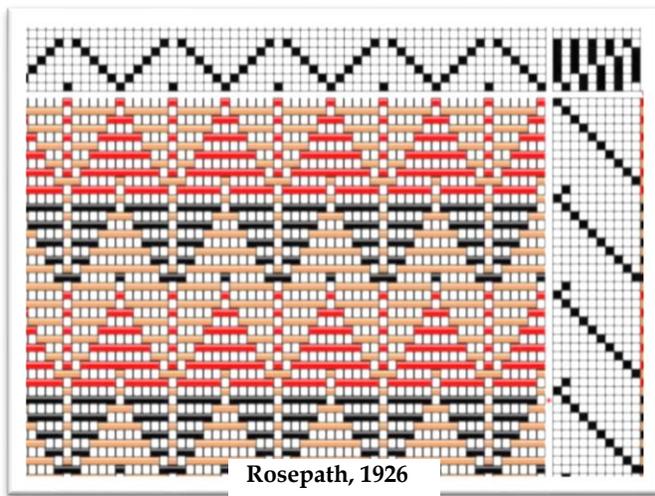


The Shuttlecraft Bulletin; Weaving Jacket & Coat Fabrics

Mary Meigs Atwater writes about weaving fabrics for jackets and coats in four bulletins in 1926, 1927 and 1929. These bulletins were published in January and June of 1926 (Numbers 16 and 21, August, 1927 (Number 36) and March 1929 (Number 54). Each time Mary wrote in response to Guild members' questions about or interests in the subject.

In the 4 bulletins listed, Mary discusses appropriate weave structures, fabric design considerations, use of color, yarns, sampling, cloth-finishing and garment construction.

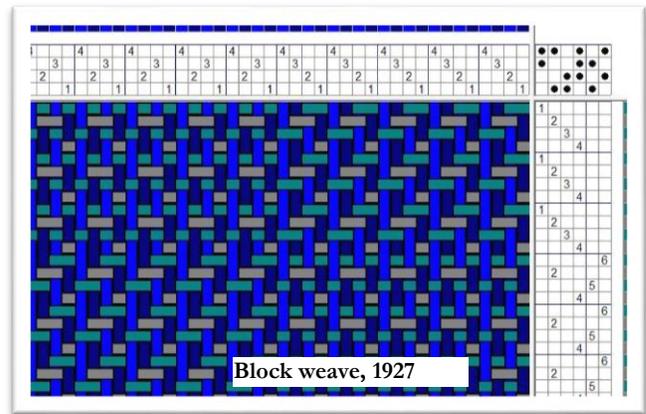
The weave structures are still in use for jackets and coats today. Included are Rosengang or rosepath (listed more often than any other), twills, such as herringbone or twill combinations, double weave -Laura Frye lists this weave on *Weavolution* with the added benefit of not needing to add a lining-; stitched doubleweave with a padding between the 2 layers for added insulation; spot Bronson, Ms and Os, crackle, Summer and Winter, and a block weave using several colors. I've included a couple of the drafts here: a rosepath from 1926 and block weave from 1927.



Rosepath, 1926

Mary discussed fabric design considerations in 1929, with the important considerations being texture and color, with pattern not so much. But, for pattern, she says to avoid extreme styles. Color is a question of fashion and personal taste. Sampling is recommended, using various color combinations before the serious commitment to weaving a suit or coat. A more beautiful effect is achieved if the warp and weft are different colors, sometimes just a difference in shade can make an interesting cloth.

Texture comes from the weave and materials chosen and is directed by fashion. Current fashion preferred fine, smooth yarns. Plain weave with wide stripes, beginning in dark tones and shading to light and repeat are considered to



Block weave, 1927

be handsome. Twill weaves give a heavier, softer fabric and is better for coats.

Wool yarn is recommended most often. The Bernat Fabri yarn seemed to be a favorite, recommended at a sett of 30 epi or more. It is no longer available, but Jagerspun Maine Line laceweight 20/2 wool may be a good substitute.



Jagerspun Maine Line 2/20

The material produced will weigh between $\frac{3}{4}$ to $1 \frac{1}{4}$ lbs/yard and it is recommended, that extra fabric be allowed for, rather than cut the yardage too close. The recommended finishing is by washing and rubbing the material very thoroughly to full the fabric, and then pressing while still damp. Loosely woven wool fabrics are considered "slimpsey" by Mary, if not fullled.

Samples are crucial to evaluate weaving beat and shrinkage to be sure that you have enough yardage. Mary's practice is to cut the sample in half, finishing one half to check the shrinkage.

Mary recommends finding a dress maker or tailor to construct the garment, unless you are skilled as a professional yourself. Hand-woven material, lightly woven will look dowdy if poorly tailored. Estimate the needed yardage from a pattern or the tailor before weaving the cloth, and make a generous allowance for shrinkage, for example, shrinkage may be 6" shrinkage/yard of fabric woven.

For a modern look at handwoven jackets and coats, see the Designer Weaving Company website:

<http://www.designerweavingco.co.uk/1301.html>