLIES

Five 1" buttons (or other closures); crochet hook, size D-3 (3.25 mm); sewing thread in a contrasting color.

## WARP LENGTH

324 ends 8⅓ yd long (allows 20" for take-up, 28" for loom waste).

**Note:** The length of the warp is determined by the repeat length of the handpainted yarn. Your warp may be slightly longer or shorter, in which case you may need to adjust yarn amounts. The coat requires a minimum warp length of about 7 yd and a woven length of at least 194".

## SETTS

**Warp:** Twill (worsted weight), 8 epi (1/dent in an 8-dent reed); plain weave (sportweight), 12 epi (1-2/dent in an 8-dent reed).

**Weft:** 12 ppi.

## DIMENSIONS

**Width in the reed:** 31⅞".

**Woven length:** (measured under tension on the loom) 252".

**Finished size:** (after wet-finishing) fabric 23" × 239".

**Finished size of garment:** 42½" long (from shoulder), 72" circumference under arm, and 60" from cuff to cuff.

that the bright colors of the handpainted yarn would stand out even more.

**1** Wind a warp of 324 ends 8⅓ yd long following the warp color order in Figure 1 and using a circular path on the warping board to align the colors of the handpainted yarn (see Resources). Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 31⅞", sley the twill with worsted yarns 1 per dent in an 8-dent reed for 8 epi, and sley the plain weave with sportweight yarns 1-2 per dent for a sett of 12 epi.


**2** Wind a bobbin with the weft. Spread the warp with scrap yarn.

**3** Weave following the draft in Figure 2 until you can no longer get a usable shed. Weave a few picks of scrap yarn to protect the weft.



**4** Remove the fabric from the loom. Machine zigzag or stitch two rows of straight stitch close to both ends of the fabric. Remove the scrap yarn.

**5** Wet-finish in hot water with mild detergent by gently agitating and then leaving the fabric to soak for 20 minutes. Rinse in clean water with an additional 20-minute soak. Spin 1–2 minutes in the washing machine on the gentle or handwash cycle, then hang to dry. Do not overspin or you may get permanent creases in the fabric. Steam-press using a wet cloth while the fabric is still

damp. Coat construction details, including a cutting layout, are available on our website as a free pdf download at [LT.Media/harvest-coat-redux](https://www.ltmedia.com/harvest-coat-redux). 

#### RESOURCES

Pysall, Uerike. “Harvest Coat.” *Handwoven’s Design Collection 4*. Loveland, CO: Interweave, 1982.

Tuthill, Dorothy. *Warping with Hand-painted Skeins*. LT.Media/warping-handpainted-skeins.

**DOROTHY TUTHILL** *has been weaving for a long time, as evidenced by the age of her Handwoven collection. She teaches weaving in Laramie, Wyoming.*





### HEDDLE COUNT

Shaft 6	25
Shaft 5	25
Shaft 4	25
Shaft 3	25
Shaft 2	109
Shaft 1	115
<b>Total</b>	<b>324</b>

### 1. WARP COLOR ORDER

8												12						8						handpainted worsted weight
4				3				3				3				3				Lanaloft Botanical Garden				
1	1	3				3	2				2	3				1	3				Lanaloft Orchid			
2						2						2						2						Lanaloft Green Agate
3	3	2	3	2	2						2	3				3	3	3	3	Woolstok Rusted Roof				
3												3						3						Lanaloft Alexandrite

← cont'd

12						8						12						handpainted worsted weight						
4				4				1				4				1				Lanaloft Botanical Garden				
3			3	2						2	1				1	1				1	1	Lanaloft Orchid		
1	3	1	2	2						2	2				2	2				2	2	Lanaloft Green Agate		
1	3	1	2	2	2						2	2				2	3				3	3	Woolstok Rusted Roof	
1												3						3						Lanaloft Alexandrite

← cont'd

100	12						8						12						8				handpainted worsted weight	
41	4				4				3				4				3				Lanaloft Botanical Garden			
42	3	3	2						2	3				3	3				3				Lanaloft Orchid	
20	2						2						2						2				Lanaloft Green Agate	
31	2	1	2	2						2	1				1	1				2				Woolstok Rusted Roof
90	2	5	5	2	2						2	3				3	3	3	3	2	2	2	Lanaloft Alexandrite	

324 ends total

### 2. DRAFT

8x						3x			9x			2x			7x			3x			15x			2x			8x			3x			11x			2x			13x			1	2	3	4		
6						5			6			5			6			5			6			5			6			5			6			5			5	5	5	5					
4						3			4			4			5			4			5			4			5			4			5			4			4	4	4	4					
3						2			3			3			4			3			4			3			4			3			4			3			3	3	3	3					
2						1			2			2			3			2			4			2			3			2			3			2			2	2	2	2					
1	1	1						1			1			1			1			1			1			1			1			1			1			1			1			1	1	1	1

← cont'd

12x						3x			9x			2x			13x			3x			4x			2x							
6						5			6			5			6			5			6			5			6				
4						3			4			4			5			4			5			4			5				
3						2			3			3			4			3			4			3			4				
2						1			2			2			3			2			4			2			3				
1	1	1						1			1			1			1			1			1			1			1		



**Note:** Sport yarns are on shafts 1–2. Sley 1-2/dent for 12 epi.  
Worsted yarns are on shafts 3–6. Sley 1/dent for 8 epi.

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# Rustic Elements

PEG MATHEWS

**STRUCTURE**

Plain weave.

**EQUIPMENT**

2- or 4-shaft or rigid-heddle loom, 28" weaving width; 10-dent reed or rigid heddle; 1 boat shuttle; one long stick shuttle.

**YARNS**

**Warp:** Nature Spun Sport (100% wool; 184 yd/1.75 oz; Brown Sheep), N91 Aran, 735 yd; 730 Natural, 245 yd. **Weft:** Nature Spun Sport, N91 Aran, 457 yd; Handspun Llama (llama/merino blend, about 550 ypp). **Note:** Try Baby Llama Chunky (100% baby llama; 109 yd/100 g; Cascade) in color Latte as a substitute. Brown, 229 yd.

**OTHER SUPPLIES**

Burda Style 6252 or similar pattern (see Resources); all notions and sewing supplies required by pattern; fabric for lining if desired.

**WARP LENGTH**

280 ends 3½ yd long (allows 8" for take-up, 38" for loom waste).

**SETTS**

**Warp:** 10 epi.  
**Weft:** 10 ppi.

**DIMENSIONS**

**Width in the reed or heddle:** 28".

**Woven length:** (measured under tension on the loom) 80".

**Finished size:** (after wet-finishing) fabric: 25" × 73"; skirt: 38" waist × 18" long.

*Last year, I decided I wanted to make a felted vest* for my Wisconsin Make It with Wool contest entry. I wanted a cozy vest to wear in my chilly computer area. I sent fiber off to be felted and started sketching. I came up with a vest based on the Hungarian *szur*, but to enter my vest in the garment category, I needed to make an additional item of clothing. I found a simple A-line button-front skirt in my closet and drafted a pattern from it. Going along with the natural-look theme that I envisioned for the vest, I came up with my first "woven for a purpose" project.

I chose Brown Sheep Company's sportweight yarn as well as some handspun llama from my stash. After sampling, I decided to use the llama to make weft stripes so I wouldn't have to worry about the reed abrading the llama yarn. I used a long stick shuttle for the llama to avoid frequent bobbin changes and to have fewer ends to work in. Weaving was quick and easy.

On the skirt, I finished the inside with Hong Kong seam finishes and handstitched buttonholes to continue the natural look. Meanwhile, the felt for the vest had arrived. I sewed it up and fully lined it. I added beadwork and used the felt scraps to make a matching hat (see page 51). I placed fourth in the adult garment category. I was so happy to be part of the talented group of contestants, and I encourage you to get involved with Make It with Wool; it is a great time with like-minded people!

**1** Wind a warp of 280 ends 3½ yd long, inserting the Natural color in a random manner to create a heather effect, aiming for a ratio of Aran to Natural of about 3 to 1. Warp the loom for plain weave using your preferred method. Centering for a weaving width of 28", sley 1 per dent in a 10-dent reed or 1 per slot and hole in a rigid heddle.

**2** Wind a bobbin with the Aran weft and wind the stick shuttle with the Brown weft. Spread the warp with scrap yarn.

**3** Weave in plain weave for 80", alternating 2 picks of Aran with 1 pick of Brown throughout.

**4** Weave a few inches with scrap yarn to protect the weft. Cut the fabric from the loom. Zigzag along the edge of the scrap yarn on both ends.

**5** Wet-finish the fabric by placing it in cold water with a bit of wool detergent. Swish and let it sit a few minutes. Rinse twice in same-temperature water. Drain. If your washing machine does not add water during the spin cycle, you can spin the water out in the washing machine. Alternatively, roll the fabric in towels and press on the towels to remove moisture. Dry flat and then press.


**6** Peg made a size 12 short skirt with a 2" waist facing instead of a waistband. Her skirt is lined and doesn't have pockets. To make a similar skirt, use the recommended



pattern or one like it. Lay out your fabric using a Brown pick as the straight of grain. Trace around all pattern pieces with a marker or chalk.

**7** Stitch around pieces just inside the tracing lines with zigzag or straight stitch. Cut out pieces.

**8** Sew darts and side seams. Sew Hong Kong finishes on side seams and hem (see Resources).

**9** If lining, finish the edges of the lining with serger or zigzag stitch. Baste the lining to the waist. Continue with pattern directions. Attach a facing instead of waistband if desired. 

**RESOURCES**

Burda Style 6252 skirt pattern with two views. [simplicity.com/burda-style/bur6252](http://simplicity.com/burda-style/bur6252).

“How to Sew a Hong Kong Finish.” [youtube.com/watch?v=ufWMPqNOBE](https://www.youtube.com/watch?v=ufWMPqNOBE). Lancaster, Daryl. “Options to Clean Finish an Edge.” [daryllancaster.com/Webfiles](http://daryllancaster.com/Webfiles)

[/OptionsToCleanFinishAnEdge.pdf](#). Make It with Wool. [makeitwithwool.com](http://makeitwithwool.com).

**PEG MATHEWS** *lives in Appleton, Wisconsin. Retirement has become a time to have more fun with sewing and weaving, or is it weaving and sewing?*



Photo by Matt Graves





# Daisy Plaid Totes

TRACY KAESTNER



## STRUCTURE

Twill.

## EQUIPMENT

4-shaft loom, 24" weaving width; 8-dent reed; 2 shuttles; 3 bobbins.

## YARNS

**Warp:** Cottolin (60% cotton/40% linen; 3,300 yd/lb; Bockens), #2002 unbleached, 673 yd; #2000 half-bleached, 758 yd; #2005 black, 225 yd.

**Weft:** Cottolin, #2002 unbleached and #2000 half-bleached, 542 yd each; #2005 black, 213 yd.

## OTHER SUPPLIES

Crescent Tote pattern (see Resources); ½ yd commercial print fabric for exterior pockets and bag bottoms; zippers, handles, and other notions required by pattern; general sewing supplies.

## WARP LENGTH

509 ends 3¼ yd long (includes floating selvages, 8" for take-up, 27" for loom waste).

## SETTS

**Warp:** 22 epi (2-3-3-3/dent in an 8-dent reed).

**Weft:** 22 ppi.

## DIMENSIONS

**Width in the reed:** 23¾".

**Woven length:** (measured under tension on the loom) 82".

**Finished size:** (after wet-finishing) fabric 19⅞" × 72".

**Note:** Tracy wove enough yardage for two totes. Each tote requires ¾ yd of handwoven fabric; additional yardage is included for matching the plaid.

**Finished tote sizes:** two totes: 16" × 11" with 28¾" handles.

*A while back, I listened to a podcast* with Anna Graham, the owner/designer of Noodlehead patterns. Since then, I have been wanting to weave one of her bags but had trouble deciding which one. They are all attractive!

In 2021, I visited a lovely quilting shop on the Olympic Peninsula, Quilted Strait. They had samples sewn up of Noodlehead patterns, and I could see which bag I liked the shape and size of best. I thought the Crescent Tote would work well with handwoven fabric.

I tested the pattern on the leftovers from a towel warp, and I liked it so much, I decided to design a fabric specifically for tote bags using the same yarns. I ordered a piece of Quarry Trails Daisy fabric, a cotton/linen blend designed by Anna Graham for Robert Kaufman and used it as the color and design inspiration for my handwoven fabric. The pattern went together perfectly. Tote-bag-carrying friends suggested a longer handle would be nice, so my handles are 30" each instead of the pattern's suggestion of 20".

## Bags or towels?

This warp is essentially a towel warp. Add extra length and make some towels, too! Add 1 yard of warp per towel and weave a length of 30 to 32 inches for each towel.

**I** Wind a warp of 509 ends 3¼ yd long following the color order in Figure 1. Warp the loom using your preferred method following the draft in Figure 2. The first and last ends are floating selvages included with the warp when winding on. Centering for a weaving width of 23¾", sley 2-3-3-3 per dent in an 8-dent reed. Sley the

## HEDDLE COUNT

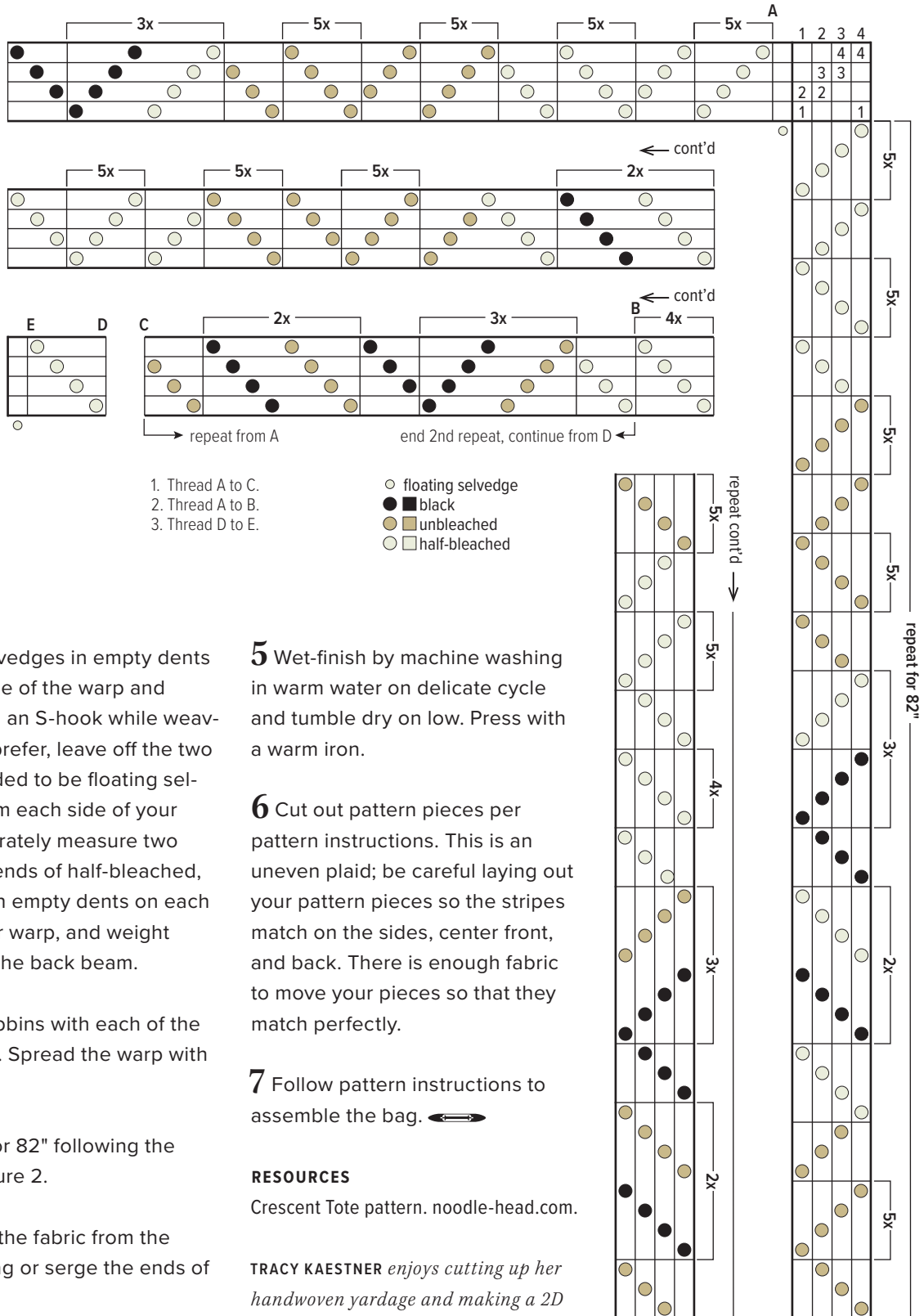
Shaft 4	122
Shaft 3	132
Shaft 2	132
Shaft 1	121
<b>Total</b>	<b>507</b>

## 1. WARP COLOR ORDER

	2x		3x		2x		3x		2x		3x		
69		4	3	4		4	3	4		4	3	4	
207	46			46	3	4		4	46			46	
233	47	4	4		4	46			45	4	4	4	47
<b>509 ends total (includes floating selvages)</b>													

■ #2005 black  
 ■ #2002 unbleached  
 □ #2000 half-bleached

## 2. DRAFT



floating selvages in empty dents on each side of the warp and weight with an S-hook while weaving. If you prefer, leave off the two ends intended to be floating selvages from each side of your warp. Separately measure two additional ends of half-bleached, sley them in empty dents on each side of your warp, and weight them over the back beam.

**2** Wind bobbins with each of the weft colors. Spread the warp with scrap yarn.

**3** Weave for 82" following the draft in Figure 2.

**4** Remove the fabric from the loom. Zigzag or serge the ends of the fabric.

**5** Wet-finish by machine washing in warm water on delicate cycle and tumble dry on low. Press with a warm iron.

**6** Cut out pattern pieces per pattern instructions. This is an uneven plaid; be careful laying out your pattern pieces so the stripes match on the sides, center front, and back. There is enough fabric to move your pieces so that they match perfectly.

**7** Follow pattern instructions to assemble the bag.

### RESOURCES

Crescent Tote pattern. [noodle-head.com](http://noodle-head.com).

*TRACY KAESTNER enjoys cutting up her handwoven yardage and making a 2D piece of cloth into a 3D finished item.*

# On-the-Go Bag

YVONNE ELLSWORTH

## STRUCTURE

Doubleweave.

## EQUIPMENT

4-shaft loom, 5" weaving width; 10-dent reed; 2 shuttles.

## YARNS

**Warp:** 8/2 cotton (3,360 yd/lb; Maurice Brassard), #415 Gris Pâle, 175 yd; #83 Noir, 20 yd; #5169 Fuchsia, 25 yd.

**Weft:** 8/2 cotton, #415 Gris Pâle, 60 yd; #83 Noir, 5 yd; #5169 Fuchsia, 6 yd.

**Strap:** 8/2 cotton, #415 Gris Pâle, 20 yd; #83 Noir and #5169 Fuchsia, 2 yd each.

## OTHER SUPPLIES

Fray Check; two 14" × 3½" pieces of cardboard or cardstock; fringe twister.

## WARP LENGTH

176 ends 1¼ yd long (allows 1½" for take-up, 30½" for loom waste).

## SETTS

**Warp:** 40 epi (4/dent in a 10-dent reed; 20 per layer).

**Weft:** 40 ppi (20 per layer).

## DIMENSIONS

**Width in the reed:** 4¼".

**Woven length:** (measured under tension on the loom) 13".

**Finished size:** (after wet-finishing and sewing) 3¾" × 6" with 60" strap.

*I love my purse. I can carry everything I need* including hand sanitizer, a checkbook, peppermints, library cards, and everything else a busy entrepreneur and mom of two could possibly need. However, sometimes I just want to run to the store, go for a walk, or have a night out with my husband—and I don't want to carry a great big purse. I want a stylish little bag, just the size of my phone, where I can also tuck in a little cash or maybe a credit card. I designed this bag to fit my small-purse needs.

Don't let its complex appearance deceive you; this bag is simple to weave and construct. The structure is a pair of doubleweave tubes, closed in the middle. The first pocket is about 4" deep, and the second pocket is 6" deep to fit most cell phones with a case. You can test the depth and width of the pockets while on the loom by lifting shafts 1 and 2 to reveal an open pocket. After weaving a couple inches, I slid my phone in to make sure it was the correct width. Then, on the second pocket, I slid it in again to make sure it was the correct length, allowing an additional inch or so for the folded hem. I folded the fabric in half and sewed along each side, making a third pocket in between the other two to tuck things into.

**1** Wind a warp of 176 ends 1¼ yd long following the warp color order in Figure 1. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 4¼", sley 4 ends per dent in a 10-dent reed.

**2** Wind bobbins with each of the weft colors. Spread the warp with scrap yarn by weaving the tubular pattern, Figure 2.

### Altering bag dimensions

If you want a slightly larger bag, add repeats of four Gris Pâle picks at the beginning and end of the treadling, and repeats of four Gris Pâle ends on either side of the warp. You can trim unneeded length as needed, but due to the bag's tubular structure, you won't be able to change the width.



Photos by Matt Graves



**3** Beginning with Gris Pâle, weave following the draft in Figure 2 and the weft color order in Figure 3.

Note that when you are weaving the 4 picks for the bottom of the bag, you are no longer weaving a tube but a flat fabric. After you have woven both tubes, end with a few picks of scrap yarn using the tubular pattern, Figure 2.

**4** Cut the fabric from the loom. With the scrap yarn still holding the fabric together, place a 3½" piece of cardboard or cardstock inside each of the tubes. Use Fray Check to secure the raw edges on the top side. Flip it over and

#### HEDDLE COUNT

Shaft 4	44
Shaft 3	44
Shaft 2	44
Shaft 1	44
<b>Total</b>	<b>176</b>

#### 1. WARP COLOR ORDER

20	20	#5169 Fuchsia			
16	8	#83 Noir			
140	44	4	4	88	#415 Gris Pâle
<b>176 ends total</b>					

#### 2. DRAFT

44x	1	2	3	4	5	6	
4				4		4	
3		3				3	
2		2	2	2	2		
1	1	1	1	1	1		
	/	/	/	/	/	/	tubular 5½" 0"
	/	/	/	/	/	/	bottom of bag
	/	/	/	/	/	/	tubular 7½" 0"

#### 3. WEFT COLOR ORDER

Fuchsia	Noir	Gris Pâle	
8	4	4	160 (4")
20	4	4	20
8	4	4	20 (bottom of bag)
20	4	4	20
8	4	4	20 (5½")




repeat for the bottom side. Let dry. Remove cardboard, then trim off warp ends close to each edge.

**5** Turn one tube inside out slightly and fold the raw edge under  $\frac{1}{2}$ ", then fold again  $\frac{1}{2}$ ", and hem. Repeat for the second tube.

**6** Fold both tubes together with right sides facing and color stripes matching. Pin in place. Whipstitch the sides together. (See Reader's Guide.)

**7** Make a cord by cutting ten 72" lengths of Gris Pâle, 1 length of Fuchsia, and 1 of Noir. Tie the 12 lengths together at one end and secure to a table. Separate the

lengths into 3 bundles: 4 Gris Pâle; 1 Fuchsia and 3 Gris Pâle; and 1 Noir and 3 Gris Pâle. Twist each bundle separately with a fringe twister. Tie the ends and let the 3 bundles twist together.

**8** Sew the cord to the inside of the taller tube on both sides. 

#### RESOURCES

Moore, Jennifer. *Doubleweave: Revised & Expanded*. Blue Ash, OH: Interweave, 2018.

*YVONNE ELLSWORTH is an on-the-go weaver, dyer, knitter, and mother of two. She dyes yarn for LavenderSheep and is involved in many ways with the Seattle Weavers' Guild.*



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# Bespoke Espadrilles

CARLY JAYNE



## STRUCTURE

Plain weave.

## EQUIPMENT

Rigid-heddle loom, 16" weaving width; 15-dent heddle; 1 shuttle.

## YARNS

**Warp:** Yoga (82% cotton/18% nylon core; 3,168 yd/lb; Ashford), #30 Denim Blue, 231 yd; #8 Pine Bark, 60 yd; #3 Natural White, 48 yd.

**Weft:** Yoga, #30 Denim Blue, 132 yd.

## OTHER SUPPLIES

Espadrille soles (see Resources); espadrille pattern (see Resources); fusible interfacing; lining fabric; notions and sewing supplies as required by pattern.

## WARP LENGTH

226 ends 1½ yd long (allows 2" for take-up, 28" for loom waste).

## SETTS

**Warp:** 15 epi.

**Weft:** 12 ppi.

## DIMENSIONS

**Width in the heddle:** 15¼".

**Woven length:** (measured under tension on the loom) 24".

**Finished size:** (after wet-finishing) fabric 14" × 22" (enough to construct a pair of adult-sized espadrilles).

*I have always looked longingly at stylish, breezy, and carefree espadrilles. But I was blessed with strong, stout Germanic feet made for clogs and boots, and like Cinderella's stepsisters, I could never fit those slippers past my toes. Then one day, while I enjoyed my morning coffee, a handsewn, handwoven pair of espadrilles came up in one of my weaving groups with a link to an Etsy store selling kits complete with soles, needles, and instructions. I ordered a kit and crafted my first pair with scrap fabric, and lucky for me, it turns out sewing your own pair isn't as hard as it seems!*

I wove the fabric for the shoes using Ashford Yoga yarn on a rigid-heddle loom, but they can be made with other scraps of handwoven fabric woven on other types of looms. I advise a smooth, tight weave using 10/2 or 8/2 cotton or a similar-size linen. Highly textured and thick weaves are too hefty to sew, large floats in some overshot patterns can snag, and fine merino and silk fabrics could be too delicate to handle the rigors of a shoe's life.

If you are new to espadrille making, I recommend purchasing a kit from A Happy Stitch (see Resources). It has everything you need for your first pair and includes very detailed instructions. You can also buy soles with an included pattern made by other manufacturers available online or at some craft stores. I purchased my soles from Diegos; they are handmade in Spain, long-lasting, and form to your feet over time. They do not come with a pattern, but the pattern from A Happy Stitch that I adapted to my feet fits the soles perfectly. Keep in mind that shoe sizes vary from brand to brand: I wear a 36 in one brand and a 38 in Diegos.

**1** Set up your loom for direct warping a length of 1½ yd or wind a warp of 226 ends 1½ yd long following the warp color order in Figure 1. Warp the loom using your preferred method, centering for a weaving width of 15¼".


**2** Wind a shuttle or bobbin with Denim Blue. Spread the warp with scrap yarn.

**3** Weave plain weave for 24" with Denim Blue. Weave a couple of picks of scrap yarn to protect the weft.

**4** Remove the fabric from the loom. Using a sewing machine, sew 2 rows of stitching along the raw edges. Trim the warp to within ¼" of the machine stitching.

**5** Wet-finish by machine washing. Tumble dry and press.

**6** Determine shoe size and cut out the paper pattern.

**7** See Resources for methods of sewing the espadrilles together. 



**Tips for sewing espadrilles using handwoven fabric:**

- Rather than using the paper pattern directly on your handwoven and lining fabrics, cut four shoe uppers and four shoe backs out of fusible interfacing. Arrange two shoe toes and two shoe backs on the wrong side of your handwoven fabric, taking care to reverse any patterns or design elements. Fuse the interfacing to the fabric according to the manufacturer’s instructions. Cut out fabric pattern pieces using the interfacing as a guide. Repeat for the lining.
- You will be sewing four layers of cloth and interfacing to make these shoes. If your sewing machine is struggling with the density of your fabric, try replacing the needle with a new, high-quality sewing needle meant for denim or upholstery. Talk to your local sewing store, as some machines need brand-specific needles.
- When trimming inner seams, trim the lining but do not trim the handwoven fabric.

**1. WARP COLOR ORDER**

	4x		
40	10		■ #8 Pine Bark
32	4	4	□ #3 Natural White
154	10	114	■ #30 Denim Blue
<b>226 ends total</b>			

**RESOURCES**

- Diegos. [diegos.com](http://diegos.com).
- A Happy Stitch. [ahappystitch.com/the-espadrilleskit/](http://ahappystitch.com/the-espadrilleskit/).
- Ives, Robin. “How to Sew Espadrilles.” *Seamwork*, May 31, 2019. [seamwork.com/magazine/2019/06/how-to-sew-espadrilles](http://seamwork.com/magazine/2019/06/how-to-sew-espadrilles).

*CARLY JAYNE is a photographer, designer, and fiber artist in Portland, Oregon. You can find her work at [lovelikesalt.com](http://lovelikesalt.com) and @lovelikesalt on Instagram.*



# Gingham Aprons

BARBARA MITCHELL

## STRUCTURE

Plain weave.

## EQUIPMENT

2- or 4-shaft loom, 28" weaving width; 12-dent reed; 2 shuttles; 4 bobbins.

## YARNS

**Warp:** 8/2 cotton (3,360 yd/lb; Maurice Brassard), #4275 Charcoal, 1,216 yd; #101 White, 800 yd.

**Weft:** 8/2 cotton, #4275 Charcoal, 455 yd; #1507 Lilac, #101 White, and #4616 Peacock, 332 yd each.

## WARP LENGTH

504 ends 4 yd long (allows 5" for take-up, 31" for loom waste, 14" for sampling).

## SETTS

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

**Weft:** 18 ppi.

## DIMENSIONS

**Width in the reed:** 28".

**Woven length:** (measured under tension on the loom) 94" (47" each apron).

**Note:** The aprons are woven sideways, with the hem at one selvedge and the top of the apron plus waistband at the other selvedge. The fabric for the skirt is woven 37" long, with an additional 10" for the ties. See cutting layout, Figure 3.

**Finished size:** (after wet-finishing) fabric 24" × 84"; two aprons (after assembly), 24" at waist × 21½" length plus 1¾" × 24¾" ties.

*During the pandemic, I was forced to stay close to home, and I found my passion for baking was ignited. My thoughts turned to growing up in a family home where we all loved to cook and bake and to memories of my mother's gingham aprons and the aprons we all made in our early sewing classes.*

I wove the aprons sideways, on a warp that had a wide band of dark gray at one selvedge that formed the hem. For the rest of the warp, I alternated four ends of white with four ends of dark gray. After weaving each skirt section, I wove an additional length of fabric for the apron ties. The dark gray and white warp allowed me to add interest by using different colors in the weft. For one apron, I alternated dark gray with lilac for a toned-down palette. For a brighter look, I used white and peacock as my weft for the other apron.

These aprons are a perfect first sewing project for handwoven fabric. All of the cutting is in straight lines, and you can use the gingham patterning to help you.

**1** Wind a warp of 504 ends 4 yd long following the warp color order in Figure 1. Warp the loom using your preferred method and threading for plain weave on 2 or 4 shafts as shown in the draft in Figure 2. Centering for a weaving width of 28", sley 2-1 per dent in a 12-dent reed.

**2** Wind one bobbin each of Charcoal and Lilac for the first apron. Spread the warp with scrap yarn.

### Notes on gingham

Woven gingham has no right or wrong side; the two sides are identical. This means that with their enclosed seams, these aprons are fully reversible.

**3** Weave the apron skirt in plain weave following the draft in Figure 2.

**4** Insert 2 picks of a contrasting color to indicate the cutting line, then weave an additional 5" for the first tie. Add 2 picks of a contrasting color to indicate another cutting line, and weave 5" for the second tie as you did the first.

**5** Insert 2 picks of contrasting color to indicate a cutting line and then begin the second apron using Peacock and White for weft following the draft in Figure 2.

**6** Weave the ties for the second apron as you did the first.





**7** Weave a few picks with scrap yarn to protect the weft. Cut the fabric from the loom. Zigzag the raw edges.

**8** Wet-finish by machine washing in warm water. Tumble dry on medium heat until almost dry. Press with a warm iron on both sides until dry.

#### CUTTING, SEWING, AND ASSEMBLY

**9** Following the cutting layout in Figure 3, zigzag on each side of the cutting lines and cut the pieces apart. Separate the waistband from the skirt body fabric by cutting off a wide strip

along the gingham selvedge. Trim waistband to 25" long. **Note:** The dimensions given in Figure 3 represent the fabric on the loom. Use the wet-finished width of the ties to determine the correct width to cut the waistband.

**10** Ties: With right sides together, fold the ties in half lengthwise and sew a ½" seam along the long side and one end of each apron tie. Turn ties right side out and press.


**11** Apron skirt side hems: Make the side hems by folding under ½", pressing, and folding again, bringing the folded edge to the edge of the Charcoal hem section on the

inside. Repeat on the second side. Sew the side hems with an invisible stitch, by hand or machine.

**12** Attach apron skirt to waistband: Sew two rows of basting stitches ¼" and ½" from the skirt's top edge. Place the skirt and waistband right sides together with one long edge of the waistband even with the top edge of the skirt. Gently pull on your basting-stitch threads to gather the apron skirt to fit the waistband, allowing the waistband to overlap the skirt by ½" on each side (see Figure 4). Adjust the gathers and pin to the waistband. Sew the skirt to the waistband with a ½" seam. Press

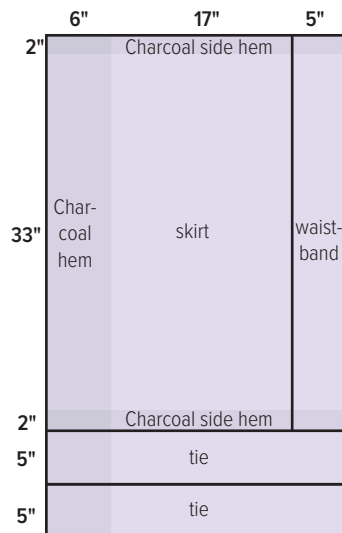
the seam toward the waistband. On the other long edge of the waistband, turn under 1/2" and press.

**13** Attach ties to waistband: With right sides together and the tie seams pointing downward, pin the short raw ends of the apron ties so that they overlap each end of the waistband at the waistband seamline (see Figure 5). Attach the ties with 1/2" seams. Press the seams' raw edges and the short raw edges of the waistband to the inside of the waistband.

**14** Fold the waistband to the inside over the raw edges, allowing the pressed long edge to slightly overlap the waistband seamline. Pin and then sew in place by hand using an invisible stitch or machine stitch. All raw edges are now covered, and your apron is finished. 

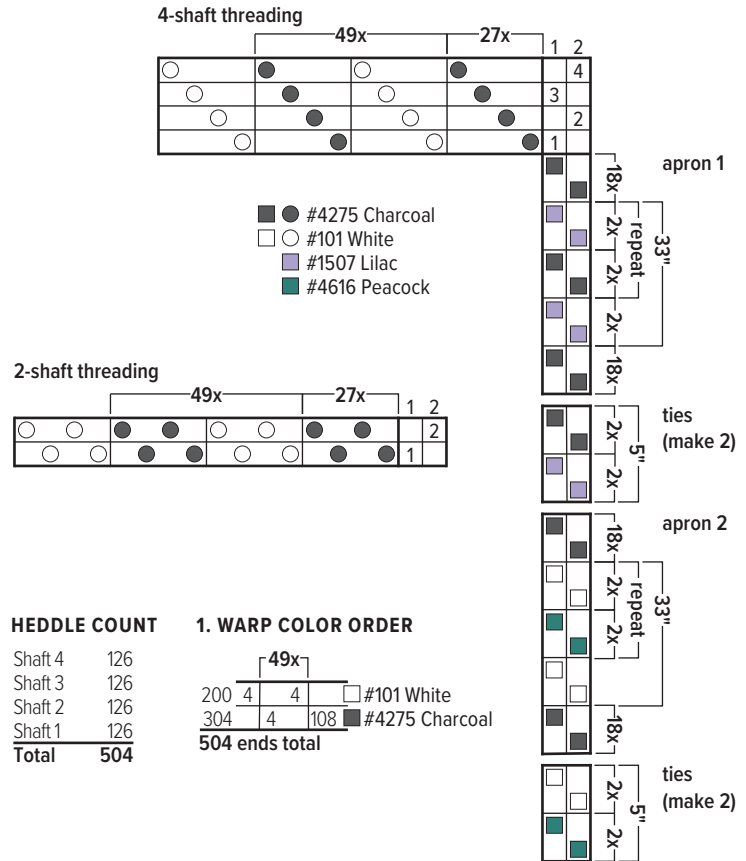
**BARBARA MITCHELL** of Coquitlam, British Columbia, Canada, spends her days researching, experimenting, and practicing her weaving skills, fueled by a strong curiosity about historical, current, and future textile development.

### 3. CUTTING LAYOUT

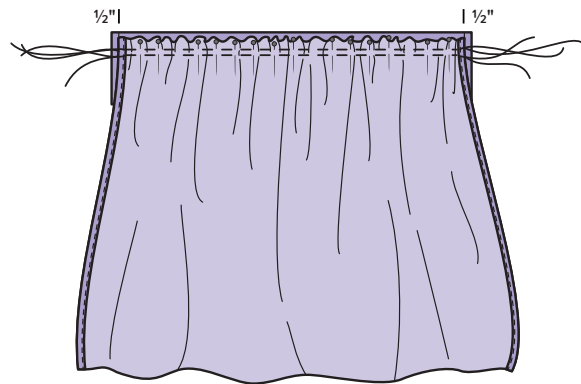


Layout reflects on-loom dimensions.

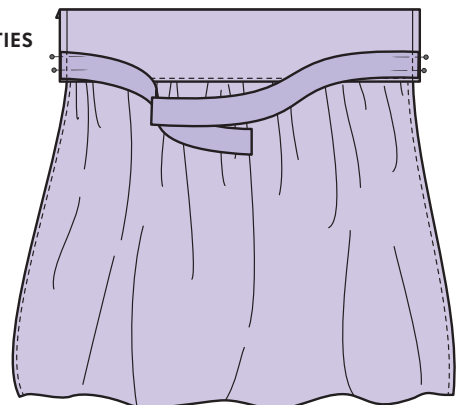
### 2. DRAFT



### 4. GATHERING SKIRT AT WAISTBAND



### 5. ATTACHING TIES



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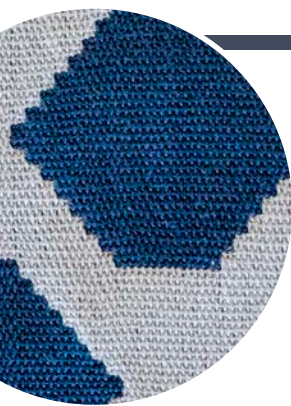
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# Finnweave Pillows

CLAUDIA TOKOLA

## STRUCTURE

Finnweave.

## EQUIPMENT

4-shaft loom, 22" weaving width; 15-dent reed; 2 shuttles; pick-up stick.

## YARNS

**Warp:** 10/2 pearl cotton (4,200 yd/lb; UKI; Yarn Barn of Kansas), #075 Cobalt and #117 Stone or #01 White, 1,650 yd each.

**Weft:** 10/2 pearl cotton, #075 Cobalt and #117 Stone or #01 White, 560 yd each.

**Notes:** Stone is the light color shown in the hexagon pillow and White is the light color in the striped pillow. Yarn amounts are for one pillow. For each additional pillow, add 1¾ yd to the warp length.

## OTHER SUPPLIES

16" × 16" pillow form.

## WARP LENGTH

1,320 ends 2½ yd long (allows 5" for take-up, 33" for sampling and loom waste).

## SETTS

**Warp:** 60 epi (30 epi for each layer; 4/dent in a 15-dent reed).

**Weft:** 32 ppi (16 ppi for each layer).

## DIMENSIONS

**Width in the reed:** 22".

**Woven length:** (measured under tension on the loom) about 52".

**Finished size:** (after wet-finishing and sewing) pillow 16" × 16" with ½" seams and 6" overlap on back.

*Being half Finn, I felt compelled* to learn finnweave. We recently moved into our new home, and I wanted eight throw pillows to match our new décor. I chose the colors we used on the interior and exterior of the house and wanted the pillow colors to coordinate with a wall we had painted with a random pattern of hexagons. I decided to weave four pillows in finnweave, using a pattern with simple repeats to make the learning process easier, and four pillows using other weave structures. I also decided to make them all with envelope-style pillow covers for easy removal and washing. My research into finnweave led me to two articles previously published in *Handwoven* that helped guide my design and weaving (see Resources).

Finnweave is a doubleweave pick-up weave structure with a background layer and a pattern layer. The warp, weft, and treadling are all done in pairs. I sleyed two ends of background color and two ends of pattern color in each dent to make it easy to see the pairs. Finnweave uses a straight-draw threading with shafts 1 and 2 for the background layer and shafts 3 and 4 for the pattern layer. When weaving, think about where the pattern color shows on the horizontal and where it shows on the vertical. I found that graphing my design helped.

## FINNWEAVE

**1** Wind a warp of 660 ends 2½ yd long for each warp yarn, or hold both colors together, separating them with a finger. Warp the loom using your preferred method following the draft in Figure 1. Centering for a weaving width of 22", sley 4 per dent in

### *Weaving tip*

After picking up a pattern row, transfer the selected ends to a pick-up stick behind the reed. With the pick-up stick behind it, the reed can hit the fell line when beating.

a 15-dent reed (2 pattern and 2 background ends in each dent).

**2** Wind a bobbin with each of the weft colors. Spread the warp with scrap yarn.

**3** Starting the pattern (Cobalt) shuttle on the left and the background (White or Stone) shuttle on the right, weave for about 52" following the pattern draft in Figure 1, the steps in Weaving the Pick-Up Pattern, and either Figure 2 or 3 depending on the shapes you want to weave.

**Note:** The stripe pattern woven with pick-up creates warp-wise stripes. If you would like weft-wise stripes, alternate between weaving stripes with pattern on top and



## WEAVING THE PICK-UP PATTERN

Start at the bottom of the chart and work up, reading each line and space in turn. Break down each pick-up square into its horizontal and vertical components and weave the 2 picks of the 3-step weaving sequence. Note that there will often be one more vertical bar than there are horizontal bars in a pattern line. The patterns on the loom will be longer than they appear in the drawings due to the difference between epi and ppi.

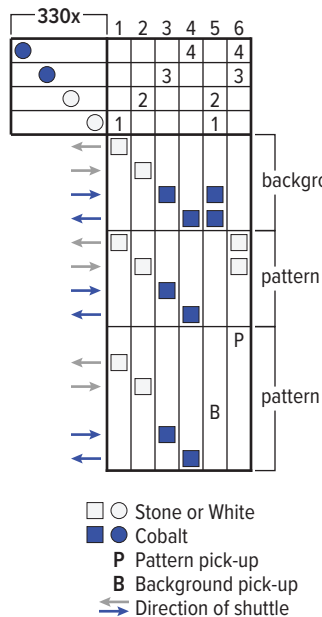
### VERTICAL PATTERN BARS

- 1** Lift shafts 3 and 4. Pick up one pair of pattern ends (Cobalt) for each vertical bar that crosses a grid line. Drop shafts 3, 4 with the pick-up stick in place.
- 2** Lift shaft 1. Move the pick-up stick to the beater. Pass the background shuttle from the right. Beat. Do not remove the pick-up stick.
- 3** Lift shaft 2. Move the pick-up stick to the beater. Pass the background shuttle from the left. Beat. Remove the pick-up stick.

### HORIZONTAL PATTERN BARS

- 1** Lift shafts 1 and 2. Pick up all pairs of the background ends (Stone or White) except where the pattern bar crosses a grid line. Drop shafts 1, 2 with the pick-up stick in place.
- 2** Lift shaft 3. Move the pick-up stick to the beater. Pass the pattern shuttle from the left. Beat. Do not remove the pick-up stick.
- 3** Lift shaft 4. Move the pick-up stick to the beater. Pass the pattern shuttle from the right. Beat. Remove the pick-up stick.

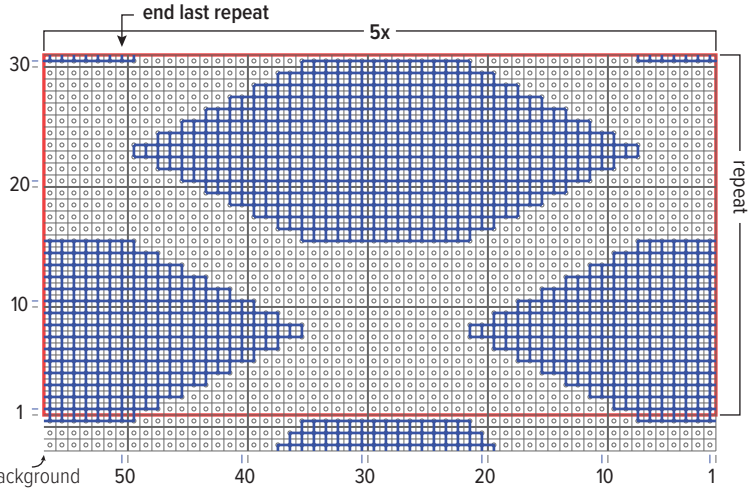
## 1. DRAFT



## HEDDLE COUNT

Shaft 4	330
Shaft 3	330
Shaft 2	330
Shaft 1	330
<b>Total</b>	<b>1320</b>

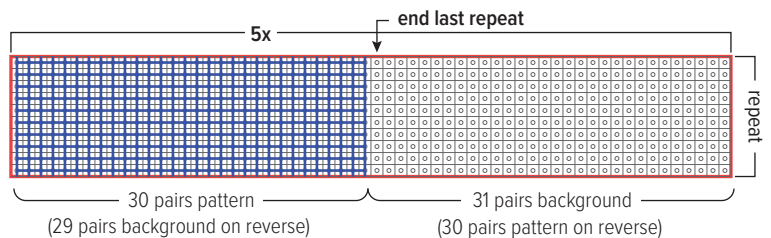
## 2. HEXAGON PATTERN CHART



**Note:** No background pair on this edge

- Vertical pattern bars  
 To weave background, pick up a pair of pattern threads.
- Horizontal pattern bars  
 To weave pattern, pick up a pair of background ends for every vertical gridline **not** crossed with a pattern bar.
- Pairs of background threads  
 (Gridlines represent thread pairs. Dots indicate background.)

## 3. STRIPE PATTERN CHART



stripes with background on top as shown in Figure 1.

**4** Weave a few picks of scrap yarn to protect the weft. Cut the fabric from the loom. Machine stitch across the ends to secure the weft.

**5** Wet-finish by machine washing with mild detergent and drying with low heat.

### MAKING AN ENVELOPE PILLOW

**6** Cut out a 17" × 17" square for the front fabric piece. This allows for a ½" seam allowance on all sides. Machine stitch raw edges to secure.

**7** Cut out two 17" × 12" pieces for the back, which allows for a 6" overlapping flap plus ½" seam allowances. Machine stitch raw edges to secure.

**8** Fold under one long edge of each back piece ¼", then fold under again another ¼" to form a small hem for the flaps. Press. Stitch the hems by hand or machine.

**9** Pin the front and back pieces right sides together, overlapping the hemmed edges of the two back pieces to form the envelope flap.

**10** Sew around all four sides of the pillow cover using a ½" seam allowance. Turn right side out.

**11** Insert the pillow form.

### RESOURCES

- Irwin, Alison. "Fun With Finnweave." *Handwoven*, January/February 1999, 40–43.
- — —. "Fun with Finnweave." LT.Media /fun-with-finnweave.
- Kaulitz, Manuela, "Finnweave." *Handwoven*, November/December 1993, 40–45.
- Newton Custom Interiors. "How to Make an Envelope Pillow." [newtoncustominteriors.com/how-to-make-an-envelope-pillow/](http://newtoncustominteriors.com/how-to-make-an-envelope-pillow/).

CLAUDIA TOKOLA bought her first loom with an inheritance from a grandmother who wove rag rugs on a two-shaft loom. It seemed fitting to purchase a new loom with her gift.

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# Houndstooth Jumper Dress

RICHARD STEWART

## STRUCTURE

Twill with color-and-weave.

## EQUIPMENT

4-shaft loom, 25" weaving width; 12-dent reed; 2 shuttles; 4 bobbins.

## YARNS

**Warp:** 8/2 Tencel (100% lyocell; 3,360 yd/lb; Maurice Brassard), Vert Foncé and Noir, 432 yd each. 8/2 cotton (3,360 yd/lb; Maurice Brassard), Vert Foncé and Émeraude, 435 yd each. **Weft:** 8/2 Tencel, Vert Foncé, 426 yd; Noir, 355 yd. 8/2 cotton, Vert Foncé and Émeraude, 355 yd each.

## OTHER SUPPLIES

Jumper dress pattern (see Resources); buttons and/or other notions required by pattern; dress lining material (optional); scrap fabric for muslin (optional). **Note:** Adjust yarn amounts and weaving widths as needed for chosen pattern.

## WARP LENGTH

578 ends 3 yd long (includes floating selvages; allows 6" for take-up, 18" for loom waste).

## SETTS

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

## DIMENSIONS

**Width in the reed:** 24<sup>2</sup>/<sub>12</sub>".

**Woven length:** (measured under tension on the loom) 84".

**Finished size:** (after wet-finishing) fabric 21" × 74".

**Dress size:** Toddler 3T: 26" circumference at chest and 34" at hem; 22" long, shoulder to hems.

*The fabric for this jumper dress* started as a sample. I acquired a 36-inch-wide floor loom and decided to weave a houndstooth fabric for a jacket. I wove this sample so my son (the intended recipient) could see some options and choose the yarn and color combination he wanted.

I ended up using four different yarns for my sample, and the sample took on the characteristics of a gamp, showing each yarn and color as it crossed each of the other yarns and colors in the twill houndstooth pattern. For brevity's sake, let's call the yarns A, B, C, and D. To weave a block of houndstooth for each yarn pairing meant I needed to thread and weave six combinations (AB, AC, AD, BC, BD, CD). The houndstooth pattern emerges in blocks where the colors used in the warp stripes match those in the weft stripes, and those color-and-weave blocks line up diagonally on the fabric. The other blocks in the fabric look more or less like houndstooth depending on how the colors in the warp and weft stripes interact with each other.

The finished fabric allowed my son to choose a color combination for his jacket and provided enough fabric for me to use for a child's dress. With design inspiration from my wife, and some guidance and machine time provided by sewists in our family (thank you Angela, Kathryn, Linda, Lara, and Anne), a child's jumper dress was created.

**1** Check for fit by making a muslin sample of your chosen pattern, whether of your own design or purchased (see Resources). Based on what you determine from the muslin, scale the amount

### Notes on weaving yardage

If your selvages won't show in the finished garment, don't worry about weaving ends in. Clip ends a couple of inches beyond the selvages when you need to change bobbins.

of cloth needed up or down and adjust your width in the reed and woven length as necessary.

**2** Wind a warp of 576 ends 3 yd long following the color order in Figure 1. Wind an additional end each of 8/2 cotton Vert Foncé and Émeraude for floating selvages and set them aside. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 24<sup>2</sup>/<sub>12</sub>", sley 2 per dent in a 12-dent reed. Sley the floating selvages through empty dents on each side of the warp and weight them over the back beam.

**3** Wind bobbins with each of the weft colors. Spread the warp with scrap yarn.



## HEDDLE COUNT

Shaft 4	144
Shaft 3	144
Shaft 2	144
Shaft 1	144
<b>Total</b>	<b>576</b>

## 1. WARP COLOR ORDER

	12x	12x	12x	12x	12x	12x	
144	4	4		4			■ Tencel, Noir
144	4		4		4		■ Cotton, Émeraude
144			4	4	4		■ Tencel, Vert Foncé
144		4	4			4	■ Cotton, Vert Foncé

576 ends total



Photo by Richard Stewart

## 2. DRAFT

	144x		1	2	3	4	
4		4				4	
	3				3	3	
	2			2	2		
	1		1	1			

● floating selvedge

## 3. WEFT COLOR ORDER


	4						
	4						
	4		4				
	4		4				
	4		4				
	4		4				
	4		4				
	4		4				

Legend:  
 ■ Cotton, Vert Foncé  
 ■ Tencel, Vert Foncé  
 ■ Cotton, Émeraude  
 ■ Tencel, Noir

**4** Weave following the draft in Figure 2 and weft color order in Figure 3. You will weave 4 picks of each color in the same color order as your warp, starting the color order again each time you complete a set of six blocks.

**5** Cut the fabric from the loom. Zigzag each end to secure the weft, then remove the scrap yarn.

**6** Wet-finish the fabric using a method similar to how the dress will be washed. Because Richard expected the dress to be machine washed as part of a regular load of household laundry, he finished the fabric by running it through a regular wash and dry cycle.

**7** Cut and sew your fabric according to your chosen pattern and size. 

## Using an existing jumper dress to draft a pattern

**1** Find a dress that fits the intended recipient.

**2** Lay the dress on a large piece of paper and use it as a reference to mark out the shape of the dress. Remove the existing dress from the paper and finish creating your pattern. Add seam allowances around each piece. Richard recommends allowing at least 1/2" for seam allowances.

**3** Richard made two pattern pieces, one for the front and one for the back. After realizing he wouldn't be able to match the left and right sides when drawing by hand, he drew only one-half of each pattern piece. When transferring the pattern to the fabric, Richard marked the left half and then flipped the pattern piece over along the center line and marked the right half.

**4** Make a muslin using your pattern and scrap fabric. Test the fit of the dress and note any desired changes. Adjust the pattern as needed.

*Two pdf versions of the jumper dress pattern that Richard developed, one at 25% of full size and the other at full size, can be downloaded for free at [LT.Media/houndstooth-jumper-dress](https://www.ltmedia.com/houndstooth-jumper-dress).*

## RESOURCES

Similar jumper dress patterns:

- Simplicity 9854
- McCall's 3821
- Butterick 3772

RICHARD STEWART *weaves, crochets, knits, and sews for family and fun. Find him on Instagram @ogijaoh.*

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# An Array of Possibilities from Gist Yarn

BY CHRISTINE JABLONSKI



Photos by Matt Graves

*Array from Gist Yarn was developed with tapestry weavers in mind and thus designed to be bundled in multiple strands and used as weft. Working with the yarn over many months, however, other Gist employees and I suspected that Array had the potential to be a wonderful yarn for multi-shaft looms. A 2/12 worsted yarn, spun primarily from Corriedale and Columbia sheep raised on ranches in the western United States, Array proved more versatile than originally anticipated.*

## THE YARN

*Array 2/12 Wool Weaving Yarn (100% wool; 840 yd/4 oz and 210 yd/1 oz), Gist Yarn, 74 colorways.*

During its initial development, Array was tested on jack looms, with both stainless steel and Texsolv heddles. For this Yarn Lab, I wove on a sinking-shed loom with Texsolv heddles. The yarn behaved itself in all cases.

Despite its faint halo, I did not find Array to be the least bit sticky. As with most weaving yarns, it is easy to break a single strand with your hands, but it proved to be sturdy in a warp. Array is relatively inelastic on the loom, a desired characteristic for tapestry but sometimes a burden when weaving with other methods. The yarn wove smoothly and beautifully, and

I found it easy to achieve a balanced weave at most setts.

For ease in blending as tapestry weft, the yarn is dyed in color groups: 18 groups in all with three to five related tints, tones, or shades in each color group, plus white and natural. The sheer number of colors and crisp definition of the yarn makes Array perfect for colorwork, so I wove a few twills and several color-and-weave samples at different setts and also used Array as the ground and tabby in overshot samples.

I wet-finished all the samples but one by hand in cool water with Eucalan, a no-rinse detergent, and then let them soak for 20 minutes. I laid them flat to dry and then pressed them with steam.



## Plain weave with color-and-weave in warp and weft

**Warp and weft:** Indigo-3 and Tangerine-4.

**Setts:** 15 ends per inch (epi); 15 picks per inch (ppi).

**Shrinkage in length:** 10%.

**Shrinkage in width:** 6%.

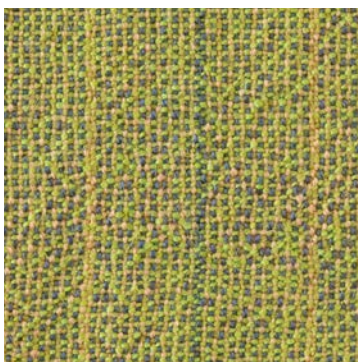
As weavers, we often want to wear the cloth we make. While not particularly scratchy, Array is not exactly next-to-your-skin, I-want-to-pet-this-yarn soft. Attempting to impart some softness, I opened the sett significantly from the recommended 20 to 24 epi. At 15 epi, Array turned out a gossamer-like cloth with tremendous drape. While this sample is softer than those woven at denser setts, those with sensitive skin might prefer something woven in Array as an outer garment, such as a ruana or wrap worn over long sleeves. However, I am willing to bet that Array woven at 15 epi with a silk weft would make a stunning scarf or shawl.



### Plain weave with color-and-weave in warp and weft

*Warp and weft:* Indigo-3, Tangerine-4.  
*Setts:* 20 epi; 20 ppi.  
*Shrinkage in length:* 4%.  
*Shrinkage in width:* 8%.

As one might expect, a tighter sett created a firmer fabric. At 20 epi, the sturdy hand suggested this cloth would perform well if machine sewn and would be perfect for utilitarian household items that need to be durable. I am planning to weave yardage to make a cushion cover, but this would also make great fabric for a sleeve for electronic devices.



### Plain weave with color-and-weave threading

*Warp:* Indigo-3, Tangerine-4.  
*Weft:* Lime-1.  
*Setts:* 18 epi; 18 ppi.  
*Shrinkage in length:* 15%.  
*Shrinkage in width:* 19%.

As a nonsuperwash wool, I thought Array would be a perfect candidate for fulling. Because I did not love the green weft on the blue and orange warp, I sacrificed this sample to a hot-water machine wash and hot tumble dry. While it did shrink more than the other two plain-weave samples, it did not full. It got a little fuzzier (and quite soft) but lacked the thick, matted texture I was hoping for. Having said that, I rather like the mottled, iridescent, postwash look and think the fabric would make a fun tote bag.

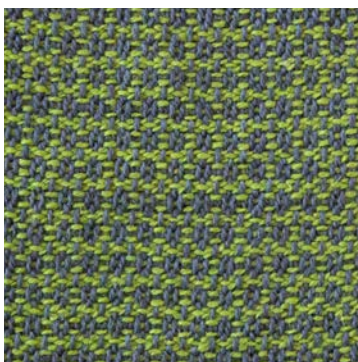


20 epi/20 ppi

### 2/2 Twill

*Warp:* Indigo-3.  
*Weft:* Tangerine-4.  
*Setts:* 20 epi; 20 ppi.  
*Shrinkage in length:* 7%.  
*Shrinkage in width:* 11%.

Both 2/2 twill samples were lovely to the touch. The fabrics are soft and drapery and would make beautiful coverlets or throws. While I achieved a balanced weave overall in both cases, I did find it a little challenging to control the ppi consistently. I think that was a sett issue and would have been more successful at 24 epi.



22 epi/22 ppi

### 2/2 Twill

*Warp:* Indigo-3.  
*Weft:* Lime-1.  
*Setts:* 22 epi; 22 ppi.  
*Shrinkage in length:* 9%.  
*Shrinkage in width:* 8%.



## Waffle weave

**Warp:** Indigo-3.  
**Weft:** Indigo-2.  
**Setts:** 22 epi; 22 ppi.  
**Shrinkage in length:** 19%.  
**Shrinkage in width:** 2%.

This was my favorite sample. Array in waffle weave was cozy, lofty, and soft. It was stable and firm without being stiff and would make a tremendous throw or blanket. It was delightful to weave, with bang-on ppi every single time I measured. It was so perfect at 22 epi that I declared victory after sampling with only the one sett.



15 epi/21 ppi

## Overshot

**Warp:** Array, Indigo-3.  
**Weft:** Pattern: Ode (1,118 yd/8.8 oz; 100% baby alpaca; Gist Yarn), Fawn. Tabby: Array, Indigo-3.  
**Setts:** 15 epi; 21 ppi (combined tabby and pattern picks).  
**Shrinkage in length:** 17%.  
**Shrinkage in width:** 8%.

For the last two samples, I turned to my favorite overshoot pattern: Trellis by Bertha Gray Hayes. In my never-ending quest to find Array's next-to-the-skin-soft spot, I combined the drapiest plain-weave sett, 15 epi, with Ode, a 4/9 baby alpaca, as the pattern weft. Success! Array and Ode together created the "please-pet-me" sample I'd been hoping for. I see great possibilities for scarves and decadent blankets and throws. The ppi was lower than I expected, probably because Ode is triple the size of Array, as opposed to a standard double-thick pattern weft relative to the tabby. Going up a bit on the sett to 18 epi gave me a firmer and denser but still soft fabric, one that would make a fabulous decorative pillow or bolster cover.




18 epi/22 ppi

## Overshot

**Warp:** Array Indigo-3  
**Weft:** Pattern: Ode, Fawn. Tabby: Array, Indigo-3.  
**Setts:** 18 epi; 22 ppi (combined tabby and pattern picks).  
**Shrinkage in length:** 15%.  
**Shrinkage in width:** 12%.

## FINAL THOUGHTS

After weaving eight samples with varying degrees of appeal, I would say that Array's possibilities extend far beyond tapestry weaving. With its wide range of values, you could explore plain weave with color-and-weave for quite a long time, and it handles other structures like

a champ. This versatile wool can weave anything from utilitarian to luxurious cloth, but a successful multi-shaft loom project with Array will require thought, planning, and probably more sampling. I'm looking forward to trying it with rep weave next. 

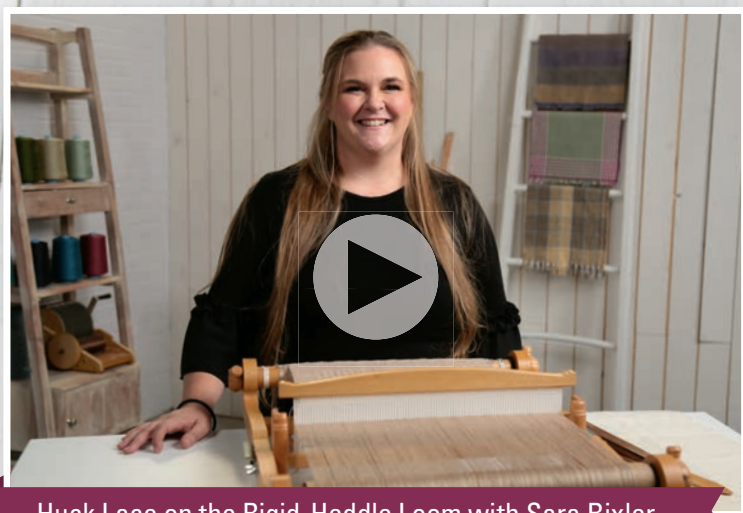
**CHRISTINE JABLONSKI** is the director of channel development and customer experience at Gist Yarn. She is on Etsy and Instagram as SoulSpaceArt and writes about weaving and life on Substack in her monthly column, SoulSpace Notes.

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Designer/Weaver	Project	Pages	Weave Structure	Shafts	Level
Ellsworth, Yvonne	On-the-Go Bag	55–57	Doubleweave	4	I, A
Hill, Elisabeth	Meta Weave Jacket	38–41	3-tie weave	8	I, A
Jayne, Carly	Bespoke Espadrilles	58–59	Plain weave	RH	All levels
Kaestner, Tracy	Daisy Plaid Totes	52–54	Twill	4	All levels
Mathews, Peg	Rustic Elements	50–51	Plain weave	RH, 2 or 4	All levels
Mitchell, Barbara	Gingham Aprons	60–62	Plain weave	2 or 4	All levels
Schopf, Annette Swan	Stormy Days Jacket	42–44	Twill with color-and-weave	8	AB, I, A
Stewart, Richard	Houndstooth Jumper Dress	68–70	Twill with color-and-weave	4	I, A
Tokola, Claudia	Finnweave Pillows	64–66	Finnweave	4	I, A
Tuthill, Dorothy	Harvest Coat Redux	46–48	Plain weave and twill	6	I, A

Levels indicate weaving skills, not sewing skills. AB = Advanced Beginner, I = Intermediate, A = Advanced. "All levels" includes very new weavers. RH = rigid heddle.

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**All Well**, [allwellworkshop.com](http://allwellworkshop.com) (Hill 38–41).

**Annie's Craft Store**, [Anniecatalog.com](http://Anniecatalog.com) (Horton/Thorvaldsen 24).

**Daryl Lancaster Fiber Artist**, [weaversew.com](http://weaversew.com) (Lancaster 27–29; Schopf 42–44).

**A Happy Stitch**, [ahappystitch.com](http://ahappystitch.com) (Jayne 58–59).

**Mood Fabrics**, [moodfabrics.com](http://moodfabrics.com) (Fox 25–26).

**Noodlehead**, [noodle-head.com](http://noodle-head.com) (Kaestner 52–54).

**Simplicity**, [simplicity.com](http://simplicity.com) (Mathews 50–51; Stewart 68–70).

**Something Delightful (McCall's and Butterick)**, [somethingdelightful.com](http://somethingdelightful.com) (Stewart 68–70).

**Susan Khalje Couture**, [susankhalje.com](http://susankhalje.com) (Thomas/Livingston 34–36).

YARN SUPPLIERS

**Ashford**, [ashford.co.nz](http://ashford.co.nz) (Jayne 58–59).

**Blue Sky Fibers**, (763) 753-5815, [blueskyfibers.com](http://blueskyfibers.com) (Tuthill 46–48).

**Brown Sheep Company**, (800) 826-9136, [brownsheep.com](http://brownsheep.com) (Mathews 50–51; Tuthill 46–48).

**Cascade Yarns**, [cascadeyarns.com](http://cascadeyarns.com) (Mathews 50–51).

**Gist Yarn**, (617) 390-6835, [gist yarn.com](http://gist yarn.com) (Horton/Thorvaldsen 24; Jablonski 72–74).

**Harrisville Designs**, (800) 338-9415, [harrisville.com](http://harrisville.com) (Hill 38–41; Lancaster 27–29).

**Lone Star Loom Room**, (888) 562-7012, [lonestarloomroom.com](http://lonestarloomroom.com) (Kaestner 52–54).

**Maurice Brassard et Fils**, (819) 362-2408, [mbrassard.com](http://mbrassard.com) (Ellsworth 55–57; Mitchell 60–62; Stewart 68–70).

**Silk City Fibers**, [silkcifyfibers.com](http://silkcifyfibers.com) (Hill 38–41).

**WEBS**, (800) 367-9327, [yarn.com](http://yarn.com) (Schopf 42–44; Tokola 64–66).

**Yarn Barn of Kansas**, (800) 468-0035, [yarnbarn-ks.com](http://yarnbarn-ks.com) (Tokola 64–66).

Whipstitch

To whipstitch two pieces of cloth together, begin by placing the two edges you want joined together. Starting at one edge on the bottom layer, pull a threaded needle up through both layers of cloth. Bring your needle around the two edges back to the bottom and, next to the stitch you just made, pull it up through both layers again. Continue along the edge of the fabric.



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[www.theluckyewe.com/](http://www.theluckyewe.com/)

**CANADA**  
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[indigohillydystudio.ca](http://indigohillydystudio.ca)

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[www.sisterhoodfibres.com/](http://www.sisterhoodfibres.com/)

**JAPAN**  
**Kakara Woolworks**  
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Akaiwa-shi, Okayama-ken  
709-0734  
+81-(0)86-995-9988  
[kakara-woolworks.com](http://kakara-woolworks.com)

**UNITED KINGDOM**  
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020 7272 1891  
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**Weft Blown Ltd**  
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# My Modern Take on Historical Fashion

By Jane Sheetz

*When my husband accepted a can't-pass-this-up job 800 miles from my college, I was only one semester short of graduation. I planned "someday" to finish my degree. I just didn't know that "someday" would take 23 years, 5 children, and many moves before arriving. When I did finally return to my old college, I discovered they had recently added a degree in apparel design and construction. I applied, was accepted, and jumped in with both feet on this new journey, and it was everything I hoped it would be. I learned skills I knew I had been missing in my 35 years of sewing, as well as skills I never knew I needed.*

My final semester quickly approached, and the Senior Project and presentation loomed over me. The final project required 50-plus hours of work and needed to showcase the skills I'd learned in the program. After a little thought, I came up with three requirements for my project: it had to include my passion for historical clothing in a way that wasn't a costume, something from my heritage, and fabric I had woven myself.

I spent hours researching historical clothing from almost every era. Some fashions were discarded immediately, some were kept as an idea. I kept coming back to two of my favorite eras, the 1880s and 1950s. The fashions of those times have many similarities: diagonals, plaids, poufed skirts (although the bustle was out of style in the 1950s), and slim bodices.

My Scottish and Irish ancestry led me to the easy choice of weaving a family tartan. I researched McMillan, MacKay, McEwen, County Antrim, and more. Some of the tartans were rejected because of the colors—I don't look good in

yellow and orange. After weaving samples of tartans that made the cut, the MacKay Modern tartan became my final choice. It took several months between classes and family activities to weave the 10 yards of tartan using Jagger Spun 2/18 superfine wool. It was a great learning experience having to control my beat and keep the squares, well, *square*.

Then came the sketching. Skirts, blouses, dresses, pleats, no pleats, long sleeves, short sleeves, V-necks, rounded necks, full skirts, pencil skirts . . . I tried everything. Then I narrowed the selection down several times. When I had just five ideas left, I rendered them in color to get the full effect. I wanted to make all five of the designs but had to choose just one. Once the design was finalized, I made the pattern and then had to do the most difficult part of the entire project: cut into my precious tartan yardage! There was no going back if I made a mistake; I couldn't just order more fabric. With my heart pounding nervously, I sliced into




Photo by Jane Sheetz

Jane's finished senior project

the fabric with my rotary cutter. Once the first piece was out, cutting became easier.

I used a commercially woven, black wool twill fabric for the contrast and a silk habotai for the bodice lining. Instead of trying to match the colors for the trim, I used the same wool yarn as the tartan to weave a band on my Glimåkra band loom. It turned out well enough for my first attempt at bandweaving.

The dress was a culmination of all I had been yearning for over the years, a way to express myself through creating something completely my own. Now that I truly understand that I can make my creative dreams come true, what shall I do with the 4 yards of MacKay Modern I have left over? 

*JANE SHEETZ lives in Rexburg, Idaho, with her enabling husband. She is a fiber artist and maker extraordinaire.*