Bibliography on blackboard

POST WORK SHEETS for

Circle Cape
One piece Body Covering

AGENDA

1. Talk - general
2. Discuss individual basic designs show examples refer to work notes
   Laurie Coat
      Adrienne's version
      dress
      Nyna's jacket
   Cape Coat
   Dorth's poncho
      child size variations
   Dorth's Ruan
   Rachael's Wrap
   Hood Scarf
   Jorongo
   Tunic
   Circle Cape
   Body covering all in one piece
3. Slides with interruptions - discussion (approx. 70 slides)
Like the techniques of interlacing fibers, the construction of body coverings is universal. A garment shape is NOT peculiar to one people, one geographic area of the world, one era of a civilization.

As weavers we recognize that the likelihood is so remote as to be non-existant that any one of us could come up with an interlacement of fibers totally new, never done before. The same is true of garment design.

Would you then agree that whether fiber interlacement or garment design, our starting point, our inspiration, our SOURCE is not unique. BUT the work resulting is distinctly unique. That the piece of work has been CREATED by that craftsman. It has resulted from many decisions as to color, texture, fiber content, decorative elements, desired 'hand' of the textile; from adaptations of garment shape, of thread interlacements, of finishing details.

As long as mankind has been covering it, the body to be covered is still the same general shape. Therefore: garments continue to be similarly shaped ---- wherever or whenever designed and constructed.

We need to be able to walk, move our arms, sit down, stand up while wearing them. For sleeping in, an encasing closed bag is great. But to go about the business of the day clad in a bag would be a bit hampering. OR the bag would need to be so voluminous that we could move about within it. But -- don't ignore that as a design direction.

In BODICRAFT a recent invitational show at the Portland Art Museum, some bag-like objects were shown. Whether bag-like or not, BODICRAFT objects were (most) invariably humorous in many instances, functional in some, for the most innovative. They showed proved one-of-a-kind unique designs. It was quite a 'bash' -- proving if nothing else that the fibers craftsman is distinctly an individual.

However, our discussion takes a different direction.
Tubes clothing arms and legs separately in addition to a bag-like area for the body trunk would seem generally more useful as a garment.

FUNCTION of the individually designed garment often DOES yield precedence to aesthetics - although not always to the degree of some of the 'way-out' designs indeed. The fiber craftsman's most painstaking art does contribute and to beauty as well as to function. It reflects perhaps more than any other art form our life style, our geographical area, the age in which we live, AND our ethnic traditions.

Until the resurgence, comparatively recent, of the arts and crafts -- the do-it-yourself movement if you prefer, our so called European mode of dress seldom really characterized our life style, our geographical area, OR our Ethnic traditions. Individuality was submerged under dictates of fashion. Not that we are the first such people. I have often wondered if the piled high elaborate, powdered wigs with many curls worn by men and women in another time weren't a bit of a nuisance ----- perhaps no more so than our recent Beehive hairdos ---- Huge, top-heavy hats probably aided good posture - the balancing act. Having done some show girl type modelling, I sympathize with the neck muscles required, the erect stance necessary to balance a monstrously large high headdress.

Be that as it may --- only with the proclamation of the individual are we escaping the slavery of fashion --- dictates of which made it impossible, for example, to buy a pair of shoes other than needle pointed toe and heal; for a tall woman to achieve a garment style where a dress length didn't become a blouse on her body. Behold! The aesthetic of the individual. Contributing greatly to this trend: the weaver. The fiber craftsman who now designs and weaves to her own tastes, who is also aware of the importance of the overall body silhouette, the harmonious whole of her attire.
As weavers do not leave behind the era of weaving yardages to be cut, fashioned, tailored, seamed, darted in accordance with current fashion; favoring instead more natural shaped garments?

On the other hand, the discriminating weaver could well find that a garment totally without shaping is not the best for her. Shoulder breadth and slope, body height, distribution of pounds — many such physical factors enter into her thinking. What I do maintain is that our weavers tend, when designing and weaving garments, to ADAPT the basic — what I call simple, classic garments to her individual needs. Otherwise, we're again slaves to fashion dictates. That's not where we want to be.

To state my premise in designing these garments: they shall be planned for the loom, for simple assembly, for clean, uncluttered lines. They shall be individualistic, yet grow out of simple, uncontrived shapes — basic shapes.

One more aspect of this Catholic approach to body coverings — Have you ever known a weaver when looking at ready made garments, commercial yardages, who did not gravitate to textural interest, to a fabric which "looks as though it might have been hand woven"? Well, here's our aesthetic again — The tactile enjoyment of an interesting surface, the visual pleasure of seeing the threads interlacing, and of course the 'hand' of the textile. These appeals are ever present to the weaver. The textile more than the fashioning of the garment tells the story.

At this point perhaps I should say that the copy describing this seminar may have come out a bit misleading. It was not intended to describe garments to be taken from the loom and put on. It was intended to describe garments woven to needed width — (feasibility of the longer, narrower warp), garments to be assembled mainly by butting salvages, garments based on very simple shapes, adapted to the individual weaver during planning and weaving.
The garment with sleeves totally finished on the loom constitutes a dandy technical problem -- exercise in multi-layered weaving, and a not inconsiderable waste of warp. Distinctly a technical challenge -- designing and weaving. Which warp to weave on, with which weft, when, in which direction --

Of necessity the threads must be large, open sett, thereby limiting appearance of the textile to a primitive look. The weaver has limited control of any decorative elements, nor to some degree much control over size of the finished garment.

Portland artist, Ron Crosier solved the monolithic jacket construction problem in a Master's Degree thesis study. His notes are here for your perusal.

I doubt very much that having solved the technical problem, Ron will again use the solution. One can pay too big a price in design flexibility for technical virtuosity.

Along the same line as Ron's jacket, in case you are not familiar with the text, I refer you to the Tidball monograph -- "Peter Collingwood -- His Weaves and Weaving" by Peter Collingwood. Beginning on page 34 Peter describes a jacket in exhibition at Fabrics U.S.A. designed by Ted Hallman -- woven all in one piece with no seams or joins. Peter goes on to speak of "sleepless nights and frustrating days" trying to solve the technical problems of the Hallman design. The Collingwood jacket resulting from -- to quote him -- "a week's hard work on the puzzle" made in two pieces, is described in Collingwood's characteristic analytical detail on ensuing pages of the monograph. Having been a student in a Collingwood workshop, I can only say that if a technical puzzle puzzled that master craftsman, good luck to you if you tackle it.

A copy of the monograph is here for you to look at.
To get on with it --- I would like to discuss with you some of my basic designs, some not original with me, two thus far one-of-a-kind garments later to show the slides of these being worn. All of these being worn - usually by the weaver. Examples of garments are here for handling. Notes and charts of them are here for your perusal.

First: my design most widely used - the LAURIE COAT (my students name for it). A basic design I developed some ten years ago. Hundreds have been made by my weavers. I have discussed and shown it widely to weavers and to Guilds. Of all these interpretations, I have never seen TWO ALIKE - identical. The individual working to a basic design produces a unique garment. And isn't that the whole story of weaving?

General notes on the Laurie Coat

warp width 24" usually 3½ yd. warp length

Wider warp in rare instances --- as for a HEAVY woman or a man of greater chest breadth. Usual woven coat length 38" bottom to shoulder. Vary as desired.

For sleeves longer than 3/4 length (Mid fore-arm) weave separately on greater than ½ warp width. 2/3 to 1 yd. additional warp length would be needed. Usual woven sleeve length 24" yields about a 10" armpit. Avoid small armpits. With no shoulder shaping small armpits can contribute to a binding, ill fitting garment.
Sleeve bands may be shaped slightly woven on an angle or seamed to narrow at the forearm. Sleeve is the one seam -- other joins made by butting selvages. Sleeve seam may be utilized decoratively -- fringed, on the shoulder rather than underarm. For a smaller armhole, weave sleeve bands shorter than 24". If warp color changes 1/4 & 1/3 remember side joins will be made on same warp color. One color then reads center front to center back. Sleeves may be attached matching or contrasting.

**NECK SHAPES** may be varied. square neck, Woven to shoulder line without effective neck shaping, reverses will turn back. With this neck particularly, one inch woven straight back at neck width from the shoulder seam necessary. Lacking this one inch the no shoulder shaping garment tends to hang with an unpleasing angling line outward from the shoulders.

Original neck shape -- **TRIANGLE** 6" wide, 6" long PLUS one inch straight back of shoulder line - neck accomplished by leaving warps unwoven.

When shaping the triangle, determining factor is warp sett AND picks per "

determining rate of warps left unwoven. Interlacement more complex than plain weave can lead to some complications. Paper half triangle pattern is helpful - determining rate of set-back of wefts.

We do not necessarily weave a 50 - 50 fabric. Using textured yarns - different weft (perhaps handspun) --- one **DOES** strive for a well balanced fabric - but not necessarily truly 50 - 50.

Balance of the fabric will definitely affect hang and balance of the garment.

My advice: **CONSIDER WELL** the liberties you take with fiber and texture variations in the warp -- anticipating the result. **Remember** the two fronts - selvages must hang the same.

**DESIGN ELEMENTS** may be laid in with a ground weft. May utilize discontinuous wefts without provided they move on a continuing angle. Triangular design ground weft or weft joins elements relate well to overall shape of garment and obviate weft joins.
Variation: Adrienne's coat on 48" warp (she says not original)
It is the same shape as Jan Buhren's K Bee coat (have paper pattern only)

**Nyma's Jacket**

**Notes**

Variation: the dress made from Laurie coat pieces

**The Cape Coat**

two straight strips - no shaping ---
salvages butted together paper pattern
design notes on the original cape coat

**Dorth's Poncho**

Evening poncho variation worn as skirt in slides

**Dorth's Ruand**

one example

**Rachael's Wraps**

notes and worn in slides

**Jorongo**

example

**Tunic**

example also Dorth's example notes

**Hood Scarf**

notes examples worn in slides

**Lastly**

**Two One-of-a-Kind** designs (at least thus far)

**Circle Cape**

Like the monolithic jacket, the circle cape could be considered a fruitless technical exercise. But somehow, there was the challenge. The usefulness of a circle cape as a wrap --- the impossibility to most weavers of achieving the 6' diameter necessary to produce a truly enfolding circular cape ---

I have neither example nor slide to illustrate it. Only one has been woven. It was hung on the wall in a one-man show. Regrettably was stolen from the gallery
before it could even be photographed. (Should you ever meet my circle cape with my label in it, let me know. I'll buy it back.)

Apart from, as mentioned before, the not inconsiderable waste of warp, this 6' circle worked out well on a 24" width warp. The shaping of points and curves, as you will see from the chart is CRITICAL. Constant checking to a full scale cartoon, if you're working on an open sett warp as I do, is essential! I mean to do it again. I recommend it to you as a challenge---the result more predictable than the monolithic jacket.

Also save your old percale bed sheets indispensable in developing this and other garments of this type. Develop them on the body in muslin after the sketching and miniature paper pattern phase.

THE BODY COVERING ALL IN ONE PIECE

This garment certainly developed in muslin, translated to a chart precisely scaled---then translated interpreted on the warp. The garment is here.

It is also worn in the slides.

The conclusion I need to draw for you----these classic shapes work well for everyone. They flow. They have no size. They adapt to one body AND to another of quite different shape. They move easily with the wearer. They are not limited to youth, nor to the mature person, nor to man or woman.

Once we free ourselves of fashion dictates, let our individualism show.

all things are possible.

Thank you for coming. I'd like to show the slides at a pace allowing for questions. Please feel free to ask them---Then if we have time, examine the garments and the notes.