

Weaving is one of the most enjoyable and universal of all the fiber arts. In this column, we blend historical perspectives with contemporary techniques and equipment to help you create modern masterpieces.

## ■ The Bog Jacket

**T**he bog jacket is a garment crafted from a simple shape. It can be woven by a beginner and easily assembled with only a little sewing and almost no waste material. It can be made with hand woven material, quilted material, or even store-bought material. Interesting opportunities abound in using your creative interpretation to make wonderful material, or a very simple, soft, and luxurious material.

### History of the Bog Coat

In Western Europe, an ancient way to cut cloth was horizontally rather than the normal vertical way. In some cases, it was done as a convenience as the width was the right size for a desired garment. This unique cut seems to be similar to an earlier skin garment. The idea of wrapping the cloth around the body was used in cutting garments from animal skins. A large skin

will wrap, or fold, around the body with no sewing of side seams.

The style is a similar cut to the styles of some of the earliest garments known in Europe. During the Danish Bronze Age, there are woven cloth jackets that look very similar to the Bog Jacket. Coats were famous for their preservation by the highly acidic boggy ground water. The unique cut of this jacket fits the shape of a deer-skin, finds Margrethe Hald, a Danish archeologist. Also, this design or style of a horizontal cut was seen in the 18th and 19th centuries in many baby clothes.

During the late 17th century, in Eastern Hungary and Transylvania, this style of garment was called a “Guba.” It was a wooly coat, looking like a wooly sheepskin coat. They were basically made from a woolen blanket with locks of wool twisted and laid in the warp during the weaving process. In Sweden, a “barnjacka” was made for children as an easy to make and easy to wear garment.

### Pattern Info

#### Warp Specifications:

48" wide  
gray alpaca, on cone from woolen mill  
8 epi  
384 ends  
57" long + 36" waste = 93" long divided by 36" = 2.58 yards  
384 x 2.58 = 991 total yards for warp

#### Weft Specifications:

2 skeins Peruvian Tweed, 100% Superfine Alpaca, imported by Joseph Galler, Inc.  
Each skein: 8 oz., 600 yards, I used 1½ skeins  
Color #113, brown/gray tweed, 2 strands woven together

### Making your own Bog Jacket

To make this “bog jacket,” you first need to weave a length of fabric. If your loom is wide, weaving it in one piece is probably the easiest. If your loom is narrow, you can weave the material in a double layer with a fold on one side, double weave, or in long pieces, one for the sleeves and top and the second for the body.

I wove these jackets on my 54"-wide loom, and then cut the slits after the piece was woven and taken off the loom. Slits can be woven in or cut after taken off the loom. The diagrams A & B show how to



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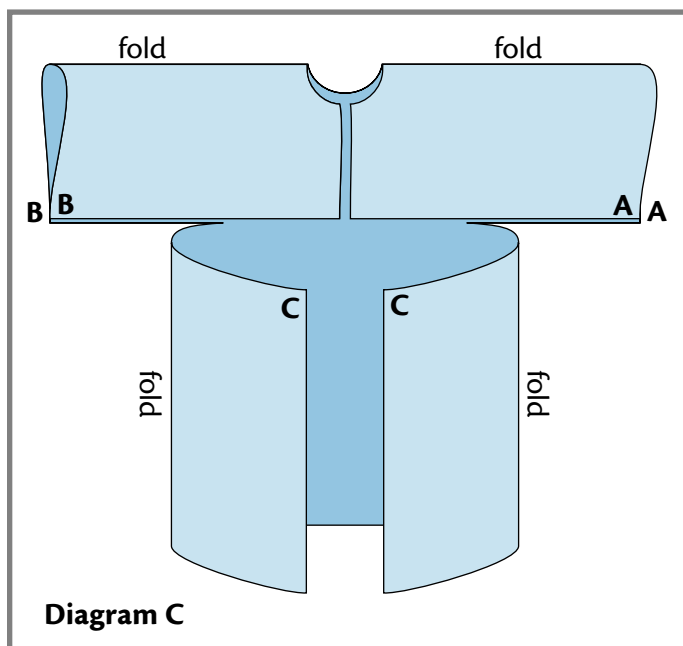
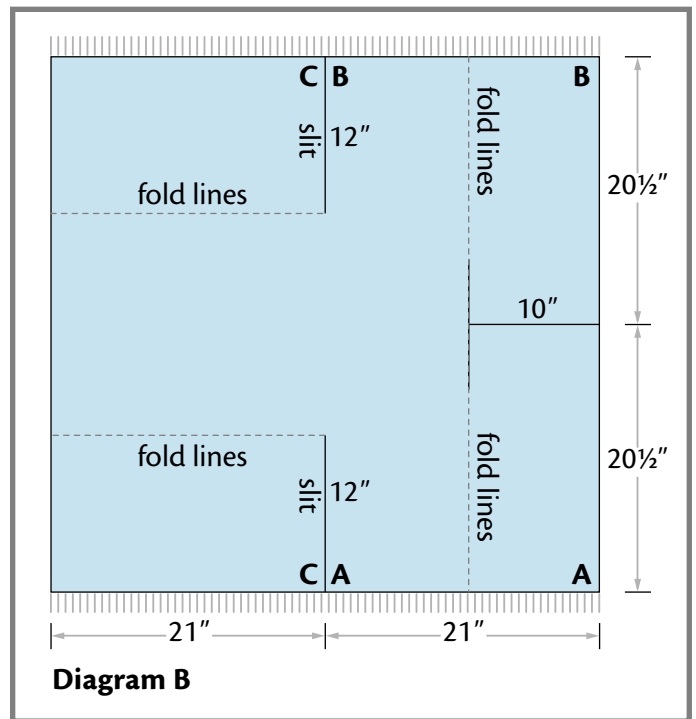
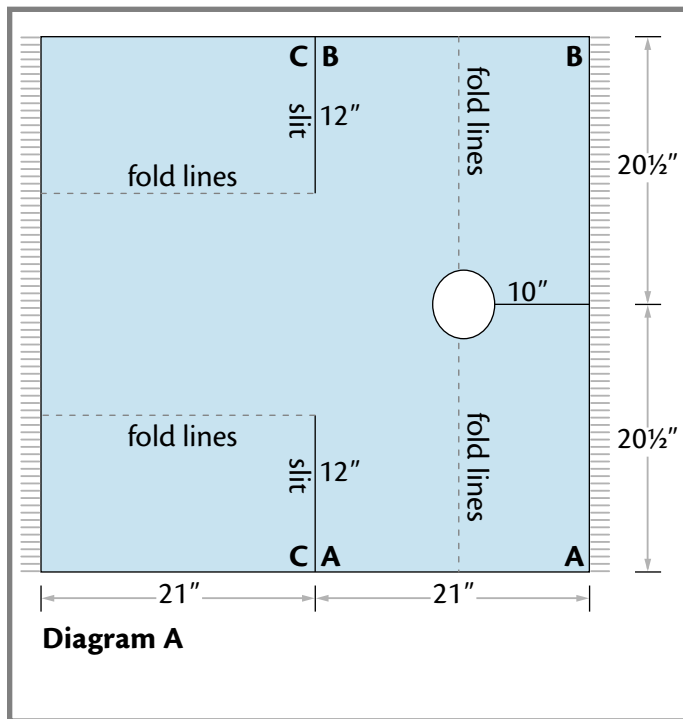


Model: Laurie O'Harra

weave the material. The diagrams also illustrate where to cut the slits and how to put the jacket together. The neckline can either be a slit, woven in or cut, or a round shaped neck hole can be used. The neck pattern I used is shown in diagram C. Diagram D shows how to fold the jacket. To figure out the width of your weaving, first measure your hips and bust/chest. Take the largest and add 2-4" for draw-in, 2-3" for shrinkage when fulling materi-

al after woven, and 2-3" for added ease. If this will be an outer garment over a sweater, 5-6" should be added as ease. Then add all of these numbers together and that is how wide you need weaving. If your hips are 36" add another 7-9" to the 36" to make a total of about 43" wide. Your loom may not be wide enough to weave it like Diagram A so you can weave this jacket according to Diagram B. If your loom is even narrower, weaving this material





in two long strips is OK, but there will be more sewing. I used a 48"-wide warp for my weaving for all four jackets, and then two ended up being cut according to Diagram A and two cut to Diagram B. Sometimes a yarn will shrink more than another or you may weave tighter than I do or looser.

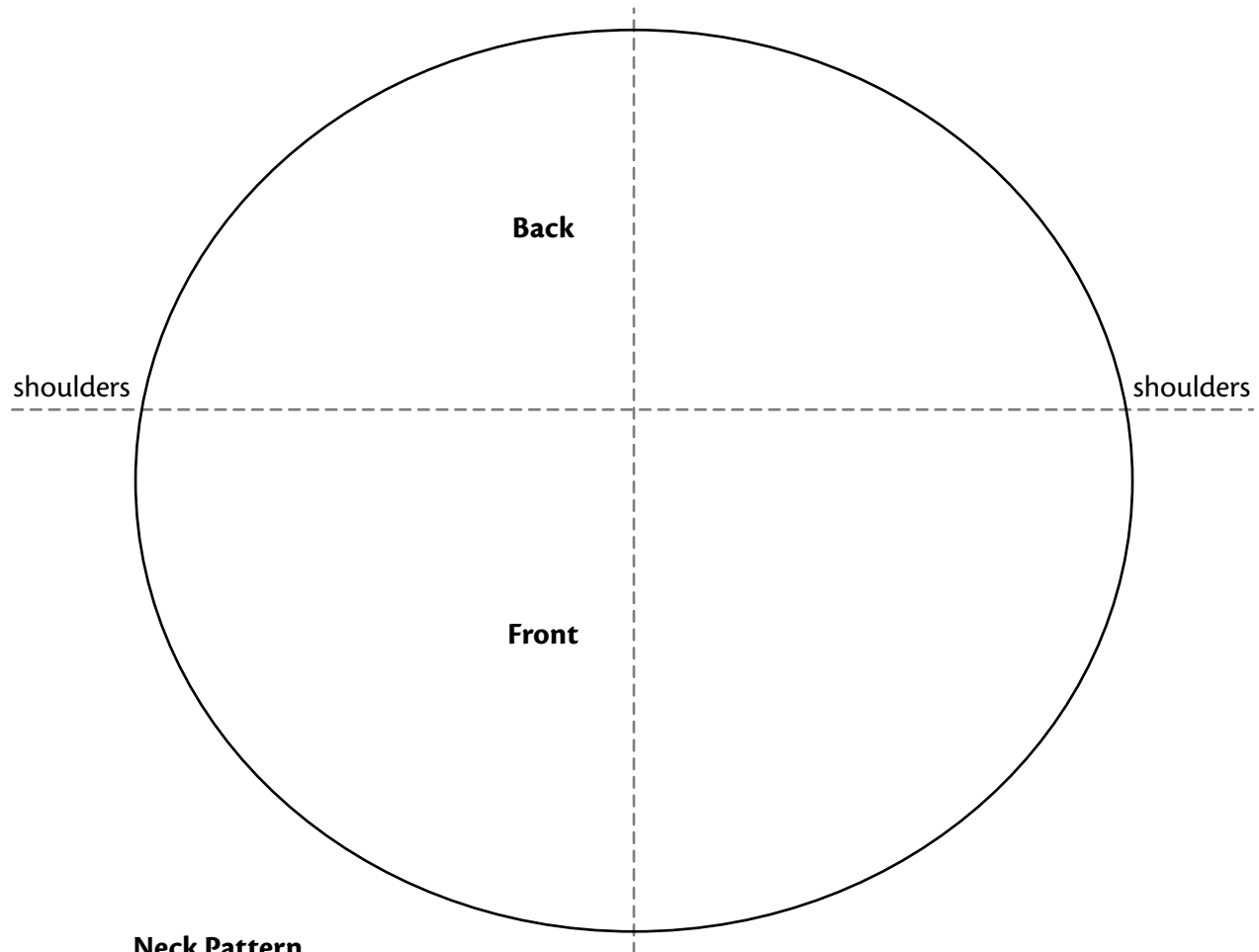
## Weaving and Sewing

Weave material and when completed, take off the loom. Finish by tying off ends and slightly "full" cloth. When dry and ready to put together, mark off 21" from one end. Zigzag the warp edges to keep from unraveling. Mark where the slits are to be and zigzag both sides of line. Cut in center and then zigzag cut edges. Draw neck slit or neck hole and front slit, then zigzag, cut and zigzag edges. When this step is completed, it's time to put it all together.

Lay piece flat, then put edges **A** to **A** and **B** to **B**. Then bring **C** edges to center front. Pin sleeve edges together and front edges of **A** and **B** to **C**, as shown in Diagram C. Sew under arm edges and front yoke seams with a  $\frac{3}{8}$ " seam.

The sleeves may be fringed, hemmed, or cuffed. You can also crochet the sleeve edges or pick up and knit a ribbed edge. The neck edge may be sewn under to finish, or crocheting or knitting a finished edge. The fronts can be finished with binding, turned under and sewn by machine or by hand. You could also just crochet the edges or make a knitted





**Neck Pattern**  
(actual size)

rib. The front yoke seams can be topstitched, or you can add a nice trim or fancy embroidery to finish it. An option to consider is to weave extra fabric to make a hood, collar, pockets, or sleeve cuffs. Always reinforce cut edges with machine stitching before cutting.

This is a fun piece to weave and the possibilities are endless for finishing techniques to use. It would also be exciting to try novelty, textured yarns for the

warp and a soft alpaca for the weft. Some other ideas might be to use your textured handspun for the weft, and a multi-colored warp or weft would give interesting patterns in the overall look of the jacket. Like with anything else you weave, have fun and use your imagination. This jacket would be perfect for an alpaca show when the weather is a bit cooler. Wear in good health and enjoy the creation.

### Books

*Cut My Cote*, by Dorothy Burnham,  
Textile Dept, Royal Ontario Museum, Toronto

*Fashion From the Loom*, by Betty J. Beard,  
1980, Interweave Press

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Lynette Ausland Eads is a weaver, spinner, dyer, and master knitter who has been working with alpaca fiber since her parents began raising alpacas in the mid-1980s. Lynette enjoys teaching children about fiber arts, and teaches adult classes in weaving, spinning, knitting, and Australian locker hooking. Contact Lynette at [www.mtnladyarns.com](http://www.mtnladyarns.com) or [mtnladyarns@hotmail.com](mailto:mtnladyarns@hotmail.com).

