

# COMPLEXITY 2026:

*Innovations in Weaving*

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## Gallery Exhibition

May 29 – August 16, 2026

Lakewood Cultural Center

470 S Allison Parkway  
Lakewood, Colorado, USA

## Virtual Exhibition

Starting May 29, 2026

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

# COMPLEXITY 2026:

## *Innovations in Weaving*

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

Jurors for *Complexity 2026* were Lynn Smetko, Pauline Verbeek and Laurie Carlson Steger.

*Complexity 2026* was brought to fruition by a team of volunteers chaired by Jami Johnson. 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 2026* 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)



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# COMPLEXITY 2026:

## *Innovations in Weaving*

Presented by Jami Johnson  
Complexity 2026 Chair

It is with great pleasure that I present the 43 weavings selected by our jurors, Lynn Smetko, Laurie Carlson Steger, and Pauline Verbeek. Theirs was not an easy job — there were so many beautifully woven and interesting pieces entered this year. And they came from so many places! Ten of the pieces are from outside the United States: United Kingdom, Canada and Taiwan. The remaining 33 come from members in 22 states. One of the pleasures of chairing this exhibition has been corresponding with such a wonderful group of weavers — the jurors, the people on my committee, the board, and all the people who entered their weavings for consideration.

The weavings in our exhibition were woven on a wide variety of looms: from a Schacht Wolf Pup to 40-shaft computer controlled looms; from table looms to Jacquard looms; from inkle looms to drawlooms to a marudai, and even an off-loom piece in ply-splitting. (That piece on a marudai — it started on a table loom and then the entire warp was moved to the marudai!) Two of the weavings used only four shafts — complex weavings *can* be woven on simple equipment. The majority of pieces were woven of silk, cotton, Tencel, wool, or linen; but one piece was woven with wire, one with stretch viscose, and another with sock yarn. The yarns used in these works varied in size from 600 yards/pound to as fine as 30,000 yards/pound.

Besides the wide variety of materials and equipment, there are many ways that these works reflect our theme, *Innovations in Weaving*. Sometimes inspiration comes out of ‘thin air’, but it also comes from tangible items, including the natural world: two works were inspired by rocks, others by water in rivers, lakes, or ocean. One piece was inspired by an historical embroidery pattern more than 400 years old, another by a 15-year-old article in *Complex Weavers Journal*, and a third by two paintings, one from Korea and the other from France. Clearly, Complex Weavers can find inspiration in all things!

I’d like to thank the volunteers who helped over the past two years to produce *Complexity 2026*. It has been a team effort and I am very grateful for their assistance and friendship.

Linda Schultz	Teresa Edmisten
Susan Du Bois	Ruth MacGregor
Cheryl Nachtrieb	Patsy Krechel
Janet Bealer	David van Buskirk

And finally, thank you to our generous Sponsors:

Susan Du Bois from Treenway Silks  
Handweavers Guild of America  
Robyn Spady from Heddlecraft  
Kris Bruland from handweaving.net  
Surface Design Association  
Schacht Spindle Company

***Enjoy your visit to Complexity 2026.***

## Exhibition Awards

The jurors of *Complexity 2026* awarded special prizes to nine works in the exhibition. These awards are:

**Best in Show: Sandra Hutton Award for Excellence in Complex Weaving, \$500**

**First Place and Complex Weavers Award, \$300**

**Second Place, \$200**

**Third Place, \$150**

**Treenway Silks Award for the Best Use of Silk, \$250 gift card**

**Heddlecraft Award for Creating More with Less: Innovation on Eight or Fewer Shafts, \$100**

**Surface Design Association Award of Excellence**

**HGA Award for Outstanding Works of Fiber Art**

**Handweaving.net Award for Excellence in Weaving**

In addition, a tenth award will be given to a work selected by the vote of in-person visitors to the exhibition in Lakewood:

**People's Choice Award, \$300**

*Complex Weavers extends heartfelt thanks to the three dedicated Complexity 2026 jurors:*

*Lynn Smetko  
Laurie Carlson Steger  
Pauline Verbeek*

**THE 4 ELEMENTS: EARTH, WIND, FIRE, WATER****2D or 3D Work: 3D woven piece, framed to hang on a wall****Artist's Statement**

Using wire, *The 4 Elements: Earth, Wind, Fire, Water* explores color, shape, movement, and light. The fan reed produces Ondulé textures depicting aerial views of land with a mountain range and fields (Earth); the motion of air (Wind); the menace of fire; and the unfolding rhythm of waves (Water). The colors change, and the curves widen and narrow across graphic representations of these elements. Light is alternately reflected and absorbed. The Elements are conjoined in one frame displaying their interconnection being essential for life.

Exploring the limits of wire and a fan reed keeps me forever challenged with the unforgiving nature of wire, combined with limited colors; and to my knowledge, no program (like Fiberworks) exists to simulate and depict ideas in advance. In this current work, each of the Elements needed differentiation. (What color is the wind? I sampled many combinations and ended up using four: silver pearl, army green, silver and lavender.)



Wire has memory and is particularly unforgiving when a mistake is made. As the warp advanced and the wire was repeatedly stressed, a total of 14 of the wire warp threads broke; but I felt it was part of the interconnectedness of each Element in life to keep them tied together in the work.

After weaving, off-loom sculpting tested my resolve, as there were limits to the ability of sculpting one section without disturbing the integrity of the next one. With each new project, innovation continues and my gratification grows as I push the limits of materials, structure, color and technique, while trying to capture emotional feelings with woven wire.

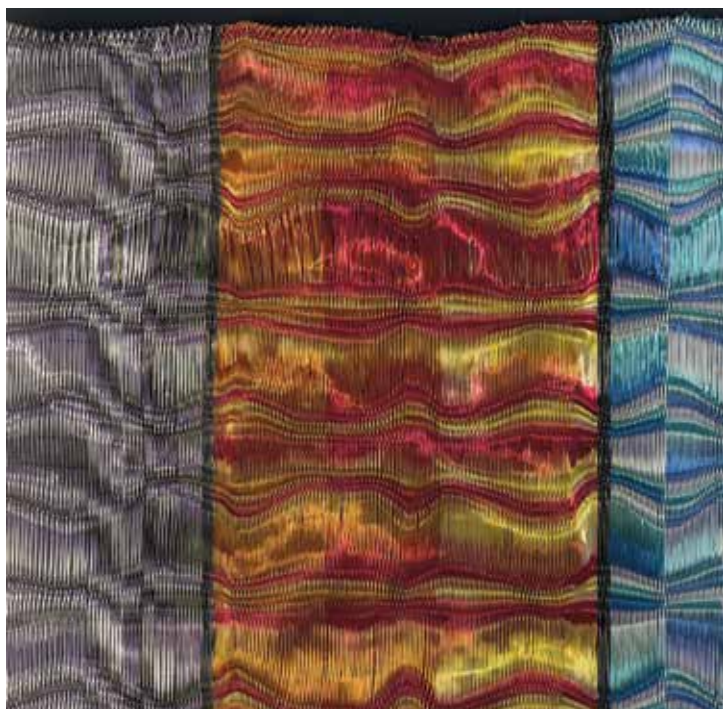
**Technical**

**Structural notes:** hand-woven, weft-faced twill structure, using 24-gauge wire in both the warp and the weft. Ondulé effects are created through the use of a fan reed. Final shape derived by off-loom sculpting. Eighteen different wire colors were used to depict the Elements. Black wire was used in the warp.

**Material:** 24-gauge non-tarnish colored wire in both warp and weft. Silk mat. Wooden Frame.

**Dimensions:** 17.5 x 26.25 x 2.25 inches

Created on a four-shaft Herald floor loom, modified to include a fan reed



Photos by Darilyn Bennett

**TOURBILLON****Home furnishings: Placemat****Artist's Statement**

*Tourbillon* is a double-layer plain weave using a double two-tie (D2T) threading system on a 24-shaft electronic dobby loom. This piece explores multi-shaft weaving through a pseudo-Jacquard approach. Hybridizing a double two-tie threading with a dobby-controlled selection system, I developed a construction method that replaces manual pick-up with a systematic, segmented process. For every shuttle passage, five transitional dobby picks pre-select the warp ends for each segment. I used four non-weaving marker threads as precise boundary indicators for each segment.

The weaving process is sequential: the shuttle stick is advanced to a marker, the shed is changed to the next transitional pick, and the stick is re-inserted to continue. This step-by-step process ensures absolute accuracy in creating complex, non-repeating sheds on my 24-shaft loom.

With this method, I achieved design freedom without a Jacquard mechanism. Inspired by the explorations of Nancy M. Searles and Amanda Cutler, this piece demonstrates structural double weave with fluid motion.

**Technical**

This project illustrates the technical evolution of the double two-tie system into a freeform design tool. While the threading remains structural, the liftplan was engineered to allow the two independent plain-weave



layers to interact according to the organic 'Tourbillon' motif. The visual design was adapted from a Creative Commons image from Pixabay, and was selected to test this weaving system's ability to render non-linear shapes that defy traditional block-based constraints.

This work serves as a physical validation of the concepts described by Laurie Autio in her 2011 *Complex Weavers Journal* article, 'Converting a 32-Shaft Loom into a Jacquard.' Autio noted at the time that her theories had not been physically tested; *Tourbillon* proves that this level of graphic freedom is, in fact, achievable, resulting in a double-layer fabric with a two-layer hem.

Inspired by Nancy M. Searles' book, *The Technique of Freeform Design*, and Amanda Cutler's PDF instruction for weaving drawloom-style on a table loom (in the Warped Weavers group on Ravelry), this work also physically validates the theories described in *CW Journal* by Laurie Autio. One other important influence deserves mention: Linda Schultz was a great help while I developed my understanding of DW on D2T.

**Material:** Orlec 4-ply from Maurice Brassard (which is made from four strands of 8/2)

**Dimensions:** 12,75 x 18,75 cm

Woven on a Leclerc 24-shaft Weave-bird with electronic dobby

Photos by Jocelyn Blouin



**PIKES PEAK GRANITE****Apparel and accessories: Shawl****Artist's Statement**

There is no shortage of artistic inspiration in Colorado, location of Complex Weavers Seminars and Complexity in 2026. Coincidentally, Colorado celebrates its 150<sup>th</sup> year of statehood in 2026, another compelling reason for this woven tribute.

Many years ago, after a trip to Pikes Peak, Katharine Lee Bates was moved to compose and publish a poem originally titled 'Pikes Peak.' It would later be put to music and become the well-known song, 'America the Beautiful.'

For the inspiration for my weaving, I looked at the striking red granite that Pikes Peak is composed of, a stone so special that its location gave it its name. Amazingly, Pikes Peak granite is 1.08 billion years old. It has coarse grains that vary from pink to red with black flecks.

**Technical**

I designed the asymmetrical pattern in the shawl using WeavePoint weaving software. Four curved parallel threading lines with four colors (red, black, two oranges) comprise the 16-shaft pattern, which includes a tubular woven selvedge for a nicely finished edge. To



achieve organic shapes, I designed a curving advancing treadling with 428 picks per repeat, woven with a dark purple thread. All threads in this weaving are 20/2 mercerized cotton.

**Material:** 20/2 mercerized cotton: four colors in warp, one color in weft

**Dimensions:** 92.5 inches long (includes fringe) x 19.75 inches wide x 0.125 inches deep

Woven on an AVL Compu-Dobby loom, 16 shafts

*Photos by Susan Bowman*

**FLORAL DAMASK NAPKIN****Home furnishings: damask linen napkin****Artist's Statement**

The design of this piece was inspired by the floral motifs on nineteenth-century coverlets and our love of linen.

The project was started by ideas from several places: a visit to the coverlet museum in Bedford, Pennsylvania, The Borroughs Garret website, a tablecloth article in VAV magazine and the Complex Weavers Drawloom Explorations study group.

**Technical**

**Structural notes:** hand-woven five-end satin damask

**Material:** 40/2 linen warp and 28/1 linen weft

**Dimensions:** 28 x 28 inches

Woven on a drawloom with 50 pattern shafts and single pulls



*Photos by Robert Breitzmann*



***BIXBY SUNSET*****2D or 3D work: 2D wall hanging, framed*****Artist's Statement***

Memories of sitting on the Bixby Creek Bridge, watching the setting sun reflected in the ocean, inspired *Bixby Sunset*.

The warp-dominant structure in the four corners form a purple tunnel of clouds around the sun. The tunnel effect combines with the haze of colors from the fine-thread optical mixing to produce a dream-like atmosphere.

***Technical***

This original design was hand woven from hand-dyed yarns.

**Structural notes:**

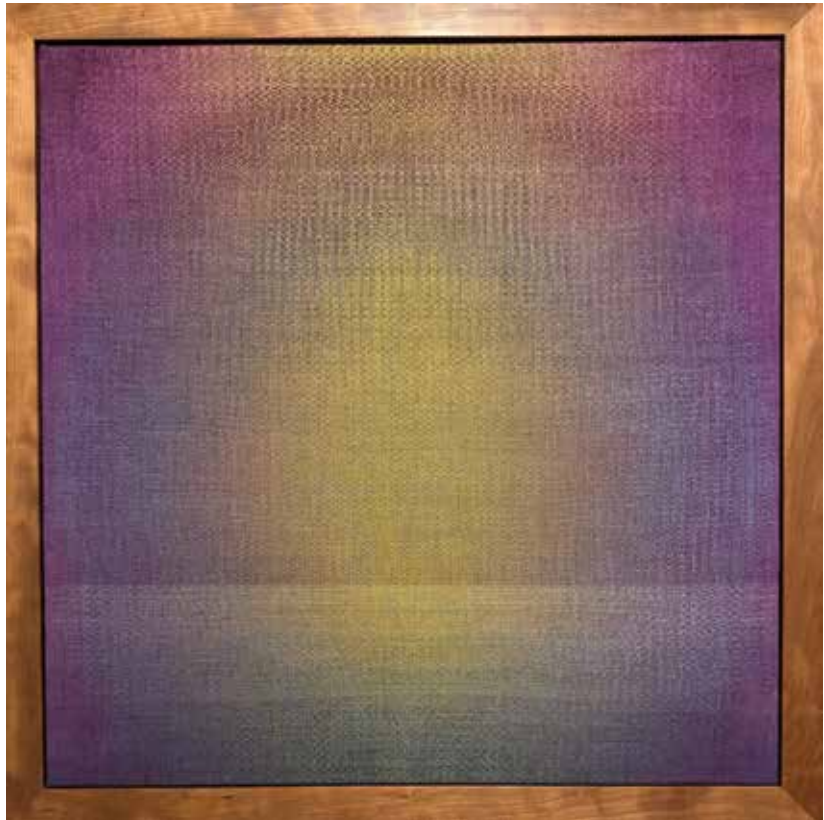
**Warp** — Network draft with five-end satin initial

**Weft** — Network draft, 5- and 7-end rosepath initial

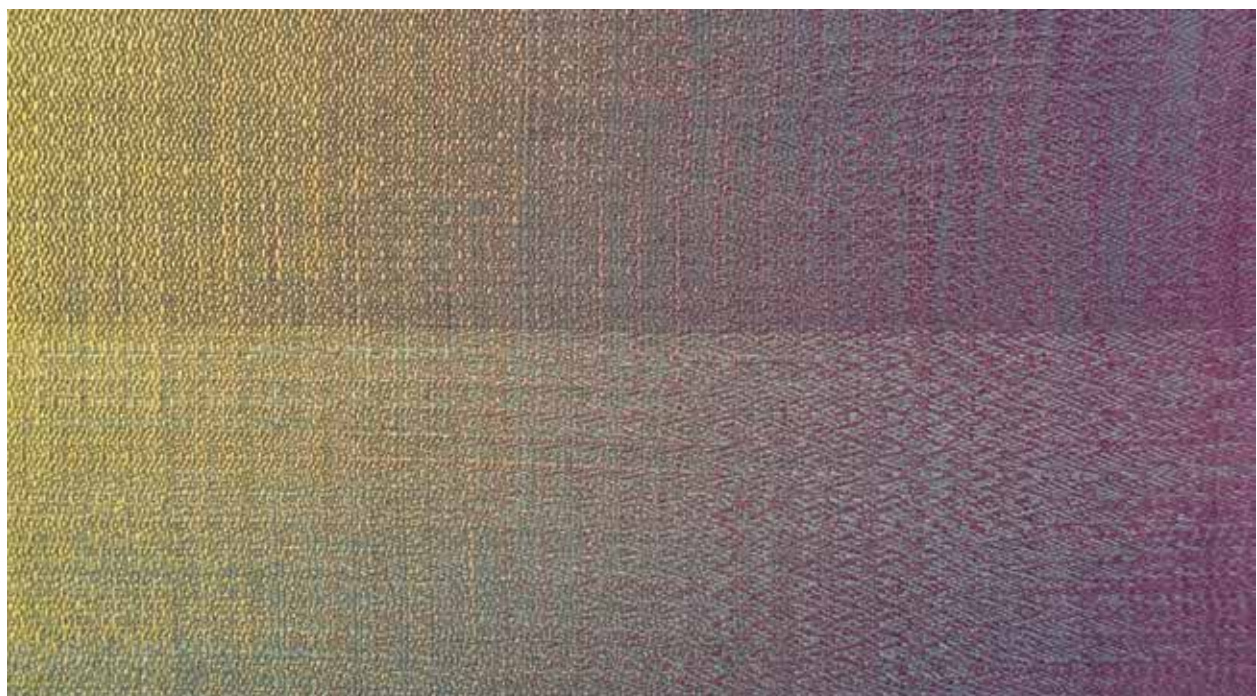
**Material:** 40/2 linen

**Dimensions:** 27.25 x 27.25 x 1.0 inches

Woven on a 32-shaft Louët Megado



*Photos by Robert Breitzmann*



**AUTUMN SUNSET****Apparel: Shawl****Artist's Statement**

In this piece, I wanted to explore asymmetric double weave turned twill blocks. Step 1 was creating non-regular block widths across the fabric, followed by non-regular warp layer exchanges, with four sections of each warp layer alternating. These four sections are repeated 5.5 times for the length of the shawl.

On surface A, sections are further divided into 1/3 and 3/1 alternating twill; while on surface B, 2/2 twill is arranged in a 'bullseye' formation. Both surfaces use cycles of weft colors repeating regularly, producing both diversity and unity simultaneously.

**Technical**

**Structural notes:** double weave, 3/1 turned twill on one surface, 2/2 turned twill on other surface

**Material:** 8/2 Tencel

**Dimensions:** 73 x 15 inches, plus 5.5-inch fringe

Woven on an AVL K-Series 40-shaft loom, using 36 shafts



*Photos by D.C. Anderson*



***THE BEE GIRLS*****Home furnishings: hand towel*****Artist's Statement***

This is the first piece in a two-part study of satin. The design was inspired by my beekeeping friends and I went through many iterations before they were satisfied. This towel uses six-end satin to create a hard, clean edge in the design. This worked particularly well in the checkered areas.

***Technical*****Structural notes:** six-end satin damask**Material:** 16/2 cotton, warp and weft  
24/2 cotton, weft for hems**Dimensions:** 20 x 12 inches

Woven on a Glimåkra Julia Shaft Drawloom, with six ground shafts and 18 pattern shafts

*Photos by Susannah Day*

**FALLING LEAVES****Apparel and accessories: Scarf****Artist's Statement**

In creating a piece for *Complexity 2026*, I set out to harmonize the flowing colors of a painted warp with the intricate curves of a custom twill design. My goal was to evoke the balance and beauty found in nature, where color and form interact seamlessly. The piece features leaf shapes and autumnal hues, framed by a delicate black selvage edge that echoes throughout the design.

To achieve this, I used thirty shafts for my 'falling leaves' twill pattern, with two additional shafts for a plain weave selvage. The warp was hand-painted using a Modular Painted Warping Board—an innovative tool designed by Scott DeHart—which allowed me to precisely apply MX fiber-reactive dyes. These dyes, mixed at a 2% concentration from a 36-step color wheel, created vibrant gradients using primary colors Red 400, Yellow 108, and Basic Blue 400.



Through this process, I aimed not only for technical mastery but also to invite viewers into a space of reflection and wonder, mirroring the quiet complexity of the natural world.

**Technical**

Handwoven fancy twill pattern for a painted warp, purpose-dyed to move from one fall shade into another in a graduated style.

**Structural notes:** 32-shaft original pattern designed using pattern presets from *Handweaving.net*

**Material:** 8/2 Tencel

**Warp** — hand-painted

**Weft** — black

**Dimensions:** Length 82 x Width 11.5 inches

Woven on a Louët Megado 32-shaft loom

Photos by Scott DeHart

**PROMISES TO KEEP****2D or 3D work: 2D wall hanging****Artist's Statement**

This textile piece depicts school children singing their national anthem with gusto. The image reminds us of our 'Promises to Keep', to build a world where these children can continue to celebrate their country and community with joy throughout their lives.

Designed, dyed, and executed in just six days, the work itself shows how moments of focused effort can give voice to larger truths.



Photos by Teresa Edmisten

**Technical**

**Structural notes:** *Promises to Keep* is woven in double-weave twill with black and white cottolin warp, two silk wefts used throughout and an additional supplementary weft in the red flag areas.

**Materials:** 22/2 cottolin, hand dyed 10/2 silk

**Dimensions:** 17.25 inches high, 33.75 inches wide and approximately 1 inch deep (with frame)

Photo inspiration by Marie Matthews.

Woven on a Digital Norway TC2 Jacquard loom



**ART DECO SCARF****Apparel and accessories: scarf****Artist's Statement**

This stylish scarf takes its inspiration from the art deco movement, with ten unique motifs along its length. The summer & winter structure maximizes the pattern control available on 16 shafts, with the dukagång treadling and dark primary color palette accentuating the bold lines of the framing pattern. The sharpness of the design is contrasted, however, by the softness of the material. The scarf is plush and warm, perfect for winter weather.

**Technical**

**Structural notes:** hand-woven summer & winter (dukagång-style) from original profile draft

**Material:** superwash merino/nylon sock yarn, fine linen thread (tabby)

**Dimensions:** 8 x 68 inches

Woven on a 16-shaft table loom



Photos by Sophia Eller

**ON A ROCK****Apparel and accessories: scarf or wrap****Artist's Statement**

I love working with colour, particularly taking inspiration from plants and nature.

*On a Rock* was developed from a photo of sedum and lichen on a granite rock on the Cornish coast path. Using double weave gives scope for mixing areas of solid and blended colour across the work.

**Technical**

**Structural notes:** hand-woven double weave on 24 shafts, six blocks of plain weave

**Material:** 16/2 combed cotton

**Dimensions:** 48 cm wide x 188 cm long (excluding fringe)

Woven on a 24-shaft AVL Technical Compu Dobby



*Photos by Karen Erlebach*



**SQUARE DANCE BLANKET****Home furnishings: blanket****Artist's Statement**

This blanket evolved from the desire to weave a popular design in summer & winter, but no desire to use two shuttles. In turned taqueté, squares are created by straight-threaded units and color order reversals. I eliminated distortion between the blocks by threading them symmetrically. The horizontal yellow stripe was treadled as 1/3 twill in an attempt to replicate the interlacement of the vertical yellow stripe. The horizontal and vertical stripes reading green and orange add interest.

**Technical**

**Structural notes:** hand woven, turned taquete on eight shafts, with a contrasting stripe treadled as a variation of 1/3 broken twill

**Material:** 8/2 cotton warp and weft

**Dimensions:** 37.5 x 37.0 inches

Woven on an eight-shaft Macomber floor loom



*Photos by Donna Flack Shadix*

## RUFFLES AND RIDGES

Apparel and accessories: Necklace

### Artist's Statement

I love using a variety of looms and techniques in a single piece. This necklace started on a loom, moved to a marudai, and is embellished with needle and thread beads.

### Technical

**Structural notes:** Ruffled mid-section is huck lace in the dogwood pattern. A 30-inch section of warp was left empty on the loom, then the mid-section was woven, leaving another 30-inch section of empty warp after. Middle threads in the hand-woven section were pulled to create the ruffle.

The warp was then transferred to a marudai, threads distributed to tama, and the kumihimo braid on one side created. When finished, the whole piece was removed from the marudai,



then flipped to the other side to create a second braid (color distribution on the tama was different from the first braid). Finally, beads were created using needle and thread in a peyote stitch. These serve two purposes: as embellishment, and to cover the transitions between braid and cloth and between the two braid ends.

**Materials:** 16/2 bamboo, beads

**Dimensions:** necklace 30 inches

Woven on a 16-shaft Ashford table loom (only 8 shafts used); with braiding on a marudai with 16 tama

Photos by Kathy Forsythe

**STARLIGHT FRACTAL****Apparel and accessories: scarf****Artist's Statement**

I have become particularly interested in weaving fractals — tied weaves where the pattern of the ties and the pattern of the blocks is the same, but at a different scale. Though tied weaves usually yield sturdy fabrics, the use of fine silk here gives wonderful drape and sheen. The same ivory silk is used for both pattern and tabby wefts.

This piece was inspired by the 'not quite white' twinkle of starlight and a profile from *handweaving.net*.

**Technical**

**Structural notes:** Handwoven tied weave where the weave structure of the ties is also the profile for the blocks, making it a fractal. The profile, from *handweaving.net*, is a 10-shaft plaited twill on a straight draw. Narrow selvedge bands of 2/2 twill have been added. The warp comprises bands of very pale neutral colors; the weft (both pattern and tabby) is ivory. Despite this deliberately low contrast, the pattern remains visible even in the background (though quite subtly) and the luster comes to the fore. The scarf has a plain weave hem section at



each end, hemstitched and finished with a twisted fringe.

**Material:** 60/2 silk

**Sett:** 16 ends per cm (approximately 40 epi) and woven at approximately 30 picks per cm (75 ppi)

**Dimensions:** Length 80 inches (70 inches excluding fringe) x Width 10 inches

Woven on a Louët Megado Computobby 2, 32-shaft loom, 24 shafts used for this piece

*Photos by Brenda Gibson*

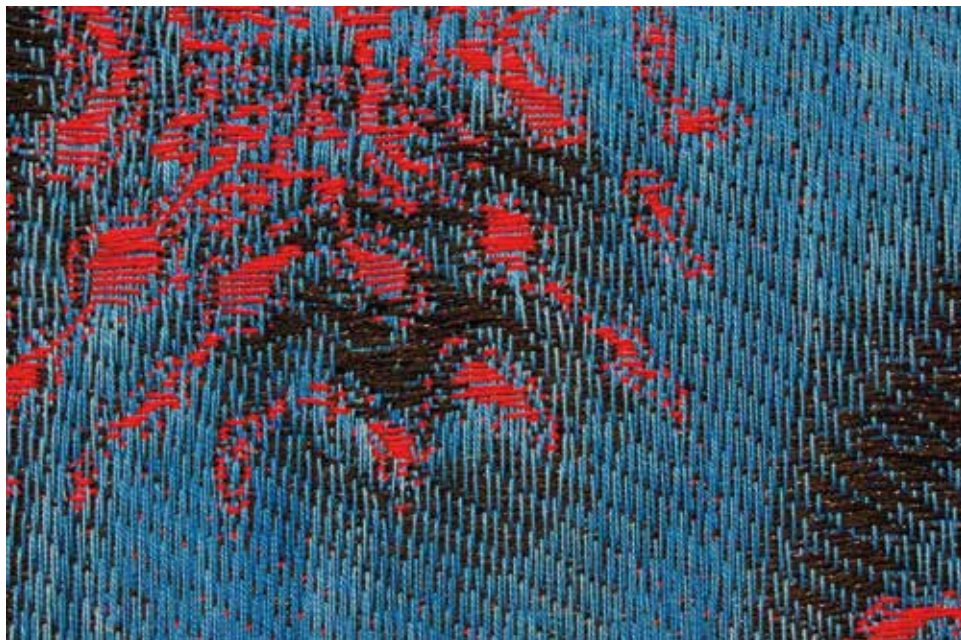
**SOUL TIRED****2D or 3D work: 2D wall hanging****Artist's Statement**

*Soul Tired* is part of a series that investigates materiality as grief. This work is a reflection on the death of my mother in September 2022. The dichotomy of materials represents both the tangible/physical and the psychological aspects associated with the experience of loss. There is loss of history, tradition, everyday routines, and the loss of everything that did not get to continue.

The abstraction of photographic imagery through color and woven structure symbolizes the distorting effects of grief. Hand-dyeing the materials and weaving on the TC2 hand-Jacquard loom examines these relationships and conveys the passage of time through layers of complex imagery and pattern. The process involved in the creation of this work is as significant as the finished work and relates to the stages of grief as well as the catharsis of creating.

**Technical****Structural notes:** Handwoven; hand-dyed warp**Material:** 10/2 cotton; rayon; metallic thread**Dimensions:** 54 x 44 inches

Woven on a Digital Norway TC2 hand-Jacquard loom



Photos by Robin L. Haller

**ONDULÉ STARS OF VICTORY****Apparel and accessories: scarf****Artist's Statement**

Taking a pattern from *Weaving Designs by Bertha Gray Hayes*, authored by Norma Smayda et. al., and inspired by Norma's book *Ondulé Textiles*, I wove this 'Stars of Victory' pattern into a scarf in cashmere and cotton.

I wove the scarf with a 12-dent ondulé reed (also known as a fan reed) on a direct tie-up Schacht Wolf Pup using four shafts. The ondulé reed bends the warp as weaving progresses, creating movement in the star pattern and resulting in some color pooling of the weft.

**Technical**

**Structural notes:** Design from the Bertha Gray Hayes Miniature, 'Star of Victory', woven with an ondulé (fan) reed

**Material:** 16/2 EcoCotton; 14/2 mercerized cotton; cashmere

**Dimensions:** 72 inches long x 10 inches wide

Woven on a Schacht Wolf Pup, 4-shaft, direct tie-up, equipped with an ondulé (fan) reed



Photos by Liz Heine

**INTERLEAVE 11-5****2D or 3D work: 2D Wall hanging****Artist's Statement**

The overall design method involves a network draft with four different networked curved lines that create an abstract, flowing design. Written, the draft requires 120 shafts and 120 treadles, meaning it was woven on a TC2 Jacquard hand loom.

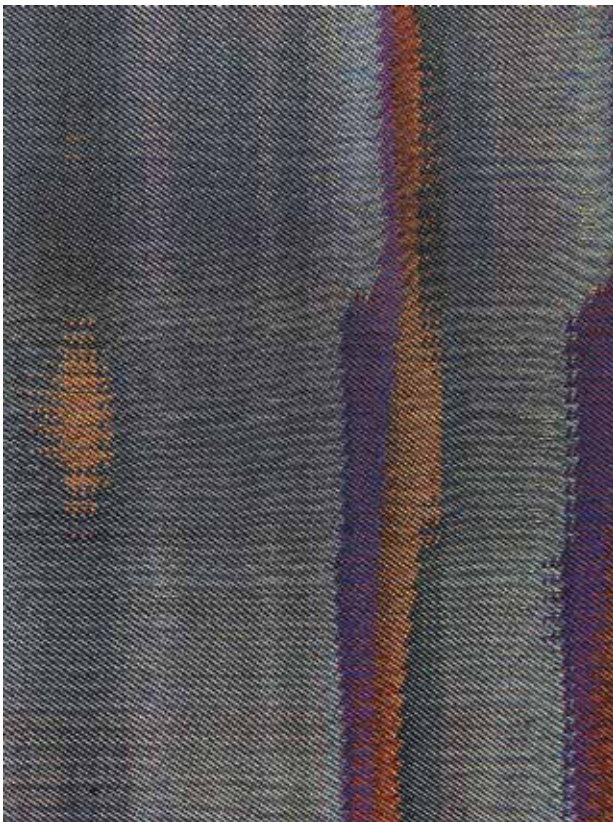
**Technical**

**Structural notes:** The threading consists of one networked line, while the treadling has three interwoven networked lines that correspond to alternating orange, green, and navy wefts. The tie-up is made with different shades of satin-8. The network draft creates an interesting zigzag outline when many shafts are used.

**Material:** 16/2 cotton warp and 20/2 cotton wefts

**Dimensions:** Height 220 cm x Width 68 cm

Woven on a Digital Norway TC2 Jacquard hand loom



*Photos by Kun-long Tsai and Wen-Ying Huang*

**SPRING DANCE****Apparel and accessories: scarf****Artist's Statement**

I embrace the challenge of using shaft looms to express organic shapes and curves. For this series, I studied plant roots and tree branches for curves designed in the liftplan using 22 shafts. I wove it as a turned tied weave with blocks in the ties. One face shows the blocks in the warp colors. The reverse face shows more of the weft colors, chosen for springtime.

**Technical**

**Structural notes:** Handwoven scarf in a turned tied weave using 22 ties, designed in the liftplan

**Material:** 10/2 Tencel, 30/2/4 Tencel, 60/2 silk, 30/2 silk, 30/2 cotton, 30/2 rayon  
Two or three fine threads were combined for each weft color

**Dimensions:** 61 inches long x 10.5 inches wide

Woven on a 24-shaft computer-assist loom

*Photos by Bonnie Inouye*

**FINGER LAKES DREAMSCAPES****2D or 3D work: 2D wall hanging — triptych****Artist's Statement**

The Finger Lakes of central New York State — particularly Candandaigua and Keuka Lakes — hold happy memories year round for my family and me. Boating, swimming, water-skiing, wake-boarding, just paddling about in a kayak, we were always on or near the water whenever we spent time on the lake. Carved by a receding glacier many years ago, the 11 lakes resemble long fingers spread out across the land in central and western New York State. Their beauty moves me, whatever the season — but summer, of course, brings the most joy. These weavings are a tribute to the waters I call my heart's home.

**Technical**

**Structural notes:** Four-color echo and jin patterns, woven as a four-end parallel threading

**Material:** 24/3 cotton, hand-dyed linen, Misti-Fuse

**Dimensions:** Each piece measures 14 inches wide x 15 inches high. Total triptych is 14 inches wide x about 50 inches high



Woven on a 32-shaft Louët Megado compu-dobby

Photos by Timothy J. Fuss

**IMPOSSIBLE PLANES****2D or 3D work: 2D wall hanging, framed****Artist's Statement**

In recent years my work has mainly been on optical illusions and geometric shapes. *Impossible Planes* is loosely based on graphic art by Escher. The juxtaposition of various twills was used to create uncertain visual perspectives. All the shapes, including the background, were separated out in layers during the design process in ProWeave and a twill applied to each of them. The weaving is done with one continuous weft from edge to edge, with breaks for each design element.

**Technical**

**Structural notes:** This is freeform handweaving. Various twill tie-ups on an eight-shaft crackle threading

**Material:** 16/2 Cotton, 8/4 Wool

**Dimensions:** 23.8 X 21.6

Woven on a 16-shaft Leclerc Weavebird, of which eight shafts were used for the threading



*Photos by Katharina Kronig*

**VANITAS COLOR STUDY #1 (AFTER BERNHARDT JOBIN, 1589)****2D or 3D work: 2D wall hanging, double-sided****Artist's Statement**

Books filled with printed embroidery patterns proliferated in the sixteenth century and beyond, disseminating popular imagery to needleworkers, weavers, and other textile artists across an increasingly interwoven globe. For this wall hanging, I adapted a design published by Bernhard Jobin in Strasbourg in 1589. Like makers before me, I did not merely copy, but transformed the printed image through choice of medium, technique, color, and design. In reaching back across time and space, this piece connects to artistic traditions of the past in order to make something new in the present.

Although ostensibly an innocuous image of pretty flowers, throughout its history the still life has invariably been associated with themes of *Memento mori*, or a reminder of the inevitability of death. Such 'Vanitas' images often include subtle references to the impermanence of life, like the two birds devouring pomegranate fruit in Jobin's original print. In my woven adaptation, I added a swarm of buzzing flies, heightening the suggestion of overripe fruit and flowers past their prime. In addition, I transformed what originally was a small, rotting fruit under the legs of the bird at lower right, into an even more diminutive skull, serving as both a more overt reference to the *Memento mori* and as an artist's signature of sorts: my first initial and surname combine to create "s.kull."



Photos by Sabina Kull

**Technical**

**Structural notes:** This piece was handwoven in warp-faced compound tabby (also known as jin, turned taqueté, and intermesh) on a 24-inch wide, homemade inkle loom. I made and used string heddles to open the four primary sheds (two pattern sheds and two tie-down sheds), while the pattern itself was woven using the pick-up method. For every pattern row, I used my fingers to pick up or drop each warp end individually. With 672 warp ends in each of the two warp layers (1,344 warp ends total), the design emerged only gradually — over a period of several months — and made the weaving a slow, tactile, and ultimately satisfying process.

**Material:** *Warp* — size 20 cotton crochet thread  
*Weft* — nylon crochet thread

**Dimensions:** 20 x 13.25 inches.

Woven on a homemade (self-built) inkle loom, fitted with 24-inch-wide dowels

**LUMINOUS YET STURDY (A BAG STRAP GETS A GLOW UP)****Apparel and accessories: strap for purse or bag****Artist's Statement**

This bag strap is a study in contradictions: luminous yet sturdy, delicate yet robust, pretty yet practical. The vivid glow of subtle gradations among intermingling warp threads of royal blue, cyan, spring green, and light lilac, radiating from behind the darkly-circumscribed surface design, seemingly belies its own rough and tough structure, a strong and tightly compacted warp-faced double weave. Capable of being admired both for its beauty and its brawn, it lives in the space where art and function meet.

**Technical**

**Structural notes:** Handwoven in warp-faced double weave with tubular selvages. The entire pattern was woven using the pick-up method, picking and dropping individual warp ends chosen from two primary sheds that were opened using one set of string heddles.



**Dimensions:** 45 x 2 1/8 inches (length is actually variable from 27 1/2 to 47 inches)

Woven on a homemade (self-built) inkle loom, fitted with 24-inch-wide dowels

*Photos by Sabina Kull*



I began weaving this piece on a Schacht inkle loom; however, when it quickly became too wide and unwieldy for such a small loom, I cut it off and then rewarp and finished it on my wider, homemade (self-built) inkle loom.

**Material:** warp and weft: size 10 cotton crochet thread



**THAR****2D or 3D work: 3D ply-split vessel****Artist's Statement**

The pattern in this piece is one seen in traditional ply-split braided camel belts of the Thar desert of Rajasthan. In this case, the ply-split pattern is worked in the round, made with dark blue and sand colours rather than the traditional black and white, and as it is worked, is made increasingly smaller to create a tapering shaped vessel.

**Technical**

**Structure:** Worked as an off-loom technique (ply-splitting) using cords of four plies

**Material:** artist-made 4-ply cords of 16/2 linen

**Dimensions:** 7.5 x 6 x 6 inches

Worked off-loom: ply-splitting



*Photos by Helen Leaf*



**PATHS: MEANDER, CONVERGE, INTERSECT/NETWORK**

2D or 3D work: 2D wall hanging, triptych

**Artist's Statement**

Paths we choose in life determine our opportunities, interactions, associations. Many paths can take us to the same places. Thinking about this, I was searching for ways to depict the paths we take that embody our political leanings, hence the red, blue and purple colors.



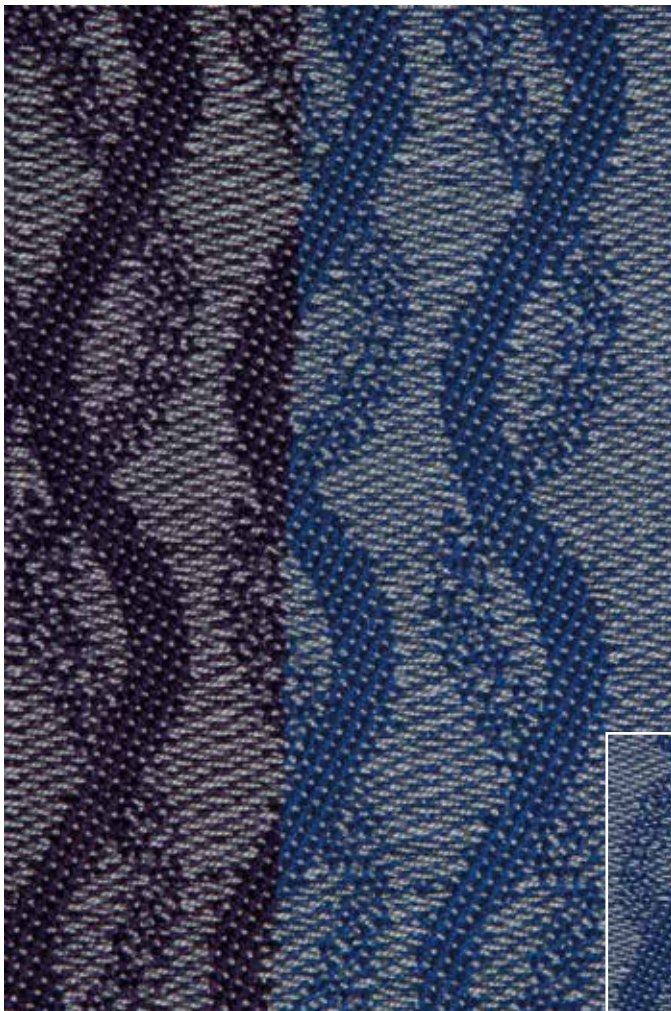
Our paths often meander, then converge with other paths and may eventually intersect, leading to networks of paths that promote interaction.

**Technical**

Material: 20/2 cotton

Dimensions: 6 x 19 inches

Woven on a 32-shaft Louët Megado

*Photos by Mary Pridgen*

**THE CIRCUS HAS COME TO TOWN****2D or 3D work: 2D wall hanging****Artist's Statement**

As a graphic designer, I enjoy using shadow weave on 32 shafts, which allows me to create large and varied original patterns on a simple point twill threading.

**Technical**

**Structural notes:** Traditional shadow weave threaded in a 32-shaft point twill

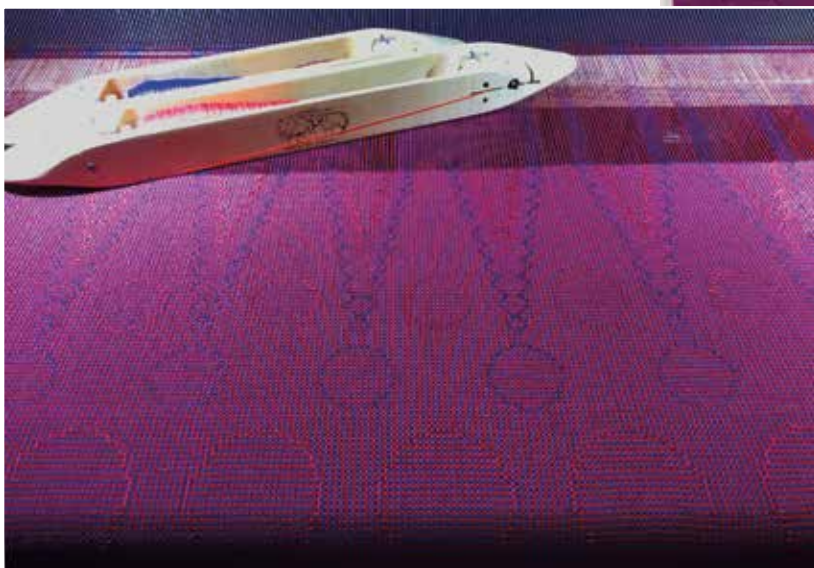
**Materials:** 10/2 mercerized cotton warp (red and purple), 8/2 Tencel (red and purple)

**Dimensions:** 48 x 22 inches

Woven on a 32-shaft Louët Megado



*Photos by Mindy McCain*



**AZURE VIBRATIONS****2D or 3D work: 2D wall hanging****Artist's Statement**

Having discovered weaving after retirement, I fell in love with the craft. It blends color, texture, math and problem solving into a skill that unleashes unlimited creativity and beauty. Constantly experimenting with weave structures, I deciphered the binary code of translating Sashiko patterns into weaving drafts and more recently how to use them as central motifs. Coupled with a gradient using four shades of hand-dyed blue yarns, I created this piece to showcase both yarns and patterns, and to show that simple techniques can be spectacularly stunning.

**Technical**

**Structural notes:** Plain weave with center Sashiko motif utilizing four gradient colors, all woven on six shafts with two shuttles

**Material:** 8/2 Tencel

**Dimensions:** 18 x 70 inches (including fringe)

Woven on an eight-shaft Schacht Baby Wolf

*Photos by Mary McConnell*



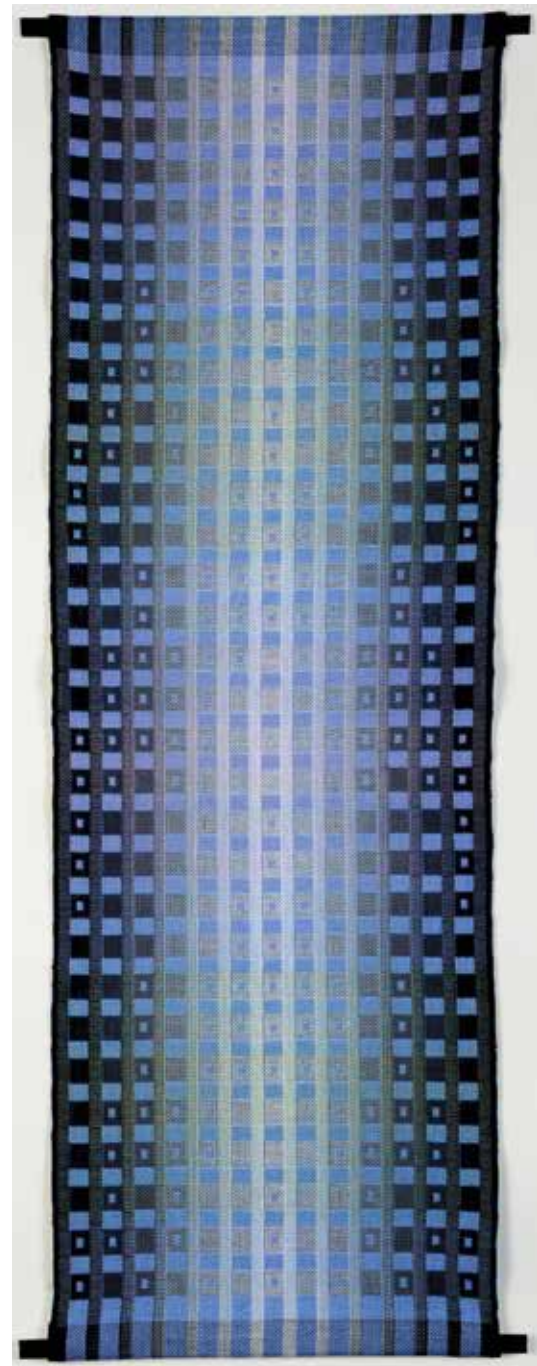
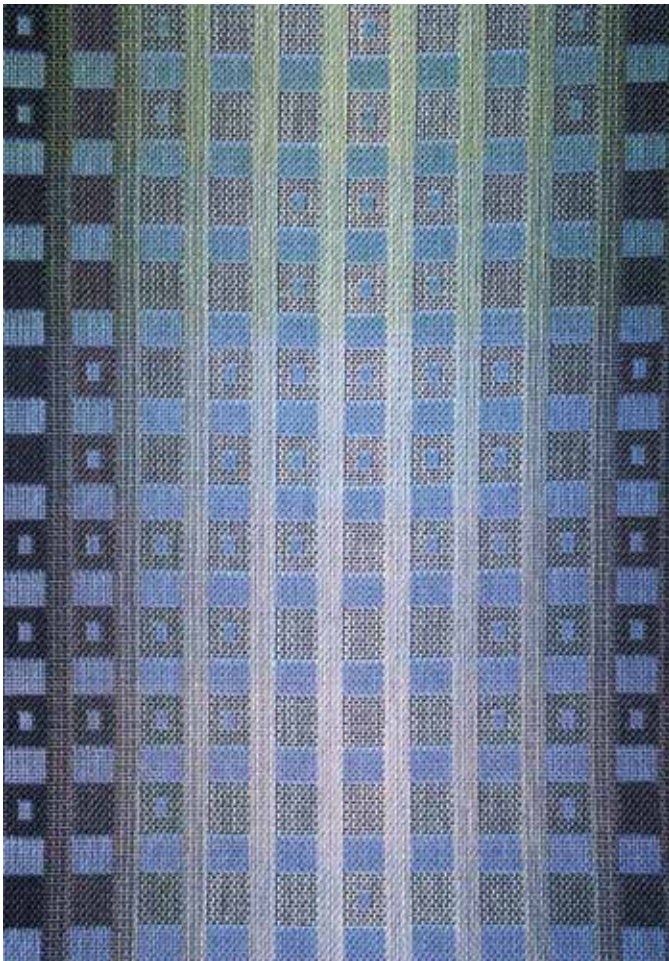
**SHIFTING VALUES I****2D and 3D work: 2D wall hanging****Artist's Statement**

This piece is part of an ongoing series in which I am exploring the range of values from darkest to lightest and the effects that they have on each other and on colors that may be present.

The colored weft threads, being half the thickness of the warp, bring subtle, yet significant depth to the woven work. As I weave these pieces I have time to think about the metaphors this brings up and the lessons that can be learned from them.

**Technical****Structural notes:** Eight-block double weave**Material:** 10/2 cotton, 20/2 cotton**Dimensions:** 37 x 14 inches

Woven on a 32-shaft Louët Megado

*Photos by Carolyn Wright*

**TEXTURELLATIONS****2D or 3D work: 3D wall hanging, framed****Artist's Statement**

Tessellations have long been a source of fascination; cloth that transforms itself after weaving is another. What happens when the two are combined?

The Dimensional Texture study group 2025 topic, double weave with layer exchange, was the ideal opportunity to start exploring. One stretch and one non-stretch yarn in both warp and weft give four textural possibilities, so a tessellating pattern with four distinct areas had to be developed. Eventually three satisfactory tessellations emerged from the rabbit hole, each giving different textural effects.

**Technical**

**Structural notes:** Double weave with layer exchange in both warp and weft

**Materials:**

**Warp** – 'Jump' stretch viscose 44/2 nm (64% viscose, 36% elite); marled wool 18/2 nm



**Weft** – 'Jump' stretch viscose as in warp; 30/2 nm silk

**Dimensions:** 19 x 29 x 1.75 inches

Woven on a Louët Megado 32-shaft loom with computer dobbie

Photos by Wendy Morris

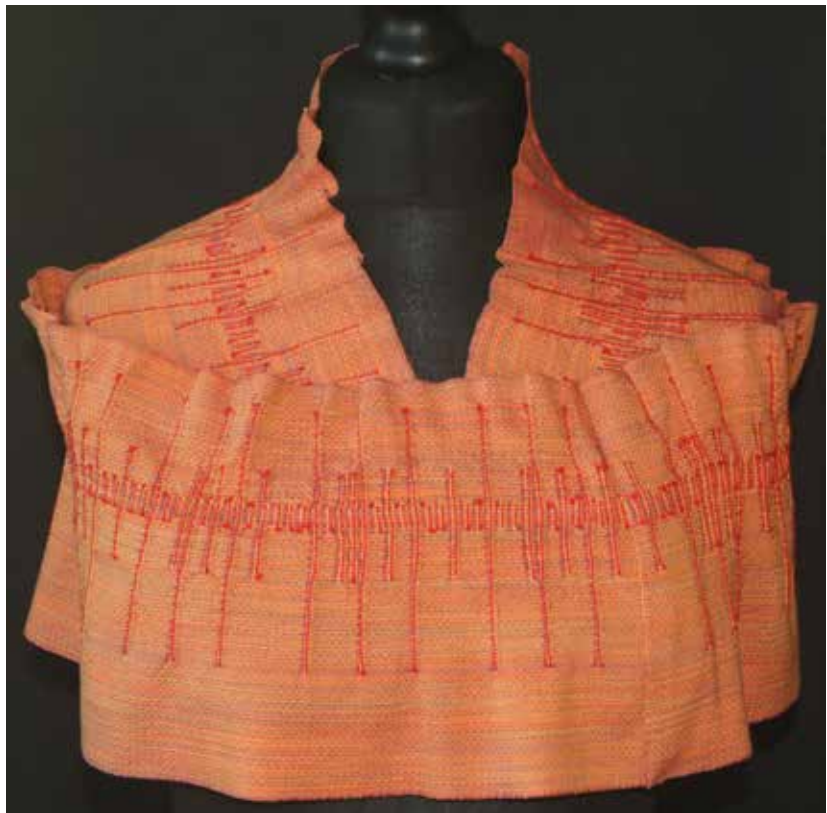
## A RIFF ON A RUFF

Apparel and accessories: shoulder cape

### Artist's Statement

There's something magical about pleats that form themselves, even more so when you can use them to create ruffles and curves. But there's always an element of unpredictability; the final outcome is never certain until it's draped on a mannequin and you learn what it wants to become! The curves of this cloth length moulded themselves perfectly over the shoulders with an elegant ruff standing up round the back of the neck; the rest of the garment followed from that.

The weave structure for creating the small self-forming pleats was developed as part of the CW Dimensional Texture study group sample exchange in 2024. The patterning for the distribution of the pleats grew out of an informal project led by Cally Booker on sound in weaving and was inspired by the waveform of a recording of myself weaving on a table loom.



### Technical

**Structural notes:** Crepe weave with areas of self-pleating twill which acts as smocking and causes ruffling and curving. A supplementary accent thread floats on top of the crests of the pleats.

### Materials:

**Warp** —120/2 nm silk

**Weft** —30/2 nm silk

**Accent thread** — 2.5 nm bamboo viscose

**Dimensions:** approximately 16 x 16 x 11 inches

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



Photos by Wendy Morris

**RHOMBUS****2D or 3D work: 2D wall hanging****Artist's Statement**

This weaving explores the geometric elegance of the rhombus — a tilted square pattern with equal sides and angles — woven in cotton damask. The design was inspired by the capabilities of an eight-shaft drawloom with 20 pattern shafts, which allows for 168 individual pattern units. This technical range made it possible to create rich, intricate variations within a single, cohesive geometric form.

**Technical****Structural notes:** Handwoven damask

Eight-shaft satin ground weave

Patterns created with 20 pattern shafts  
and 168 single pattern units**Material:** 10/2 mercerized white cotton**Dimensions:** 35.5 x 17 inchesWoven on an eight-shaft drawloom with  
20 pattern shafts and 168 pattern units*Photos by Joan Namkoong*

**SUSPENSION****2D or 3D work: 2D wall hanging****Artist's Statement**

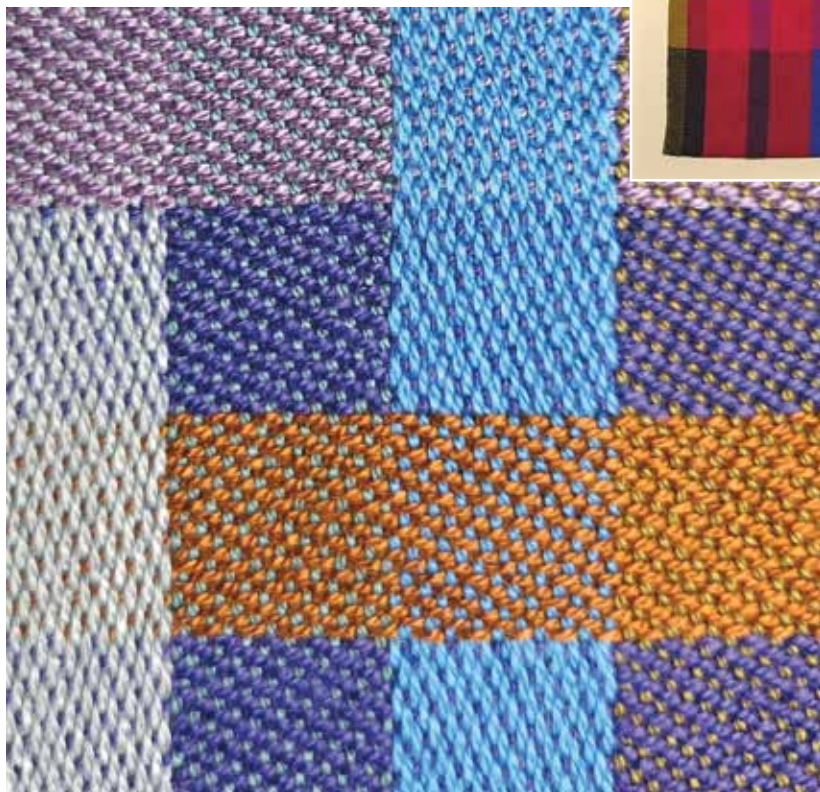
I am interested in using color to create visual depth in cloth. The result of this exploration has been a surprising discovery of creating a space of suspension, where colors hover above the background, but the structure appears to suspend them just below the surface. While free floating behind the surface, the colors illuminate from within.

**Technical**

**Structural notes:** Hand woven in turned satin blocks. Three blocks of five-end satin were used to create this piece, requiring 15 shafts. Rather than open the sett for a balanced weave, I opted to maintain a higher sett in the warp, which felt like an appropriate density for a wall piece. The number of treadling repeats were reduced in order to square patterns when needed. A double-end floating selvage was used, and a hand-stitched hem finishes the piece at the bottom.

**Material:** 8/2 Tencel

**Sett:** Warp set at 30 epi and woven at 26 ppi



**Dimensions:** 38 x 22.25 inches

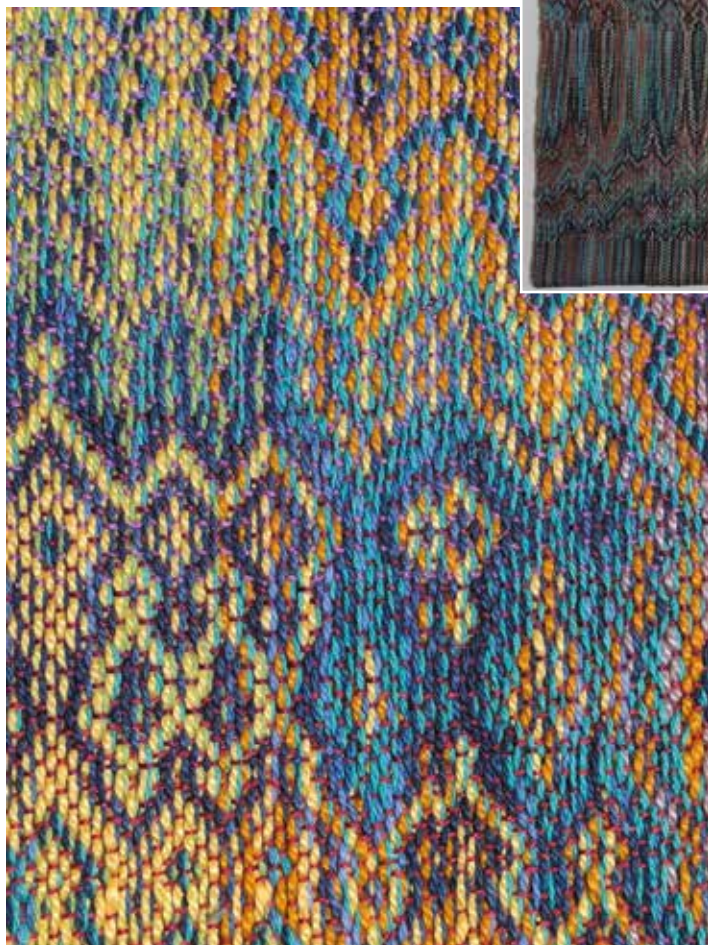
Woven on a 16-shaft AVL  
Compu-Dobby 1 (15 shafts used for  
this piece)

*Photos by Cynthia Newman*

**TECHNO ORCHARD IN AUTUMN****2D or 3D work: 2D wall hanging****Artist's Statement**

This piece is from my Strange Fruit series of drafts, a continuing series started following the 2025 presidential inauguration. Many pieces woven from these drafts seek to illustrate the unexpected and often convoluted consequences of decisions. Reflections on the fruits of current developments in technology led to this weaving.

The Strange Fruit series of drafts are designed for my 24-shaft Weavebird. The threadings all have three networked parallel pattern lines. The liftplans are developed using a 48-treadle tie-up (perhaps best described as an integrated double weave twill), together with a networked pattern line in the treadling.

**Technical**

**Structural notes:** Woven on a networked parallel threading

**Materials:**

**Warp** – 3/2 cotton, in both ice-dyed and commercial colors; 6/2 cotton, in both ice-dyed and commercial colors

**Weft** – 8/2 Tencel in commercial colors

**Dimensions:** 39 x 31.5 inches

Woven on a Leclerc 24-shaft Weavebird compu-dobby loom with hand-held shuttle

*Photos by Mina Ossiander*

**ONTARIO BIRDS: CARDINALS IN THE SNOW V2****2D or 3D work: Framed wall hanging****Artist's Statement**

Colour has always been the most important element in my fiber work. Seeing the rows of colour build and interact as I weave is a constant inspiration. Fibre colours interact differently than pigment, and each fibre content; wool, silk, linen, cotton, etc., has a unique way of reflecting colour.

*Cardinals in the Snow* is a work inspired by Ontario birds, especially the ones that stay through the cold winters. During one of the frequent snow squalls, a pair of cardinals found shelter in my backyard. Their bright (male) and subtle (female) plumage against the bright snow started me thinking about how I could translate my fascination with birds and their beautiful colours into my fibre art.

**Technical**

**Structural notes:** Lampas weave structure

**Materials:** 5/2 mercerized cotton, 60/2 silk; handmade wooden frame

**Dimensions:** 19 x 19 inches (20 x 20 inches with frame)

Woven on a 24-shaft Leclerc Weavebird Dobby loom

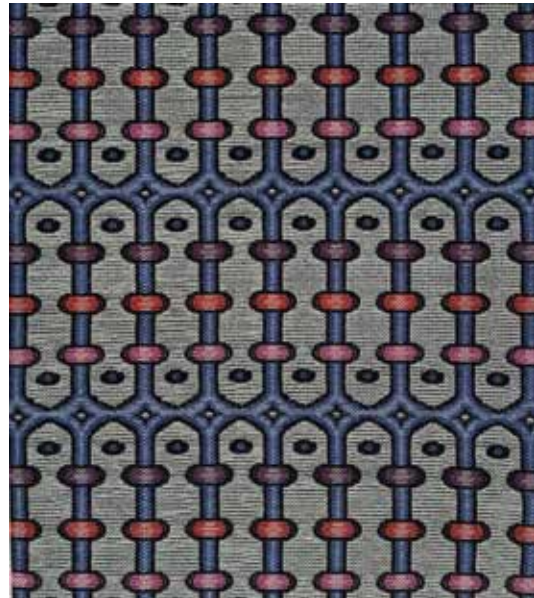


Photos by Gwen Penner

**BEADED CELLS****2D or 3D work: Framed wall hanging****Artist's Statement**

I'm fascinated by this simple lampas weave structure, where plain weave layers appear either weft-faced or warp-faced on the surface. The warp-faced layer uses a very fine weft in the same color as its heavier warp, while the weft-faced layer uses a very fine warp similar in color to its thicker weft. The almost invisible thin threads create the weft-faced and warp-faced appearance. The thicker weft is composed of two colors that allow for blending in the weft-faced layer with one color showing, the other, or both. This is a three-shuttle weave.

I love designing with color and curves, and I get great joy from weaving with silk.

**Technical**

**Structural notes:** Lampas weave structure, three shuttles

**Material:** 20/2 silk and 120/2 silk

**Dimensions:** 19.25 x 18 inches

Woven on an AVL K-series loom, 40 shafts



*Photos by Jon Porch*

**HEATHER BY THE LOCHS OF DUNVEGAN****Apparel and Accessories: Scarf****Artist's Statement**

I am a trained silk weaver who is inspired by combining maths, chemistry and art in all my work. I take inspiration from places that I call home, building on traditional silk weaving structures, such as damask and lampas, and putting a contemporary spin on the design with the emphasis on subtle colour. In my time at Glasgow School of Art, I trained with silk mills and handweavers and deepened my understanding of the spinning process and its role as the foundation of woven cloth.

This piece is a hand-painted and hand-woven silk scarf, balancing the combination of art, chemistry and maths within the weaving structure. The reversible scarf highlights the beauty in waste from a silk mill, with added weight from 60/2 yarn to bring body to the fabric. The design of the stripes is based on images from my time on the Isle of Skye, exploring the heather on the west coast, with the vivid greens from the painted warp capturing the essence of the hills after a rainy day.

The piece initially started as a maths problem, as I enjoy combining a variety of different weights and fibres in the warp to see how they react next to each other. For this, I tried to create a balanced piece with the different weights of silk. After sampling to find the appropriate ratios for this double-woven piece, adaptations were made to the design to capture the geometric essence I was looking for.

The piece was created as part of my degree, with academic time restraints adding further difficulty in both

the problem-solving and execution of the piece. After much sampling, the scarf was woven at 160 epi in total and finished with hand-hemstitching.

**Technical****Structural notes:**

Double cloth with difficult ratio, exploring importance of sett and balancing of the two cloths to lay flat, with a 64:96 ratio in the warp, a 4:6 ratio in the different twills and a 1:2 throw ratio.

**Material:** Hand-painted 60/2s and Tram silk (Stephen Walter's Deadstock)

**Sett:** 160 epi (overall)

**Dimensions:** 9 x 74 inches, excluding fringe

Woven using 20 shafts on a 24-shaft Compu dobbie



Photos by Helena Powell

**MOONLIGHT ENCOUNTER****2D or 3D work: wall hanging****Artist's Statement**

In this work, I have woven a meeting place for two distinct artistic legacies: the delicate, secret romance of Korean master Shin Yun-Bok's *Lovers Under the Moon* and the expressive, swirling energy of Vincent van Gogh's night skies in his *Starry Night*. By translating these iconic paintings into a hand-woven textile using silk and wool on a TC2 loom, I aim to unify Korean tradition with Western Post-Impressionism. My imagination creates a new, tactile 'cartoon' where these two worlds coexist in a single piece.

**Technical****Structural notes:** Digital Jacquard weaving**Material:** 60/2 silk warp and 26/2 merino wool**Dimensions:** 27 x 51.5 inches

Woven on a Digital Norway TC2 Jacquard loom

*Photos by Heasoon A. Rhee*

**MAGDALENE SCROLL****2D or 3D work: wall hanging****Artist's Statement**

Employing both drawing and textile processes, this piece interlaces strings and structures, colors and textures into storied cloth. The loom brings order to the chaos of loose threads and wild fibers, both natural and synthetic. *Magdalene Scroll* is an image of a woman stretched and stained. It stands as a banner of her suffering in all its complexity.

**Technical**

**Structural notes:** Handwoven on a digital loom using four wefts per row (ABCD color rotation) in tabby, twill, and various warp-float structures

**Materials:** Assorted fibers and threads (chenille, cotton, metallic, rayon, silk, wool)

**Dimensions:** 30 x 28.5 inches

Woven on a TC2 digital Jacquard loom (1320 heddles)



*Photos by James Williams*

**COUNTERCHANGE TRANSFORMED I****2D or 3D work: Framed wall hanging****Artist's Statement**

This piece was inspired by a simple landscape of ground and sky with a single ray of light piercing both.

A play on light and dark uses a structure which gives a balanced mix of warp and weft throughout the piece, to contrast with a structure woven as 'dark' (weft-faced) for the ground and as 'light' (warp-faced) for the sky. The design motif is transformed, in the threading and treadling, to create areas of different textures over the ground.

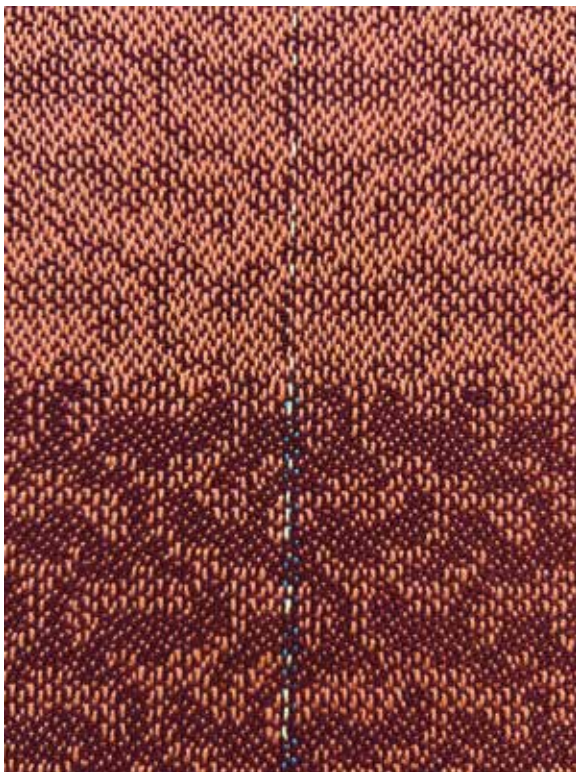
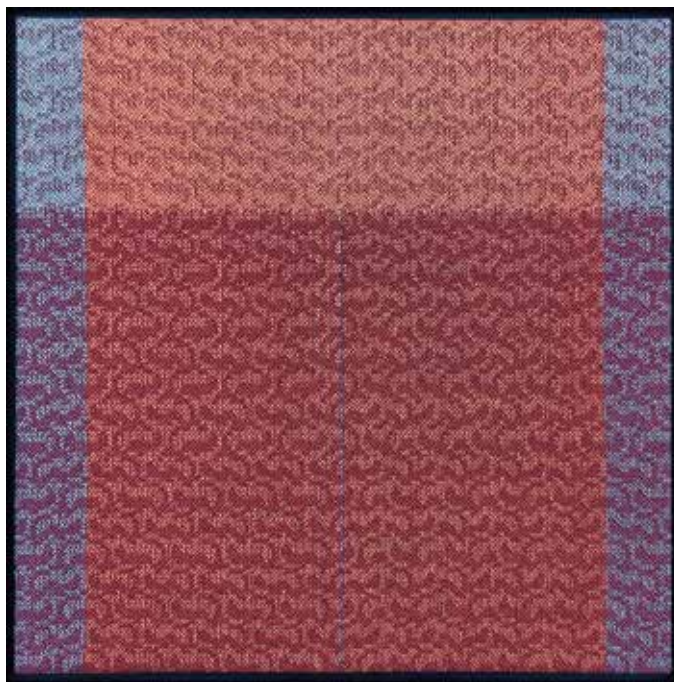
**Technical**

**Structural notes:** Counterchanged motif, transformed by changes in the threading and treadling. Double two-tie threading, tied up to 1/3 and 3/1 broken twill, contrasting with a balanced structure of my own design.

**Material:** 10/2 mercerized cotton, warp and weft

**Dimensions:** 20 x 20 inches

Woven on a 24-shaft AVL Workshop Dobby loom



Photos by Linda Schultz

***SHEER YOROKE*****2D or 3D work: Wall hanging*****Artist's Statement***

This work employs a fan reed to create visual rhythm through controlled warp displacement. Often described as ondulé in Western handweaving literature, the structure aligns with the Japanese textile practice known as *yoro*ke, where the emphasis is on intentional warp misalignment rather than differential shrinkage or elastic contrast. The resulting cloth exhibits fluctuation in light and transparency across a rhythmic two-dimensional surface.

***Technical***

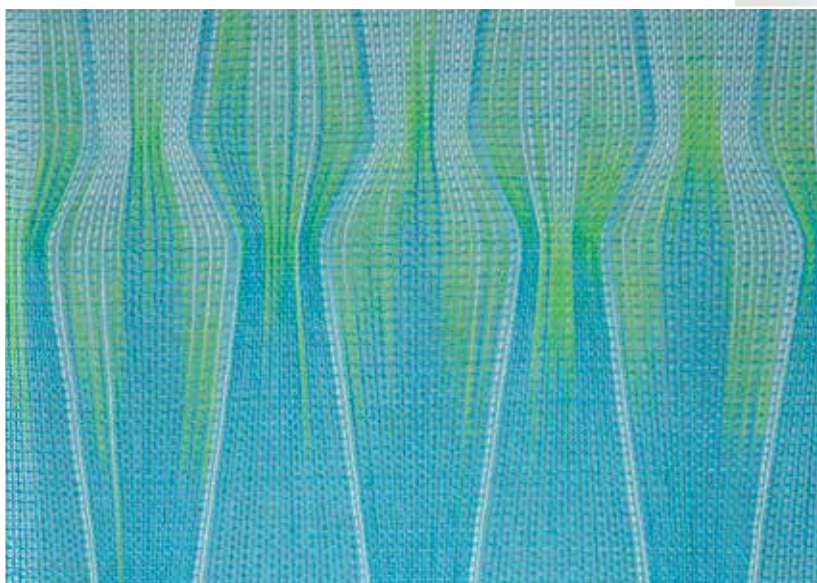
**Structural notes:** Yoro

ke (fan-reed warp displacement) weaving

**Material:** Hand-dyed linen

**Dimensions:** 58 x 15 inches

Woven on four shafts on a Schacht standard floor loom with custom attachment for a fan reed



*Photos by Rebecca Smith*

**LILACS IN THE SNOW****Home furnishings: Wool rug****Artist's Statement**

I designed and wove this rug in the middle of a Minnesota winter. The colors were chosen by a friend and the pattern emerged after several iterations of playing with a design for her home.

Mid-winter in our region inspires a longing for color amidst the cold, snowy landscape. We know that spring will surely follow winter, bringing vibrant color, songs of birds, and floral fragrances, but we need reminding. When my granddaughter and her significant other suggested the title for this woven piece, I knew the title would embody what I want the rug to represent in my friend's home.

**Technical**

**Structural notes:** Shaft switching pattern created on an Excel spreadsheet

**Materials:**

**Warp** — 8/4 linen

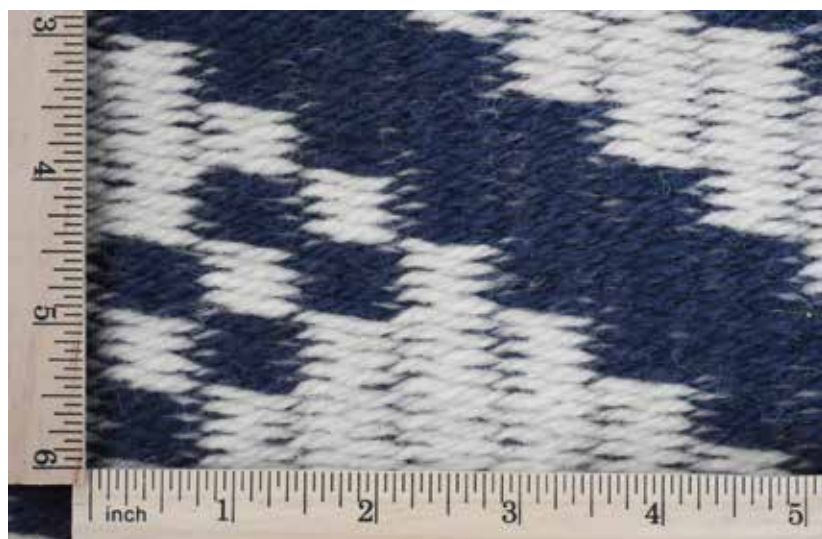
**Weft** — Halcyon Rug Wool

**Sett:** 4 epi

**Weft insertion:** 16 picks per Excel spreadsheet row, alternating natural and deep lilac

**Dimensions:** 41 x 34 inches

Woven on a 60-inch Harrisville Rug Loom (Counter-march) with shaft-switching device



Photos by Amelia Weber

**AUTUMN SPLENDOR****Apparel and Accessories: Scarf****Artist's Statement**

Silk is my fiber of choice, and I love to start with unadulterated yarn and paint the warp in colors of my choosing. For this scarf, I was inspired by the magnificent colors of fall maple leaves, collected leaves, and mixed dyes to match the colors. Juxtaposed against these brilliant maple reds and oranges are yellow aspens and dark evergreens, covered by a clear blue sky, adjacent to the teal lake. The curves of the weave structure repeat the rolling hills of the forests.

**Technical**

**Structural notes:** I started with two separate warps with multiple chains in each. One warp was painted with acid dyes in reds, oranges, yellows, and burgundy of autumn leaves. The second warp was painted with greens, blues and teal of evergreens, sky, and water. The two warps were alternated in the threading and interleaved in the 3/1, 1/3 twill structure. The scarf was hemstitched on the loom and the fringe twisted before washing.

**Material:** 100% bombyx silk

**Dimensions:** 69 x 9 inches, plus 8-inch twisted fringe

Woven on a 32-shaft Louët Megado loom



*Photos by Heather Winslow*

**SO MANY RIVERS TO CROSS****Apparel and accessories: Scarf****Artist's Statement**

When I design a piece, my usual thoughts center around creating expressive vertical designs that progress down the piece. With this scarf, I decided to make a change to my usual design concept and created a horizontal, rather than vertical, progression in the pattern. I designed this scarf playing with the idea of the flow of a river with its waves and currents. The hand-painted warp helped to depict the river's movement.

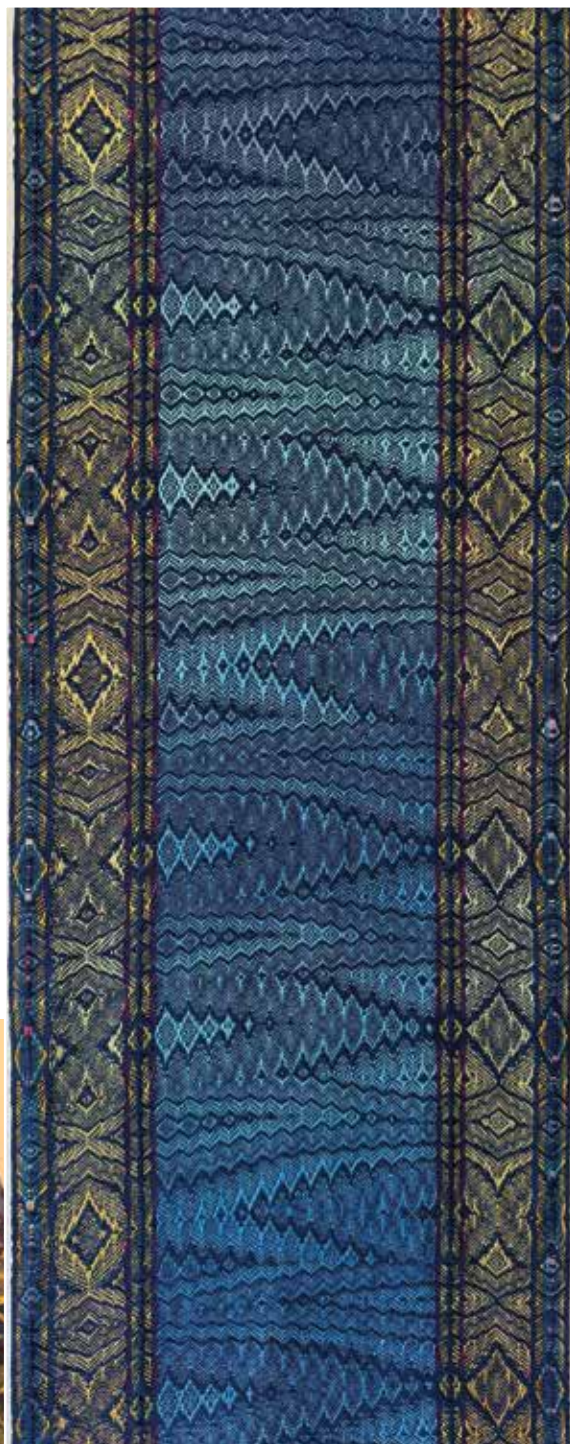
**Technical**

**Structural notes:** Fancy, advancing and point twills with a hand-painted warp

**Materials:** 30/2 silk in warp and weft; rayon ribbons in warp

**Dimensions:** 10.75 x 71 inches

Woven on an AVL V-series loom, 32 shafts



Photos by Carol L. Wooten

**TREES****Apparel and Accessories: Scarf****Artist's Statement**

I set out to see if I could use the freedom that comes with having a loom with many shafts to make a picture. I chose trees in three basic shapes: pyramidal, vase, and round.

I discovered that if I wove the images all facing the same way, it would be lopsided when worn as a scarf. I fixed this by alternating them flipped over and reversed. This had the added benefit of a having the front and back look the same.

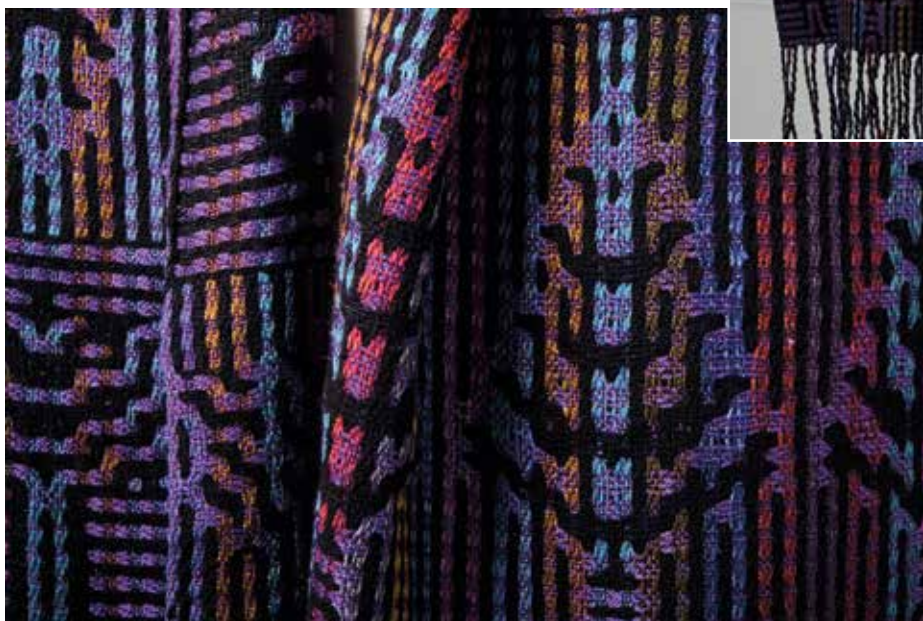
**Technical**

**Structural notes:** Deflected double weave

**Material:** 20/2 spun silk and 20/2 silk noil

**Dimensions:** 9 x76 inches, including fringe

Woven on an AVL K-Series 32-shaft loom;  
30 shafts used



Photos by Dan De Hainaut

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