

# COMPLEXITY 2022: *Innovations in Weaving*

## Gallery Exhibition

July 1 – 29, 2022

The Emporium Arts Center  
100 S. Gay Street, Knoxville, Tennessee

## Virtual Exhibition

July – August, 2022

[complexityexhibition.org](http://complexityexhibition.org)

# COMPLEXITY 2022: *Innovations in Weaving*

*Complexity* is a biennial, international, juried exhibition of works by members of Complex Weavers.

Jurors for *Complexity 2022* were Julie Hedges, Robyn Spady and Betty Vera.

*Complexity 2022* was brought to fruition by a team of volunteers chaired by Karen Donde. We are grateful for all the work that went into the planning and preparation. We are very pleased to be able to present this edition of *Complexity* to you, both as an in-person gallery experience and in our online virtual gallery.

*Complexity 2022* is a production of Complex Weavers, an all-volunteer membership organisation.

For additional information, visit the Complex Weavers website: [complex-weavers.org](http://complex-weavers.org)



# COMPLEXITY 2022: *Innovations in Weaving*

Presented by Karen Donde  
Complexity 2022 Chair

**Materials:** cotton, silk, rayon, linen, 24-gauge wire, beaded metallic thread, nylon monofilament, hand-plied linen and cotton cords, stainless steel and hand-spun newspaper.

**Techniques:** echo weave, weft ikat, ply splitting, two, three and four layers, Theo Moorman, amalgamated twill, satin damask and ondulé.

**Tools:** Jacquard, dobby, draw and treadle looms from four to 40 shafts, and even no loom at all.

The variety of materials, techniques and tools used by Complex Weavers members to create the astounding functional, wearable and decorative work selected for exhibit in *Complexity 2022* epitomizes the theme, *Innovations in Weaving*.

As *Complexity 2022* chair, I am thrilled to introduce the 29 artists whose scarves, wall art, sculptures, yardage, coverlet and garments are highlighted here. Thank you to our jurors Robyn Spady, Betty Vera and Julie Hedges for their diligent and thoughtful consideration of all the entries and their willingness to provide comments and feedback for the entrants.

Thank you again to each and every artist who entered *Complexity 2022*. The excellence of the works submitted made the jurors' work very difficult.

I also want to extend my personal thank you to the people who volunteered to help produce *Complexity 2022* during the past two years.

Margaret Dugger  
Sarah Fortin  
Ruth MacGregor  
Eileen Hallman  
Katie Doan  
Cathy McCarthy

Diane Smith  
Cally Booker  
Susan Bowman  
Pat Brown  
Geri Forkner

**See it live: July 1 – 29**

**The Emporium Arts Center**  
100 S. Gay Street, Knoxville, Tennessee

**View online: July – August 2022**

[complexityexhibition.org](http://complexityexhibition.org)

**REFLECTIONS, OR A TALE OF TWO WARPS****Apparel:** scarf**Artist's Statement**

I love color. I love the surprises when mixing colors. I paint warps. I like weave structures using parallel threadings. I have created several scarves using one painted warp to alternate with a solid color warp.

But what if...? Could I interleave two painted warps? Why not?

**Reflections, or A Tale of Two Warps**

*A painted warp lay on the dye room shelf  
Beside a warp quite like himself*

*Said he, "I am a handsome bout  
So bright and vibrant all throughout"*

*The second warp said, "Why, why,  
You are no handsomer than I*

*No brighter either, I'll be sure  
No more vibrant and no more pure"*

*The weaver came and saw these two.  
"I cannot choose between you and you"*

*She scooped them up, and side by side  
They wove together showing each in pride*

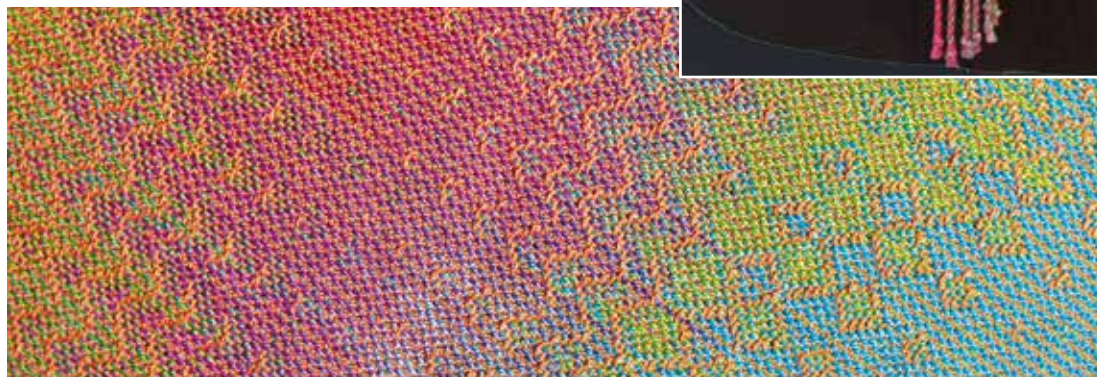
*A reflection of the other's hue  
Richer, than separately would do*

**Technical**

**Structure:** 24-shaft jin (turned taqueté) with floating selvedge

**Yarns:** 10/2 Tencel, 60/2 silk. Hand-painted warp

**Dimensions:** 8 x 78 inches (20 x 198 cm), plus fringe



Photos by  
John Miller

Woven on a  
24-shaft AVL  
Workshop  
Dobby loom



## A TALE OF TWO WEFTS

**Apparel:** scarf

### Artist's Statement

I came to weaving late in life but have been weaving for about 25 years. I have always loved colour, and that drives my weaving. Colour must, of course, be placed in a good structure to show it to the best effect. I have ventured into all the usual fields of echo weaves, double weaves and so on to showcase the variety of colours I like to use, specifically on silk — my fibre of preference.

This draft first captured my imagination more than 20 years ago, when I saw it in *The Journal for Weavers Spinners and Dyers*. I discovered it had originally been created by Marianne Straub for the iconic Tamesa Fabric company in the 1970s. I love the complex appearance belying the quite simple draft. It creates an interesting three-dimensional effect that varies with the colours used. For this reason I have used two wefts for my piece. It is woven half in green and half in magenta, hence the title!

### Technical

**Structural notes:** Triple weave structure, woven with two different-coloured wefts. Changed weft colour halfway through weaving.

**Yarns:** Silk 16/2 nm, hand-dyed in leaf green, aqua and magenta

**Sett:** 25.5 epi for soft hand and drape

**Dimensions:** 8.5x70 inches (21 x 178 cm), plus fringe

Woven on an eight-shaft Leclerc Artisanat Jack Loom



Photos by Gill Back



**CASCADE****2D work, shaped and framed****Artist's Statement**

Weaving with 24-gauge wire in both warp and weft with a fan reed is unconventional, unexpected, and unforgiving; yet it is also gratifying, resulting in dynamic, vibrant weaving contours and sculptural opportunities. Expanding the limits of traditional weaving challenges me to problem-solve and adapt. With each project comes a myriad of new decisions and accommodations in patterns, tools, and resources, inspiring a re-imagining of the weaving medium.

*Cascade* explores color, texture, shape, movement and the play of light within an ondulé design. As the contours progress downward, movement becomes more free-flowing, with a gradual flattening of the curves as they descend. The ragged lower selvages were intentionally cut to depict the cascade's spray and bank erosion. The final border plunges into a pool of intentional disarray. As you view this piece, observe how the light is

*Photos by Steven Addams*



alternately reflected and absorbed by the wire, resulting in a shimmering, iridescent movement.

**Technical**

**Structural notes:** Ondulé textile with 2/2 twill structure using wire as both warp and weft, woven with a fan reed. Undulation is created by raising and lowering the reed incrementally after a determined number of picks. I used 20 increments to produce one contour.

**Warp and weft:** 24-gauge craft wire  
*Warp color:* black  
*Weft colors:* amber, peridot and navy

**Dimensions:** 12.5x12x2 inches  
 (32x30.5x5 cm), including frame

Woven on a four-shaft Herald floor loom equipped with a fan reed



**FLUX****Apparel:** scarf**Artist's Statement**

The woven shapes in this scarf arise from a relatively simple design line that was inspired by the rises and falls in the topography of the mountains near me. The design line was manipulated and augmented, in order to achieve the final shapes. Colors were chosen to evoke springtime in these mountains.

**Technical****Structure:** Four-color parallel weave**Yarns:** 20/2 silk**Dimensions:** 10x78 inches (25x198 cm)

Woven on a 16-shaft dobby loom

*Photos by Susan Bowman*



**TRIBUTE TO WM. MORRIS****2D work: wall hanging****Artist's Statement**

The lock-down brought on by the COVID-19 pandemic provided an unexpected opportunity for in-depth study of an interesting and innovative structure. Brocatelle, a weave in which one area of cloth contracts while another expands, creates an interesting and unique surface texture.

Conquering the learning curve and acquiring the skill to weave brocatelle inspired me to weave a design from my Art Nouveau series grounded on a William Morris pattern adapted for drawloom. Color is used to invoke a feeling of time passing as the flowers reach successive stages of maturity, paralleling continuous new stages of development on my weaving journey. Growing as a weaver involves starting with a seed and working toward the 'full bloom,' or understanding and executability, of an idea. *Tribute to Wm. Morris* is a visual representation of the process and changes inevitable in the achievement of these goals over time; the vibrant colors celebrate the many and various successes in the long journey of growth.

**Technical**

**Structural notes:** Brocatelle, hand-painting, from a William Morris design adapted for drawloom



**Yarns:** 16/2 cotton, Jagger Spun Zephyr Wool-Silk, Linen

**Dimensions:** 17.5x33 inches (44.5x84 cm)

Woven on an Oxaback Combination 50-shaft drawloom using 300 single units

Photos by Su Butler



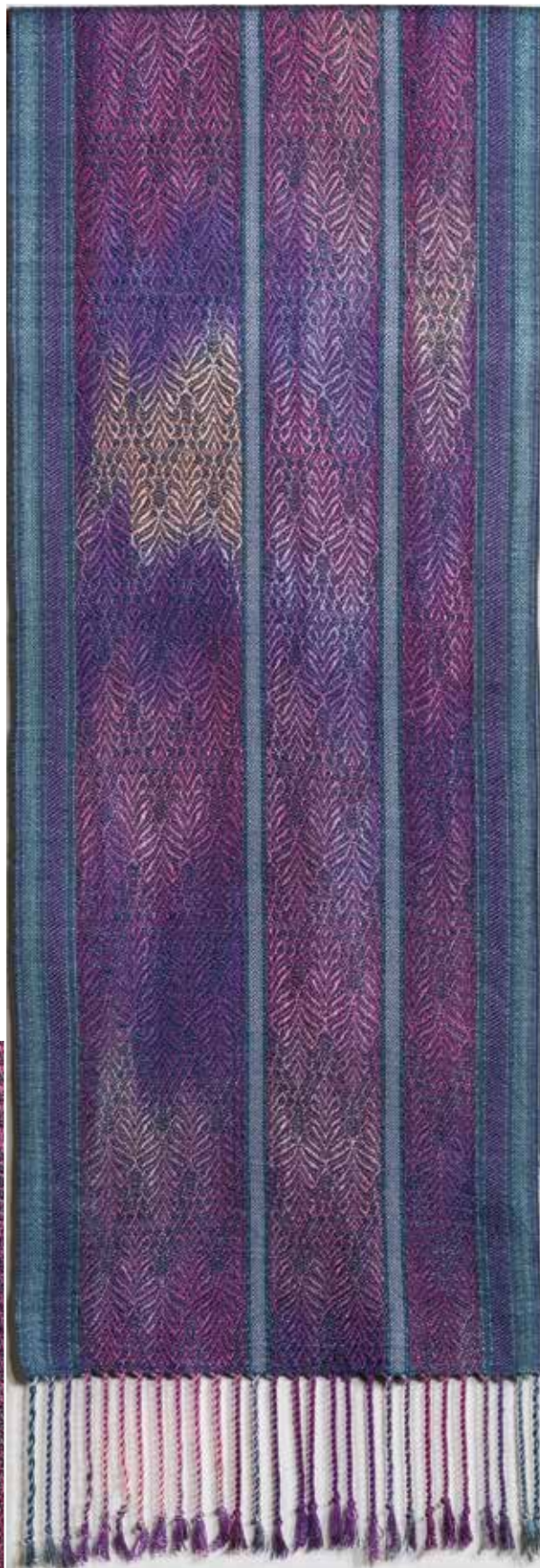
**AUTUMN FERN****Apparel: scarf or wrap****Artist's Statement**

My personal interpretation of the Complexity theme, *Innovations in Weaving*, was to combine the flowing colors of a painted warp with a curving fancy twill structure. The challenge was to have the interaction of those two design elements as balanced and harmonious as you see them in nature. The flowing colors and shapes are framed within linear stripes woven in traditional plain weave and twill. Though it is clearly asymmetrical, a balance between linear elements and pattern is part of the overall design of the piece.

Eight shafts are used for the stripes, which frame the pattern, a 24-shaft original fancy twill I call *Fern Leaf*. Each of the three sections of the warp were individually painted using MX fiber reactive dyes at 1% DOS taken from a 36-sample color wheel using Fuchsia, Clear Yellow and Intense Blue as the primaries. It was woven with a weft of medium-gray 8/2 Tencel yarn.

**Technical****Structure:** 32-shaft fancy twill**Warp:** 10/2 Tencel, painted with MX fiber reactive dyes**Weft:** 8/2 Tencel, slate grey**Dimensions:** 13.5x74 inches (34x188 cm)

Woven on a Louët Megado 32-shaft dobby loom

*Photos by Scott DeHart*



**SNOW OR SKY: DOUBLE WAFFLE WEAVE REVERSIBLE COAT****Apparel:** coat**Artist's Statement**

*Snow or Sky* began as an investigation into handwoven acoustical performance fabric for architectural use. This investigation has been translated as a coat.

The pattern unit of a single waffle cell was combined with a larger super-grid of lines that follow a Fibonacci sequence, adding detail and movement at the bodice while lengthening the graphic through the waist and hips. Three interlacement strategies are independently activated in each of three threading blocks:

Block 1 — *Separated* layers create solid pattern 'lines', sewn hems and sleeve inset detail;

Block 2 — *Pattern* where layers exchange faces in the center of the waffle; and

Block 3 — *Invisible* interlacement used to connect layers for use in the sleeves so that shrinkage and hand would match other more interconnected components.

Floats were managed by partially felting the wool-silk blend to improve wearability. The reversible design was made possible by using overlapping seams bound with in-place hand crocheted trim. The coat is photographed as 'Sky' and reverses as 'Snow'.

**Technical**

**Structural notes:** This coat is hand-woven as double-faced waffle weave on 30 shafts. Three blocks independently control the interlacement between the layers. The fabric was partially felted, then sewn and finished with hand-crocheted binding.

**Warp and weft:** Lace-weight Jagger Spun Zephyr Wool-Silk, indigo and white

**Density:** 36 epi, 50 ppi

**Trim:** Crocheted from lace-weight Jagger Spun Zephyr Wool-Silk, indigo and white

**Notions:**

*Sewing Thread:* Dual Duty All Purpose Thread  
*Self fabric covered button form:* Dritz

**Dimensions:** 48 x 27 inches (122 x 69 cm)

Woven on a Louët Megado 32-shaft loom, compu-dobby 2.0



Photos by Teresa Edmisten



**TOXIC RELATIONSHIPS****2D Work: wall hanging****Artist's Statement**

This Moreton Bay Strangler Fig (*Ficus macrophylla*) started life as a tiny seed left by a bird in the top branches of a Brush Box (*Lophostemon convertus*). Gradually, slowly, but with complete strength of purpose it will completely cover and kill the host tree. Domestic violence is a similar process, but without a magnificent result.

I was saddened to read of increased reports of domestic violence with the enforced Covid-19 lockdowns. Over a period of a few days I walked a local bush track trying to see something in nature that would give a visual image of this violence. There were many vines strangling their hosts but nothing spoke so strongly to me as this strangler fig gradually killing its host. I took the photograph from a perspective of looking up into the canopy to show the strength and majesty of both the trees.

**Technical**

**Structural notes:** Lampas, five pattern wefts, with the white weft (the strangler

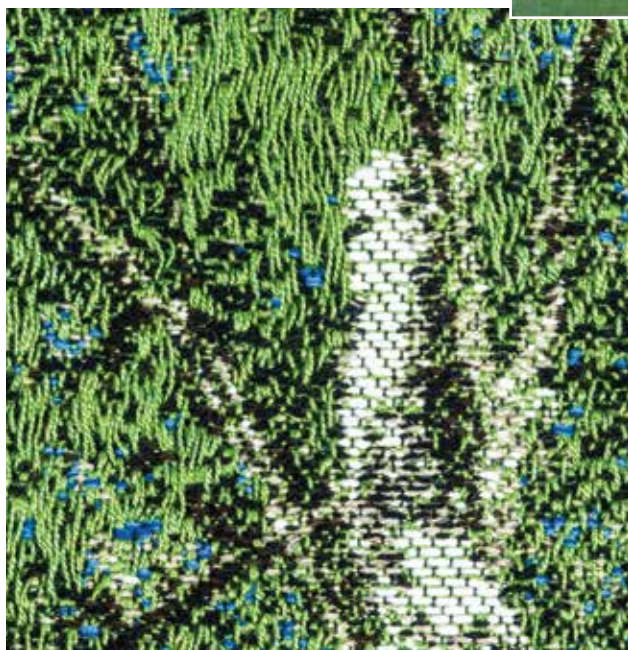
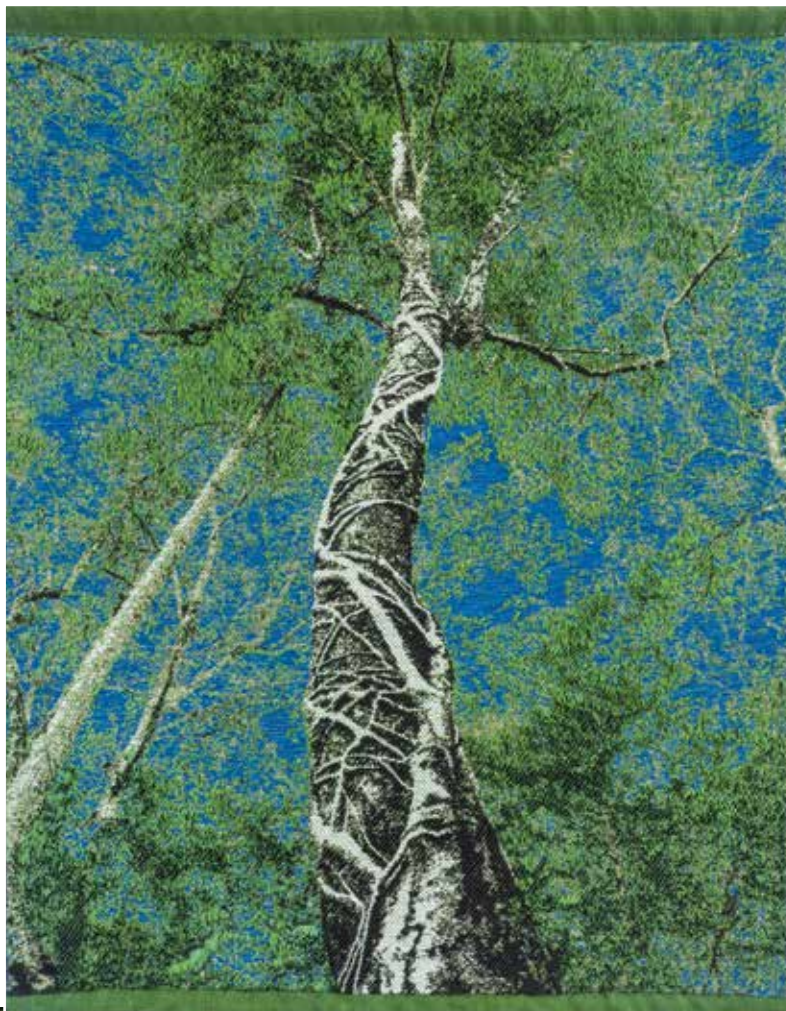


fig) having ties running in one direction (S), to contrast with the other pattern wefts, whose ties run in the opposite direction. Background warp is hand-dyed green so that its seven-shaft satin structure can portray the variegated green of the leaf canopy.

**Warps:** 40/2 silk; 60/2 silk.

**Wefts:** 2/16 wool; 20/2 Dupion silk, plied; 'Sandra's' worsted wool plus 2/48 wool, plied; 20/2 tussah peduncle silk; 2/48 wool plus singles woollen spun wool plus 120/2 silk

**Additional heading weft:** polyester thread

**Dimensions:** 27.5 x 36.5 inches (70 x 93 cm)

Woven on a TC2 digital Jacquard loom

Photos by Suzy Furness



**ODE TO ANNI****2D work: wall hanging****Artist's Statement**

This work is strongly inspired by Anni Albers' famous work, *Black White Yellow*. That work was intended to be viewed only from one side, woven as double cloth rather than triple with half basket on the back, understood to be for weaving efficiency reasons. My work was also very efficient to weave with two shuttles, but my 'innovation' is that it has two good sides and incorporates more possibilities with mixed warp layers. The design is based on three threading blocks (Top, Middle, Back) in which the warp color order varies (BWY, WBW, and so on).

My design process used color-filled cells of my chosen proportions in an Excel spreadsheet. The lift plans for each treadling unit were written out manually and then input into Fiberworks to drive the loom. I chose to fix the shuttle order as BBBWWW throughout, so the layer order in a block (e.g., TMTBMB) had to match that constraint. The design process took considerably longer than the weaving, but has rewarded me with a piece that I am very happy with and which was a great pleasure to weave.

**Technical**

**Structural notes:** *Triple cloth:* three layers (BWY warps) of loom-controlled plain weave with black and white wefts only, woven always in the order BBBWWW for rhythm and efficiency. Some color-and-weave sections. Interlocked selvages.

*Photos by Brenda Gibson*



**All yarns:** 2/60nm spun silk  
**Warp:** black, white and yellow,  
 1358 ends, sett 90 epi  
**Weft:** black and white only

**Dimensions:** 13.5 x 32.5 inches (34 x 82.5 cm)

Woven on a Louët Megado compu-dobby loom,  
 18 of 32 shafts used



**INTERNAL COMBUSTION****2D work: wall hanging****Artist's Statement**

This work was created in response to the global pandemic. It alludes to the feelings of being isolated, whether by being quarantined at home or being out in public, masked and avoiding human contact as much as possible.

**Technical**

**Yarns:** 10/2 cotton, 10/2 rayon

**Dimensions:** 33x40 inches (84x102 cm)

Woven on a TC2 hand-Jacquard loom



*Photos by Robin L. Haller*





**BURN IT****Apparel:** scarf**Artist's Statement**

As a handweaving artist, I have many fiber art projects coming and going in my busy mind at any given time. Only a few of these projects rise to physical creation and even fewer turn out as I envision them. But the whole process of creating and trying new ideas is what keeps me so in love with handwoven arts. Sometimes I end up hating what I am working on and just want to pull the cloth off the loom and *Burn It!* Other times I cannot wait to share my progress and end products with others.

This piece is a combination of techniques that I love and have experience with, featuring an echo draft I designed specifically for this exhibition. The scarf combines the effects of my echo draft (initially inspired by a four-shaft turned taqueté design by Bonnie Inouye) and the overlay of two hand-painted warps to create an eye-catching scarf that looks like it is bursting into flames.

**Technical**

**Structure:** Eight-shaft echo weave. Original design inspired by Bonnie Inouye's four-shaft *Flames* draft ([handweaving.net](http://handweaving.net) #63055)

**Yarns:** 12/2 bamboo with stellina, 6/2 cotton/seacell



**Dimensions:** 10.5x86 inches (27x218.5 cm), including fringe of 5.5 inches (14 cm)

Woven on an eight-shaft jack floor loom

Photos by Samantha Haring



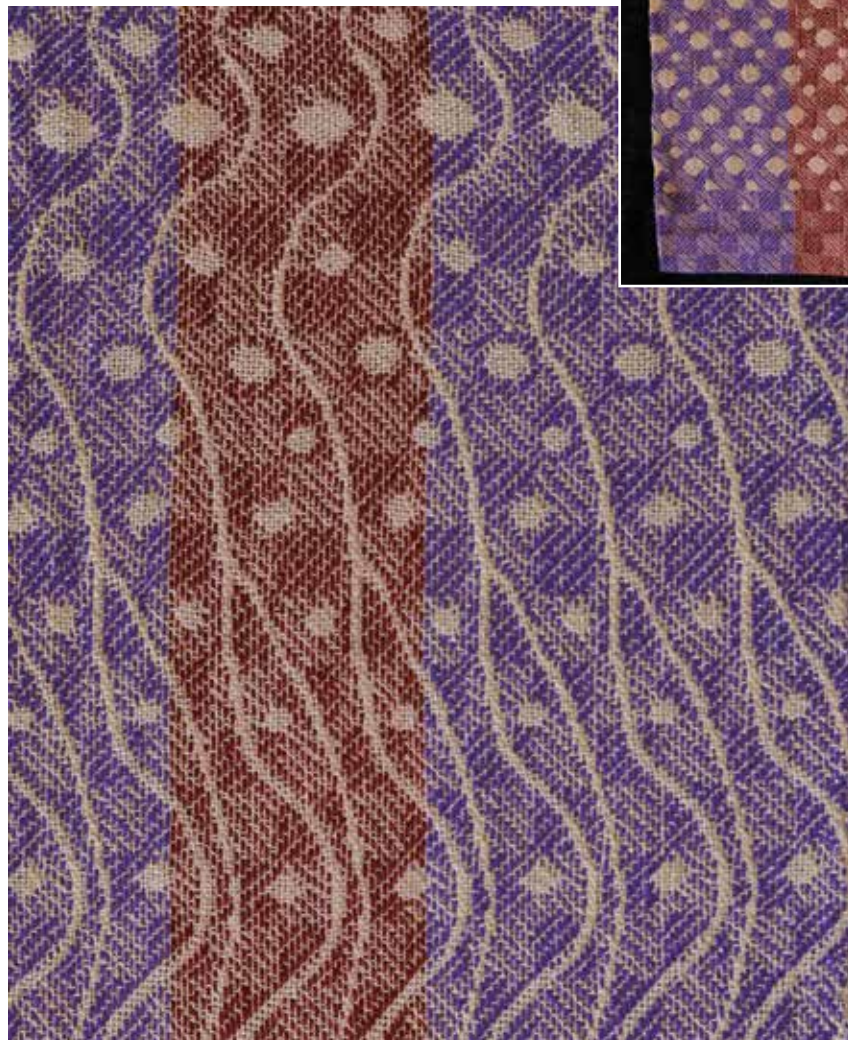
**STRING DANCE WITH BUBBLES****Apparel:** scarf**Artist's Statement**

Designs that show movement and break away from a grid appeal to me. I have been weaving a series of designs I call 'string theory' and have challenged myself to make the strings dance in various ways. In this scarf, they dance across a tile floor and are celebrated with bubbles.

It is fun to weave a piece that keeps changing. I can wear it with one end in front and the other in back, or I start with the transition area across my neck to bring both ends forward. It could also be used on a table.

**Technical**

**Structure:** Turned two-tie weave with double weave and twill

**Yarns:**

'Silk string' (50% tussah silk, 50% rayon)  
'Velveen' (rayon and wool)  
8/2 Tencel and 10/2 rayon

**Dimensions:** 10x64 inches  
(25x 162.5 cm)

Woven on a 24-shaft AVL loom,  
computer-assisted

*Photos by David W. Inouye*



**BOROBORO ORI YARDAGE****Yardage****Artist's Statement**

The title is a tongue-in-cheek reference to the patchwork tradition of Japan (*Boro*) that is becoming popular all over the world. I used leftover threads and made four separate warps which I put together. In trying to keep the fabric consistent, I had to triple some of the threads because they were so fine. I wove the yardage in such a way that it looks random, but I was actually keeping track of the different pattern areas and balancing lights and darks.

The 'stitched' patterns are woven in a supplementary warp and weft technique called Sashiko ori. I have been researching this technique for the last couple of years using Japanese and Peruvian sources.

**Technical**

**Fabric details:** Sashiko ori, weft ikat (controlled and random), log cabin

**Yarns:** Leftover cotton threads in various sizes — 10/1, 10/2, 8/2, 5/2. Includes hand-dyed indigo, indigo someone else dyed, natural colored cotton

**Dimensions:** 28 x 142 inches (71 x 361 cm)

Woven on a Glimakra 6-shaft counter-marche loom

Photos by Beth Ross Johnson



**QUADRUPLEX LIVING****3D work: hanging****Artist's Statement**

I was inspired by Paul O'Connor's book on double weave. He used math and geometry, which appealed to me. By adding mirrors, metallics and wire grids, I accentuated the quadruple weave structure while making a visual statement.

**Technical**

**Structure:** Quadruple weaving and applied embellishments

**Materials:** Cotton thread, metallic thread, beaded metallic thread, wire grid, double-sided mirrors (2x2 inches / 5x5 cm), plastic rods

**Dimensions:** 44 x 10 x 4 inches (112 x 25 x 10 cm)

Woven on an eight-shaft folding loom

*Photos by Heidi Ehrenreich*



## A GALLERY OF STARS SHINING INTO THE WOODS

### Home furnishings: coverlet

#### Artist's Statement

I see each coverlet as a work of art, a living statement from the past, an embodiment of color, design, and texture, inviting one into the mind of the artisan who created it. Often more than a single mind is at work, as a pattern is repeated with individual variations, like a piece of music played over by different musicians, frozen to the eye forever more, each thread a note in the composition. The delight of the modern scholar-weaver lies in the understanding of technique, the mathematical precision of it, the mastery of materials required for the final work.

My design process for this piece started with a draft from a Pennsylvania German manuscript and my analysis of a matching star coverlet. Using weaving software, I designed this coverlet with larger stars and trees. To make the design more linear, I chose single-shaft tie-down treadling. I designed and wove a separate fringe which was sewn onto the three sides of the coverlet.

*Photos by Gay McGeary*



#### Technical

**Structural notes:** The design is based on my interpretation of a draft from the 19<sup>th</sup> century Benjamin Delong manuscript. I enlarged the star motif and designed a tree border. The fringe was woven separately.

**Yarns:** Unmercerized cotton – 8/2, 12/2, and 16/2  
Single-ply sports wool, Briggs & Little

**Dimensions:** 48x61 inches  
(122 x 155 cm)

Body of coverlet woven on a 24-shaft computer-assisted Toika loom

Fringe woven on a four-shaft Clement loom



**SELF REFLECTION IN THE TIME OF COVID****2D work: wall hanging****Artist's Statement**

*Self Reflection in the Time of Covid* is the first piece in a collection of work that I created from fine wire and highly reflective threads. I chose these materials out of a desire to introduce the beauty and movement of reflected light into my weaving. The design for the piece is based on a single moment, during the second year of the pandemic, when I happened to see myself in a broken mirror, and realized that I barely recognized the image reflected back to me.

The imagery in this work is created by inlaying rows of very fine metallic fibers on top of a ground weft of fine metal wire as I weave. I utilize different inlay techniques in my work, with variations of Theo Moorman technique being the most frequent.

The creation of my wall hangings is a slow process. I choose to work on looms that are completely hand operated, without any mechanized assistance. I have found that, in the process of slowing down, I have more time to fully explore the images that I am weaving.

**Technical**

**Structural notes:** I created the woven imagery in the piece by using a variation of Theo Moorman technique that allowed for a slightly open weave in both the weft and the warp to create a sense of lightness and fragility.

*Photos by Brian McLaughlin*

**Warp:** Sulky Of America 215d 40-weight Silver Metallic nylon/polyester thread, and 'Not suitable for warp' metallic nylon thread from John Marshall

**Ground Weft:** 40 gauge stainless steel wire

**Inlay:** Variety of metallic threads from Giovanna Imperia

**Dimensions:** 24x36 inches (61x91.5 cm)

Woven on a four-shaft Leclerc Nilus II counter-marche loom



**SMOKE & MIRRORS I****2D work: wall hanging****Artist's Statement**

*Smoke & Mirrors I* is essentially a study in color-and-weave effects using a rotation of seven neutrals from white to black in the warp in eight blocks of double weave.

The blocks are arranged in a point twill order in a gradation of widths. Each warp block contains four of the neutrals, each on its own shaft, which enables six possible lift combinations (i.e., warp color combinations) per block. Each block can operate independently to choose which two shafts will be used for the top layer at any given point, as well as which of the weft colors will weave with each layer.

There are no solid colors in this piece, but instead a vast range of subtle nuances of neutral tones that create a sense of looking through veils at a mysterious image. I'm intrigued by the endless possibilities presented by working with this system.

**Technical**

**Structure:** Eight-block double weave, rep weave hem

**Yarns:** 10/2 cotton, 20/2 cotton

**Dimensions:** 15x35.5 inch (38x90 cm)

Woven on a 32-shaft Louët Megado compu-dobby loom



Photos by Carolyn Wright, The Photography Studio

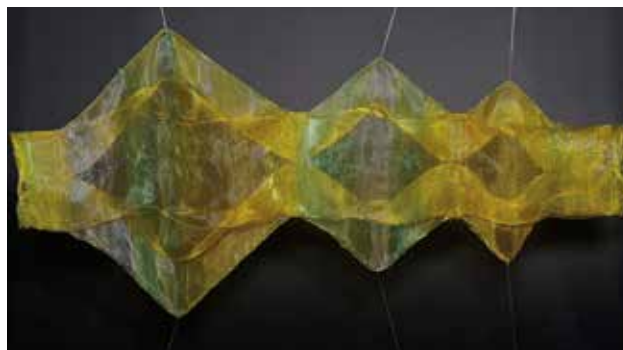


**MORPHOLOGY I****3D work: woven sculpture****Artist's Statement**

My influences derive from mathematical geometries, patterns and algorithms found in nature. This piece is influenced by natural plant algorithms and auxetic geometries, shapes that expand in one axis when stretched in another. Embedded within the design are golden ratios, and colour changes are based on algal growth patterns.

The sections framing the woven auxetic modules morph into concentric tubes, allowing fluidic movement through fabric.

This piece was woven 7.5 cm wide and 0.5 cm thick (3 x 0.2 inches), yet due to the configuration of the multiple layers, its thickness can expand to 6 cm thick (2.6 inches) when stretched from the top and bottom edges. Hand-dyed nylon monofilament emphasizes iridescence and translucency, encouraging visual morphs. The challenges of this material required a folded hem, producing heavier lines, further accentuating the structural morph of one structure into another.



I like to push boundaries of what is possible when weaving flat then transforming the result into a three-dimensional structure post-weaving.

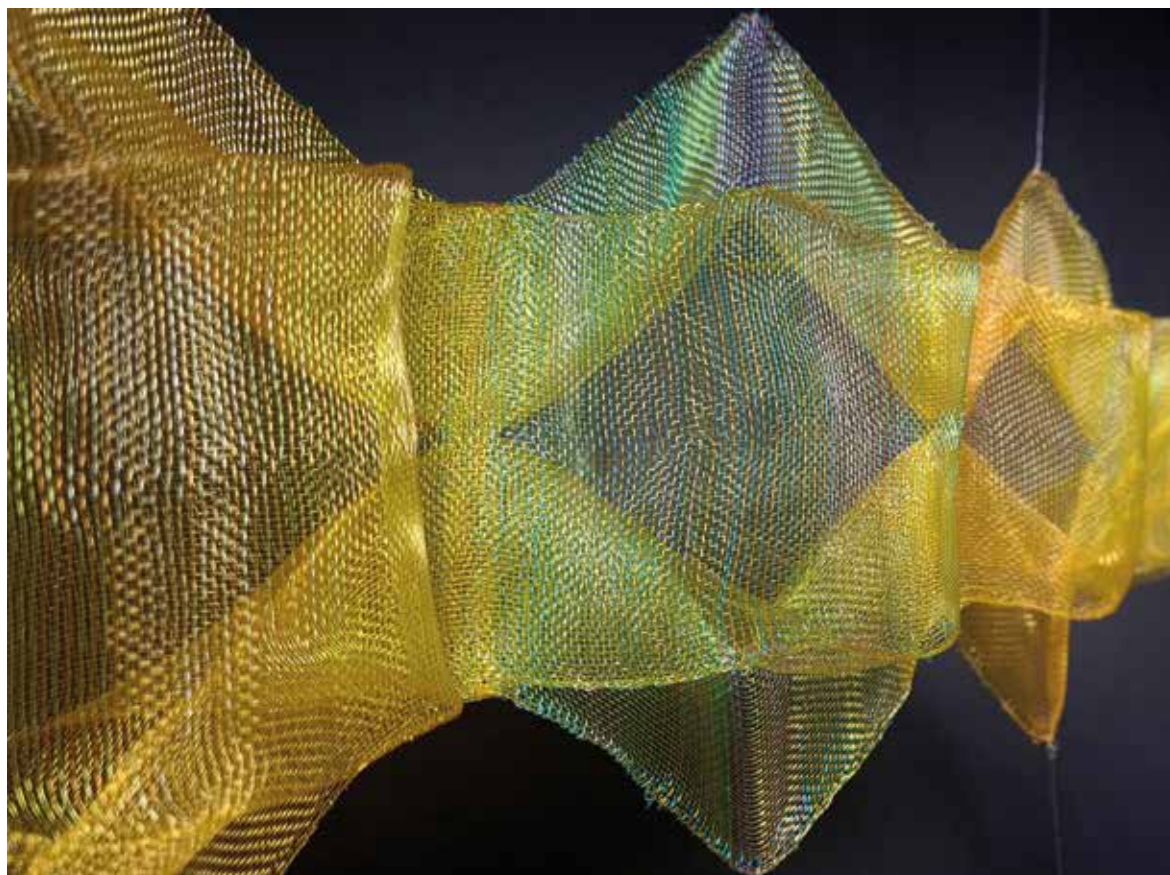
**Technical**

**Fabric:** Hand-dyed thread, woven in multiple layers

**Yarn:** 130 denier nylon monofilament

**Dimensions:** 16.5 x 7.5 x 2.4 inches (42 x 19 x 6 cm), excluding frame

Woven on a 24-shaft AVL compu-dobby loom



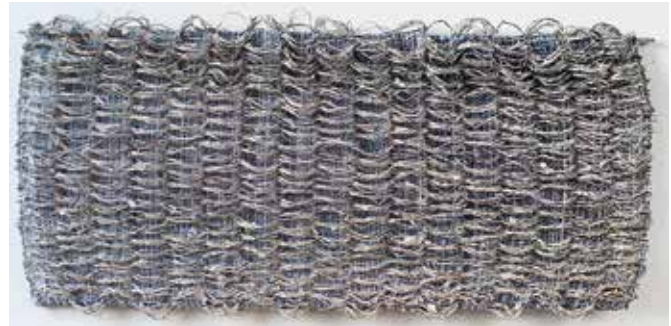
Photos by  
Melanie  
Olde

**AN INFINITE WAVE****2D work: wall hanging****Artist's Statement**

For the better part of two decades, I have used newspaper as the foundational material in my practice as a textile artist. I am a cutter and spinner of headlines and all that follows. Papers and stories, from different days and different places, have become the fabric of the final thread.

*An Infinite Wave* was woven during the first Covid-19 confinement in the spring of 2020. I was lucky. I received a new loom right before the lockdown, and I had nothing but time. Like Penelope, I was waiting, spinning, weaving, spinning, weaving. I wasn't waiting for Ulysses, but for the return to a time when I could go outside, when I could see friends and family.

I wanted to highlight the newspaper in this piece by adding movement and dimensionality to the final fabric. I chose a simple, repetitive basket weave with long, elevated runs of thread in the weft. This allowed me to place stress on the sculptural effect of this coarsely and quietly remarkable yarn.

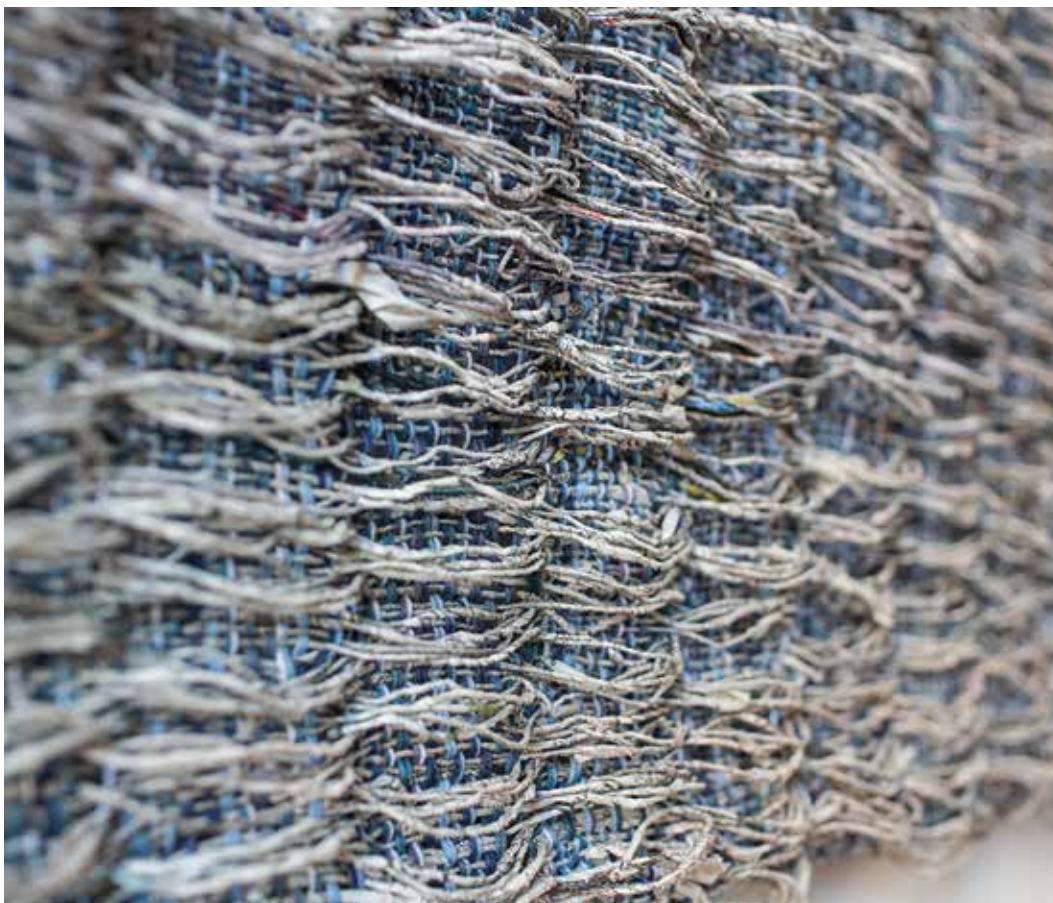
**Technical**

**Structure:** 3D floating weft with a basket weave structure, using spun newspaper for weft and a cotton variegated yarn for warp

**Materials:** Newspaper, 8/4 cotton

**Dimensions:** 37 x 16.5 x 1.25 inches (94 x 42 x 3 cm)

Woven on an eight-shaft Schacht Mighty Wolf loom



Photos by  
Rosemary Daiross



**THE RUSTY PROMISE****2D work: wall hanging**

This work was designed by Sandra Rude and woven by Michael Rude.

**Artists' Statement**

This piece was my first weaving ever. A few days before her passing, Sandra made me promise to weave her final Jacquard design. This was a frightening promise as I had never woven anything. In addition, she couldn't tell me where exactly to find the design files on her computer. She told me simply to look for files of a rusty metal screen.

I didn't find the loom control file until after her death, and even then I didn't have an image with the color information for the order of the three weft shuttles. The first weaving attempt looked totally wrong, so I searched her computer again and found the color design. Using that information, it finally looked like a rusty metal screen, and I could honor my promise to Sandra.

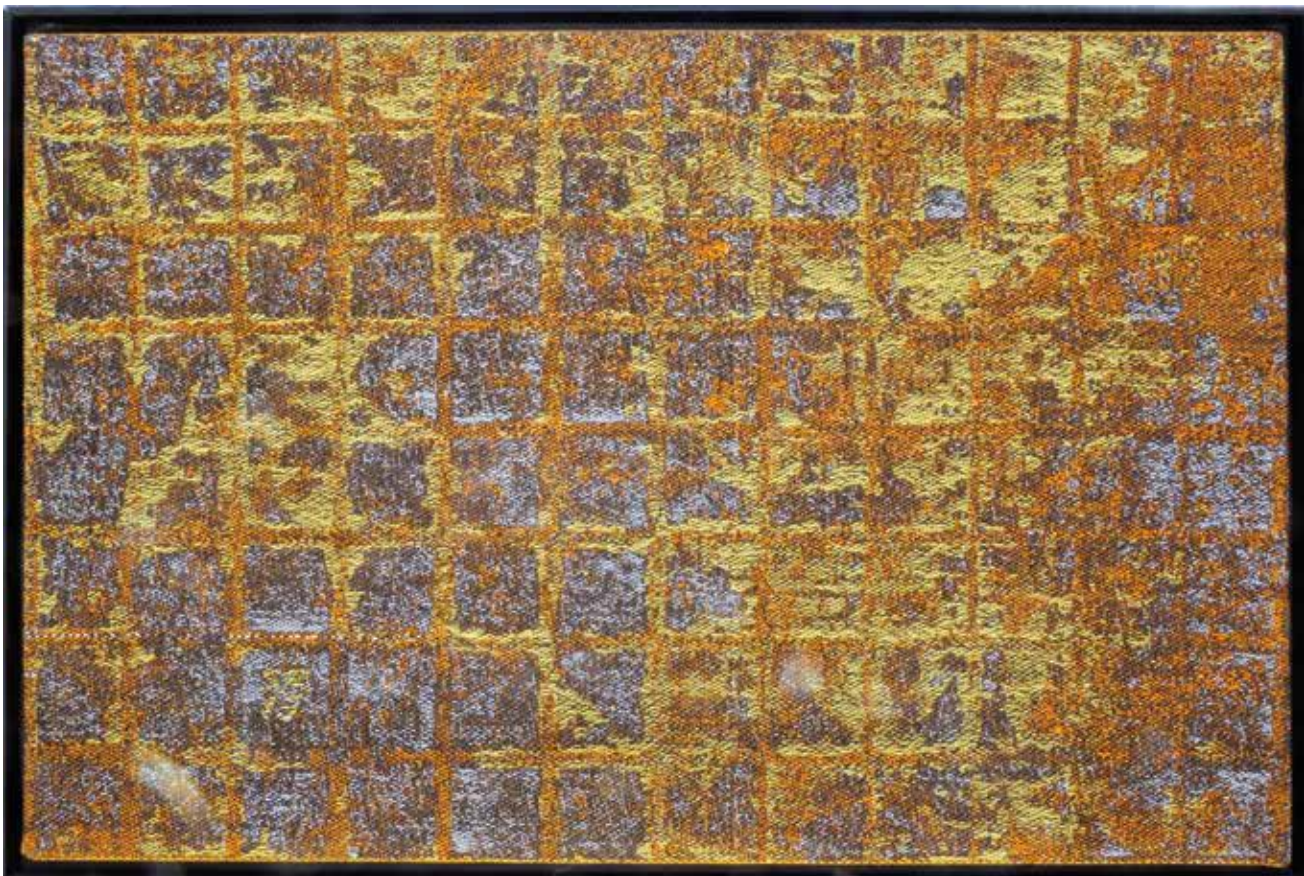
I would not have been able to accomplish this weaving without the support, instruction, and encouragement of Kathy Alexander.



*Photos by Michael Rude*

The weaving is framed as a wall hanging picture and measures 28.5x19 inches (72.5x48.5 cm).

It was woven on a AVL Jacq3G loom with 1440 hooks, using four colors of 20/2 mercerized cotton.





**GAME OF CRONES****2D work: wall hanging****Artist's Statement**

I am amazed at the design possibilities of rearranging the threads on a shaft loom and seeing how changes in one part of a design cascade into other parts, the permutations continuing in an endless loop. This to me is magic.

**Technical**

**Structural notes:** Hand woven using an original amalgamated twill structure. Top channel is a modified basket weave and lower ends are finished in three-strand braid.

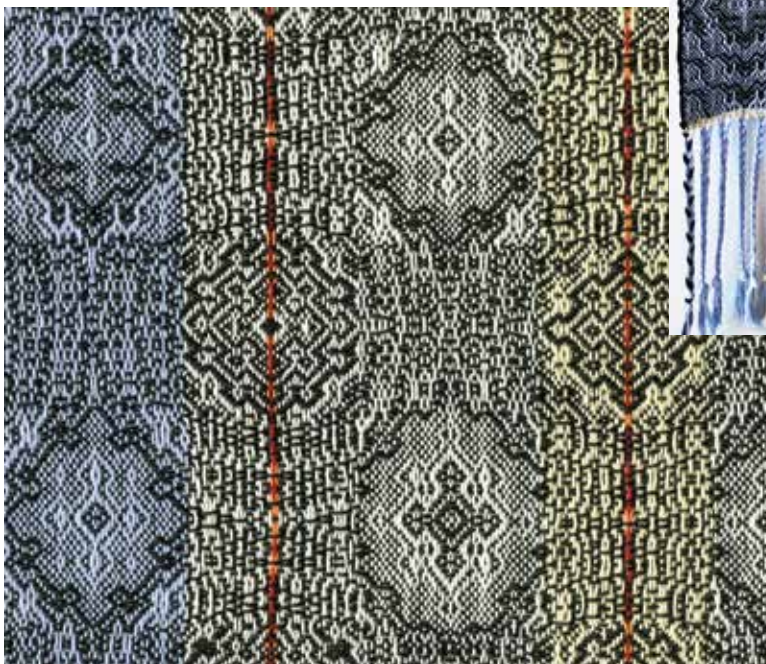
**Yarns:** 10/2 cotton

**Dimensions:** 13x26 inches (33x66 cm)

Woven on a 16-shaft dobby loom with computer interface



*Photos by Alice Schlein*





**THE FACTORY TULIPS****2D work: wall hanging****Artist's Statement**

I like to design the whole piece, considering every aspect before weaving. A panel of three tulips in different bloom stages, inspired by Yayoi Kusama's *Tulips*, was the start. My technique of assigning separate sets of shafts to repeating and non-repeating areas allows different graphics to be woven between selvages.

Four tulip panels in pop colors were designed for a 2x2 arrangement, inspired by Warhol's *Marilyn Monroe* prints from his studio, The Factory. A normal-colored panel (red flowers, green leaves) is followed by three panels with unexpected pop colors (à la Warhol). Primary and secondary colors were used, with panels in opposite corners sharing a color, creating balance across the piece. Left and right panels were made symmetrical for visual interest. Identical checked side borders, in a panel's leaf color, unify the panels and frame the tulips in each panel. Last, in a nod to a tulip's life cycle and to create a full cycle for the piece, a 'dropped-petal' center tulip appears in the last panel.

**Technical**

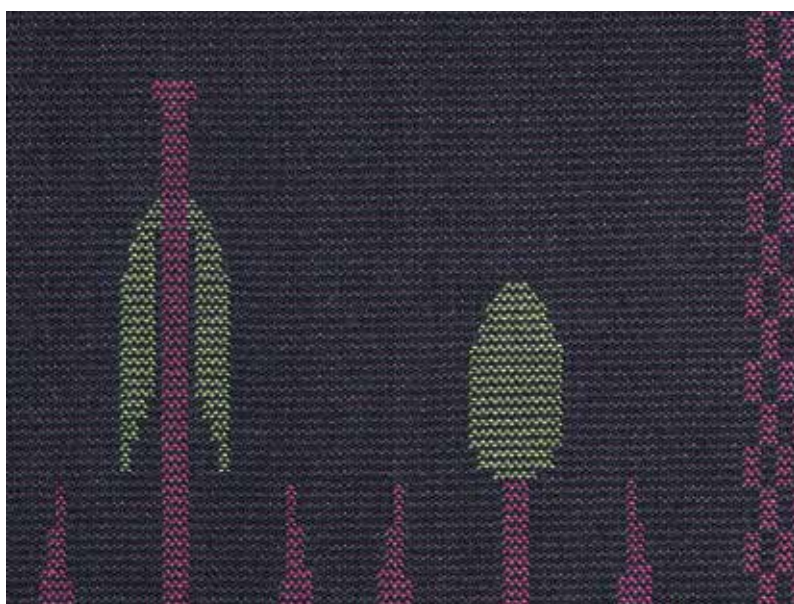
**Structural notes:** Polychrome summer and winter was used to place color in specific areas. One treadling repeat (normally would be two) was used to enhance smoothness of the graphics. The design is completely loom-controlled: no pick-up or manual manipulation involved.

**Yarns:** 60/2 bombyx spun silk: black warp and hand-dyed wefts in very strong pop colors

**Finishing:** Each woven panel was stretched and pinned to an acid-free black foam core board and inserted into a wooden frame with a back and no glass.

**Dimensions:** Each frame, 15x12 inches (38x30.5 cm)  
All four frames as one: 31x25 inches (79x63.5 cm)

Woven on a 40-shaft AVL compu-dobby loom



Photos by Lynn Smetko

**SKETCHBOOK SCARF****Apparel:** scarf**Artist's Statement**

I knew that I wanted to use my new 32-shaft loom to its full capacity. One of the things that caught my interest was designing cloth using Adobe Photoshop, as described by Alice Schlein in *The Woven Pixel*. I spent several months learning the techniques in Photoshop, and started weaving samples on the loom. I quickly realised that interchanging plain weave gave me the clear patterns that I wanted to create in the cloth, and I concentrated on seeing how far I could push the technique.

I have a sketchbook where I doodle repeating designs before translating them into liftplans, and this scarf is a reflection of that sketchbook. It uses both geometric designs and those that give a more 'hand-drawn' feel to patterns in the final cloth, and I love both elements. I wove many sett samples with 30/2 silk, and found that because the layers interchange so frequently in both warp and weft, I could really open the sett to get the drape and finish I associate with silk.

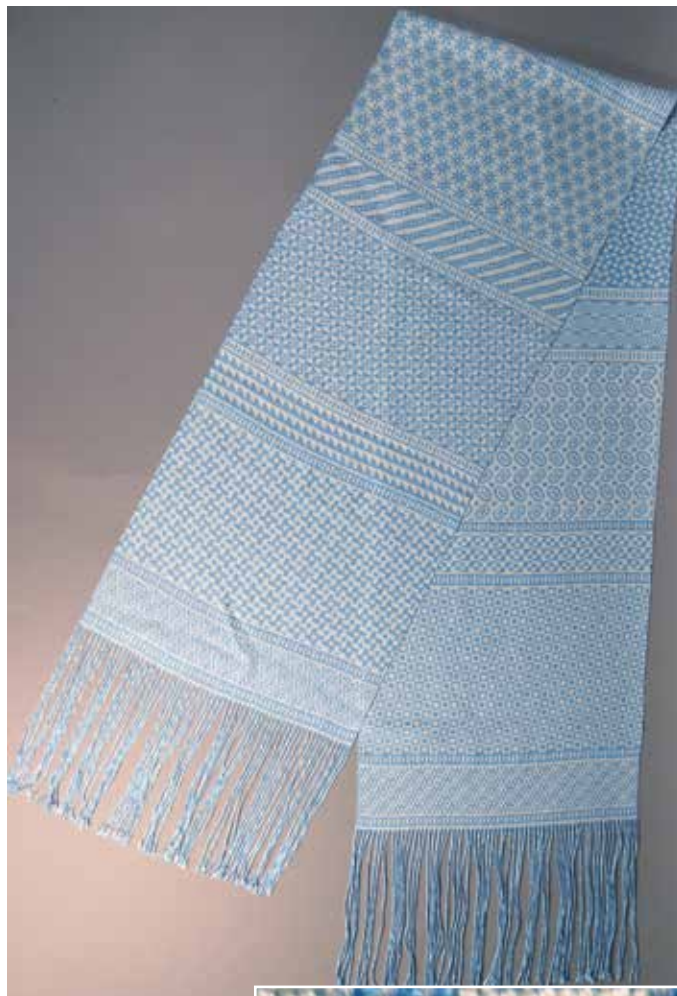
**Technical**

**Structure:** Interchanging layers of double plain weave, sett at 36 epi (18 epi per layer)

**Yarns:** 30/2 Silk

**Dimensions:** 11.75 x 76 inches (30 x 193 cm), including fringe

Woven on a 32-shaft Louët Megado compu-dobby



Photos by  
Jeremy Uden





**TRIPLE THREAT****2D work: wall hanging****Artist's Statement**

*Triple Threat* represents the holiday card I designed and produced for 2021. This is the 18<sup>th</sup> version of a woven holiday card I have sent to clients and friends. For the cards, I design a two-inch sample and then create a warp where the individual sections are separated by three inches of space in both the warp and weft. The samples are cut at the empty space and attached to cards.

Last year my loom was in boxes, so I created swatches on a frame loom in plain weave with weeds for the filling. As an antidote to that simplicity, I conceived of a double-layered fabric with four quadrants reversing from front to back in the middle of the design in both the warp and weft directions. I also wanted to use vibrant, intense colors. To create an even more dynamic design, I added a middle layer of wool that remains hidden from view but when taken off the loom pulls the stiff outer layers of linen into interesting waves and bulges. I set up enough warp to weave a section that was not cut up and serves to document this project.

**Technical**

**Structural notes:** Designed as a three-layered fabric. The linen outer layers switch from front to back in four quadrants, while a wool inner layer is sandwiched between the linen. The contrast between density and emptiness highlights dimension of the weaves.

**Yarns:** 16/2 linen, 2/8 worsted wool

**Dimensions:** 21 x 20.5 inches  
(53 x 52 cm)

Woven on an AVL Dobby Loom, 12 shafts

Photos by David van Buskirk



**SOARING SENSATIONS – PORTRAIT OF A SAILPLANE****2D work: wall hanging****Artist's Statement**

This portrait is my son's 'Libelle' (dragonfly) glider, developed from a photo taken on the runway at the gliderport in Elmira, New York. The dragonfly in the piece is drawn from the logo of Glasfluegel (Germany), the company that built these planes — now vintage and rather legendary in the world of sailplanes. The piece is intended as a gift to convey our pride and pleasure in his gliding accomplishment using my weaving abilities as artistic medium.

The plane image was extracted using Photoshop and rotated until it appeared to be flying. Color and pixel reduction were done in Pointcarre. The final graphed image, developed in PCStitch software, was printed on 11 x 17 paper to ensure accuracy in weaving.

Because shadows on the image enhanced the appearance and detail of the plane, I developed a special brocading technique to work in small contrasting detail areas to give the image more depth and contrast than it would have had in unadorned damask.

*Photos by Sara von Tresckow*

**Technical**

**Structural notes:** Five-end satin damask ground with brocading in 5/1 twill. Brocading utilizes continuous ground weft for all areas of fabric and uses a second set of five treadles to create supplemental weft twill areas on face overlaying satin ground.

**Yarns:** 10/2 natural mercerized cotton, 8/1 linen hand dyed with indigo, 20/1 linen in gray, 12/1 linen in black

**Dimensions:** 19.5 x 31.5 inches (49.5 x 80 cm)

Woven on an Ulla Cyrus Drawloom, five ground shafts, 150 draw cords



**TRACERY****3D work: ply-split vessel****Artist's Statement**

In ply-splitting, elements move through each other instead of over and under, or around each other. A four-ply cord is split such that two plies are on one side of the tool (a gripfid) and two plies are on the other side. Another cord is pulled through the split. Several cords can be split in succession, with another pulled through the openings all at once.

As a lover of puzzles, I find the kind of ply-splitting used in this piece to be the best of challenges. The motifs are complex and require the use of inversions, a type of intricate ply-splitting in which cords frequently change direction.

This type of motif is found in ancient Peruvian textiles that were loop-twined in structure. When I discovered that I could convert these designs from loop-twining to ply-splitting, my work took off in a fascinating direction. In this piece, I first had to figure out how to replicate the motif in a flat ply-split band, in which the cords move from side to side and back. Once I understood the structure of the motif, the next step was to proceed from two to three dimensions. A lot of thought went into



starting the base; the motif cords had to emerge from the surrounding cords.

The idea of 'tracery' came to mind as I worked up the sides, outlining the motifs as though they were within an architectural framework.

For the finish, flared cords are wrapped at their ends. The rest of the cords' ends are clipped and hidden underneath the points.

**Technical**

**Structure:** Ply-splitting

**Materials:** Artist-made 4-ply cords in linen, linen/cotton, and linen/rayon

**Dimensions:** 7.5 x 7.25 x 7.25 inches (19 x 18.5 x 18.5 cm)

No loom used (ply-splitting does not require a loom)

Photos by Barbara J. Walker

**SUNBEAMS ON RAINDROPS****2D work: wall hanging****Artist's Statement**

Nature has the wonderful ability to surprise and delight with both the overall effect and also the smallest detail, providing inspiration when observed closely. I wanted to capture in this artwork the overwhelming sense of calm, peace and tranquillity that I feel walking daily in my local woods, appreciating the changing colours, shapes and light levels.

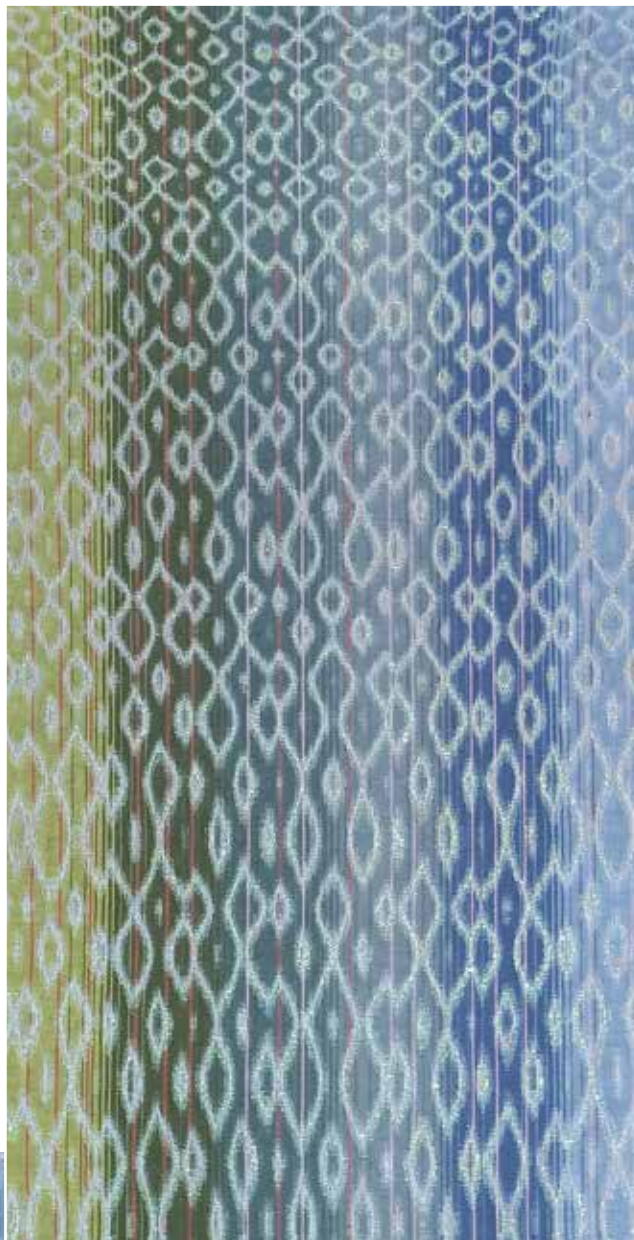
The subtle colours in this weaving range from fresh light greens of spring leaves to more subdued shades, and include the soft grey-greens of lichens and the many shades of blue in the bluebells and the sky. An iridescent weft is used on the pale silver silk warp of one of the layers. It shows intermittently to evoke the sparkle of sunbeams on the wet leaves.

The curving motif of the exchanging layers was designed to reflect the different shapes displayed in tree bark, leaves and branches. By being used at different scales and cycled across the liftplan with an advancing threading, it never fully repeats, which creates the feeling of movement and perspective.

**Technical**

**Structural notes:** Double plain weave layer exchange with integrated single layer outline to layer exchanges. Networked threading from advancing profile. Non-repeating liftplan using design motif in different sizes and cycling the position to give the effect of movement

*Photos by Lesley Willcock*



**Yarns:** 2/16 ne cotton  
30/2 nm spun silk  
60/2 nm spun silk  
80/2 nm spun silk  
Corneta MX — 53 nm polyester/polyamide  
60 lea linen

**Dimensions:** 13.5x26 inches (34x66 cm)

Woven on a Louët Megado 32-shaft computer-assist dobby loom



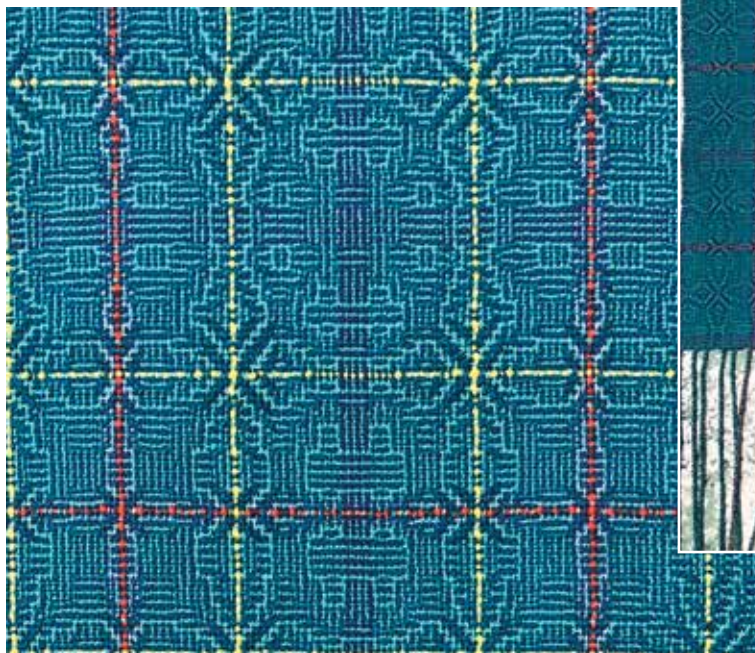
**SHADOW WEAVE TAPESTRY #10****2D work: wall hanging****Artist's Statement**

This two-dimensional wall hanging was designed in shadow weave from an original four-block profile, and was woven on four shafts. All yarns in the piece are 10/2 cotton.

The yellow and orange stripes are made of two strands of the 10/2 cotton, warped and woven as one, to give the stripes more emphasis. While the main colors are blue and teal, periwinkle was added on either side of the orange in both warp and weft to give it a more pleasing contrast. Cobalt dark yarn stripes invite you to look just a little closer.

**Technical****Yarn:** 10/2 cotton**Dimensions:** 19x43 inches (48x109 cm)

Woven on four shafts of a Gilmore eight-shaft loom

*Photos by Rebecca Winter*



**INTO THE LIGHT****Apparel: scarf****Artist's Statement**

I see a ray of hope in the year 2022. The colors and design of my scarf reflect my feeling that we will come through this very dark period of not being able to be with family and friends due of the dreaded contagion of Covid. The advancing twill structure that I chose for this scarf makes me think of the motion of going forward into a better time.

**Technical**

**Structure:** Advancing and point twills

**Yarns:**

*Warp:* Bambu 12, hand-dyed  
*Weft:* 16/2 bamboo rayon weft;  
rayon ribbons

**Dimensions:** 10 x 68 inches  
(25 x 173 cm)

Woven on a 32-shaft AVL loom



*Photos by Carol L. Wooten*





**TRAVELING SCARF IN DARK COLORS****Apparel:** scarf**Artist's Statement**

Four-color double weave is endlessly fascinating and thus ripe for innovation. Across the warp, I set up five pairs of colors. There are only two weft colors. Sometimes as they mix with the warps, they make a pure hue; sometimes not so pure. The clear hues appear and disappear along the weaving as they combine with like or unlike colors.

A broken twill threading accentuates this effect by making breaks in the pattern line. Small loops at the end of each treadling section soften the linearity.

My profile for the treadling came from part of an oval. I built the tie-up guided by the method Marian Stubenitsky described in *Weaving With Echo and Iris*. My pattern evokes lightning bolts with lots of energetic movement.

**Technical**

**Structural notes:** Four-color double weave, parallel draft, twisted fringe

**Yarns:** 20/2 silk noil, 20/2 spun silk, 10/1 noil silk

**Dimensions:** 11 x 74 inches (28 x 188 cm)

Woven on a 32-shaft computer-assisted dobby loom

*Photos by Dan De Hainaut*





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