



Just as spiders weave intricate threads into their webs, fiber threads have been an important part of my life's web and helped to find the artist within me.

My husband and I spend a great deal of time traveling as well as enjoying outdoors activities, including hiking, snowboarding and kayaking. These strands strengthen the web by providing inspiration. New vistas may show interesting color combinations. Outdoor activities heighten a new respect for the natural world. Nature is amazing in the display of color and texture.

I enjoy creating "one-of-a-kind" designer fabrics emphasizing color and texture mainly woven on my Schacht Baby Wolf Comby 8-shaft loom. Many of these fabrics become part of unique vests that incorporate hand-dyed fabrics, hand-made felt, commercial fabrics and unique buttons and beads.

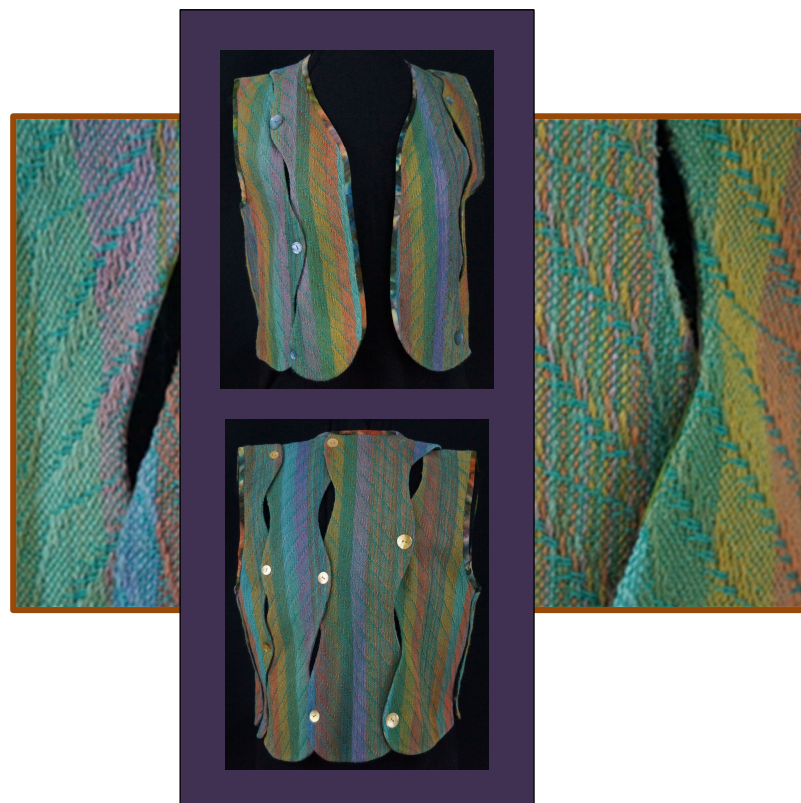
Much like the loons in the wild call out, my looms and my love of fibers beckon me to create new webs.



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Woven Vest Designs

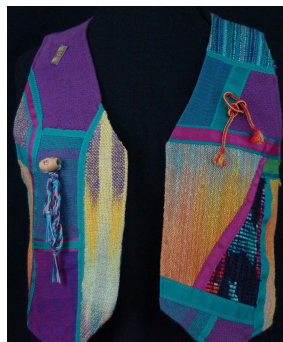


A Perpetual Calendar to Record Important Days

Leslie Killeen

Introduction – My Journey

Making vests since the early 90's has enabled me to incorporate my handwoven one-of-a-kind fabrics into wearable garments. It began with a Friendship Vest Seminar that I participated in at NEWS '92.



Subsequently, I suggested a similar project for a local guild. Creating a vest for the guild project was a greater challenge as it combined very different color ways, yarns and textures. Since I suggested the project, I felt compelled to see it through. Using commercial fabrics, trims and decorative stitching helped to bring it all together.



My sewing skill, learned at an early age from my mother, is a valuable asset in my tool chest. As I continued to pursue making vests, I created a vest-making class to share both my sewing and design skills. In the class, participants would start by using color scans of the handwoven fabric to make miniature vest pattern pieces. Working with the miniatures encouraged trying multiple design options and building confidence before making the first cut in precious handwoven fabric.

Among other things, students learned that by first stabilizing the handwoven fabric with an iron-on interfacing, many of the vest pieces can be placed diagonally (on the bias) on the fabric creating interesting design lines.

As a member of both the Cross Country Weavers and the Complex Weavers, I have had a wealth of opportunities to expand my weaving horizon. Since 2000 I have participated in the Cross Country Weavers sample exchanges. The various study topics have not only provided a rich source of ideas, but have encouraged weaving beyond the samples to provide additional fabric for potential vests.

A highlight occurred while modeling one of my vests at a Complex Weavers Seminar. The narrator took a double take when she read the commentary: “4-shaft overshot, combining a 4-block rotation in a Fibonacci series – 3, 5, 8 times in combination with a four color rotation, giving a block/color rotation repeat of 512 ends”. As stated on the CW web site, *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.*

Creating this booklet gave me an opportunity to put together a collection of my vests. I have included some inspirational as well as technical notes. Finally, producing this booklet has given me a place to recognize and thank some of the people who have helped me along my fiber journey.

Drafts, notes and references are included for some of the vests. Some drafts may differ from the ones actually used for the vest fabrics and are not meant to serve as project instructions. All of my Cross Country Weavers' sample exchanges that have been used for the vests are available on my web site www.warpandbytedesigns.com.

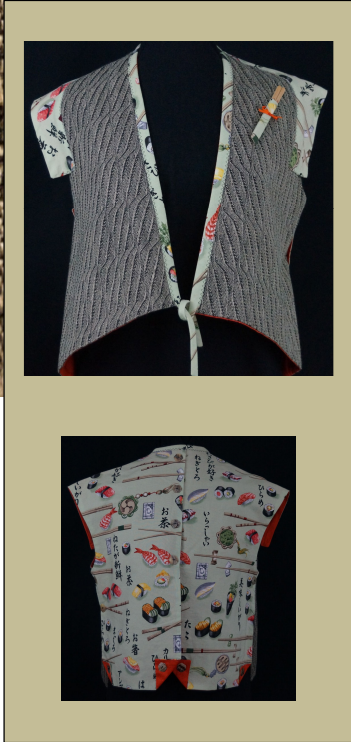
Dedication

To my sister Ninette, my husband Ken
and all the other people, teachers, students, and organizations that have helped me along my weaving journey.

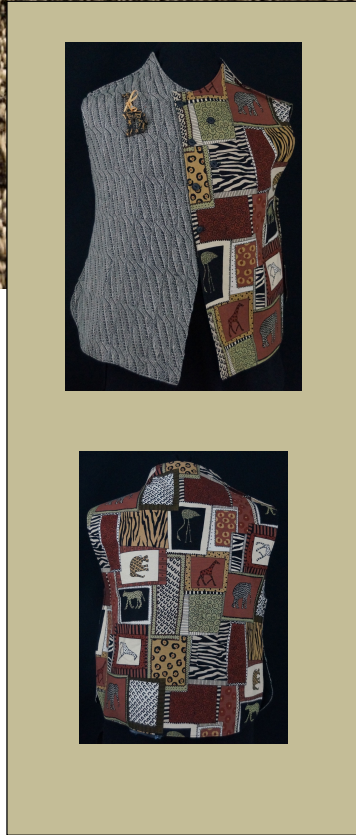
Acknowledgements:

Ken Pugh for his pictures and Janet Stollnitz for her gentle suggestions

January



Taste of Sushi



Animal House

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February



Taste of Asia

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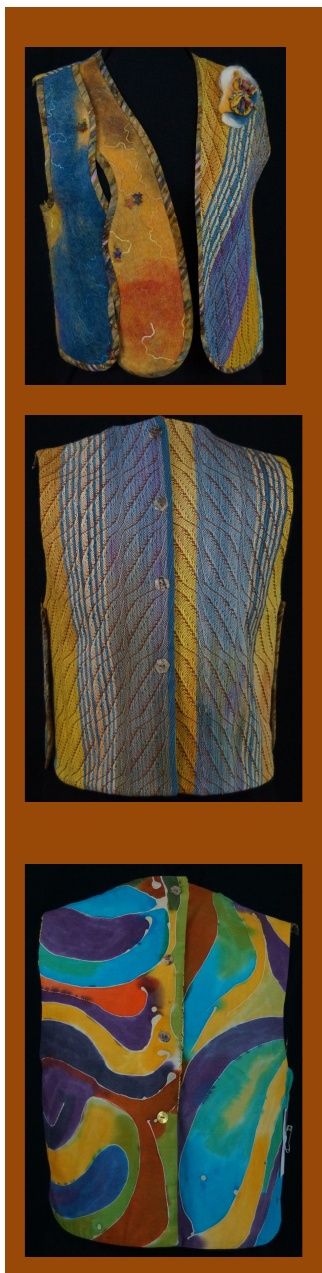
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Fisher Girls

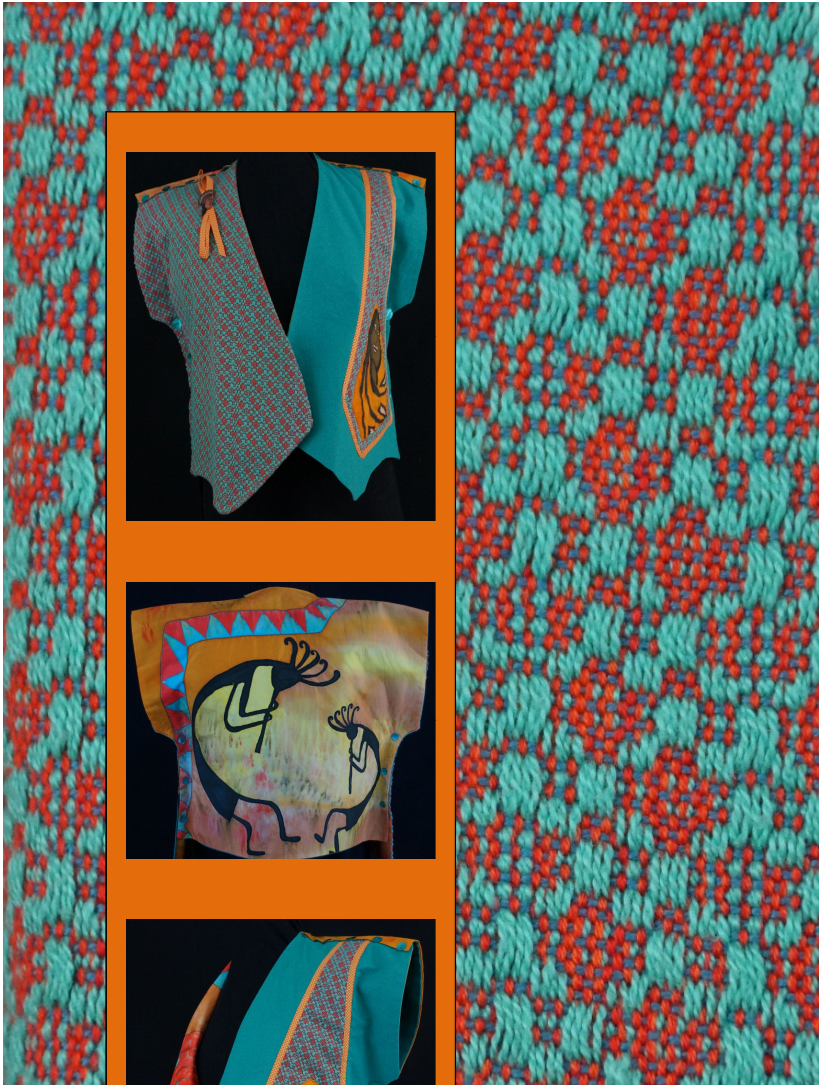
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*Mobius Mountain
Kaleidoscope*

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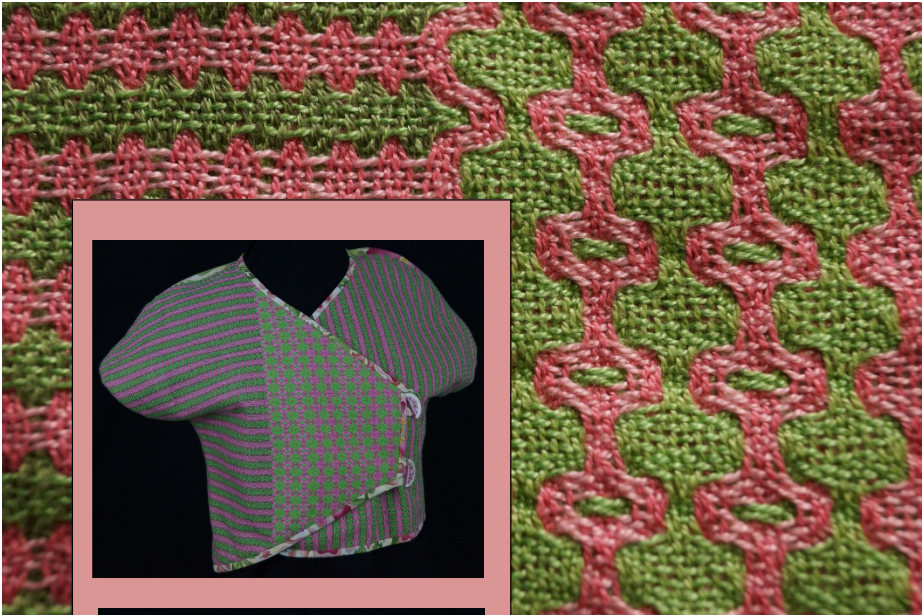
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Southwest Dreams

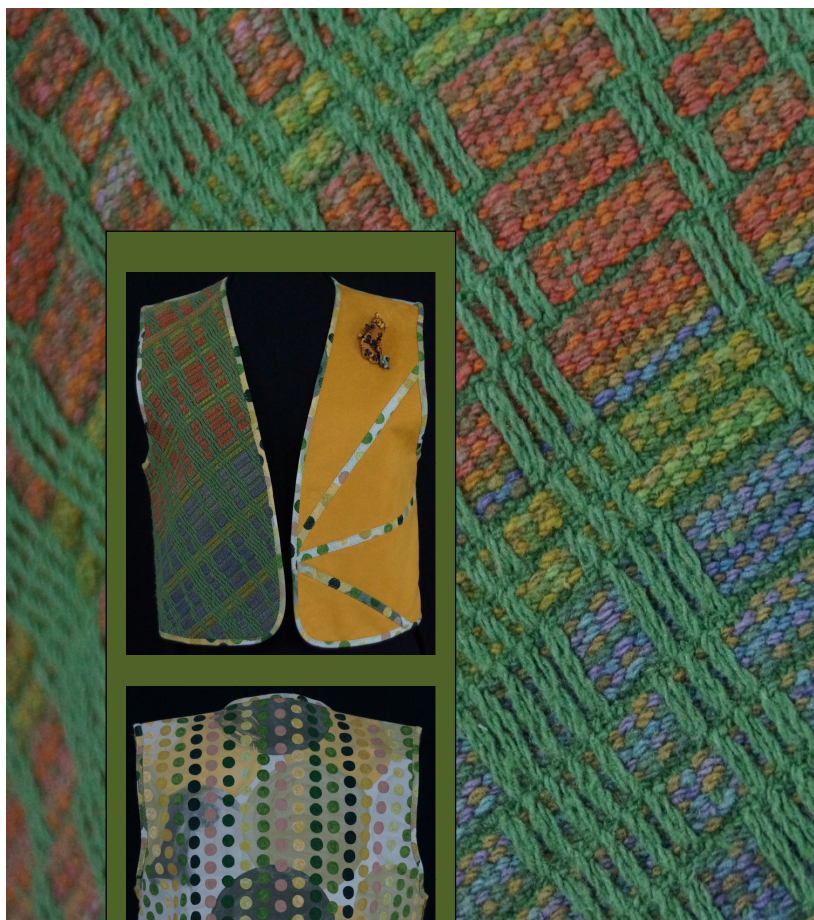
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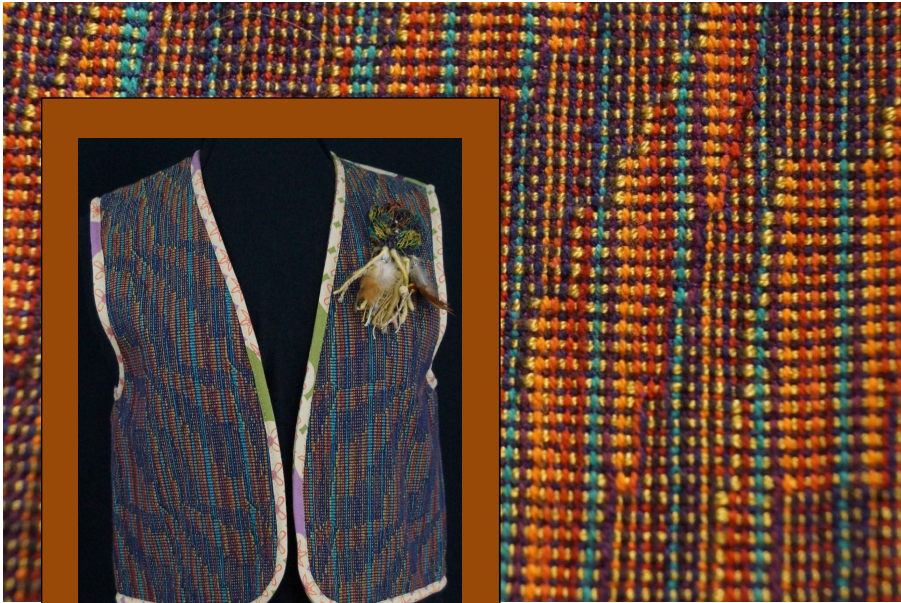
August



Deni's Memory

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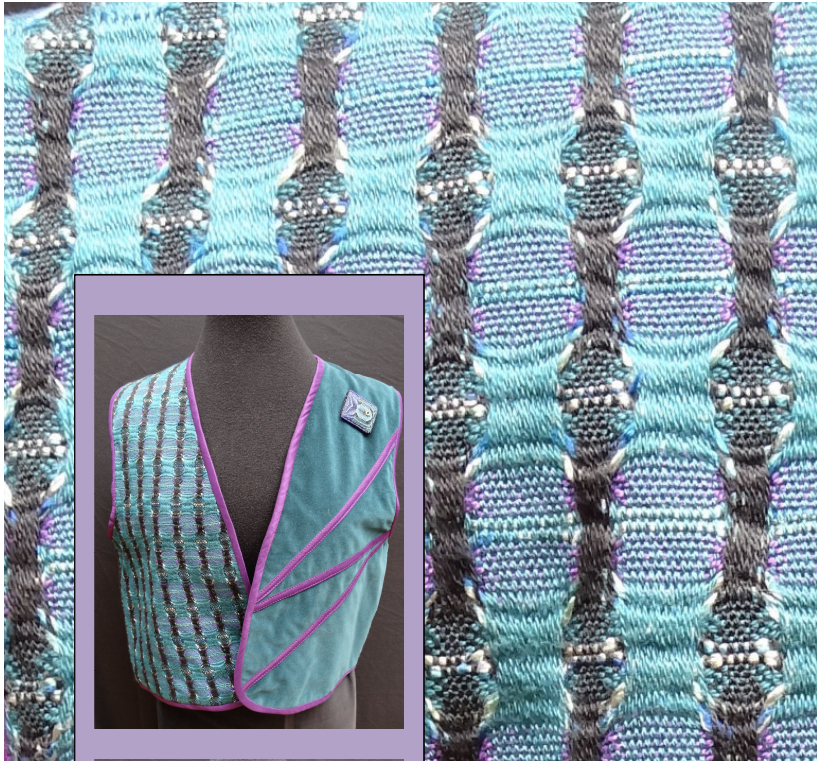
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Pearls in the Sea

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December



Winter Berry

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A Few More Vests

In a seminar I called *The Creative Habit*, I shared the thoughts of Twyla Tharp, a noted dancer and choreographer, from her *The Creative Habit – Learn It and Use It for Life*. She acknowledged that her best work was created when she was in a bubble, freed of distractions, but also said during this time there was a need to sacrifice almost everything that gave her pleasure. It was a single-minded isolation chamber.

I have experienced the bubble when I created my first vest with curves. I received a photo of a quilted vest, utilized my sewing knowledge and spent a wonderful 48 hours going from idea to finished vest. Though not technically difficult with my skill set, I had to keep my wits about me. There were right and wrong sides, lefts and rights, backs and fronts, left and right diagonals all occurring simultaneously. Once I emerged from the bubble, not only did this vest open a door for another workshop, it sent my head spinning towards the next vest, maybe even to include my interest in wet felting.

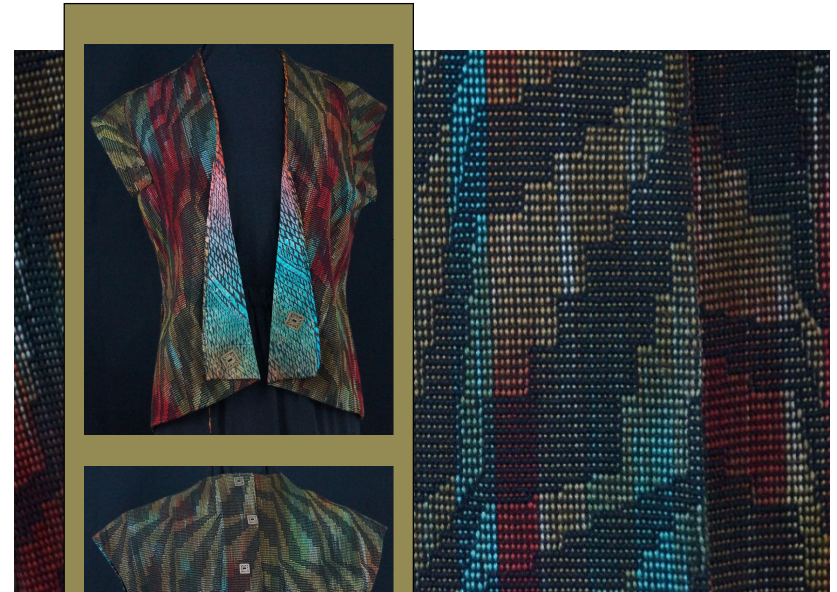
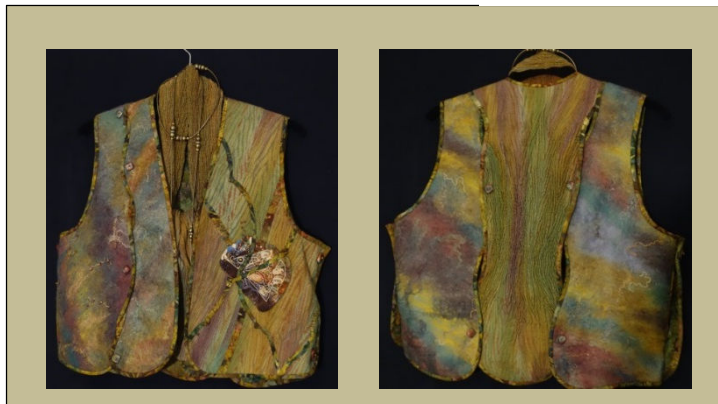


Bubble Vest

Vest is shown on the cover
Overshot lace

Underwater Magic

Loom controlled Shibori combined with wet felting



Inca Trail

Rep weave

Colors of the World

Overshot lace



Notes

Structure/Technique: Twill with “networked” areas in the treadling

Vest(s): February

A portion of the drawdown is shown

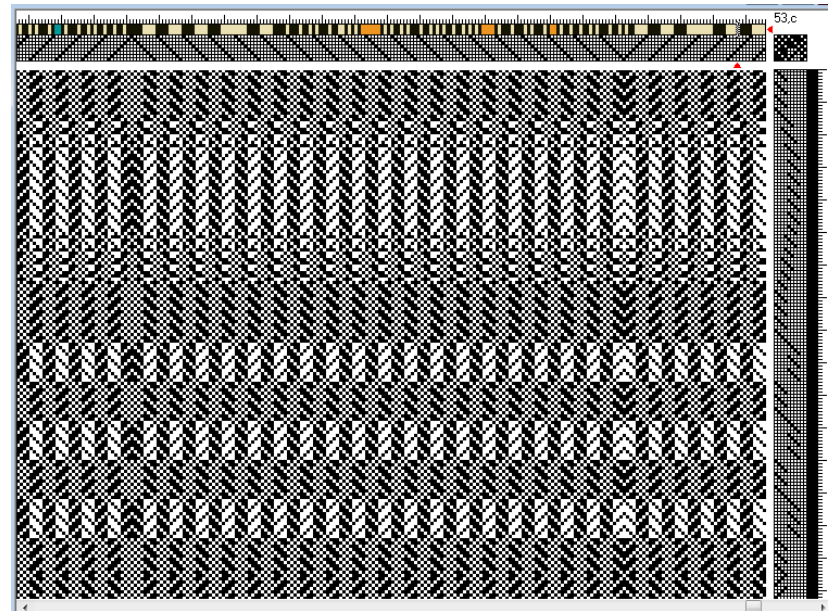
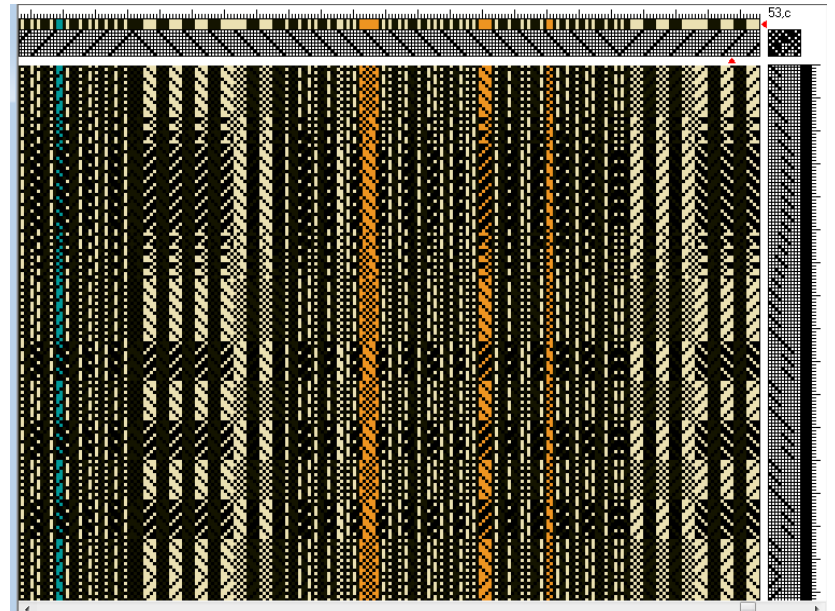
An eight-shaft straight draw piece with several reversals, combined with areas of networked and twill treadling, comes alive when dark and light values (black and light tan) are used to produce uneven striping. In this piece, several color stripes were added. It was on exhibit in the Complex Weavers Complexity 2016 and won the Complex Weavers Award.

A similar draft was used for the fabric of the February Vest, a Cross Country Sample Exchange topic of “Black and White and One Color”.

The draw program PCW Fiberworks was invaluable for this piece. When not doing a painted warp, I like to start with the black-and-white drawdown. I work on the desired structure and then the color placement. In the absence of color, the dark and light areas created by the structure helps to make the color placement decisions.

It was also this draw program designed and created by Bob Keates and Ingrid Boesel that allowed me to pursue the network drafting technique that Alice Schlein made accessible to the weaving community through her lectures, workshops and publications. A big thanks to all.

Reference: Cross Country Sample Exchange 2012
Complex Weavers Journal October 2014



Structure/Technique: Overshot

A portion of a drawdown is shown without tabby.

Vest(s): March, October

Using just four blocks, overshot can appear quite complex by using a block rotation of 3, 5, and 8 (Fibonacci series) with a four-color rotation. This gives a block/color rotation repeat of 512 ends. Combining fine threads in the warp allows for additional color mixing. Unlike in traditional overshot which uses a wool pattern thread, a smooth and thin pattern thread reveals the zigzag nature of the pattern threads.

Although you may want to use all the shafts on your loom, you can use just four. By varying the block sizes and the directions in both threading and treadling, and combining color rotation, one can create exciting cloth.

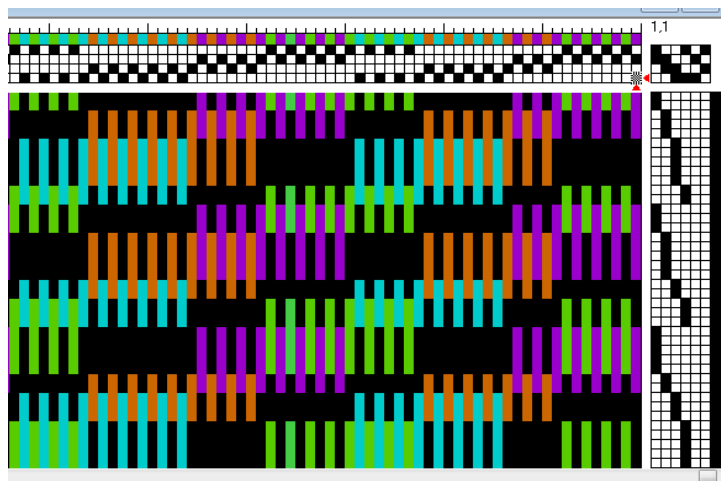
My thanks to Dini Moes whose design in a Cross Country Weavers' sample exchange provided the inspiration.

References:

Handwoven March/April 2007 "Fiesta Cloth"

Complex Weavers Greatest Hits contributor 2000 - "Fibonacci Overshot" page 169

Contributor to Interlaced The Weaver's Guild of Boston 90th Anniversary Book, "Zigzag Overshot" Runner, mathematical sequences, bright cotton, one shuttle, 4 shafts, 2012



Structure/Technique: Overshot Lace

A portion of a drawdown is shown below in black and white with another portion illustrated as a painted warp.

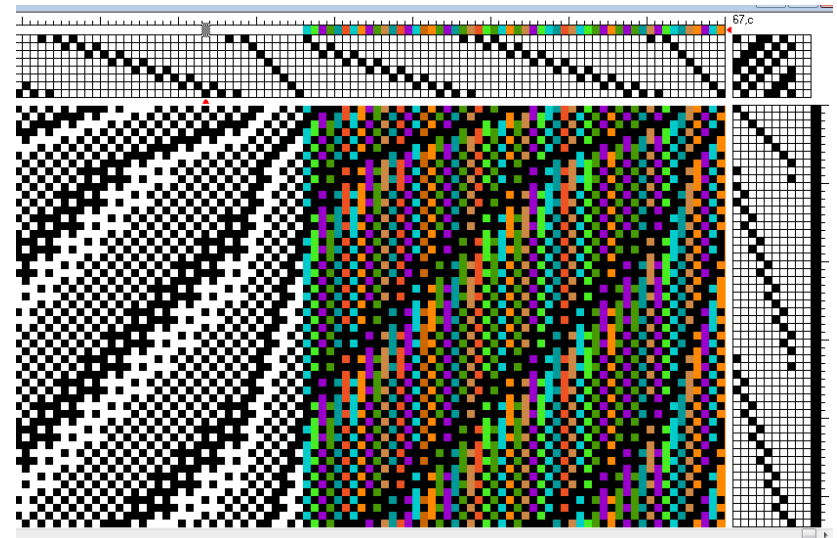
Vest(s): January, April, May, A Few More Vests

With eight shafts, one can create interesting designs by combining overshot blocks singly with a straight twill draw area, adding a multi-shaft twill tie-up, treadling "as drawn in", and tweaking a little by wrapping the tie-up. With a painted warp, I prefer a more warp-faced sett combined with a thin weft such as a 60/2 fine silk. The combination produces a very drapable fabric.

My thanks to Alice Schlein for sharing this draft in one of her seminars. I have used it often and shared it in many classes and guilds.

May's vest was a collaboration with Regina Schellhaas and shown in the Convergence 2004 fashion show.

References: *Complex Weavers Journal*, October 2013, # 103 "A Joyful Collaboration" *Designing Fabrics Study Group*, page 22
Cross Country Samples Exchange 2005



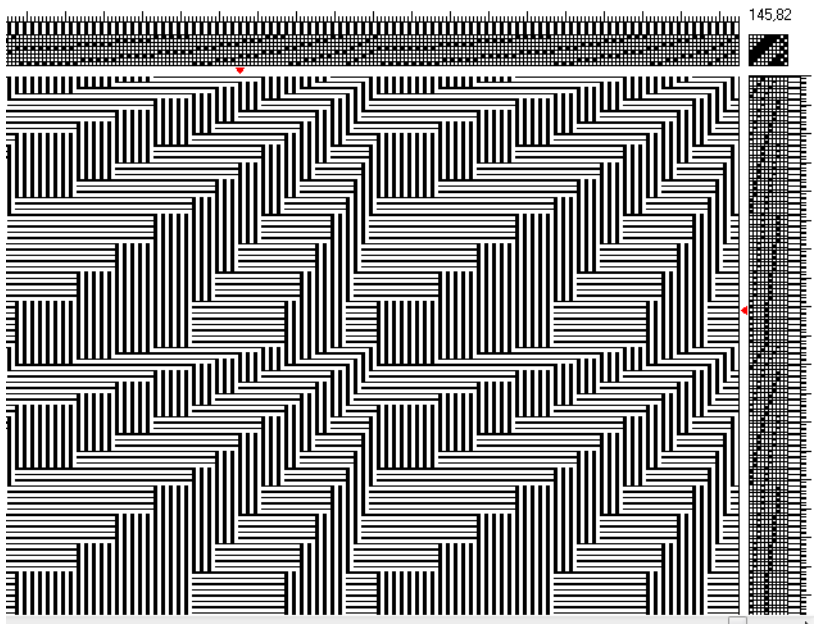
Structure/Technique: Rep Weave

Vest(s): September, Additional Vests

A rep weave using alternating thick and thin clothing-weight threads can create a very drapable fabric. It also seemed perfect for a Cross Country Weavers' sample exchange topic - inspiration from an architectural form. Commercial colored threads were used. I had also used the structure in collaboration with Regina Schellhaas to create *Inca Trail* for the Convergence 2006 Fashion. The warp was hand painted by Regina and was alternated with commercial black thread.

Reference: Cross Country Sample Exchange 2013

www.warpandbytedesigns.com



Structure/Technique: Deflected Double Weave

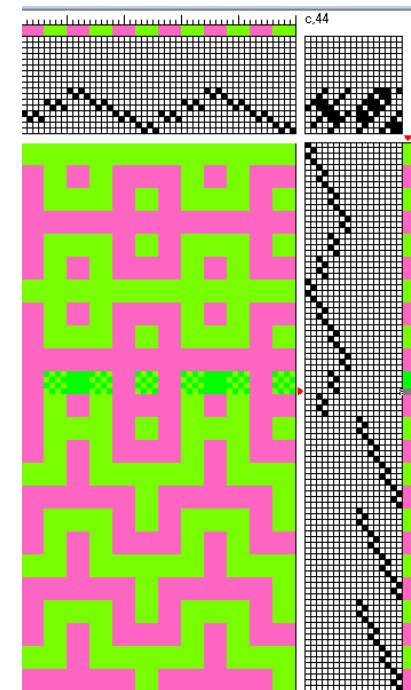
Vest(s): July

What happens when you change the tie up, the treadling, the weight and type of yarn? You are looking at different fabrics. Varying treadling and/or tie-up within a single piece of fabric is especially good for clothing.

Deflected double weave was one of the drafts presented in Madelyn van der Hoogt's *Breaking Barriers Fiber Forum* 1992. I am grateful for her encouragement to think outside of the box and her help in getting articles published. When I mentioned a vest book idea, she said go for it!! Thanks Madelyn.

Reference: Cross Country Sample Exchange 2001

www.warpandbytedesigns.com

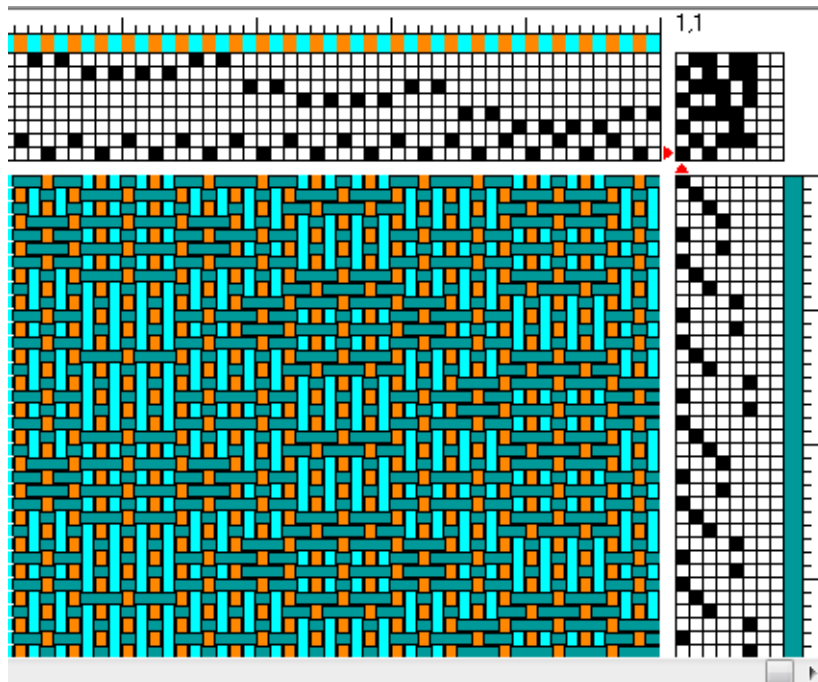


Structure/Technique: Turned Variation on Bateman Blended Weave #238

Vest(s): June

By turning the draft, what was the threading becomes the treadling and the treadling (including what was the tabby) becomes the threading. Although this required threading many more heddles on shafts 1 and 2, I had a one-shuttle weave. I experimented with a number of tie ups. The vest was created from handwoven cloth combined with parts of a hand-painted scarf for the back, a lining, and an appliqued motif.

Reference: Cross Country Sample Exchange 2004
Shuttle Craft Guild Monograph #36 Virginia Harvey
www.warpandbytedesigns.com

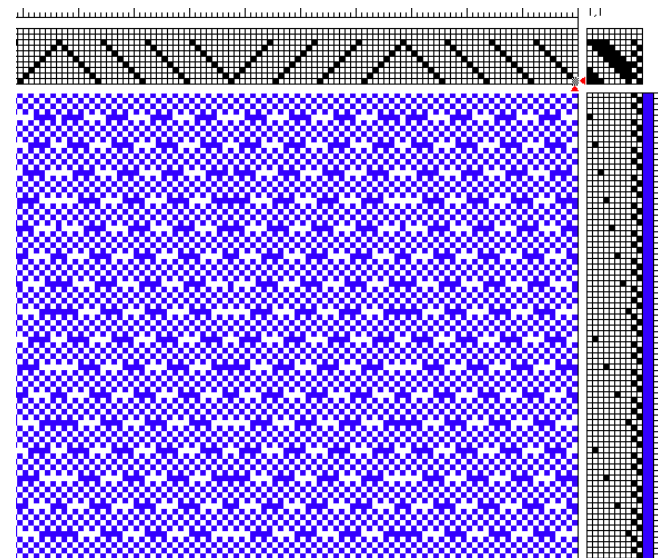


Structure/Technique: Loom controlled Shibori

Vest(s): Additional Vests

Loom controlled Shibori is truly a fascinating technique, but one that is very time consuming. Starting with a painted warp, the cloth is woven with a supplementary weft thread. Once off the loom, these threads are pulled tight, reducing the width of the fabric to inches. The cloth is dyed again (either dipped or painted) and processed. The excitement comes when the cloth is dry and the supplementary pattern threads are removed, revealing wonderful designs. The project resulted from an invitation in 2000 to participate in the Cross County Weavers' Sample Exchange with the topic being "Something New to You for the New Millennium". I used a shibori piece in creating a doll, pressing the skirt, but keeping the bodice in its crinkled state. Today Orlon threads are used in the weft and the cloth is heat treated to maintain the crinkle appearance.

Reference: Cross Country
Sample Exchange 2000
www.warpandbytedesigns.com

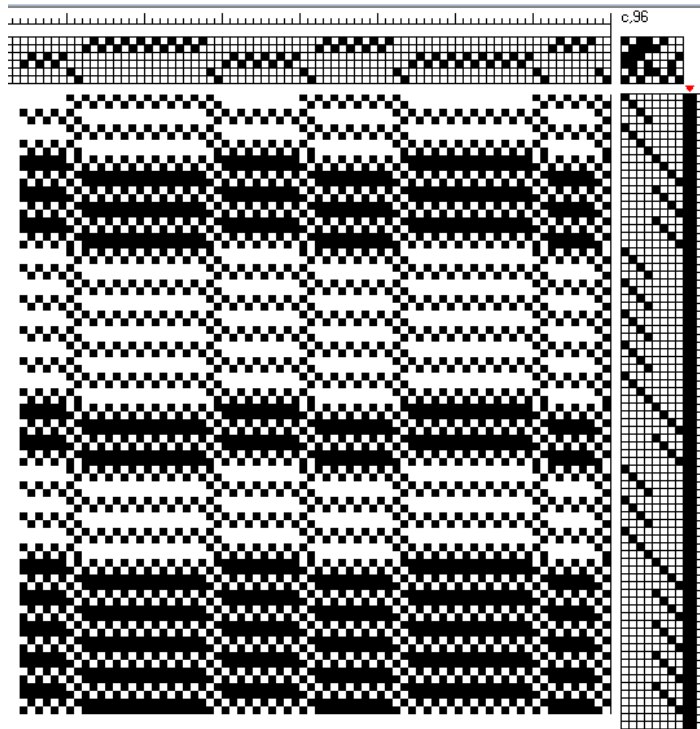


Structure/Technique: Bedford Cord

Vest(s) August

The Cross Country Weavers honored Dini Moes for our 2006 exchange. Bedford Cord has two faces: one is referred to as the front and the other the back. I decided it would be more Dini's style to do the front and the back on the same side. The warp threads except for the "cutting threads" (threads on shaft 1 and 2) were painted.

Reference: Cross Country Sample Exchange 2006
www.warpandbytedesigns.com



Structure/Technique: Honeycomb

Vest(s): November, December

In both the November and December vests, honeycomb was used in a less than conventional way. November's vest resulted from a Design Challenge Game in which I had to use large checks, honeycomb and a thread I had never used before. Checks have a linear nature and honeycomb a curvy one which created a challenge I'm not sure I met. I used a painted warp and eliminated the checks for the vest fabric. Using tucks on the back added to the curvy nature of the back and front panels.

December's vest resulted from fabric which was to incorporate iridescence. The starting point for the structure was from a sample in my files by Dorothy Beck of a Monk's Belt treadled as honeycomb.

References: Cross Country Sample Exchange 2009, 2010
www.warpandbytedesigns.com

