

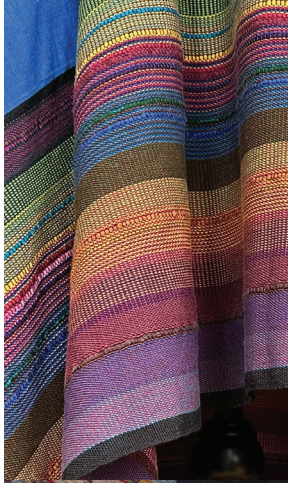
**MAIA**  
**2023**

*Hands On*

**Spotlight on  
Fashion**

**Exhibit**

**June 22–25, 2023 • Millersville, PA**



**Sponsored by Long Thread Media**



## **Message from the Fashion Show and Exhibit Coordinator**

After switching gears and thinking outside the box to create a virtual Fashion Show for the 2021 MAFA conference, I was excited to present the Fashion Show and Exhibit live again in 2023. It was wonderful to have so many incredible garments in the exhibit to choose from to include in the show.

Please enjoy reading about the entries in the 2023 Fashion Show and Exhibit. You will be amazed by the inspiration, creativity, and craftsmanship that went into creating each item.

I would like to thank Long Thread Media for sponsoring this event, the Handweavers Guild of America and the Complex Weavers for their generous support of the awards, and Ellen Turner for creating the wonderful ribbon for the Viewers' Choice Award. In addition, I would like to thank all the volunteers, especially members of the Third Star Fibre Artists Guild, who helped make the show and exhibit a success.

A handwritten signature in black ink, which appears to read "Annette Devitt". The signature is fluid and cursive, with a large, stylized initial 'A'.

Annette Devitt  
2023 Fashion Show and Exhibit Coordinator

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# Awards

This year, we are recognizing the accomplishments of our participants with three different awards – Complex Weavers award, Handweavers Guild of America award, and a Viewer's Choice award. We are pleased to announce the winners of those awards.

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Complex Weavers is dedicated to expanding the boundaries of handweaving, to encourage weavers to develop their own creative styles, to inspire through research, documentation, and the sharing of innovative ideas. The Complex Weavers Award focuses on excellence in weaving a piece that is original in both design and execution, using a threading draft or structure that achieves a complex interlacement of threads and fibers beyond plain weave.

**Winner: Kyrie Garretson**



The Handweavers Guild of America (HGA) is an international membership association created to encourage excellence, inspire creativity, and preserve fiber arts traditions through education and community. Their mission is to educate, support and inspire the fiber art community. They invite weavers, spinners, dyers, basket makers, and all fiber art enthusiasts to join them!

**Winner: Richard Lockwood**





**Viewers' Choice Award Winner:**  
**Weavers Guild of Greater Baltimore**  
**Collaboration**

## **Awards Judges**

### **Denise Kovnat**

A weaver since 1998, Denise Kovnat has taught at conferences and guilds across the United States, Canada and Australia with a focus on parallel threadings, collapse techniques, painted warps and deflected double weave. Her hand-dyed and handwoven garments have been juried into Convergence fashion shows since 2008 and have won awards from Complexity (Complex Weavers), the Handweavers Guild of America, the Seattle Weavers Guild, and Treenway Silks. She is most proud of working on the founding team for the Weaving and Fiber Arts Center, which opened in Rochester in 2002.

### **Robyn Spady**

Robyn Spady was introduced to handweaving as a baby with her handwoven baby blanket woven by her great-grandmother. Inspired by her blankie, she learned to weave at a young age and has been weaving for over 50 years. She completed HGA's Certificate of Excellence in Handweaving (COE-W) in 2004 with the specialized study Loom-controlled Stitched Double Cloth. Robyn is fascinated by the infinite possibilities of crossing threads and loves coming up with new ideas to create fabric and transform it into something new and exciting. She is committed to turning the weaving world on to double-faced fabrics, four-shaft weaves, uncommon and advanced weave structures, and passementerie techniques. Robyn is also the founder and editor of Heddlecraft magazine.

## Barbara Diefenderfer

Hagerstown, MD

Instructor, Weavers' Roundtable, Central Pennsylvania Guild of Handweavers



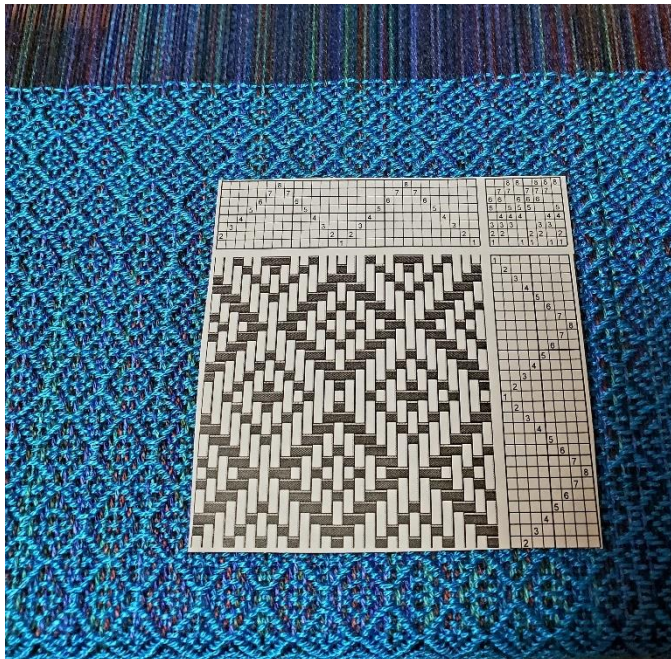
### ***Variegations at Play***

**Fiber:** Tencel™

**Technique(s):** Weaving

**Inspiration:** *"As I was weaving another project I noticed tencel threads on my shelf which were beside each other. The sun shone on them in such a way that the hues simply sang out to be used. The variegated 8/2 tencel in the Lake and Northern Lights shades have similar colors but together they are radiant. A cone of aquamarine was next to them as a possible weft and there was no choice but the plan my next project right then! I chose the 8-shaft point twill threading and a 3,1,2,2 twill tie-up because it gave the opportunity for both the warp and weft to appear prominently. The aquamarine tencel weft made this a perfect color trio at work."*

**Design:** *"I prepared the scarf warp alternating the Lake and Northern Lights tencel threads throughout."*



## Cecilia Frittelli

Saratoga Springs, NY  
Hudson Mohawk Weavers Guild

### ***Outlander Tartan Drape Shawl***

**Fiber:** Wool

**Technique(s):** Weaving, Sewing, Felting

**Inspiration:** *"Inspired by a trip to Scotland with our weavers guild in May of 2022, I wove wool tartan yardage based on kilts from the Outlander TV series. Working with wool spun in Maine and locally at Battenkill Mill, I put together very wearable shades inspired by the rocky coast and stormy skies of the Highlands and Outer Hebrides. This drape shawl is woven as a rectangle with twisted felted fringe at both ends, then twisted and sewn along one shoulder, resulting in a poncho shape in the back and a beautiful draped effect in front."*



**Design:** *"This fabric is woven in a 2 x 2 twill in 2/8 size wool, sett at 15 epi. After weaving, it was lightly washed and dried to achieve a soft lightly-fulled effect. The fringe was twisted on the loom with a technique I learned at one of the woolen mills in Scotland. The design of this shawl is versatile, fits many sizes, and provides a beautiful accessory that stays put with no fuss."*



## Merriel Miller / Handwoven Designs by Merriel

Lebanon, OH  
Associate Member

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### ***Kaleidoscope Wrap***

**Fiber:** Rayon

**Technique(s):** Weaving, Dyeing

**Inspiration:** *"The source of my inspiration was a class by Denise Kovnat called 'Paint Two, Beam One: Painting Two Warps and Weaving Them as One' which was provided by MAFA on Lessonface.com. Denise provided an amazing 8-shaft Echo draft and all the instructions to paint the warps and beam/thread them on my loom. Project was submitted with permission by Denise."*

**Design:** *"The first step was to hand-dye two warps to be used in weaving the garment. One warp is in warm colors (I chose tones of fuchsia, fuchsia purple, coral, soft orange and yellow) dyed on 8/2 rayon (fiber reactive procion dyes). The second warp is cool colors (I chose green and blue and dyed them in value gradients). I wanted one warp to have some texture, so I dyed this one on 6/2 rayon slub and kept the colors muted so the warm colors would pop.*

*I modified Denise's draft design to widen it and add borders, which were warped in 8/2 navy rayon that matches the weft. The painted warps were beamed one on top of the other as a supplemental warp and*

*threaded A, B (Echo2) at 30 epi in an interleaved 8-shaft twill, with the navy borders threaded on either side. I beamed the painted warps to have similar colors traveling the length of the wrap and falling at either end down into the fringe. I didn't want them to be exact, but rather to complement each other.*

*Treadling is an advancing point twill and one treadling repeat is 458 picks (2 ½ repeats for the entire garment).*

*The finished project is soft and silky with beautiful drape. I love how the circles in the motif have a warm color gradation. I hemmed stitched both ends (78 bundles on each end) and then the fringe was separated by color and twisted candy cane style."*



## Mary Ann Oldham

Ajo, AZ

Philadelphia Guild of Handweavers

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### ***Devoré Scarf***

**Fiber:** Cotton, Polyester sewing thread

**Technique(s):** Weaving, Devoré (burnout)

**Inspiration:** *"In addition to the Philadelphia Guild of Handweavers, I belong to the Tucson Handweavers and Spinners Guild which is celebrating 50 years as a Guild in 2023. A common symbol for a 50 year anniversary is Gold - so I wove a scarf with gold threads and gold beads to commemorate the event."*

*During the Portable Fibers Study Group meetings for PGHW in the latter half of 2022, several discussions were held regarding the technique of 'Devoré', or the 'burning out' of part of a textile and I wanted to explore that technique. The chemical used in the devoré technique dissolves plant fibers, such as cotton, which is by far the majority of my stash. However, I didn't want to create holes per se in the fabric, so I needed a fiber for the other half of the web that wouldn't be destroyed by the chemical - either something from an animal (like wool) or completely synthetic. Living in the desert as I do, wool is not something I'm wanting to use - plus, sewing thread comes in many, many different colors and there are NO knots!"*

**Design:** *"I started with the draft #74682 from handweaving.net and played around with the treadling and threading to get a pattern I liked. It was woven on an 8 shaft loom, using Gutermann Mara 100 Poly Wrapped Poly Core Thread - Tex 30 (sewing thread) for the warp at 60 EPI and Gutermann 50 WT Tex 20 100% Cotton Thread (sewing thread) for the weft, which wove at about 100 PPI."*

*The Tucson guild's logo can be used with different color schemes, but the teals and purple I used in the scarf are what we use most often. I then used a product called "Fiber Etch" from Dharma Trading Co. to burn away the cotton where the chemical was applied. No effort was made to 'draw' anything; I was just scribbling on the fabric."*





## Jan Rowell

Albany, NY  
Hudson Mohawk Weavers Guild

### ***Puzzle scarf***

**Fiber:** Wool

**Technique(s):** Weaving, Felting

**Inspiration:** *"I love texture in weaving and was Inspired by Denise Kovnat's puzzle scarf."*

*I was experimenting with double weave and had never felted before.*

*Part way through, I decided a flash of color-yellow- would add a nice pop.*

*Not knowing how to finish the ends, when I saw the "dreadlocks" the fringe created after felting, that was my answer!*

*It was a project of many discoveries."*

**Design:** *"Deflected doubleweave 4 shaft  
Denisekovnat.com. Puzzle scarf. Substituted  
Harrisville Shetland for 18/2 merino in the  
pattern."*



## Gerry Scarfe

Elkton, MD  
FiberGuild

### *Kid Pygora/mohair and silk shawl*

**Fiber:** Kid Pygora/mohair, silk

**Technique(s):** Knitting/Crocheting,  
Spinning

**Inspiration:** *"I raise Pygora goats and 2 years ago I bred my Pygora doe Honey to an angora buck Stans. They had twins, Chester and Cecilia. The inspiration for the shawl came from the soft and silky white fiber: Chester's first fleece."*

**Design:** *"Besides Chester's kid fleece, I had a braid of silk top dyed turquoise and pink. I wanted a soft, fleecy, lacy shawl. I spun a fuzzy single from Chester's fleece and a fine silk single and then plied them together. The resulting 8 1/2 ounces of yarn was 24% silk and 76% Pygora measuring 12 wpi."*



*I chose an easy-to-remember lace stitch knitted on a size 10.5 circular needle, using all but a few yards of the yarn. (A large part of the knitting was done during a short hospital stay in March of this year.)*

*This project was very much Hands-On, from a goat born on my fiber mini-farm, Spinner's Joy, through spinning the yarn and knitting the shawl."*



## Sandra Talarico

Little Silver, NJ  
Shore Fiber Arts Guild



### **Woven Plastic Bag**

**Fiber:** Cotton, Plastic grocery sacks

**Technique(s):** Weaving, Sewing, Attaching handle using leather sewing technique

**Inspiration:** *“Several years ago the discussions about reducing the use of plastic was heating up. My own town had passed a ban on the use of disposable plastic bags. I had many, many of these bags in my house. I wondered how to repurpose them.*

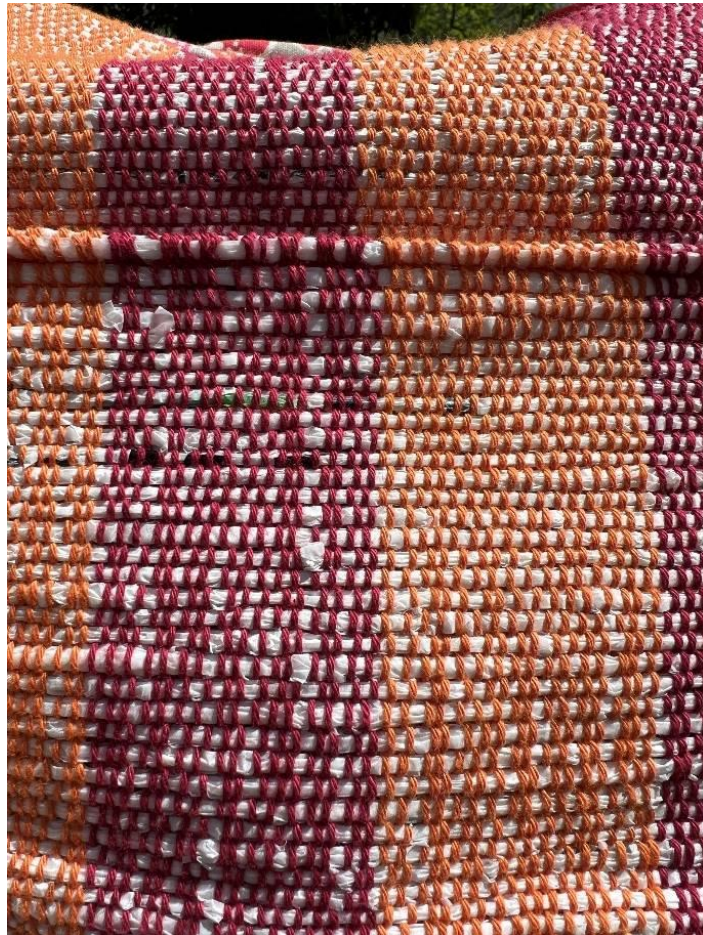
*I found that others had attempted knitting and crocheting items from strips of these bags. Those items look bulky and not a lot of fun to knit with. I had been working weaving rag rugs using discarded textiles from my house and my sister’s house. I realized I could create strips from the plastic bags and use them as weft as though they were rag textiles.”*

**Design:** *“The design is taken from a pattern I purchased from WEBS called, “Bless Your Sol Tote Bags” by Elisabeth Hill. I based the striping, woven width, and yardage and sewing instructions on that pattern. The published pattern calls for 3/2 cotton in the warp and weft. I used Maysville cotton rug warp as the warp and plastic bag strips as the weft.*

*I read through several of the patterns in Tom Knisley’s book on rag rugs to determine what kind of warp to use (Maysville rug cotton) and for an appropriate sett.*

*The weave structure is plain weave. The plastic weft strips were cut to 1.5 inches wide.*

*I had to do some sampling to determine the what I would actually get in woven length and width using the plastic bags as weft.”*



# Thomas Victor

New York, NY  
New York Guild of Handweavers

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## ***Handspun North American Paco-Vicuña***

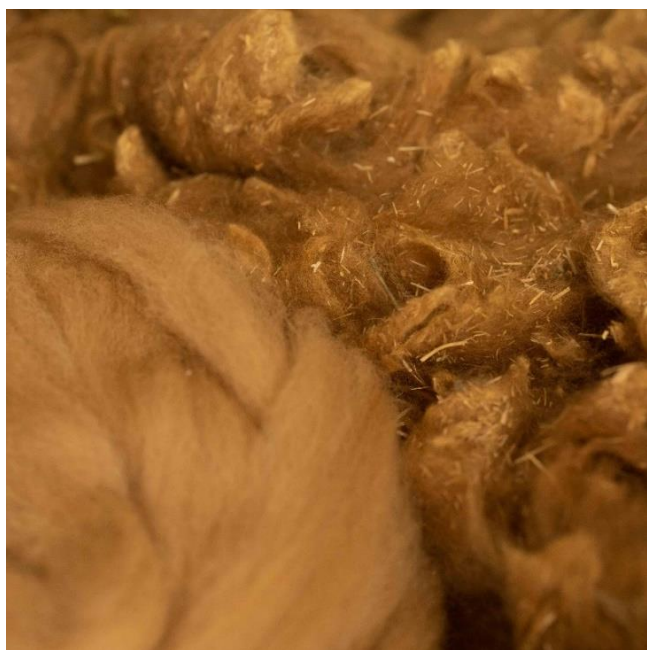
**Fiber:** North American Paco-Vicuña

**Technique(s):** Weaving, Spinning, Dyeing

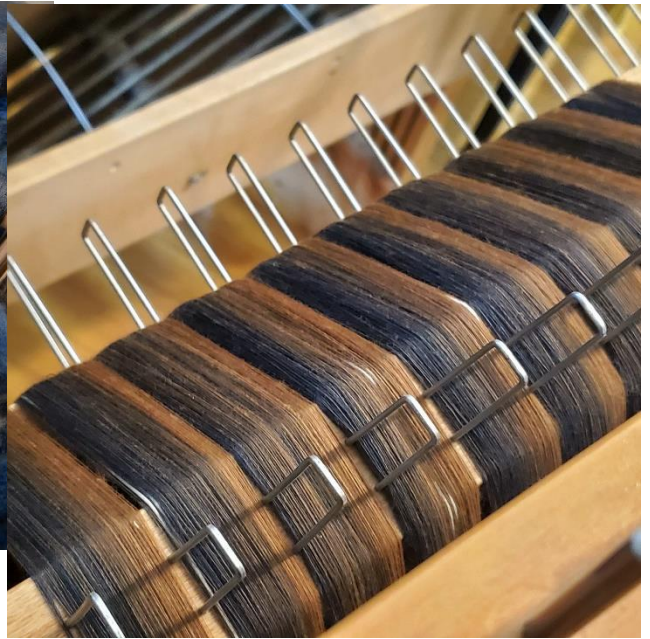
**Inspiration:** *"While exploring how to work North American Paco-Vicuña fiber in ways to bring out its superior softness and delicate fineness, I knew something really delicate could be made with 100% PV if I had the right fleece."*

*It took a few years of waiting for one that exceeded my wish list, at 13.8 microns and up to 6" staple. Despite being full of hay, handling the fiber I knew the fiber would talk for itself if making something simple, that also has variation to reflect the diversity within a breed and single animal's fiber, with some added color contrast to enhance it. The fiber and the animals was my entire inspiration."*

**Design:** *"To let the fiber to talk for itself I chose to do a plain weave. Yet, I wanted some element of color design to give it a rhythm and enhance its simple elegance, instead of the intricate details I tend to favor."*



*I dyed the top a bit unevenly to create stripes in a rough gradient in the warp, some weft color variance, as well as embracing some thick-and-thin for texture, to emphasize the aspects of artisan-ship and reflect the variations in nature. The yarn came out at approximately Nm 39/Ne 23/19,620 ypp. At 30 epi the weave is open enough for threads to move a bit, let light through and drape as a featherlight presence at just above 1oz (33gr). The ends of the scarf I wanted natural color in the weft as a presence of the animal, Gotfrid, to be seen in his natural state.”*



# Claudine Celebuski

Summit, NJ  
North Country Spinners

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## ***Slip Dress***

**Fiber:** Wool, elastic, metal hem weights, acrylic for facings, rayon ribbon at waist

**Technique(s):** Knitting/Crocheting, Felting, Spinning, Dyeing

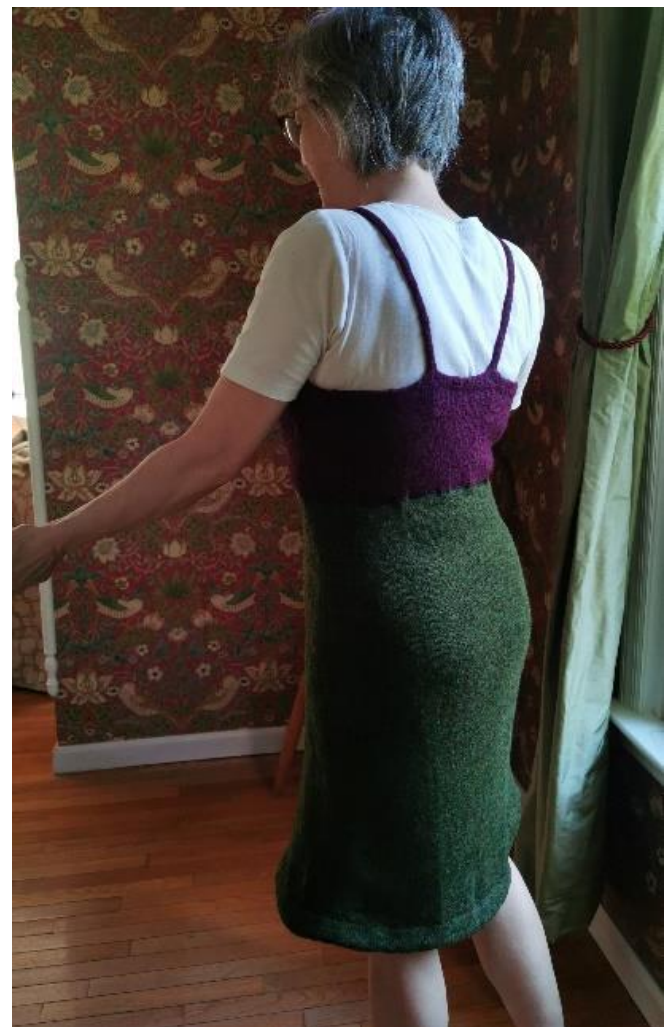
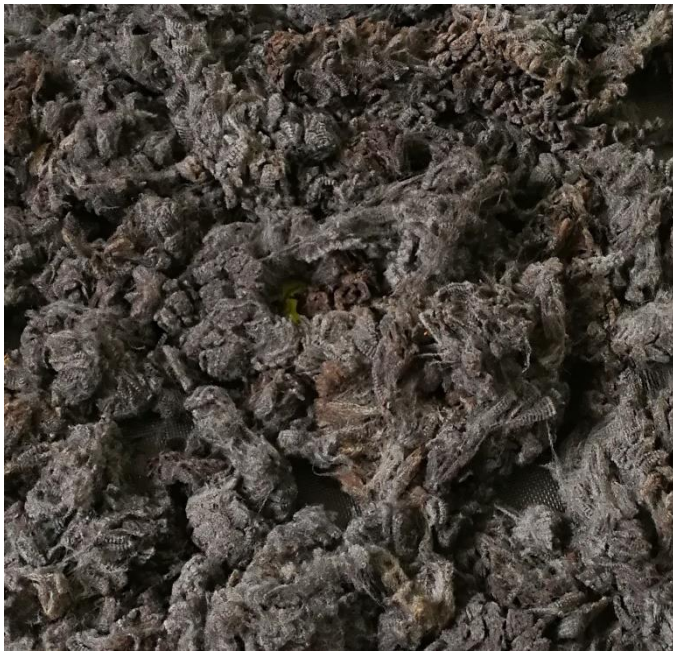
**Inspiration:** *"To make this dress, I was inspired by a practical need. I love to wear handspun handknits to fiber events. The vast majority of my handspun handknits are warm sweaters, which is fine for late fall/early spring. Not so much for summer events when the weather is warmer. I made a vest a few years ago which is great, but I wanted something else to wear for some variety.*

*I was first thinking of a skirt, then a 90's-style slip dress came to mind. I looked in my stash and found some Columbia wool from a ram called Bear. It was a lovely dark grey color with a crimp that made me think it would felt well. The pink and green dyes that I used were inspired by tulips and zinnias."*

**Design:** *"I started with a dark grey wool from a Columbia sheep. I spun it into a single ply, then felted the yarn so it would hold together well while knitting. I had 4 skeins. I dyed 3 of them green (for the skirt part of the dress) and one of them pink (for the bodice). I used acid dyes. The pink and green colors were toned down considerably by the dark grey base wool.*

*I knit a gauge swatch then came up with the number of rows and stitches to knit based on my measurements and the amount of flare I wanted in the skirt. I knit the whole thing in the round. At the waistline of the dress (placed higher than my natural waist), I put in several lace holes to accommodate a ribbon tie. This tie will help the dress keep its shape when I wear it.*

*For finishing, I folded down the facings, stitched them in place, and ran elastic through the top facings. I added weights at the hem to hold the skirt down when wearing."*



# Elizabeth (Elspeth) Christianson

Reston, VA

Foothills Spinners & Weavers Guild

## *Hvilehoj 10th C Danish Gown*

**Fiber:** Wool

**Technique(s):** Weaving, Sewing

**Inspiration:** *"This is an attempt at reconstruction of a gown from a 10th C Danish grave at Hvilehøj. As with most other textiles from this time period, only fragments remain. My reconstruction is based on images from "Fashioning the Viking Age—a web exhibition" from the National Museum in Copenhagen.*

*The extant fragments show a woven in geometric design, thought to have been on the chest of the gown, which, in the Danish Museum reconstruction is done with a supplemental weft of contrasting color (white on red). Since the most frequently recognized dyes in Viking Age textiles are red and blue, I chose blue to differentiate my reconstruction from that of the Danish Museum.*

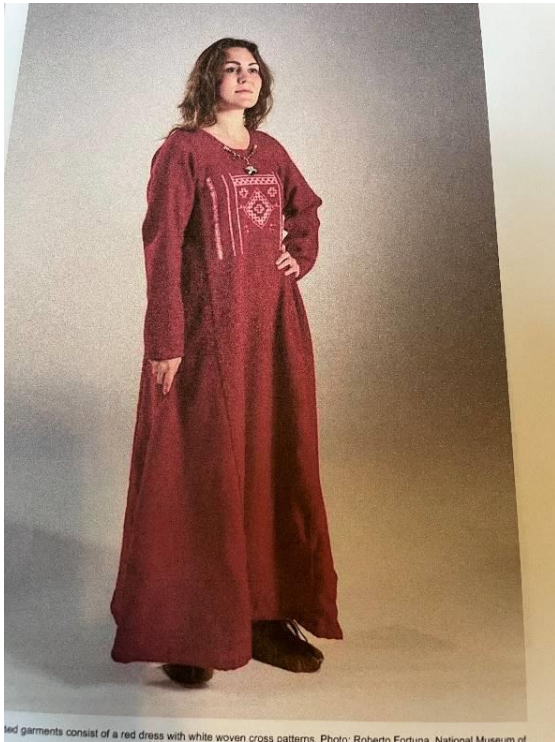
*My pattern is woven in gold, a color achievable with Viking Age dyes which contrasts pleasingly with the blue."*

**Design:** *"My gown is woven from blue laine peignee 2/20 wool tabby at 20 epi.*

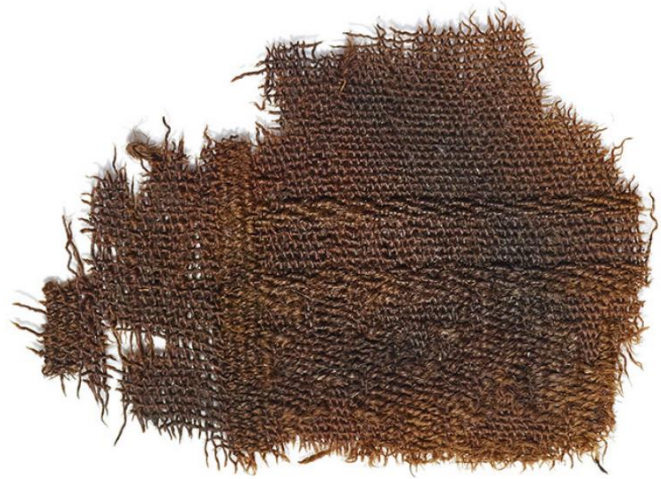
*The contrasting pattern is woven with a supplemental weft of gold laine peignee 2/20 wool carefully positioned in what will be the upper chest area on the finished gown. I charted the pattern myself based on images of a fragment from the original as well as the museum reconstruction. My pattern is slightly simplified compared to the museum garment.*

*After weaving the fabric was fulled in the washer and dryer. Since the original gown, and virtually Viking Age garments are fragmented, the cut was based on a more nearly intact garment from Norse Greenland (approximately 13th C) as documented in "Woven into the Earth" by Else Ostergård. The garment was entirely hand sewn, using seam techniques documented in Viking Age textiles, particularly the 11th C Viborg shirt."*





Red garments consist of a red dress with white woven cross patterns. Photo: Roberto Fortuna, National Museum of Denmark.



Nine small fragments of woolen cloth in tabby weave, with geometric patterns woven in. All of the fragments were from the woman's dress and were found in her chest area. Photo: Roberto Fortuna, National Museum of Denmark.



## Cindy Conner

Ashland, VA

Clothos Handspinners, Central Virginia Fiberarts Guild, Richmond Weavers



### **Homegrown Linen Dress**

**Fiber:** Linen

**Technique(s):** Weaving, Sewing Spinning, Dyeing

**Inspiration:** *"This linen dress is made from flax I planted, harvested, processed, dyed, spun, and wove myself. I dyed the fiber for the warp with Japanese indigo that I grew. Previously I had made a dress like this with a cotton warp from the many colors of cotton I grew and a linen weft."*

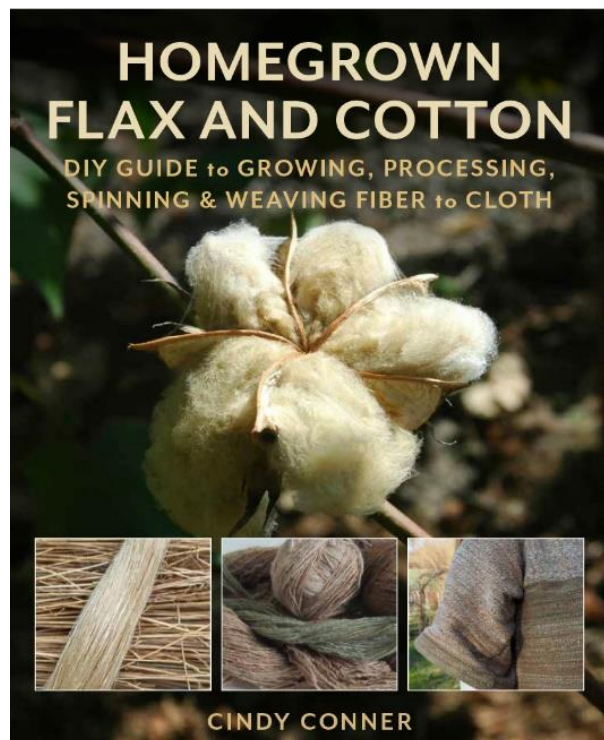
*This is the second garment I have made with linen for both the warp and weft. My homegrown cotton makes up the band I wove for the seam binding on the inside edges. Indigo dyed commercial cotton fabric was used for the hem binding.*

*I want others to do this, so to that end, I wrote Homegrown Flax and Cotton: DIY Guide to Growing, Processing, Spinning & Weaving Fiber to Cloth which makes its debut at this event with Stackpole Books."*

**Design:** *"This dress design evolved from an old off-the rack dress that I made a simple pattern of for the front and back when it wore out. I got the idea for the overlay pocket design from something I saw once in a gift shop and drew a sketch as a reminder. I put them together for a comfortable dress. I modified my first pattern to allow for panels for this version."*



*Weaving panels just as wide as I need means less warp threads, saving on fiber. I wove this on a Nilus floor loom at 20 epi and 17" wide, resulting in fabric 15" wide. Each front and back has a full panel in the middle with narrower panels on each side."*



## Beth Palmer

Vicksburg, MS  
Associate Member

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### ***Dress with Horoscope Border and Scarf***

**Fiber:** Cotton, metallic threads

**Technique(s):** Weaving, Sewing, Dyeing

**Inspiration:** *"This piece was 20+ years in the making, from 2000 when I wove the Millennium Scarf designed by Bonnie Tarses for Handwoven Nov/Dec 1999 to the completed piece in 2022.*

*In 2017, I took Bonnie's class at MAFA and wove my own horoscope. In 2022 I invited Bonnie and Kathie Roig to teach an original workshop on horoscope double weave at the Outer Banks NC. In preparation for that workshop as well as Convergence 2022,*

*I searched for a means by which I might better use and display these handwoven pieces that I had created. I stumbled on this dress while searching for something else online. The dress looked like a perfect foil for the weaving! I removed the commercial trim from the dress and replaced it with my own horoscope weaving. The asymmetric lines of the dress presented some challenges, but I was able to insert another horoscope weaving piece into the mitered corner of the dress hem to complete the new border. The ensemble now includes three different horoscope weavings!"*

**Design:** *"The handwoven portion of this entry includes 3 different weaving projects, all based on horoscopes designed by Bonnie Tarses. The scarf is woven in 10/2 pearl cotton and 3 strands of metallic.*

*The scarf is plain weave set at 36 epi and woven at 18 ppi. The border of the dress is also woven in 10/2 pearl cotton with some sections discharge-dyed (which was not part of the workshop instructions).*

*The border is plain weave set at 36 epi and woven at 18 ppi. Some warp threads are tripled in the same dent and heddle to form heavier stripes and to emphasize the planets in the horoscope.*



*This weaving includes a 1/2 inch black border on both sides (also 10/2 pearl cotton), which came in very handy on applying the border to the dress. I did all the sewing to alter the commercial dress and apply the handwoven border."*



# Jeanne Ralston

Keswick, VA

Central Virginia Fiberarts Guild, Fiber Guild of the Blue Ridge, Richmond Weavers Guild

## ***A Vest for Babushka***

**Fiber:** Wool, Silk, Cotton, Cashmere

**Technique(s):** Weaving, Sewing, Embroidery

**Inspiration:** *"My grandmother was a whirlwind of activity and energy. She laughed and danced and smiled to the skies. My memories of her begin at a young age; reading Peter Rabbit and eating haluski. Next came my Chrissy doll. She sewed a Czechoslovakian wardrobe for her and sent it to me in a small suitcase. She encouraged me to sew, to embroider, and to be a maker. With pearls in her ears and sneakers on her feet, in trademark flat skirt and t-shirt, she would rush me through the Minneapolis Goodwill to buy treasures and we would return home and create.*

*She loved to walk for miles in her neighborhood parks. She would twirl under the trees and tell stories of her relatives in Czechoslovakia and we would laugh at the 'silly Slovaks,' I remember trying to help her cut trees in cotton to apply to a quilt she was sewing. She wanted a quilt in homage of Matushka Zemlya (mother earth).*



*In my weaving, I too, am drawn to trees. I delight in creating trees from block designs. This fabric was my 'study of trees' in beiderwand blocks. I decided to use the fabric to make a vest, but knew that this needed to be a vest in honor of my grandmother. I used her favorite Czechoslovakian embroidery design, a round boisterous flower that was part of a classic border pattern and embroidered it onto a back panel. I can feel her smile."*

**Design:** *"I designed the trees using three blocks of beiderwand on my 8 shaft loom. I used a 4:1 ratio. My main warp was 10/2 natural organic cotton, my tie down warp was a green 20/2 cotton. My main weft was 10/2 natural organic cotton, my pattern weft was Noro Shiro – a gradient yarn of wool, cashmere and silk. The sett was 28 epi (12 dent reed with two main warp ends per dent and a tie down warp every other dent). I chose beiderwand structure because I love the clarity of the block design (no detracting half tones).*

*The fabric created was thick, as beiderwand usually is used for blankets and coverlets. I knew it wouldn't wear well as a shawl but I thought it be perfect for use it in a wearable piece. I used a commercial cotton fabric for the back panels and a thin cotton quilting fabric for the lining. With my babushka on my mind, I cut the back panels but didn't start sewing yet. I found my Czechoslovakian Embroideries book (1973 – DMC), found her favorite flower and began my stitching. Once the embroidery was complete, I began to sew."*



## Karen Borga

Brick, NJ

Shore Fiber Arts Guild, South Jersey Guild of Spinners & Handweavers

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### ***My Brown Coat***

**Fiber:** Wool, Satin Lining

**Technique(s):** Weaving, Sewing, Spinning, Dyeing

**Inspiration:** *"I have been searching for years for a warm brown winter coat to replace my favorite. It was necessary, the wool on the lower back is seeing extensive wear."*

*With my newly ignited passion for fiber art, I decided to make my own. I really had no idea what that journey would entail and headed straight into the proverbial 'Rabbit Hole.'*

*I learned the love of fiber arts from my Grandma. I had the basic knowledge needed but really didn't know how much I still needed to learn."*

**Design:** *"Bought my brown Romney fleece from a local farm. Had to learn to scour and drum card. (and purchase a drum carder.) Very new to spinning, I didn't make all my singles and then ply to make more consistent yarn. (One of so many lessons.)"*

*My vision was long locks as fringe, so off to Rhinebeck to get a Gotland Fleece. Then learn to scour and dye that type of fleece, and study spinning lock art yarn.*

*Once I thought I had calculated and prepared enough yarn for the coat, I made the warp for the first piece of fabric (front panels and sleeves). I didn't have enough yarn for the weft or the back and collar. I, fortunately, had a raw beige Romney fleece, so back to scouring, carding, dyeing, and spinning.*

*The fabric pattern was a made-up twill. To be honest, I really need to take better notes. Wove using a stick shuttle on my 60" Nilus II.*

*I used Butterick Pattern (B6394) as the basic pattern with lots of changes. Used my new dress form to help me get it fitted properly, and also to design the collar. I needed to learn how to cover selvages with seam binding, especially the neckline. Once it was*

*assembled, it definitely needed lining. So, satin lining was added. Of course, that was a learning lesson too.*

*I used large hooks and eyes for a seamless line, but also so I didn't have to tackle buttonholes on this very thick cloth."*



## Barb Cabral

Palmetto, FL  
Instructor



### **Florida Beach Coat**

**Fiber:** Alpaca, Mohair yarn for knit portion

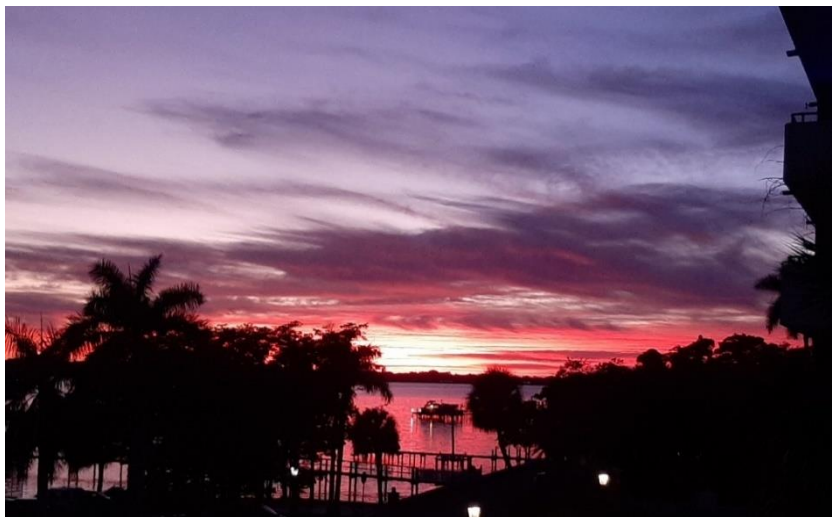
**Technique(s):** Knitting/Crocheting, Felting

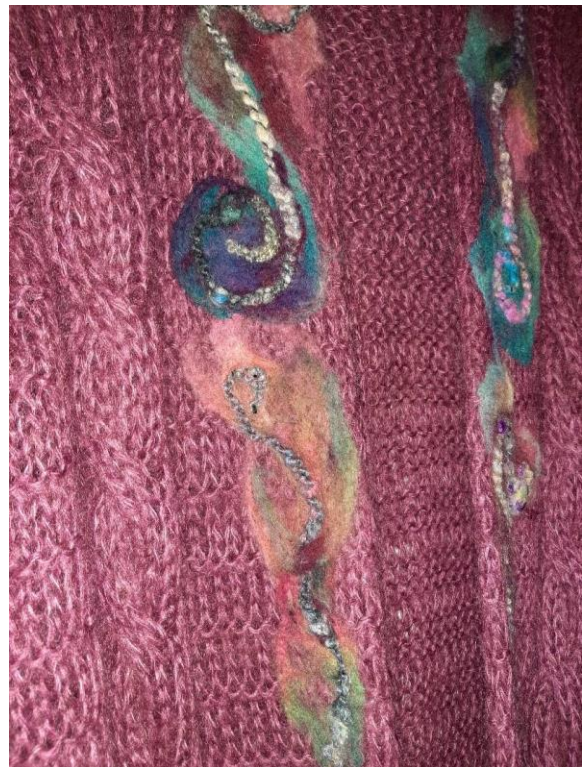
**Inspiration:** *"As long as I can remember I have watched people's hands as they worked. I can see my grandmother's hands holding her knitting needles differently than my aunt. I can see how their fingers moved as I learned to knit from them at a young age. The cables in sweaters my aunt created fascinated me inspiring my knitting in my first sweater and in this coat."*

*The coat is also inspired by my love of the outdoors. I feel Mother Nature herself could be walking the beach, wrapped in this flowing mohair coat, trimmed with soft alpaca. The alpaca needle felted collar and cuffs hint of a glowing winter sunset on a Florida beach with swirling waves crashing nearby.*

*My inspiration for the colors came right from my dye pot. The sprinkle-dyed alpaca batt called to me as soon as it was hung to dry. It captures the colors in our fabulous Florida winter sunsets and adds a touch of fun for the beach coat."*

**Design:** *"The knitting and needle felting patterns are all original designs"*





## Stephanie Daugherty

Olney, MD

Weavers Guild of Greater Baltimore



### ***Sakiori Jacket***

**Fiber:** Cotton

**Technique(s):** Weaving

**Inspiration:** *"During MAFA 2019, I took the Sakiori weaving class with Tom Knisely. I really loved this style of weaving not only for how it looks but also because it is a great way to upcycle textiles and supported my interest in "slow fashion," i.e., reusing, recycling, and repairing textiles to minimize waste.*

*Learning to sew my own woven fabric was my next journey. With this goal in mind, I took my first sewing class in December of 2019, but unfortunately the pandemic put an end to attending traditional sewing classe. Thank goodness for the internet, over the next two years watching hours of YouTube and taking some online classes I became reasonably confident about my sewing skills and decided to sew a garment from my woven fabric. My sewing is not perfect but I believe it adds character to the Jacket."*

**Design:** *"The fabric is 7 yards of Sakiori style rage weaving which I wove on my 4 shaft loom in a plain weave with a SETT 12. In making this Jacket, I used a 8/2 cotton warp, and the weft is made from remnant quilters' cotton salvages purchased while on vacation for 99 cents. I cut as many half-inch strips possible from each piece, ultimately using about 5 bundles.*

*I had a hard time deciding on a pattern so I ended up modifying Sarah Howards Get weaving JA003 Jacket and Grainline Studio Tamarack Jacket. I lengthened the sleeves, omitted the patch pockets, added binding, and lined the inside with a pocket for my phone."*



## Marion Flint

Raleigh, NC  
Triangle Weavers, Inc.



### ***The Gift of Abby's Yarn***

**Fiber:** Wool, Silk

**Technique(s):** Weaving, Sewing, Felting

**Inspiration:** *"In late 2021, my grandson Daniel's tall brunette sweetheart Abby, offered me a very large box of four shades of natural colored yarns-gray, taupe, white, and dark brown. All the yarns were produced from her family's sheep. They had just retired from production and had all the fleeces processed into worsted yarn.*

*I promised her I would make something just for her from her gift. There was a lot of yarn, but not quite enough to make a big blanket or coat without having to add a few more skeins of one of the colors. I bought additional skeins of Cascade white wool as the easiest to match the gifted yarn colors.*

*I acquired two New Look (Simplicity )patterns. 6585 was a long caftan-like coat, 6235 an trendy asymmetrical thigh length coat. After making the shorter one in denim for practice, I realized that the fabric the wool would create would be too thick and heavy to produce the drape and bias angles of that pattern. The long caftan pattern would be the more suited to highlight the fabrics colors, weave structure and weight. It also would look great on her."*

**Design:** *"How to use all the gifted yarn? How to make a stripe-sequence to scale for bulky yarn? How to make pattern-size fabric? One loom? Two?*

*The brown was scant, but had the greatest grist. Must keep it narrow to avoid strip deflections. White and taupe equal in quantity so which would be warp? weft? Taupe and grays were of equal color value, so white had to be the weft.*

*Stripe widths and color order were decided next. Laying the warp chains on back bar determined proportions and compatibilty of adjacent colors. Fibonacchi proportions used on large loom determined the color order for small loom.*

*Structure? P.W. was oatmeal-like. 2/2 twill showed both warp and weft well. 1/3 twill pretty, but floats were long/snaggable. Sett at 10epi, I sampled the beat. Balanced beat*

*was too stiff, but 8 ppi worked. Thanks to Patti Lamb's 11" bobbin shuttle, yardage creation improved.*

*Much later, off the loom, with the fabric folded between layers of sheets to prevent felting a log, I kneaded it using my feet in 'ouchy' water to the desired tensile strength. I hung it on large racks out of doors to dry. I purchased silk lining fabrics. The pattern-pinned fabric lay long on the table awaiting scissors, only the sewing remained. It was finally finished in early August, 2022."*



## Patty Franz

Ashland, VA  
Richmond Weavers Guild

### ***Dornik Twill Jacket***

**Fiber:** Cotton, Rayon

**Technique(s):** Weaving, Sewing

**Inspiration:** *"During the Covid pandemic, there were several online classes available. One was on stash-busting using Dornik Twill. I did not take the class, which was for a scarf, but it inspired me to do my own thing."*

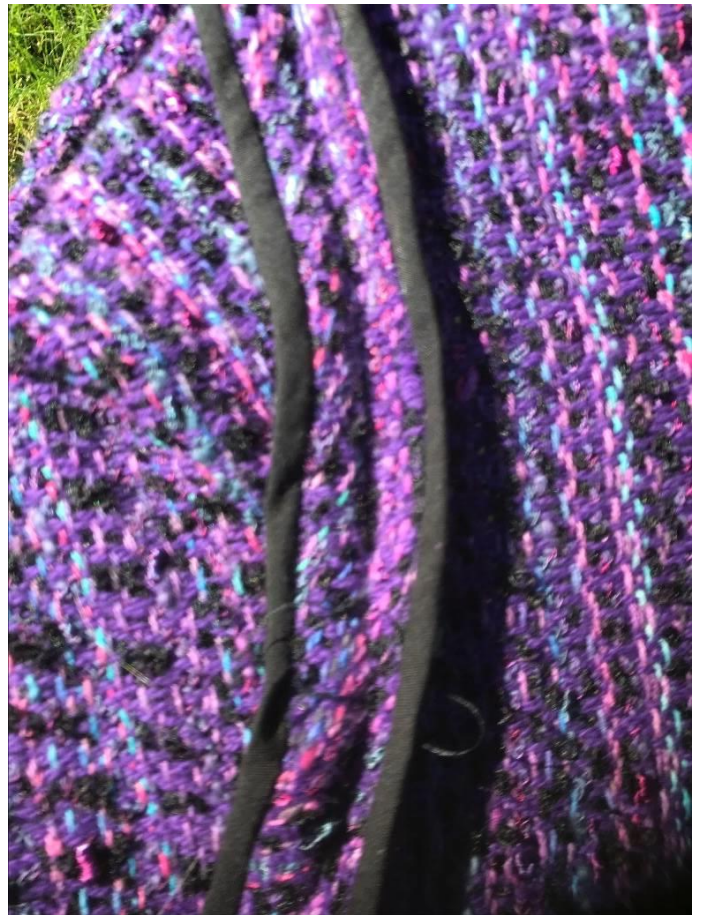
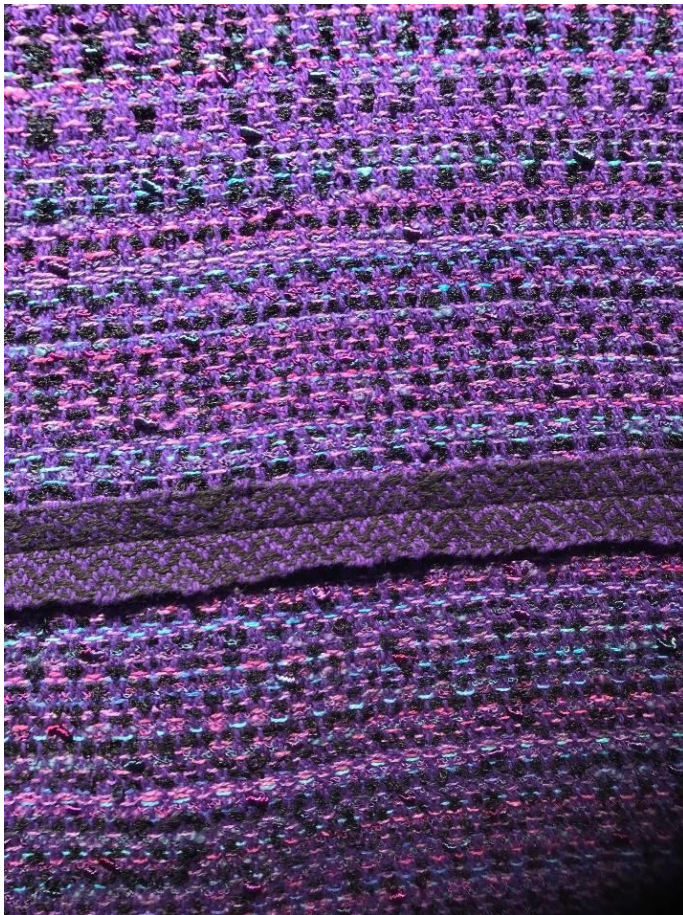
*"My favorite color is purple and so I have collected a lot of purple yarns, I figured I would put enough warp on to make a jacket. I had a pattern from Get Weaving, I had lots of yarn, what was there to lose?"*

*"This was a bold step for me. Although I do not usually weave a copy of any pattern I choose, I do tend to place safe with my color choices and my yarns."*



**Design:** *"The online course was using Dornik Twill either 4 or 8 shaft. After looking at the twills I choose the four shaft twill. I set the epi at 18 and the yarns varied in size as you can see in the pictures. I wove a sample and then six yards of fabric that was 18"wide. When I sewed the jacket together, I used a pattern from Get Weaving (Gw JA003). I altered the jacket to have more of an overlap in the front."*

*"I tried several new things with this project. I was much more playful with my yarns than usual. I used the Hong Kong seam finishing on my raw edges. Also I tried to use my selvages as a decorative part of the jacket on the front and back."*



## Kyrie Garretson

Frederick, MD  
Potomac Fiber Arts Guild



### ***Fire and Earth Jacket***

**Fiber:** Silk, Cotton, Linen, Tencel™

**Technique(s):** Weaving

**Inspiration:** "Initial inspiration to weave for a garment was watching Daryl Lancaster's WOW presentation during MAFA 2021. Then when 'Eight Shafts: Beyond the Beginning' came out, that was it! I started designing.

*It's been a long time since I have done any sewing, so I picked Daryl's 200 jacket as the 'canvas' for my woven fabric because of the clean design. I started experimenting in Fiberworks and digging around in my stash to see what I could come up with.*

*Color was really important - I had some fabulous handpaints to experiment with. Weaving a draft I designed myself for a big sewing project turned into a really exciting stretch goal".*

**Design:** "I pulled out several 10.5 yard hand painted warps from Blazing Shuttles, and some stash busting knitting yarns and started playing with color.

*At the same time, I was deep in Fiberworks exploring draft ideas. I had 12 shafts to play with, and wanted to*

*stretch myself. I went back and forth between drafts and color choices - yarn was draped all over the house! - and finally settled on 2 warps - one 10/2 mercerized cotton in fiery reds and oranges, one 8/2 tencel in cooler tones of teal and muted orange, and also some gorgeous silk/linen laceweight from Ellyn Cooper in pink/red shaded solids. The colors all hung together and I knew the textural differences were going to be interesting.*



*The draft is a combination of plain weave, basket weave and twill. Threading switches between point twill and straight threading. Narrow bands of plain weave separate the basket weave and twill sections and works as a background for textural changes. The silk/linen was highlighted in a broad stripe of broken twill. Sett was 33 epi throughout and beat was moderate for a slightly warp-faced fabric.*

*Lots of sampling for weft - finally selected a beautiful greyed out purple tencel from Webs and weaving commenced!"*



## Neal Howard

Waynesville, NC  
Conference Participant

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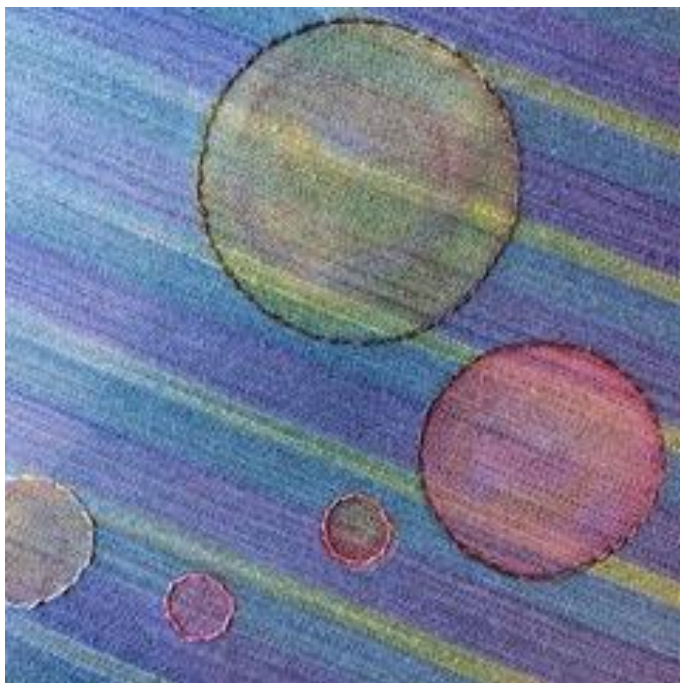
### ***I'm Forever Blowing Bubbles***

**Fiber:** Silk, Tencel™, cotton and polyester embroidery threads, Silk threads were also used for the embroidery.

**Technique(s):** Weaving, Sewing, Dyeing, Embellishment (beads etc.), Paints/ Stamps/Silk Screens

**Inspiration:** *"I weave and dye silk wearables for my customers, however, this particular piece was made with me in mind."*

*The yardage spoke to me of happy childhood days - summer skies and cool shade reflected in still water - blowing bubbles and watching them bob and sail on barest air currents."*



**Design:** *"The cloth began as natural silk yarns wound into warps and space-dyed in blues, greens, and soft purples. It was woven in plain weave using a turquoise Tencel weft."*

*Off the loom, I used stencils to first discharge, then over-dye circular shapes. To better define the 'bubbles' I embroidered their edges with a simple running stitch using various threads - silks, cotton, and a sparkly polyester."*

*Liz Spear sewed the garment. The pattern is one she has long used for my handwovens, a kimono-esque design we call a Keikoita (pronounced Kay-ko-eet-ah)."*



# Liza Jennings Seiner

Trafford, PA  
Loyalhannon Spinners

## *Intarsia Cables Jacket*

**Fiber:** Wool

**Technique(s):** Sewing, Knitting/Crocheting,  
Spinning

**Inspiration:** *"I was inspired to use 2 Shetland fleeces that I got from a local shepherd (Twin Springs Farm-Sandy Truckner, shepherd and guild president) while helping at the shearing.*

*I scoured both fleeces, used hand combs to make combed top, spun the yarn, and knitted the jacket.*

*This project truly shows how intertwined our craft is from the sheep (Robin and Quicksilver), the shepherd who raises them, to yarn, to garment.*

*This year's theme "Hands On" fits this project."*



**Design:** *"This jacket was based on a knit-along called ITAG Cardigan (It Takes A Guild) and highlighting cables. I wanted to show off those cables as well as two colors of fleece.*

*This was my first intarsia cable project and the first time I've sewn a zipper into a knitted garment. Although the "pattern" was guided by Suzanne Bryan, we each customized the projects to make our own pattern and our own designs."*



## Richard Lockwood

Saratoga Springs, NY  
Hudson Mohawk Weavers Guild

### ***Assymetrical Pieced Shirt***

**Fiber:** Cotton Linen, Rayon, Bamboo

**Technique(s):** Weaving, Sewing,  
Recycling/Repurposing,

**Inspiration:** *"After 30 plus years of handweaving, we have an extensive collection of handwoven fabric remnants and scraps. This shirt with its many pattern pieces - for example, the sleeve is made with 4 pieces- lends itself to using up compatible, small fabric remnants. There is a great deal of enjoyment mixing and matching plaids, tweeds, and stripes to come up with a one of a kind garment, suitable for men or women."*



**Design:** *"This design was based on a shirt that a student intern wore to the studio one day. Fascinated by the multi-directional pattern pieces, we copied the basic pattern and then resized it and re-oriented the pattern pieces to better accommodate the grains of our fabrics. The goal was to create a one size unisex garment so the sleeve cuffs were added and finished on both sides to allow for rolling up or down. We added length to the hem to give an artist smock feel that works well with leggings or tailored pants."*



## Susan Marling

Acworth, Georgia  
Conference Participant

### ***Marbled Elegance: Silk Top & Jacket***

**Fiber:** Silk

**Technique(s):** Sewing, Marbling

**Inspiration:** *"Color and pattern are always my inspiration. Everything I create starts as a piece of white silk. I float paints on a liquid and then use rakes to make those drops of paint become a moving pattern. This creation is all about these ocean colors and making them move on the silk."*

**Design:** *"This design is a reflection of my love of relaxed, flowing looks. The kimono and top are my original patterns. My goal was to create a jacket set that was elegant but comfortable and that made me feel that I am moving in an ocean of waves - both in color and in the curves of the marbled pattern."*



## Anne Sanderoff-Walker

Silver Spring, MD

Potomac Fiber Arts Guild, Weavers Guild of Greater Baltimore

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### ***Not My Mother's Shrug***

**Fiber:** Nylon ribbon with beads

**Technique(s):** Knitting/Crocheting

**Inspiration:** *"I patterned this after a garment that I found in my mother's closet. I was curious as to how a folded piece of knitted cloth, with no neck hole could be worn. I was excited to see how such a simple design could offer an opportunity to highlight beautifully crafted fabric."*

**Design:** *"This garment was knitted using a pattern of 7 knit/1 purl (reversed on the reverse side) setting up a pleated look."*

*I used an Italian nylon ribbon purchased at a guild meeting, all proceeds used to support guild programs. Instead of working the ends in, I secured them with beads and left them hanging. I was aiming for a garment that could be worn to a wedding as well as to brunch out with friends."*



## Laura Tanzer

Lancaster, PA  
Lancaster Spinners & Weavers

### **Silver Silk Frammento**

**Fiber:** Silk

**Technique(s):** Embroidery,  
Textile Manipulation,  
Paints/Stamps/Silk Screens,  
Sculpting

**Inspiration:** *"I am a sustainability artisan, entrepreneur, textile artist, clothing engineer, and educator. I sculpt with the textiles, creating wearable art for the body."*

*I use raw materials such as vintage, remnants and dead stock - all are natural fiber materials, such as cotton, silk, linen and hemp. I create almost no waste and teach others how to do the same.*

*I am currently working on a series of playful Frammento wearables. A Frammento is a garment or accessory I create from textile remnants. I finish the edges of each remnant and I sculpt; the remnants guide me to create a functional wearable art piece.*

*This piece was sculpted using a variety of complementary silk remnants in silver and ivory."*



**Design:** *"I source textiles from Italian and French mills - buying dead stock (leftover remnants) for a good price. I use the dead stock to create one-of-a-kind wearables. I am a clothing engineer, so I make my own garment styles and patterns. My sense of proportion, my style sensibility, and my color intuition guide me in creating these one-of-a-kind wearables."*

*So, my work consists of several layers of creativity - sourcing sustainable fibers/textiles, organizing colors, finishing remnant edges, designing and sculpting wearables, embellishing with sustainably sourced trims, buttons, etc."*



# Weavers Guild of Greater Baltimore Collaboration

Woodstock, MD  
Weavers Guild of Greater Baltimore



## ***Joyful Storm of Raspberry Cape***

**Fiber:** Wool, Cotton

**Technique(s):** Weaving, Sewing, Felting, Spinning, Dyeing, Embellishment (beads etc.)

**Inspiration:** *"It was a September 2021 email about a Chesapeake Fibershed Farm-to-Closet Challenge that sparked the question—could we really do this? Sixteen members of the Weavers Guild of Greater Baltimore joined together to create a garment using local sustainable resources."*

**Design:** *"Rhea, our project manager, lead monthly meetings and was our communications hub, event planner, weaver and cheerleader."*

*On October 2nd we met with shepherd Peggy Howell of Howell Hill Farm, who generously offered five lovely skirted fleeces, and spinners Heidi, Janet, Helene, Sarah, and Cindy chose three: Joy's cream, Raspberry's grey and Stormy's dark chocolate brown. Sarah developed a standard scouring procedure. Carding and sample spinning began in November. To minimize grist variation, we produced a control card of a 2-ply, fine worsted yarn, aiming for a grist between 2200-2400 yards per pound. By February, we had enough yarn to weave samples. Additionally, a 750 YPP, 2-ply yarn was spun by Ashley for the felted collar.*



*While the spinners were busy, the team discussed garment and cloth design, weave patterns and notions. The team settled on a cape which required a minimum of fitting. Rhea contacted our chapter of the Association of Sewing and Design Professionals and quickly found Edye Sanford, who eagerly partnered with us to design a pattern and also construct the garment. The team met in January to sew a muslin. The warp and weft requirements were calculated. The team decided on Raspberry's grey yarn as the weft, but because there were actually 3 shades of grey (light, medium and dark) in this fleece, we needed to blend the wool through a drum carder to arrive at a consistent color.*

*After deciding on an 8-shaft broken twill stripe design to highlight the three natural colors, weaver Mary produced cloth samples at 16 and 18 ends per inch, which were either steamed or wet-finished.*

*Steaming maintained a crisper, well-defined pattern compared with wet-finishing.*

*Overlaying samples on the muslin gave a bold visual from which to make sound decisions regarding the final design. We went with a symmetrical striping across the cloth such that each side of the cape would mirror the other and hopefully the stripes at the shoulder seams would also match.*

*In April, Mary wound an 8-yard warp. Weaving with yarn from two spinners on separate shuttles minimized any color variation in the weft yarn. She completed weaving the seven yards of 44" wide cloth at 16 ends per inch and 16 picks per inch in June.*

*Additional tasks were also progressing. Rhea employed continuous strand weaving on a rectangle loom that not only minimized waste but also created a naturally biased cloth. The fabric was hot/cold felted to shrink by 30%. And our felter, Natalie, was preparing natural dyes for felted appliques from sage, marigold and wineberry.*

*Garment construction began in July. Employing the help of friend and conservator Nora Lockshein to confirm that the pattern layout coincided with the desired design outcomes, cutting commenced. Edye serged all cut edges, machine sewed the garment with cotton thread, and hand sewed the buttonholes for the shell closures.*

*Felter, Natalie embellished the cape with her needle felted flower and butterfly appliques.*

*The finished Joyful Storm of Raspberry Cape now flowed with the special energy of each team member including the sheep!*

*(Written by Rhea Cosentino)"*





## Rachel C. Wilson

Windsor, Ohio  
Conference Participant

### ***Warmth in Cool Seasons***

**Fiber:** Wool, Cotton, Linen, Tencel™, Acrylic, Boucle, Some unidentified yarns  
**Technique(s):** Weaving, Sewing, Knitting/Crocheting

**Inspiration:** *“My many years of 4-H developed sewing skills and a love for working with fabrics. In the summer of 2019, I attended a week-long comprehensive weaving course using floor looms and was quickly “hooked.”*

*After weaving a few towels, napkins, and rugs, I recently began a study of sewing with handwovens using Daryl Lancaster’s tutorials. Simultaneously, my local guild embarked on a Weave to Sew Workshop using Saori weaving style and sewing designs, an opportunity which I was excited to join. Thus began my journey to weave yardage for my first sewing project.*

*I am drawn to sweaters and jackets for every occasion. This jacket was constructed from handwoven yardage and fully lined with polar fleece for added layering. Lining material was added to the sleeves to facilitate donning the garment. My wardrobe, which includes items with texture and a touch of sparkle served as inspiration for the jacket. I am drawn to earthy colors made up of tans and brown. A touch of golden added glitz amongst the earthen toned strands. A bit of ‘color’ was added to make the woven fabric ‘pop.’ These bands of blue, mustard, and green warp, bordered by ivory, bring the fabric to life.*

*I wove a sample and replaced the green stripes with additional blue and mustard to improve contrast. Fibonacci principles aided in the repetition of pattern segments with varied fiber textures. No two weaving segments were repeated in the yardage which fulfills my ‘loose interpretation’ of Saori style weaving.”*

**Design:** *“I wove the fabric on a jack loom. Based on the wet-finished sample, I opened the sett to 15 epi with a 6 dent reed. I threaded the loom in straight draw for a plain weave structure. The warp was 24” wide at the reed and 23” at the breast beam.*



*'Saori' style weaving encourages using various fibers. Fibers included: cotton, wool, acrylic, linen, boucle, Tencel, and unidentified yarns. Yarn size varied from multiple strands of 16/2 wool to ¼" ribbon. The 9-yard warp included: 1 yard of loom waste, 2/3 yard for sampling, 6 ¾ yards of fabric, 6 1/3 yards off the loom. The finished, washed, and line-dried fabric was 6 yards by 22" wide.*

*For the Weave to Sew Workshop, I selected a jacket pattern from the Saori "Black Book" page 54. I made a paper pattern then sewed a muslin sample for fitting. I used a 3/8" mock flat felled seam to sew the garment. Customizations included: a belt, belt loops, and two pockets all crocheted with a border of dark brown wool. I added a polar fleece lining rolled over the front edge to complement the dark brown edges of the belt, loops, and pockets. I added an interior breast pocket with magnetic closure. I braided a hood drawstring from yarns consistent with the garment. Each pocket has one large button, each sleeve has two smaller buttons, and three large buttons with loop closures finish the top front for a snug fit."*

