



Catalogue of Courses

Clothing Fabrics



Saki-Ori; Japanese Rural Clothing Using Recycled Cotton

The history of Saki-Ori weaving is as old as the cultivation of cotton in Japan in the 1750s. Cotton rags from wealthy cities would arrive by ship to remote villages to be used by the inhabitants to weave their work clothing. In this workshop students will make a length of fabric for a simple work garment using hemp, cotton, or linen for the warp and cotton rags for the weft. Historically, most of the cotton rags were indigo dyed and there will be an opportunity in the beginning of the class for students to dye their own rags in an indigo vat



18th-Century Clothing Fabrics

This session features some of the unique clothing fabrics that were woven in the 18th century from a variety of different fibers. Students will choose one of the following fabrics and weave a 3–4 yard length of material.

- Calimanco & Camlet—worsted wool in either a five shaft satin or plain weave
- Bombazine & Irish Stuff—silk warp and worsted weft in either a 2/1 twill or a 2/2 twill
- Siamoises & Cherryderry—silk warp and a cotton weft woven in a plain weave
- Ducapes & Gros de Tours—silk warp and weft woven either as a plain or a rep weave.



Herringbones, Checks, & Houndstooths

This session is focused on weaving a length of clothing fabric in a fine woolen or worsted using a variety of twill threadings. Students will choose from herringbones, checks, or houndstooths using two or more colors in the warp.



2/1, 3/1, & 4/1 Twill Stripes

In this session we will explore the unbalanced twills that yield amazing results when weaving twills. The student can choose cotton or wool and weave a striped fabric suitable for clothing. Warping multiple ends for the stripe repeat will be one of the highlights of this class.



Silks

In this session we will weave 30/2 or 60/2 silk in either a narrow length of fabric or a pair of silk scarves. The patterns can be simple twills or more elaborate bird's eye or herringbones.



Tartans

In this session we will explore the unbalanced twills that yield amazing results when weaving twills. The student can choose cotton or wool and weave a striped fabric suitable for clothing. Warping multiple ends for the stripe repeat will be one of the highlights of this class.

Carpets & Rugs



Rag Rugs

This session focuses on the weaving of rugs using a simple weave structure to make weft-faced rugs. Using a cotton or linen warp the student will weave 4 - 5 yards of rag rugs employing a variety of different techniques to add interesting features to the normal color stripes.



Ikat Dyed Warp-Faced Carpets

The use of ikat dyed yarns in warp-faced carpeting was a technique practiced in different parts of Eastern Canada in the 19th century and was often referred to as Jaspé. In this class the student will design a carpet based on documented examples and go through the process of tying and dyeing the warp for a 3' x 5' carpet. After warping on the loom, students learn proper technique for weaving wool warp-faced carpeting using a sword. These carpets are closely related to the Venetian Carpets in the Historic Draft Books section.



Four Block Rep Weave Rugs

Rep weave is a great weave structure for woven carpets, and with a simple threading technique on four harnesses, four different color blocks can be achieved. Using a hand dyed British rug yarn for the warp the student will weave a 3' x 5' carpet.



3 Shaft Krokbrag

This workshop will focus on a unique rug technique that uses only 3 Shafts threaded in a simple twill to make the most amazing patterns! The student will weave a 30" x 60" rug using a sturdy linen for the warp and wool for the weft. This is a great way to use up excess wool and the more colors the better.

Dowry & Household Textiles



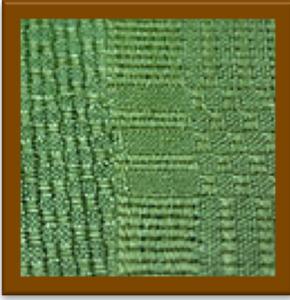
The Summer Blanket/Winter Sheet

The summer blanket/winter sheet is a wonderful combination of light weight blanket or heavier sheet. The warp is either a fine cotton or linen and the weft a singles wool. Commonly woven in a series of different colored stripes it is a great way to use up small amounts of excess yarn. To complete a full sized blanket in a 5 day class, the loom will be pre-warped with either a cotton or linen.



Five Shaft Spot Weaves from the Collection of the Vermont Historical Society

In a recent cataloging project at the Vermont Historical Society, a vast array of Five Shaft Spot Weaves were uncovered, each with a unique and well thought out design, and each executed in very fine linen. In this session we will choose one of those pieces to reproduce using a fine two ply linen and explore the different tie up options for weaving with five shafts on a counter-balance loom.



Shaker Linen Towels

Using documented Shaker linen patterns, the student will choose a design and weave a pair of linen handtowels. Special emphasis will be put on warping and dressing the loom with linen.



Checked or Striped Cotton Table Linens

When cotton became available for widespread use it certainly became a staple in the household for everyday towels, napkins and table coverings. In this class the student can make a striped or checked warp and weave off towels, napkins or a length of yardage to be seamed for a tablecloth.



Fancy Bedcovers

Often considered "la piece de resistance" of the wedding trousseau, the fancy bedcover was where the bride-to-be could display her weaving skills to the utmost. In New England, besides the traditional overshot coverlet, other weave structures were also commonly employed such as twill diaper, summer-winter, and bird's eye twill. Students may choose to come for one week and weave a throw sized example of one of the above structures or come for two weeks to weave a full-sized coverlet.



The Scottish Wedding Blanket

In the small, rural cottages of the Scottish Isles, the built-in box bed was a favored way of utilizing space and staying warm. The traditional blanket woven by Scottish brides was a plain white twill with a side border of seven indigo stripes (seven being a lucky number)—the side border being visible on the side of the bed. This is an elegant blanket in its simplicity and a great project for beginning weavers. A Marshfield School of Weaving signature project.



The Overshot Coverlet

To weave a full-sized overshot coverlet is a dream of many weavers, but all too few actually commit to completing such an ambitious project. This session will help the student feel more comfortable with the whole process of understanding the drafts, planning a full-sized piece with borders, and in achieving an even beat in the weave. We will weave a narrow piece of fabric with top, bottom, and side borders that will be seamed up the center so that it resembles a miniature version of a full-sized piece.



Whole Cloth Quilts

Using a fine hand-dyed worsted wool, students will warp and weave a four yard length of cloth to be seamed together for a small crib quilt. We will experiment with different finishing techniques—glazing, calendering, and embossing, and also begin to lay out the quilting design.



Couverture de Mariage

This unique cover for the bed was woven in the French Canadian provinces with a white cotton warp and very finely cut white cotton rags. The technique is similar to basic rag rug weaving but on a finer scale and with shots of cotton warp interspersed with the rags to create a striking striped effect. Students will need to bring a supply of white cotton sheeting for the weft.



L'Amour de Maman—French-Canadian Dowry Textiles

In the French-Canadian settlements of Louisiana, women traditionally wove elaborate dowries for their daughter's weddings. The dowry chest was filled with cotton towels, sheets, and pillowcases, blanketing, "couvertures," and anything textile-related that the daughter would need to set up her new home. In this session students will have an opportunity to weave a small portion of a dowry chest—a pair of pillowcases, a *couverture*, cotton towels, a blanket, and a Jaspé Rug. See the Dowry Textiles Weaving Intensive for more choices.

Weaving from Historic Draft Books



Huckaback & Ms &Os from 18th- & 19th-Century Draft Books

In this session we will compare the drafts of some of the earliest versions of Huckaback and Ms and Os. Using the draft books of David Bender, Timothy Bent, Jesse Marsteller, Jacob Angst, Thomas Jackson, Silas Burton, and Isaac Snavely, we will look at the differences and similarities between their notations of Huck and Ms and Os. Part of the workshop will be devoted to learning about deciphering historic drafts and then the student will choose a pattern from one of the seven draft books and weave a length of yardage for napkins or toweling.



Patterns using 3 Shafts from Historic Draft Books

Exploring the wide variety of historic fabrics woven with 3 Shafts will be the focus of this week long intensive. Students will choose to weave a 2 - 3 yard length of fabric in a 3 Shaft Spot Weave, Bolster Ticking, Diamond Twill or a unique combination of twill and spot called "Cross Bars". As with the 5 Shaft class, we will experiment with 4 different ways to tie up a counter balance loom for 3 Shafts using pulleys, roller bars, heddle horses and triangles.



Point Twills from 18th-Century German Draft Books, Four & Eight Shaft

There are several wonderful German draft books available in facsimile editions which have a multitude of complex designs for point twills that were used primarily with linen. We will choose four or eight shaft designs to weave fine linen or cotton toweling.



Float Patterns from *Keep Me Warm One Night*

Keep Me Warm One Night is a fabulous resource of Canadian textiles from the 18th and 19th centuries with many examples of overshot and summer-winter weaves. Students will choose a pattern from this book and weave a throw sized piece in cotton and naturally dyed wool.