

# practical weaving suggestions

VOL. 2-65



Project Aprons By Ruth L. Barrett Hand Weaver

Source \_\_\_\_\_ Weave 8-harness Pattern Rosepath

Warp Lily Art. 114, 20/2 Dents in Reed 15 Thread from A to B X 45

Ends per Dent 2 Thread from \_\_\_\_\_ to \_\_\_\_\_ X \_\_\_\_\_

Pattern Weft Lily Art. 114, 5/2 Total Warp Ends 720 Thread from \_\_\_\_\_ to \_\_\_\_\_ X \_\_\_\_\_

Lily Art. 714, 10/3 Width in Reed 24" Thread from \_\_\_\_\_ to \_\_\_\_\_ X \_\_\_\_\_

Tabby Lily Art. 114, 20/2 Width Finished 22" Thread from \_\_\_\_\_ to \_\_\_\_\_ X \_\_\_\_\_

NOTES: Tie-ups and treadlings bear the numbers of the corresponding aprons.

All patterns are woven with tabby. Diagram for pinafore is given.

Write draft and draw-down below - Staple sample on the back

<p><b>4</b></p>	<p><b>3</b></p>	<p><b>2</b></p>	<p><b>1</b></p>
<p><b>B</b></p>	<p><b>A</b></p>		
<p>4X 10X 4X 4 TABBIES 4X 10X 4X</p>	<p>WHITE 3X 4 TABBIES BLACK 4X RED 12X BLACK 4X 4 TABBIES WHITE 3X</p>	<p>TABBY</p>	
<p><b>PINAFORE (5)</b></p>		<p><b>DRAWDOWN - TREADLING 1</b></p>	
		<p>5X 4 TABBIES 2X 10X 8X 4X 2X 4X 4 TABBIES 4X 4X</p>	

# HANDWOVEN APRONS

Ruth L. Barrett

Weaving aprons is challenging and satisfying because of the variety of patterns and color that can be explored on a single warp and threading. It is profitable because aprons are always in season for personal wear and for gifts, and perennially in demand for guild sales and bazaars. The traditional apron, gathered on a waist band, and with ties that make a bow in the back, is irreplaceable. But this style can have a fresh new look, and other apron types are suited to handwoven material.

There are several considerations that I feel apply to designing and making handwoven aprons. Handwoven fabric should be cut and seamed as little as possible. Garments to be made from handwoven fabric should be designed with this rule in mind, so that there is a minimum number of cut edges, and minimum waste of the fabric in scraps. Essential construction should be as durable as the long-lasting handwoven cloth. Handstitching should be limited, as in garment construction from commercial fabrics, to such details as hems and facings. Aprons should be adequate in size, comfortable to wear, and uncomplicated to put on. They should be durable and color fast for repeated washings, and at the same time attractive accessories. Finally, I like for them to provide the pockets which skirts and dresses seldom have.

The aprons presented here are variations in styling which are effective in hand-woven material. The weaving plan for each is fully outlined, and sewing directions are given in detail. The warp was 24 inches wide in the reed, which was the maximum weaving width of the loom used. The finished width after shrinkage was 22 inches. The threading was 8-harness rosepath, woven with several tie-ups. Any favorite threading on any number of harnesses that allows pattern variation through tie-up and treading can be equally useful. Rosepath on 4-harnesses or any 4-harness overshot threading with a short repeat can be utilized for both all-over pattern and charming borders.

The warp was Lily's Art. 114, 20/2 Pearl Cotton set at 30 ends per inch, in a blend of white, silver, and light blue. These colors were on partially used 2 oz. tubes left over from other projects. About equal amounts of each color were arranged in random order on the spool rack and alternate sections were warped across the loom. The arrangement of the tubes was altered at random and the remaining sections wound. This warp blends with a wide range of colors. The faint striping adds interest to the plain weave sections without detracting from the borders.

At the end of the warp I wove pockets to put on denim aprons, as denim combines well with hand-woven fabric of fairly heavy weight. The full width was used for a carpenter's type pocket, stitched into sections.



## THE PINK APRON No. 1

### MATERIALS:

**Warp:** Lily Art. 114, Mercerized Pearl Cotton, size 20/2, White 984, Silver 1446 and Lt. Blue 952.

**Weft:** Lily Art. 114, Mercerized Pearl Cotton, size 20/2, Pink 1019.

**Pattern Weft:** Lily Art. 714, Mercerized Three Strand, size 10/3, Coral Pink 49.

This apron was made up with the weft pattern stripes used vertically. The stripes were spaced as indicated below and the pockets woven to fit invisibly into the stripe order. The weaving proceeded as follows.

**BODY OF APRON:** plain weave 6 inches; pattern band; plain weave 5½ inches; pattern band; plain weave 8 inches; pattern band; plain weave 5½ inches; pattern band; plain weave 6 inches.

**POCKETS:** plain weave ½ inch; pattern band; plain weave 5½ inches; pattern band; plain weave ½ inch.

**WAISTBAND:** plain weave ¾ inch, pattern band; plain weave 2 inches.

**TIES:** For each, plain weave 3½ inches.

The sides of this apron were machine stitched in narrow hems. At one selvage a two inch hem was put in by hand. The other selvage was gathered with two rows of machine basting. Eight inch sections were cut for the pockets and hemmed by hand with a one inch hem at the top of each. Edges were turned under and pressed, and the pockets stitched in place with

the pattern rows accurately matched and the pockets set 5½ inches from the top edge. Gathers were arranged at the waist, leaving an ungathered area of 4½ inches in the center front. Ties were stitched, turned, and pressed, and attached with the waistband, which had a finished length of 17 inches.

## THE GRAY APRON No. 2

*(Shown on Cover at Right)*

### MATERIALS:

**Warp:** Lily Art. 114, Mercerized Pearl Cotton, size 20/2, White 984, Silver 1446 and Lt. Blue 952.

**Weft:** Lily Art. 114, Mercerized Pearl Cotton, size 20/2, Silver 1446.

**Pattern Weft:** Lily Art. 714, Mercerized Three Strand, size 10/3, White 1, Black 2, Red 95.

The weaving was as follows:

**BODY OF APRON:** plain weave 2½ inches; pattern 8 inches; plain weave until total length is 37 inches.

**POCKETS:** plain weave 9 inches.

**WAISTBAND:** plain weave ¾ inch; pattern band; plain weave ¾ inch.

**PATTERN BAND FOR BIB:** plain weave ¾ inch, pattern band; plain weave 2¼ inches.

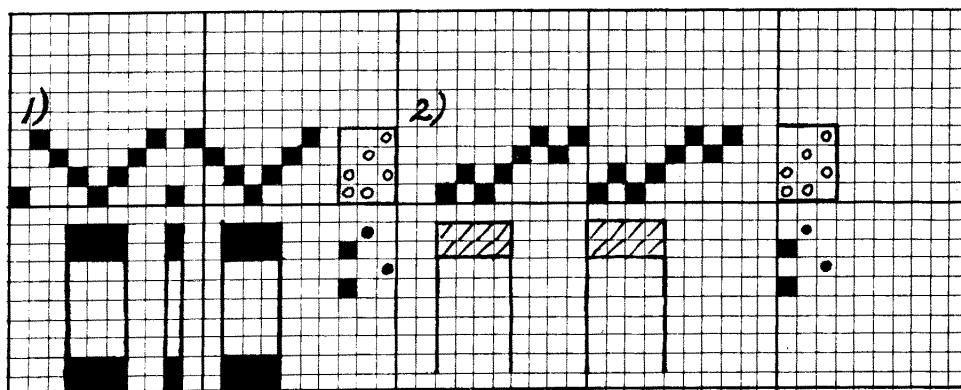
**TIES:** For each, plain weave 4 inches.

**NECKBAND:** plain weave 2½ inches.

After the cloth was shrunk and the sections cut apart, the lower edge was hemmed by hand. The pockets were cut 7½ inches wide (one at each selvage of the pocket strip) and hemmed at the top. Edges were turned under and pressed on the bottom and cut side and the pockets stitched in place along each selvage of the main piece. The pockets (about seven inches square) were set 10 inches from the bottom of the apron. The ties were stitched and turned. The edges of the waistband (cut 18 inches long) were turned under on sides and ends and pressed. At 2½ inches from the center and about 1½ inches beyond, two small pleats were pinned on each side at waistline, to adjust the width to the 17 inch waistband. The waistband and ties were pinned in place and stitched, with

the lower edge of the waistband 21½ inches from the bottom edge of the apron. (Adjustments to fit the individual are readily made in skirt length and waist.) The bib was gathered across the top 10½ inches above the top of the waistband and the gathers drawn to a width of 12 inches. The pattern band was applied in the same way a waistband is put on a gathered apron. The neckband was stitched, turned, pressed, and tacked in place at each end of the pattern band. I should have preferred the finished width of this apron to have been 24 inches, instead of 22 inches.

Bands of little bars similar to those used on this apron can be woven on many threadings by repeating one block or unit. Here are two examples on 4 harnesses with standard tie-up.



## THE YELLOW APRON No. 3

### MATERIALS:

**Warp:** Lily Art. 114, Mercerized Pearl Cotton, size 20/2, White 984, Silver 1446 and Lt. Blue 952.

**Weft:** Lily Art. 114, Mercerized Pearl Cotton, size 20/2, Canary Yellow 1459.

**Pattern Weft:** Lily Art. 714, Mercerized Three Strand, size 10/3, Burnt Orange 21.

Apron and pocket were woven in one piece; the vertical pattern bands were stitched on. The weaving was as follows.

**BODY OF APRON AND POCKET:** plain weave  $2\frac{3}{4}$  inches; all-over pattern 7 inches; plain weave 20 inches.

**PATTERN BAND:** plain weave  $\frac{1}{2}$  inch; one repeat of pattern; plain weave  $\frac{1}{2}$  inch.

**WAISTBAND:** plain weave  $\frac{3}{4}$  inch, pattern, one repeat; plain weave  $1\frac{3}{4}$  inch.

**TIES:** For each, plain weave  $3\frac{1}{2}$  inches.

This apron was made on the straight of the goods; the selvages were left unhemmed on the sides. The top of the pocket was hemmed by hand, and the pocket section turned up so that the plain band at the bottom was exactly the width of the plain hem. The selvages were stitched together at the sides and the pocket stitched across the bottom at the edge of the pattern area. The width was divided into three

equal sections and the pocket stitched to form three compartments. The edges of the pattern band were turned under and pressed. Two strips were applied from the top of the apron over the pocket hem to the pattern area, on the lines of the pocket divisions. A small pleat was laid just inside each pattern strip and two more in the outer sections to make the body of the apron fit a 17 inch waistband (finished).

## THE GREEN PONCHO APRON No. 4

*(Shown on Cover)*

### **MATERIALS:**

**Warp:** Lily Art. 114, Mercerized Pearl Cotton, size 20/2, White 984, Silver 1446 and Lt. Blue 952.

**Weft:** Lily Art. 114, Mercerized Pearl Cotton, size 5/2, Skipper Blue 920.

**Pattern Weft:** Lily Art. 114, size 5/2, Skipper Blue 920.

This apron is attractive with slacks and would work up well in denim with handwoven pockets. In fact, I should prefer a heavier fabric for this apron than the one used. The dimensions are as follows: body of apron, plain weave, 60 inches; pocket, pattern and plain weave as desired to make a finished pocket  $6\frac{1}{2}$  inches deep. The small pockets (4 x 4 inches) may be woven in a separate section, or made from the end of the wide pocket strip if the design is suitable. Ties are made from the side of the main piece.

The main piece was cut down and machine hemmed to a width of  $17\frac{1}{2}$  inches. An inch hem

was put in at one end. The full width pocket was sewed at the other end and then separated by stitching into two sections. With the bottom edges matching, a shoulder line was cut on each side of the top (a blouse pattern is a useful guide). A shallow neckline was rounded out in the back and a deeper one in the front to allow the poncho to be pulled over the head. The shoulders were French seamed and the neckline faced with matching bias tape. The small pockets were stitched into place. Loops were sewed front back at waistline on both sides. Finished ties were thirteen inches long.

A simple pattern similar to the one on this apron is woven on a 4-harness rosepath threading, standard tie-up, by treadling as follows (use tabby):

1, 2—4 times; 2, 3—10 times; 1, 2—4 times; 4 tabbies

1, 4—4 times; 3, 4—10 times; 1, 4—4 times; tabby as desired.

## THE CHILD'S PINAFORE No. 5



### MATERIALS:

**Warp:** Lily Art. 114, Mercerized Pearl Cotton, size 20/2, White 984, Silver 1446 and Lt. Blue 952.

**Weft:** Lily Art. 114, Mercerized Pearl Cotton, size 20/2, Lt. Blue 952.

**Pattern Weft:** Lily Art. 714, Mercerized Three Strand, size 10/3, Delft Blue 29, Red 95, Black 2 and Ceil Pink 48.

This pinafore was adapted from a Danish import, made of hand-printed cotton with a border — but no pocket. Little girls look charming in this style; and since it is made from a straight piece, it is easily ironed. The weaving follows: body of pinafore, plain weave 36 inches; pocket, plain weave 7 inches, pattern (a little over 2 inches), plain weave 1 inch. The pinafore is made crossways of the fabric.

The ends of the main piece were hemmed with a narrow turn under, and a 2½ inch hem was put in by hand along one side. Along the other side a strip was cut off to leave the piece 17¾ inches wide. A ½ inch heading was made

along this side. The pocket piece was cut to 17 inches in length, then folded with the right sides together, edges meeting, stitched, turned, and pressed. It was then stitched in place, centered on the main piece, with its lower edge at the top of the hem. It was stitched into four equal sections. Armholes were marked according to the diagram (I recommend cutting a paper pattern), stitched to prevent fraying, cut, and bound with matching bias tape. A 36 inch piece of tape was folded and stitched, and inserted in the heading. It was tacked at center front. Ties of tape were attached at waistline to the back closing.

# DENIM APRONS WITH HANDWOVEN POCKETS No. 6



## MATERIALS:

**Warp:** Lily Art. 114, Mercerized Pearl Cotton, size 20/2, White 984, Silver 1446 and Lt. Blue 952.

## TAN APRON

**Weft:** Lily Art. 114, Mercerized Pearl Cotton, size 20/2, Brown 1211.

**Pattern Weft:** Lily Art. 114, Mercerized Pearl Cotton, size 5/2, Chili Brown 656, Black 441, Orange 402, Yellow 404, Burnt Orange 1457, Topaz 1460, Crabapple 1458.

## TURQUOISE APRON

**Weft:** Lily Art. 114, Mercerized Pearl Cotton, size 20/2, White 984.

**Pattern Weft:** Lily Art. 714, size 10/3, White 984 and Turquoise 36.

These pockets were both woven on combinations of opposites improvised at the time, and no notes were made of tie-up or treadling.

Unless the handwoven material is quite firm and heavy, pockets for denim aprons should be lined. Bound weaving on opposites on a 4-harness rosepath threading produces wonderful pocket material. (See Mary Black: *New Key to Weaving*, pages 333 and 334.) Weft-faced twill stripes in many colors are equally beautiful. (Tie harnesses separately and treadle in twill sequence: 1, 2, 3, 4.)

Perhaps the method of "tying" the waistband is worth mentioning as it is useful with heavy material. The left end of the continuous band is made 8 inches long and the right end as long as desired. Two one-inch plastic drapery rings are sewed to the shorter end by lapping the tie through both rings and stitching. The long tie is passed in the usual manner through both rings and then between them for a flat adjustable fastening.

To shrink cotton fabrics and yet avoid a washed and ironed look, I roll the material in wet sheets (spun in the washing machine until they do not drip), leave for several hours or overnight, and iron dry.

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