

COMPLEXITY 2024:

Innovations in Weaving

Gallery Exhibition

July 6–August 17, 2024



Mark Arts

School of Creativity Gallery
1307 N Rock Road, Wichita, Kansas

Virtual Exhibition

July 6–September 1, 2024

complexityexhibition.org

COMPLEXITY 2024:

Innovations in Weaving

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

Jurors for *Complexity 2024* were Alice Schlein, David van Buskirk and Muffy Young.

Complexity 2024 was brought to fruition by a team of volunteers chaired by Linda Schultz. 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 2024 is a production of Complex Weavers, an all-volunteer membership organisation.

For additional information, visit the Complex Weavers website: complex-weavers.org



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COMPLEXITY 2024:

Innovations in Weaving

Presented by Linda Schultz
Complexity 2024 Chair

***I am thrilled to present the 29 artists and their works
which were accepted into the Complexity 2024 exhibition.***

The jurors who selected the works to be included in the exhibit, as well as choosing the winners of the awards, were Alice Schlein, David van Buskirk and Muffy Young. Their selections truly represent the theme of *Innovations in Weaving*, and I thank them for their careful work and thoughtful comments on every piece which was entered.

Thank you to all the artists who shared their amazing work with us. In this exhibition, materials range from silk, linen and cotton to paper and wire. Equipment ranges from looms with no shafts, but with off-loom inter-lacements, to weaving tablets and braiding stands, to two- to forty-shaft looms and drawlooms, as well as Jacquard looms and Thread Controllers. Techniques include echo weave, many twills and satins, double weaves, ondulé, tied-weaves and Saga Nishiki. And the work includes wall hangings, scarves, 3D sculptural pieces, bracelets and necklaces, towels and table runners, and framed pieces

Thank you to the volunteers who helped to produce *Complexity 2024* over the last two years. It couldn't have happened without you:

Ruth MacGregor	Denise Kovnat
Teresa Edmisten	Meg Wilson
Susan Bowman	Neva Theissen
Patrice George	

And finally, thank you to our sponsors:

Susan DuBois from Treenway Silks
Handweavers Guild of America
Robyn Spady from Heddlecraft
Kris Bruland from handweaving.net

Enjoy your visit to Complexity 2024!

See it live: July 6–August 17

Mark Arts

School of Creativity Gallery
1307 N Rock Road, Wichita, Kansas

View online: July 6–September 1

complexityexhibition.org

Exhibition Awards

The jurors of *Complexity 2024* awarded special prizes to nine works in the exhibition. These awards were:

The Diane Fabeck Award for Best in Show, \$500
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 Excellence and Innovation on
Eight or Fewer Shafts, \$100**

HGA Award for Outstanding Works of Fiber Art
Handweaving.net Award for Excellence in Weaving

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

People's Choice Award, \$300

Complex Weavers thanks these friends and sponsors for their support of Complexity 2024: Mark Arts, Handweavers Guild of America, Treenway Silks, Heddlecraft, Handweaving.net, Gist Yarn.

STAR TREES

3D work: woven sculpture

Artist's Statement

In 1942, in honor of the 100th anniversary of Willamette University in Salem, Oregon, students planted five giant sequoia trees in a circle on the University campus across from the Oregon state capitol. Today, if you stand in the middle of these trees and look up to the sky you see a five-pointed star. On the 80th anniversary of this event, and in honor of my own 50th wedding anniversary (having met my husband at and having both graduated from Willamette), I have woven my interpretation of the Star Trees using a fan reed and wire.

It's especially appropriate to use the fan reed and durable wire for this piece. This living monument has grown into its full form through the years, and my woven *Star Trees* honors it and everyone who has ever looked through these trees to the stars and dreamed of their future.

Star Trees showcases woven sculptural possibilities and the challenges when combining wire and the fan reed. Using a fan reed requires loom modification and close attention to detail, as the fan structure alters the normal grid-pattern interlacement of traditional weaving through incremental reed movements up and down in predetermined intervals, thus spreading and condensing the warp to create *ondulé*. Wire, especially 24-gauge wire, reveals the contradictions of the medium: rigid, yet springy; strong, yet moldable; and unforgiving if you make a mistake. Given all the challenges, weaving with wire can be thrilling, providing endless exploration of color, texture, shape and movement; sculpting and iridescence.

Technical

Structural notes: handwoven, weft-faced twill using a fan reed on a four-shaft loom. Off-loom sculpting.

Star Trees was a technical challenge for me as I created it in two sections. The outside perimeter of trees was



woven in one section, while the inner section of trees necessitated a smaller perimeter of *ondulé* curves. The two pieces were joined together to form the final sculpted-look piece.

Yarns: 24 gauge non-tarnish wire in both warp and weft; wooden platform.

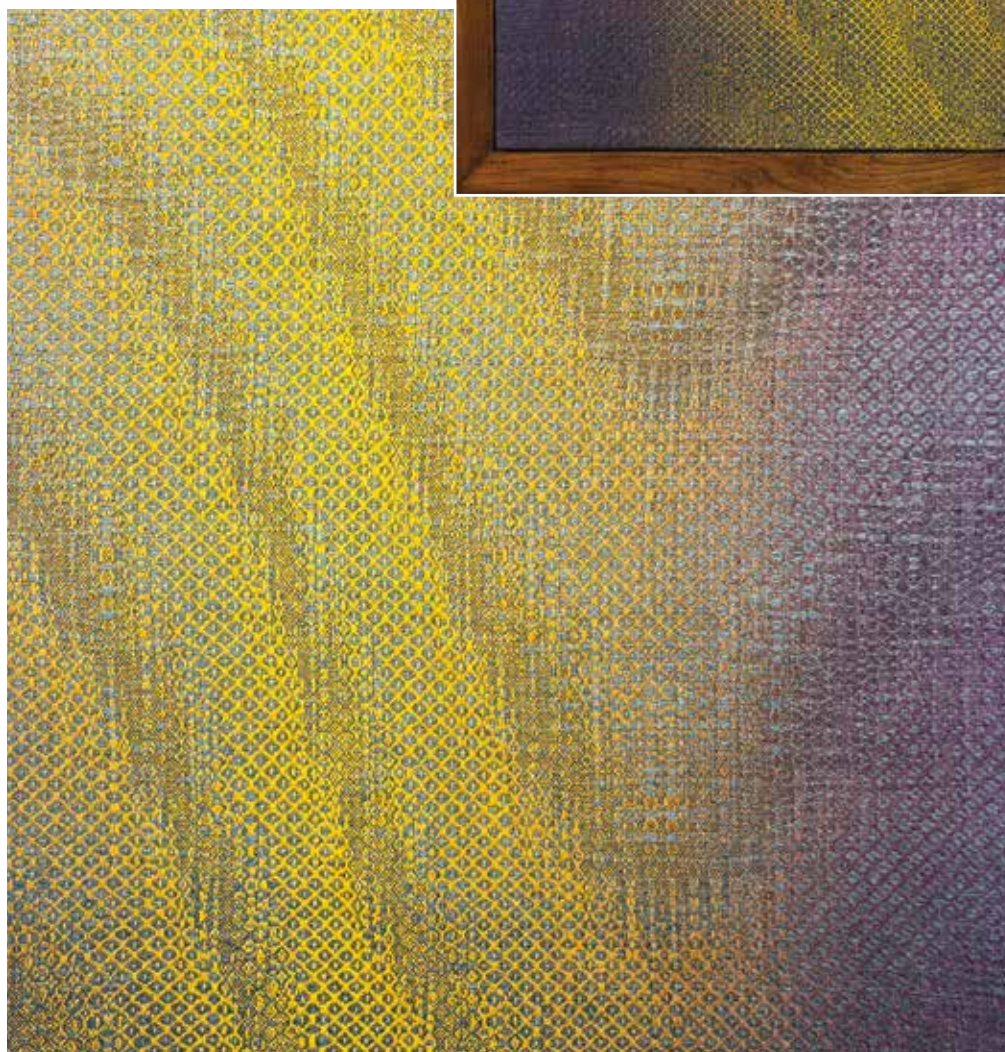
Dimensions: H 9 inches; W 9 inches; D 9 inches, including the round wooden platform

Woven on a four-shaft Herald loom

Photos by Brian McLernon

LETTING GO**2D work: wall hanging****Artist's Statement**

My goal was to visualize the release from letting go of conflict. The design line was chosen to create the general form. The tie-up was chosen to create bands of color with a sense of depth, and appearance of light coming from above. The weft gradient from a light blue at the top to a dark navy at the bottom reinforces the effect of light shining from above. The warp gradient from purple to gold to purple brings focus to the center with cares falling away. The rosepath network was chosen to create the gauze brush strokes.

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

Structure is a network draft with a 6-high rosepath initial for both threading and treadling.

Yarns: 16/2 Hemp. Warp and weft are hand dyed gradients, each with 25 interleaved colors.

Dimensions: 27.625 x 27.625 x 0.75 inches

Woven on a 32-shaft Louët loom

Photos by
Robert Breitzmann

LYLE JUST PLAYIN'**2D work: wall hanging****Artist's Statement**

Drawing during live concerts has been a pastime of mine since the 1970s. Lyle Mays was an extraordinary keyboard musician for the Pat Metheny Group, whom I followed when they played in Boston. The sketches were blindly done in the dark of a concert hall. I tried to capture the euphoria of the musician's spirit as he played using fine pen line.

These sketches still inspire my work, as they find a voice as a woven fabric. The delicacy of the pen line appears as a single fine thread and creates a lyrical curve in the woven cloth.

**Technical**

Structural notes: The original sketch was digitized to a satin weave for two shuttles. Surface stitches in gold silk, and gold metallic yarns, direct dye with gold and red fabric paint markers.

Yarns: 20/2 cotton. 8/2 bamboo/ten-cel, silk, fabric dye, velcro on cotton, fusible stabilizer

Sett: 60 epi

Dimensions: 33 inches high x 28 inches wide

Woven on a TC-2 Jacquard loom with eight modules

Photos by Meghan Lebow

CRACKLE WITH INCLUSIONS**2D work: wall hanging****Artist Statement**

This work was created in collaboration with Norma Smayda.

The collaboration between the weavers is based on a developed trust and respect for individual talent. This relationship grew from conversations about what sources spark curiosity or influence our work. We come to the drawing board open to finding unique solutions that express a vision that we discovered together.

This work, *Crackle with Inclusions*, is inspired by classic weaving traditions based on historic patterns, the teachings of Paul Klee and influences of musical interpretations as visual art. The fabric composition has facets, like a large crystal, and inclusions which, in a mineral, are elements floating within the primary material. The crackle weave structure supports a subtle movement



between four planes of woven color fields and the gold silk spots give the impression of internal reflection. The black inclusions add dimensional ambiguity as they dance around the space.

**Technical**

Structural notes: This work uses multiple techniques:

- Loom-controlled block weave, Snail Trail pattern rearranged to create bold graphic design, woven in crackle structure
- Weft inlay, teal wool
- Needle weaving, gold silk
- Appliqué, black cotton woven as twill and crepe structure
- Lucet cord, twisted cord, applique in linen

Yarns:

- Crochet Cotton warp in two colors, white and lemon peel
- Wool weft, gold, rust, orange, teal
- Crochet Cotton tabby
- 8/2 black cotton warp and weft for applique details
- 5/3 linen for twisted cord and lucet braid
- 5/2 silk gold needle woven

Dimensions: 29.5 inches high x 41.5 inches wide

Woven on a four-shaft countermarche loom

Photos by Meghan Lebow

SIERPINSKI 3 2023**2D work: wall hanging****Artist's Statement**

I am a hand weaver living in Devon, UK, and currently run a textiles education centre.

I have been weaving for 10 years and found it a perfect tie up of my maths-happy brain and the love of yarn that has been part of my life as long as I can remember.

My work is influenced by both Anni and Josef Albers, with yellow, black and white being colours that I revisit regularly, along with as many squares as possible.

I studied Maths to degree level and have always found beauty in mathematical patterns. Fractals are one such pattern, a curve or geometrical figure, where similar patterns repeat on a progressively smaller scale. The first fractal I encountered was the Sierpinski Triangle, named for Walter Sierpinski, whose fractal *The Sierpinski Carpet* was the basis for this weaving.

To weave the Sierpinski Carpet as a double weave structure, I would have needed more shafts on my loom. After studying lampas as a member of the Complex Weavers Double Weave Study Group, I knew that lampas could be used as an alternative structure, as it required fewer shafts per block than double weave.

The original design had just one colour crossing the secondary weft, and one colour crossing the primary warp. Sampling and becoming familiar with the lampas structure meant pushing all the boundaries I could by looking at how multiple wefts on both primary and secondary warps could be used to create the effect of fractals using different colours, as more of the original square is removed. Sampling at the loom was a critical part of the process of developing the different lift plans. The original drafts had either the primary or secondary warp as the dominant cloth, and the sampling led to the challenge of seeing them together.

The fractals of the Sierpinski Carpet are expressed in this work by the white primary warp woven with white weft with smaller grey squares, and the black central square woven over the secondary warp. The central section of the work has a yellow weft across the finer secondary warp, and then white and grey wefts used across the primary warp to create the smaller squares. By placing the carpets side by side, there is an illusion of depth created, with the twill weaves receding and the tabby cloth projecting from the surface.

I found this satisfying, both to design and weave.

Technical**Yarns:**

Warps — 30/2 merino and cordonnet special No 100;
Wefts — cordonnet special No 100, Gutermann Sulky thread, 30/2 merino, 1/8 nm mohair silk

Dimensions: 6 3/8 x 22 1/8 x 1.5 inches (including frame)

Woven on a Louët 24-shaft Magic Dobby

Photos by Liz Croft



RAINBOW EUCALYPTUS

Home furnishings: table runner or bed skirt

Artist's Statement

A close-up photograph of the trunk of a rainbow eucalyptus was the design inspiration for this piece, which can be used as a table runner or bed skirt. I loved the linear lines and texture of the bark as well as the random bits of bright secondary colors that were irregular in shape just like the bark.

It was woven from a painted warp designed to have three panels of a similar but slightly different threading. It is an overall fancy satin. I designed it to flow in a linear manner but to have sideways movement and soft feathering of the linear elements like the bark interactions.

Technical

Preparation notes: *Innovations in Weaving* truly applies to this entry. The painted warp that is the foundation of the piece was possible only due to a newly designed painted warp jig that uses a fine 15-dent raddle and a cross maker every inch. The jig is made of modular interlocking pieces eight inches wide, one on each end of the warp. It allows me to go through the measuring, painting, rinse out, and onto-the-loom processes with the warp securely held in order. I used four modules across to paint *Rainbow Eucalyptus* and put it on the loom.

Structural notes: Hand-woven, original design 32-shaft fancy twill. Two major drafts from *handweaving.net* were used in developing its design.

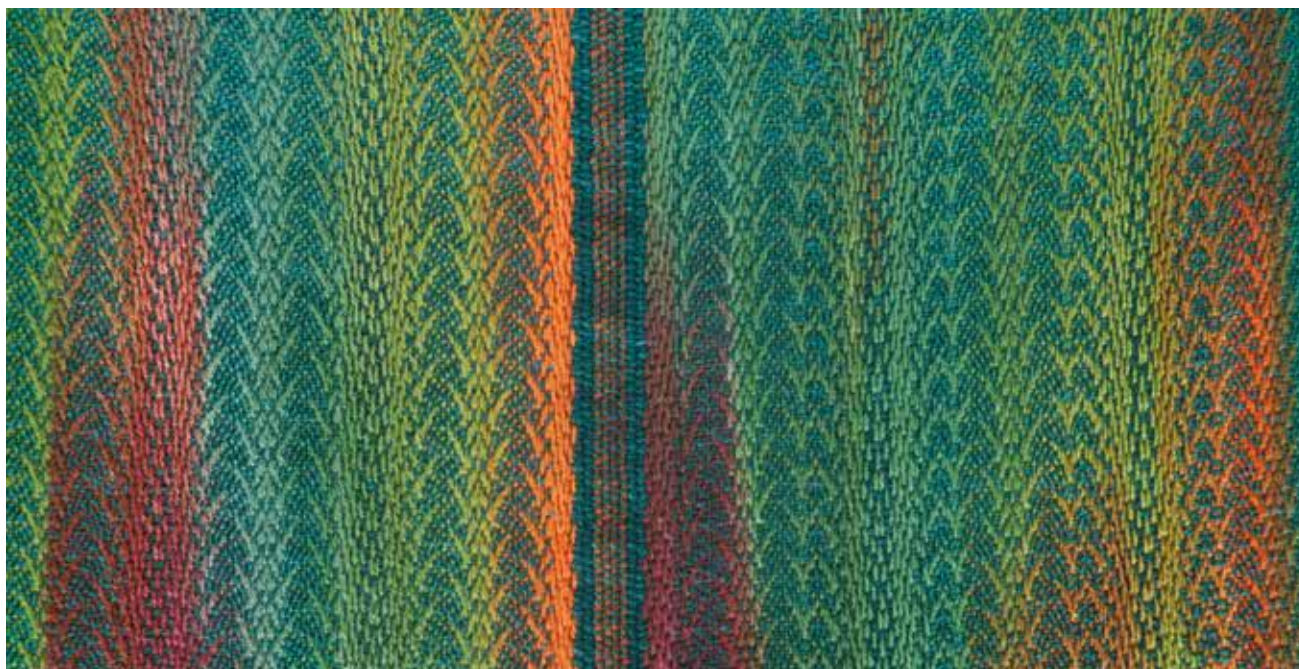


- **Weaving Draft:** Figure 1742, *Atlas de 4000 Armures*, Louis Serrure, France, 1920, #36633
- **Weaving Draft:** 10144, *2500 Armature – Intreccio Per Tessuti Di Lana, Cotone, Rayon, Seta*, Eugenio Poma, Italy, 1947, #42319

Yarns: Hand woven with MX fiber reactive dyed painted warp and vat dyed weft. 10/2 Tencel warp and weft.

Dimensions: 105 inches long x 26.5 inches wide
Woven on a 32-shaft Louët Megado. 32 Shafts used in draft.

Photos by Scott DeHart



AUTUMN SAGE

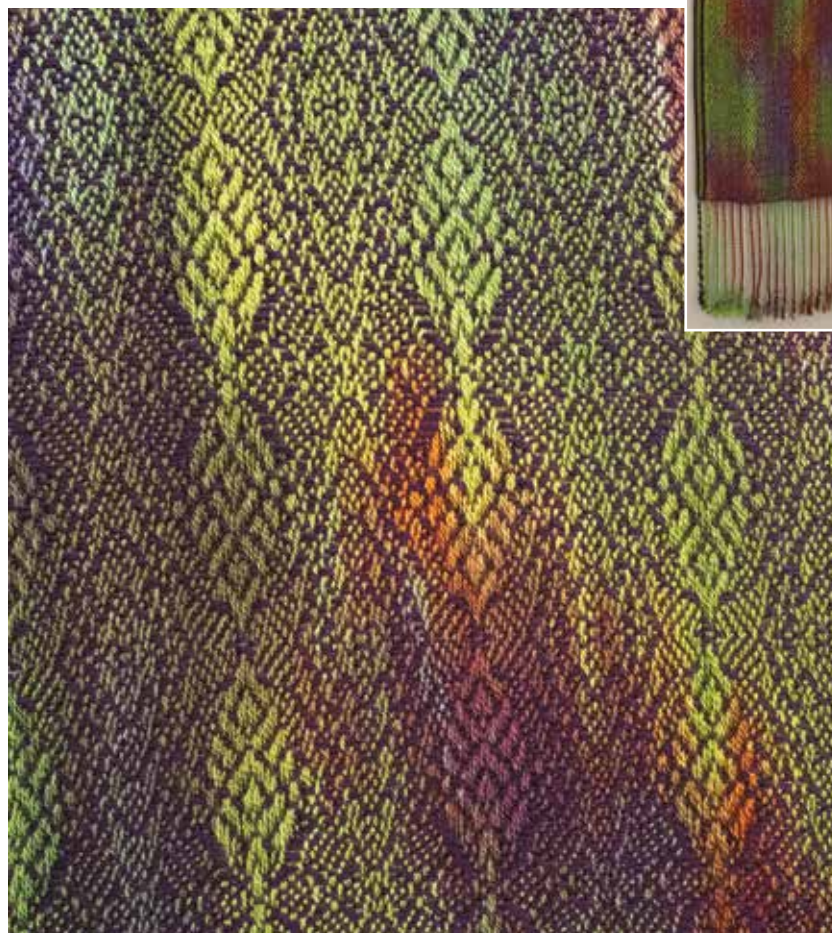
2D work

Artist’s Statement

The color palette and warp painting inspiration for this hanging come from a close-up photo of an autumn sage bush. I loved how the dark muted purples and vibrant greens shaded together as well as the linear overall lines of the image. The flower heads in the draft are part of the still-life effect that I wanted for the piece.

I designed the draft using Adobe Photoshop and Fiberworks-PCW. Many of the small Photoshop presets I use have been taken from *handweaving.net* drafts. I have relied on that resource for most of my base weaving structures and understanding of the process of multi-shaft drafting.

The controlled painting of the warp was greatly aided by some new warping tools that my husband and sons have been designing and 3D-printing for me over the last two years. Precise control of the painted warp threads now allows for the dye placement to be more precise. I am excited to continue learning how to use color placement in my work.



Technical

Structural inspiration: Used *handweaving.net* drafts and archives for design inspiration.

Yarns: 10/2 Tencel. Handwoven on a MX fiber-reactive-painted Tencel warp with a 10/2 Tencel weft, color eggplant.

Dimensions: 75 inches long x 27 inches wide

Woven on a 32-shaft Louët Megado loom. 32 shafts used in this original draft.

Photos by Scott DeHart

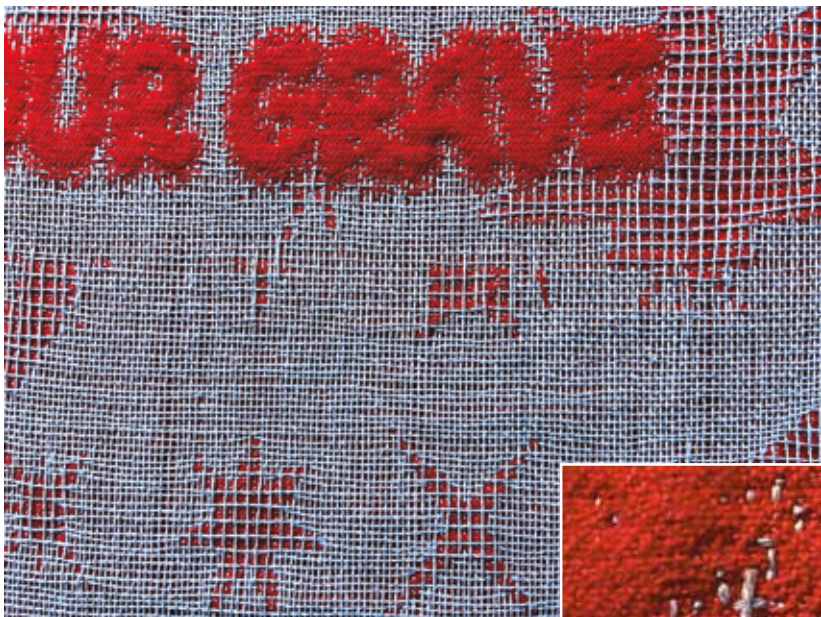
I AM STRETCHED ON YOUR GRAVE**2D work: wall hanging*****Artist's Statement***

I have come to understand the benefit of weaving cloth on a Jacquard hand loom is essentially a subversion of Jacquard's intended goal: Joseph Marie Jacquard invented the Jacquard loom in 1863 in order to de-skill the weaver's role, to make production cheaper and faster, and ultimately to alienate the consumer further from the product of woven cloth. Considering how little America and much of the Western hemisphere understand of textile production, it is fair to say that he succeeded.

My practice and research are invested in lineages of making and labor, and how a human obsession with dominance and control of the land beneath our feet is tethered to the struggle for autonomy and control of bodies, and especially those of women.



Photos by Poppy DeltaDawn

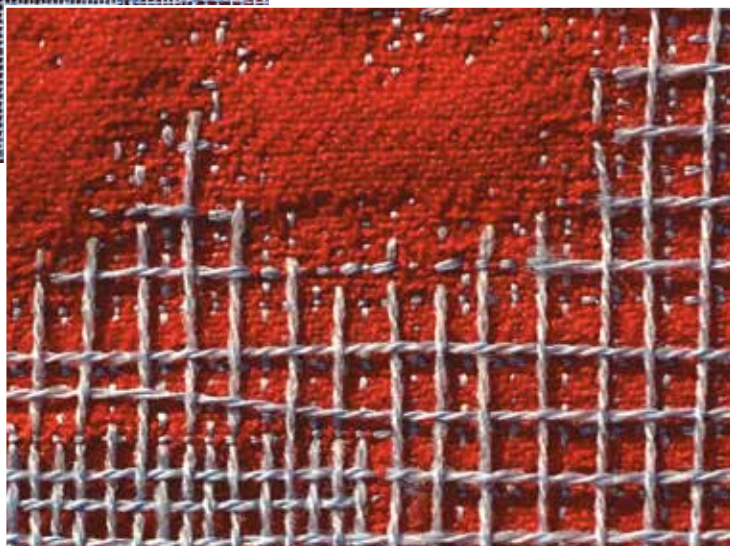
***Technical***

Structure: Handwoven Jacquard double weave

Yarns: 2/18 Merino wool and 16/2 cotton on recycled industrial felt

Dimensions: 32.5 x 28.25 inches

Woven on a TC2 loom / 0 shafts



CHANGING LEAVES

Apparel and accessories: lightweight scarf

Artist's Statement

At the time I wove it, in summer 2022, this was by far the most ambitious project I had ever undertaken: the finest threads, the most complex liftplan, and the most intricate color patterning.

Artistically, I drew fairly literal inspiration from the changing leaves in autumn, shifting from green through yellow to orange. Technically, this piece was all about challenging the limits of my weaving skill. Following the liftplan on a table loom required meticulous attention to detail, while blending the gradient along the entire length of the scarf required an immense amount of trust in my planning calculations. Unrolling it from the cloth beam was a moment of triumph.

Technical

Structural notes: 96-pick fancy twill, woven with a blended gradient spanning five weft colors

Yarns: 24lea linen held double

Dimensions: 8.5 x 69 inches

Woven on an eight-shaft table loom



Photos by
Sophia Eller

CLOUD RIBBON BRACELETS

Apparel and accessories: pair of matched bracelets (worn double-wrapped) or choker necklaces (worn single-wrapped)

Artist's Statement

The designs on these bracelets are built from the shapes most naturally suggested by the Sulawesi technique: curling spirals and delicate points. As I experimented with different patterns, a variety of different clouds took form, and a handful of these were arranged to make the bracelets.

I am particularly proud of the reversal of foreground and background around the central motif, and enjoyed the challenge of making two identical pieces. Or rather, almost identical: the central cloud is flipped between the two bracelets, so that while one bracelet is not quite twist-neutral, two bracelets woven together are. They are truly a matched set.

Technical

Structural notes: Tablet-woven bands with a central pattern section in the Sulawesi technique (including reversals of foreground and background color) and a chevron border.

Yarns: machine embroidery silk size 10, cotton sewing thread weft



Dimensions: 0.75 inch x 12 inches each

Woven with 30 tablets



Photos by Sophia Ellerr

MINDBENDER**2D work: wall hanging****Artist's Statement**

An opportunity to buy a loom almost 50 years ago launched a life-long passion for weaving. I enjoy weaving scarves, shawls, throws and wall hangings from various commercial fibers and my hand spun yarn. Color, texture, geometric design, and movement intrigue me. My pieces include a variety of fibers and weave structures; most are 'one-of-a-kind'. The unlimited design possibilities allow a lifetime of opportunities to wonder "what if . . ." and then to experiment with those ideas to create something functional, beautiful, whimsical and/or thought provoking.

A weaving friend told me about Complex Weavers and the *Complexity 2024* exhibition. Thinking about the *Innovations in Weaving* theme led me to look more closely at optical illusion prints on paper to see how they change appearance depending on various factors. The intriguing designs inspired me to attempt to



create similar effects with double weave pick-up. It is interesting to see how changing the size and placement of lines and curves can create subtle or mind bending 3D effects in a 2D medium. There is much more to explore.

Technical**Structural note:** double weave pick-up**Yarns:** 3/2 perle cotton, 5/2 perle cotton,**Dimensions:** 18.5 inches x 14 inches

Woven on a four-shaft Nilus LeClerc Loom

Photos by Kathleen Fennell

ILLUSION**2D work: wall hanging****Artist's Statement**

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**Technical**

Structural note: double weave pick-up

Yarns: 3/2 perle cotton, 5/2 perle cotton

Dimensions: 28.5 inches x 14 inches

Woven on a four-shaft Nilus Leclerc Loom

Photos by Kathleen Fennell

INTERLACEMENTS**Apparel and accessories: scarf****Artist's Statement**

This work is a development of my interest in exploring satin as a structure with use of color to create an optical illusion of ribbons interlacing in plain weave. There are just two blocks of eight-end satin, woven alternately warp-faced or weft-faced, plus tubular doubleweave selvages for a neat finish. (Thanks to a piece by Lynn Smetko in *Eight Shafts Beyond the Beginning* for the tubular selvedge idea.)

The main challenge was to select eight different colors that would give good contrast and a vibrant but harmonious result working together.

Technical

Yarns: 60/2 silk

Dimensions: 76.3 x 11 inches

Woven on a Louet Megado 32-shaft compudobby;
20 shafts used for this piece



Photos by Brenda Gibson

CELEBRATION OF TEN**2D work: wall hanging****Artist's Statement**

My inspiration was a tenth anniversary. I explored a variety of methods for expressing the number ten. These methods included tally marks, building shapes from ten small motifs, the numeral '10', the word 'TEN', and an 'X' — the Roman numeral for ten. I modified the shape of the 'X' slightly so that ten motifs would fit inside.

This is the first piece I have woven using a tied weave. Before warping the 24-shaft dobby loom, I sampled a subset of the draft on a table loom to determine the warp sett and the grist of the pattern threads. I enjoyed weaving the piece and plan to revisit this structure.

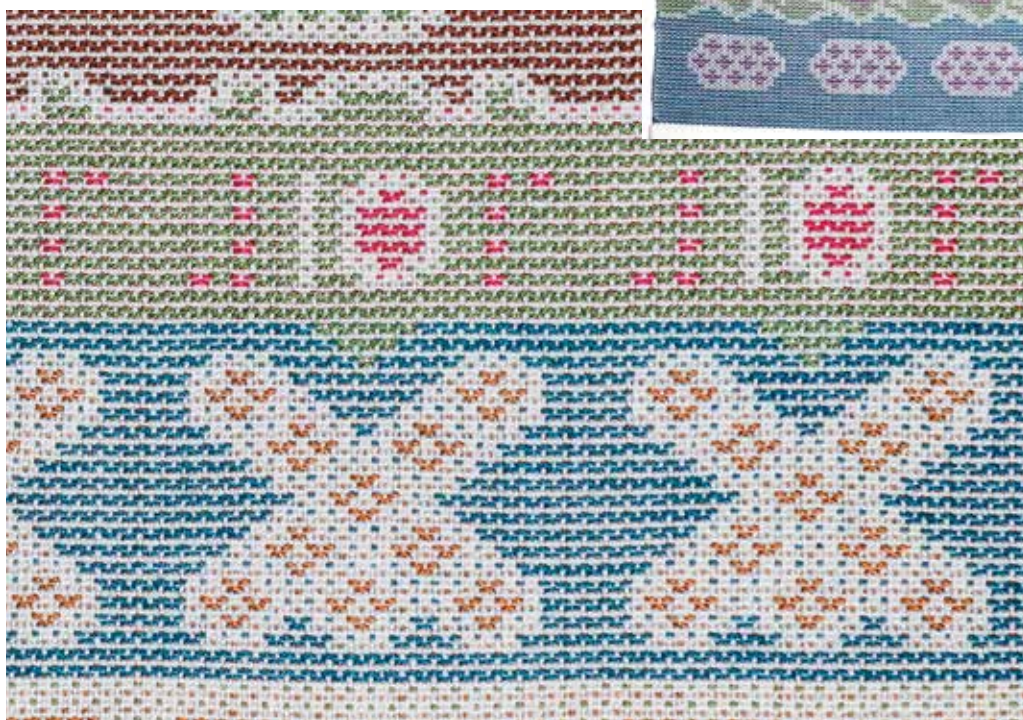
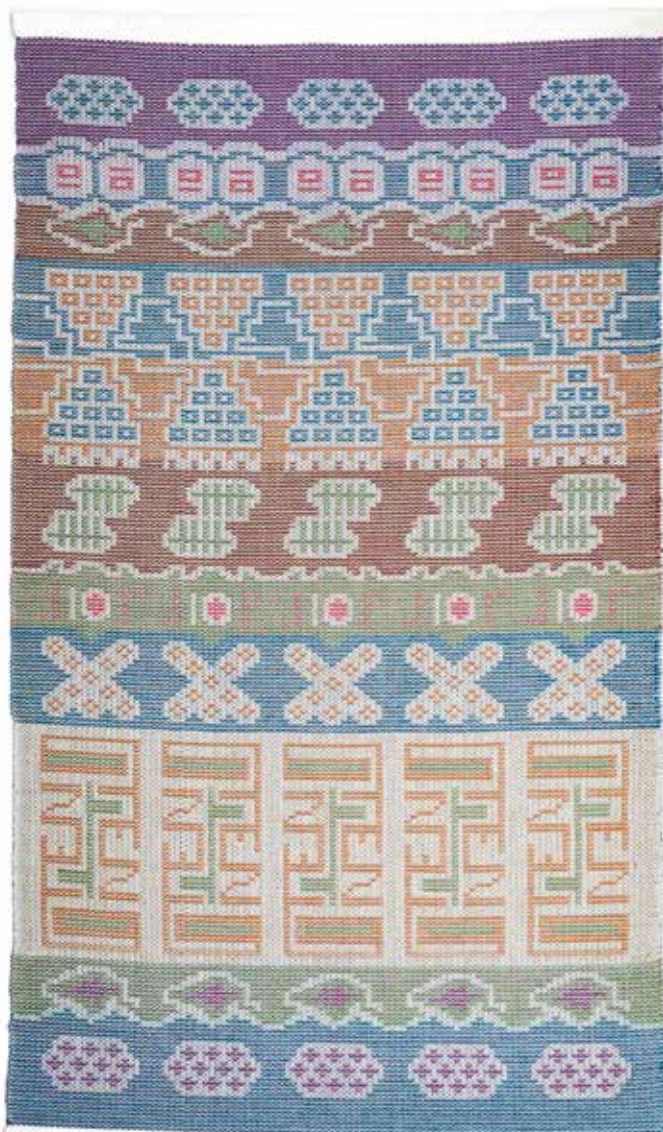
Technical

Structural notes: polychrome summer & winter with two pattern colors

Yarns: 20/2 cotton

Dimensions: 18.25 x 10.5 inches

Woven on a 24-shaft dobby loom (Leclerc Weavebird)



Photos by
Ron Freudenheim

SCATURIENT**2D work: wall hanging****Artist's Statement**

In 2020 when the pandemic hit and the world turned upside down, I began to focus on a very specific set of goals as an artist and educator. Although the world slowed down, there was an urgency to somehow rise above this absurdity of teaching art online and still make sense out of what was happening in the world. As 2021 rolled in and blurred into 2022, there was a new pressure to now catch up on everything that was set aside while living in the virtual world. There was an overwhelming feeling that there was always more to do; that something was left undone; that I should be accomplishing an insurmountable goal. My creativity was somehow heightened and crushed at the same time. I was exhausted.

In July 2022, I was scheduled for the ÓS Textile Residency at the Icelandic Textile Center in Blöndóus, Iceland. This residency had been postponed for two years because of the pandemic and, despite my exhaustion, it was now time to go. I arrived in Iceland with fifteen pounds of hand-dyed yarn to start a month of weaving on the TC2 hand-jacquard loom but without a single idea of what to weave. I decided that I was going to let the experience of just being there influence my designs and what I created. I spent many days walking the mountain trails and the black sand beaches, taking pictures of the landscape, the flora, the rocks, the ocean tides, and the incredible sunsets. I breathed in the crisp air, listened to the waves crashing onto the



rocks, and every night watched the sun barely rest on the horizon before rising again. I immersed myself in simply being present.

Giving myself this time to decompress from the last two years and reorganize my priorities and goals, I decided that I wanted to create work that just made me happy. This body of work is both a reflection on my time in Iceland and on what is most important to me, my family. Each piece is from an original photograph. The more recognizable images are designed from photographs taken while in Iceland. The abstract images are from blurry photos my granddaughter takes as she playfully runs around with my phone. Using photographic imagery has allowed me to mark this time, this experience, and these memories.

Technical

Structural notes: Some weave structures were created based upon research of traditional Icelandic knit and embroidery patterns.

Yarns: 10/2 cotton; 8/2 rayon. Hand-dyed yarn

Dimensions: 14 x 18 x 1 inches

Handwoven on a TC2 hand-Jacquard loom

Photos by Robin L. Haller



ROYAL BLUE RENDEZVOUS**Apparel and accessories: scarf****Artist's Statement**

In crafting this handwoven scarf, I sought to capture and convey a sense of tranquility through a carefully chosen color palette. The soothing hues evoke a feeling of calm that resonates with my personal connection to the creative process. Balanced with meticulous accent work, the piece comes alive with intricate details, transforming it into a work of art.

The deliberate shifts in weft colors and structural changes throughout the scarf provide a feast for the eyes, offering overwhelming visual interest. This dynamic interplay of colors and textures adds depth and complexity to the piece, turning it into a unique and captivating creation.

Beyond the mindful craftsmanship and artistic expression poured into this handwoven piece, this scarf remains a fully functional accessory, seamlessly integrating into any wardrobe.

**Technical**

Structural notes: various treadling sequences on an 8 shaft twill draft. Handwoven, hemstitched, embroidered, hand-twisted fringe. *Handweaving.net* drafts or archives were used for inspiration.

Yarns: 8/2 Tencel, 2/24 Super Lamb, Superwash Sock, 5/2 Tencel, Hand-spun Merino, 10/2 Supima cotton

Dimensions: 1.96 m long X ~32 cm wide

Woven on an eight-shaft floor loom

Photos by Samantha Haring

DENDARA**2D work: wall hanging****Artist's Statement**

Dendara is the name of a temple in Egypt that has blue and white figures and floral motifs covering every column, wall, and ceiling. I wanted my weaving to remind me of the breathtaking beauty of being in the midst of the ancient paintings.

Technical

Structural notes: summer and winter weave, knotting stitch hem, twisted warp fringe with glass beads

Yarns: 2/12 silk, 4/2 silk, 2/18 silk and wool, glass beads

Dimensions: 78 inches high x 20 inches wide (78" includes fringe and loops for hanging)

Woven on an eight-shaft Schacht Baby Wolf

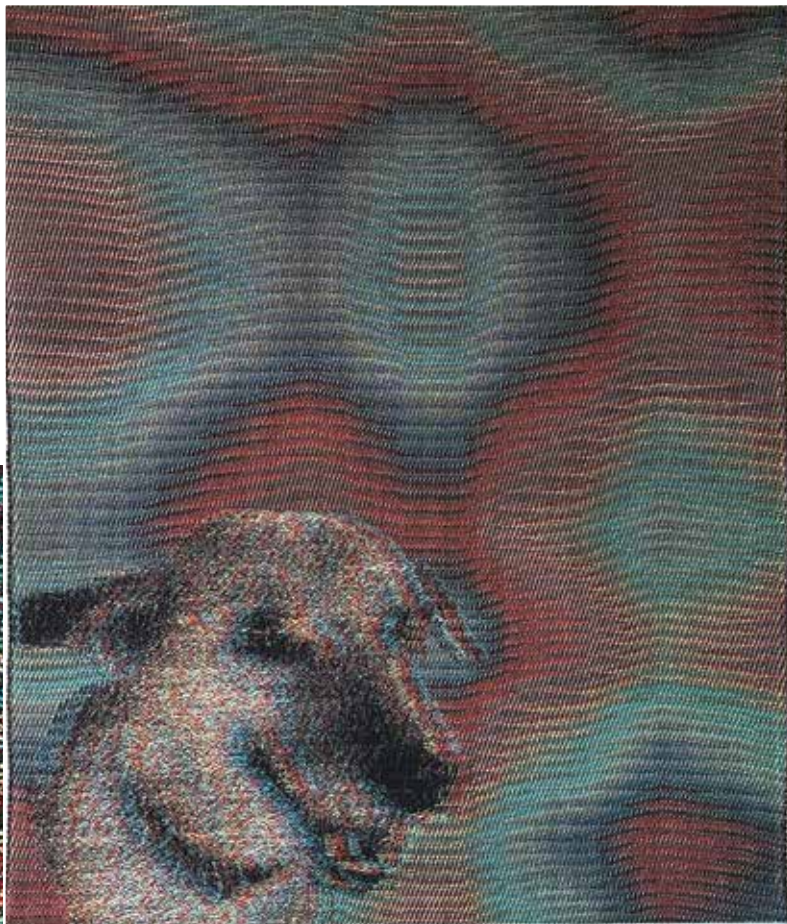


Photos by Nancy Arthur Hoskins

SHALLY**2D work: wall hanging****Artist's Statement**

This work is formed by two parts of images. The background part uses a 48-shaft network draft to create a three-line echo (echo-3) effect. The image of the dog is based on a two-shade (warp-faced and weft-faced) random weave structure.

Echoing and shifting the whole three times creates an astigmatism effect.



These network and echo effects show the cheerful mind of a dog.

Technical

Structural notes: hand woven; three lines of echo weave structure and two-shades of Jacquard weave structure.

Yarns: 16/2 cotton warp, 20/2 cotton wefts

Dimensions: 31.5 x 27 inches

Woven on a TC-2 (Thread controller) Jacquard hand loom

Photos by
Wen-Ying Huang

DAPPLED SUMMER SUN**Apparel and accessories: scarf****Artist's Statement**

I have long been intrigued by double-exposures and find it thrilling to weave fabric that combines different designs. This scarf reminds me of summer afternoons at our pond. I see ripples in the water and sunlight dappled by plum trees and sweet peas blooming along the far edge of the pond, while iridescent damselflies dart through sun and shade.

Technical

Structural notes: hand-woven in turned three-tie weave.

Yarns: 20/2 hand-dyed silk, 30/2 silk, 60/2 silk. Warp used three yarns: black, pinks and blues, with two interleaved pattern lines for the 20/2 hand-dyed silk. Many colors and sizes of silk weft were combined. Two different liftplan designs were interleaved for the weft. Warp was threaded A/B/C and wefts rotate three shuttles. All the sequences are original.

Dimensions: 63 inches x 9 inches

Woven on a 24-shaft AVL loom (computer assisted)

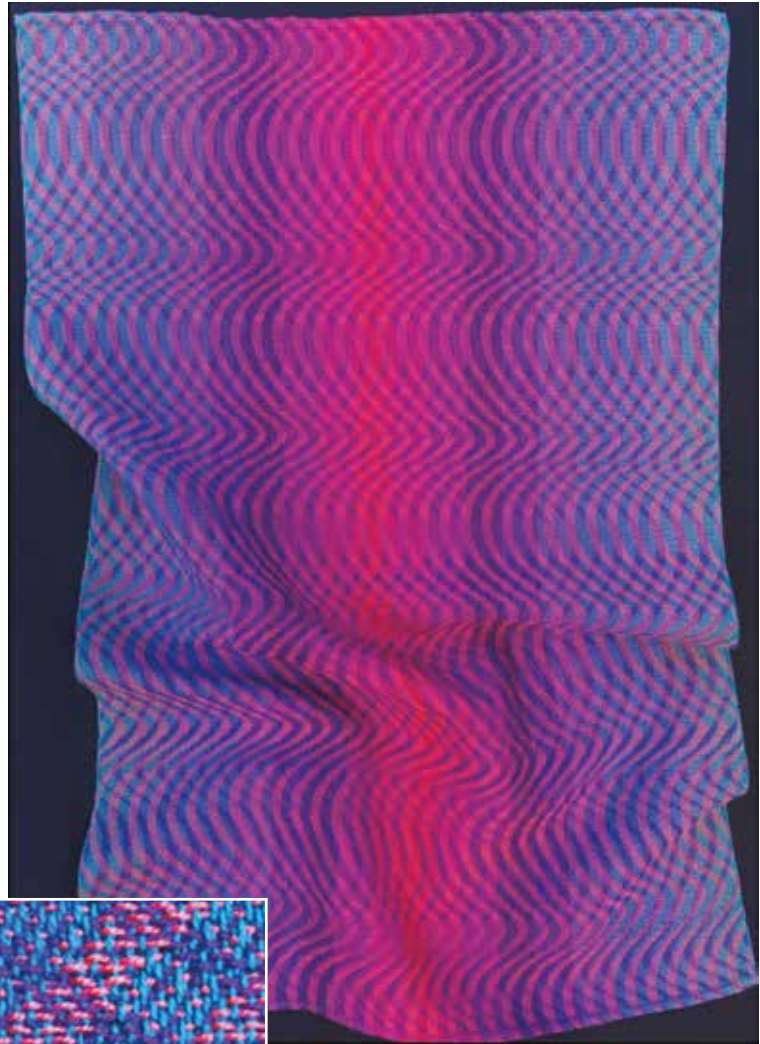


Photos by Rosemary Daiross

AHEAD OF THE CURVE**Home furnishings including functional textiles: dish towel****Artist's Statement**

When I started weaving many years ago, designing was done on paper, and so I didn't take many 'chances' in design or even colors. Then came computer programs for weavers, computerized dobby looms, and Adobe Photoshop. The 'Innovations in Weaving' in my lifetime have only enhanced my enjoyment and the joys of a perfect hobby: using my mind in so many different ways, creating wonderful and inspiring friendships, keeping my hands busy and happy, and (usually) having something useful to show! I can't imagine a better creative pursuit.

I love weaving dishtowels: I can be fearless in design and colors, I smile when I see them in my kitchen, and I love giving them to friends and family. This towel was woven near the end of a long warp. Earlier towels had used Photoshop to design, and my mind wandered along that 'what if' path as I wove. At the computer, I started playing with curves, manipulating their placement, weave structures, and weft colors. And *voilà*, my design was born!

**Technical**

Structural notes: Handwoven. This was designed using Fiberworks-PCW and Photoshop Elements. Four different twills were used.

Yarns: 20/2 mercerized cotton

Dimensions: 29.5 x 19.5 inches

Woven on a LeClerc Weavebird 24-shaft loom, all 24 shafts used

Photos by Rudy Johnson

THE MESSENGER (HAIL AMITABHA BUDDHA)**2D or 3D work****Artist's Statement**

This piece draws heavily from childhood memories of the joy and excitement I felt during summer days spent with my grandmother in Kamakura, Japan. Everything I know about Saga Nishiki I learned from her, so this was my way of paying homage.

A warp of *washi*, plated and lacquered with a bright, arctic blue, was reminiscent of summer skies. In the undermost layer of background, I laid down a green gradient representing the vibrant greens present in Japanese summer foliage. Above the gradient is a golden arabesque pattern that features prominently in many of my grandmother's weaving designs. The red wave design above the gold reflects my own joy and excitement.

An *Allotopus rosenbergi*, known in Japan as 'ougon oni kuwagata' (yellow-gold ogre stag beetle) is at the center. Many Japanese boys enjoy catching wild rhino and stag beetles and keeping them as pets, even as occasional combatants. Many Japanese kids of my generation grew up playing 'Mushi King' (Bug King), an arcade game in which players insert collectible beetle cards into a game console to fight other bugs in a glorified version of rock-paper-scissors. During my summer breaks, my grandmother would drive me to the nearest arcade to play. Soon I became obsessed in my pursuit to collect the *Allotopus rosenbergi* beetle card. I still remember the rush of adrenaline when the console finally dispensed this card.

On my weaving, the stylized red text on the back of the beetle read "南無阿弥陀佛" (*Namu Amida Butsu*), or "Hail Amitabha Buddha." My aim was to reflect the omnipresence of Buddhist philosophy in Japanese culture, as well as its influence on my personal outlook.

Weaving innovation is displayed through the interweaving of multiple layers. While traditional Saga Nishiki weaving typically presents a single, traditional Japanese geometric pattern, my grandmother experimented with combining multiple geometric patterns and sometimes photographic images in a single work. In this piece, I took my grandmother's innovation a step further, presenting a color gradient, a traditional pattern, a geometric design, a photographic image of a beetle, and text.



Photo by Kaj Johnson-Kuchina

Technical

Structural notes: The method I used is called *Saga Nishiki*, an Edo-era form of traditional hand-weaving/brocading originating in Saga, Japan. *Saga Nishiki* warps are made of *washi* (traditional Japanese paper processed by hand) coated with any combination of platings such as gold, silver, bronze, tin and lacquer. The weft consists of dyed silk threads and silk threads coated with the aforementioned platings. Traditional *Saga Nishiki* weavings were used for *obi* (belts) for Japanese kimono. Today, these weavings are used for purses, wallets, and brooches. My weaving is heavily influenced by my grandmother, an accomplished weaver and *sensei* who uses more metal-coated silk thread and less plain silk thread than is traditional. The heavier use of these metallic weft threads gives the textile a shimmer that varies with the angle of lighting/viewing.

Yarns: The warp is made of *washi* (traditional Japanese paper processed by hand) coated with a colored photo-sensitive color film as well as a combination of metal plating and lacquer to adjust the hue. The weft yarns are silk threads plated with metals.

Dimensions: 19-2/16 in x 19-11/16 in x 1-2/16 in

Equipment: I used a table-top loom specific to *Saga Nishiki* (the weaving/brocading method used to create this piece). These looms can be called *oridai*, or *oriki*.

FOREST TEXT #1**2D work: wall hanging****Artist's Statement**

Forest Text #1 is scroll of woodland calligraphies. Just as Chinese calligraphy originated in carved and painted abstractions of nature, these woven symbols are a present day abstracted expression of meaning and presence in woodlands.

Our eyes and minds look for pattern and meaning. They are built for it. Here we see a new language of the forest, with rhythm and relationship of beings in growth and striving in community, composing a jazzy rhythm of being.

Technical

Structural notes: The overall structure is an alternating 7/1 and 1/7 satin, offset from each other to allow one to slide under the other. The foreground warp-dominant satin is woven selvage to selvage. The background weft-dominant satin weaves selvage to selvage, showing in all background areas, with pickup (pick down, really) occurring in the areas of foreground expression. The background weft floats on the back freely in the pickup areas. The floats were couched into the fabric on the back after removal from the loom. This structure came to me as a cross between split-shed weaving and Jacquard multiple-pass weft pattern lines. It requires one pickup per pattern line, rather than two as would be required for split shed. Eight-shaft, 16-treadle weave, plus five ends of selvage used. Occasional weft inclusions, twill lines.

Yarns: 16/1 linen, gold metallic, iridescent polyester, polyamide/copper, raw silk/stainless steel, 20/2 mercerized cotton

Dimensions: 36.5 inches x 7 inches x 1 inch

Woven on a Toika 32-shaft loom



Photos by Deborah Kaplan

NIGHT AND DAY IN THE SNOW KINGDOM**2D work: wall hanging****Artist's Statement**

Night and Day is an expression of a woodland at snow with its irregularity and repetition. Day and night weaves back and forth with a quiet yet poised effect. Just as snowflakes themselves, no tree or branch is the same. Branches bend down over years of weight of snow and wind and rain. Broken, but enduring. Just as we are, ourselves, balanced in the art of living.

Photos by Deborah Kaplan

**Technical**

Structural notes: Taqueté structure. The motif was expressed initially in satin for the snow and freehand floats for the branch structures. Those structures were networked and elongated in both warp and weft. An irregular four-end twill was used for the tree trunks and networked only in the treadling along with the snow and branches. This produced many exceedingly long floats. A true fantasy weave, turned into cloth and reality with the overlaid taqueté structure.

Yarns: 20/2 cotton, 16/1 linen, 18/2 wool. The fine cotton warp was used in gold and white to add glints of sunlight. Single black warps were used to hint an additional definition at the edges of the tree trunks. Each weft carries two strands of wool and one of linen for a balance of body and structure.

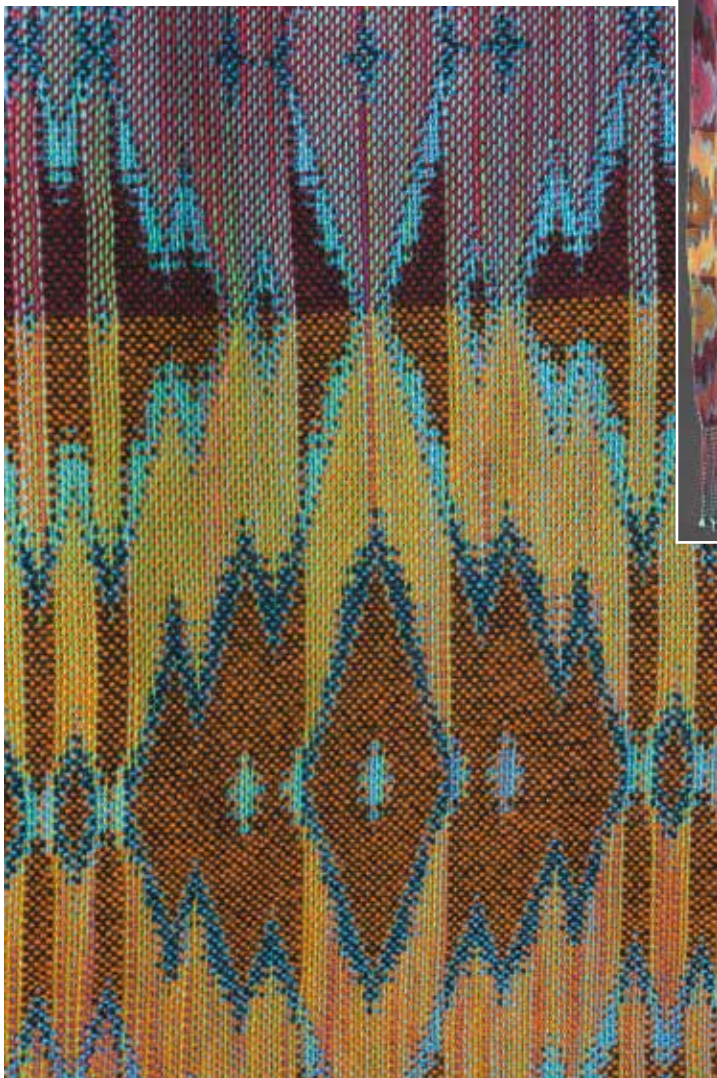
Dimensions: 32 inches x 35 inches x 1 inch

Woven on a Toika computerized counter-marche 32-shaft loom

HARRIET'S SHAWL**Apparel and accessories: shawl****Artist's Statement**

This shawl is a tribute to Harriet Tubman, inspired by a photograph of her late in life, wearing a shawl and seated outside her home in Auburn, New York, near where I live. Her accomplishments — simply put, leading slaves to freedom and leading Union troops in the Civil War — continue to amaze and challenge us.

The patterns and colors in my weaving reflect the complexities of the world she had to negotiate: with dark colors, including black, representing forces she contended with, and with many bright colors representing her unbelievable courage and persistence, her hopes and dreams for her people.

**Technical**

Structural notes: Echo threading woven in a variety of tie-ups and treadlings including echo, jin, and double weave

Yarns: 24/3 cotton, hand-painted warps, wool/stainless-steel yarn, silk tram

Dimensions: 82 inches long with fringe, 18.5 inches wide (at widest point)

This is a 24-shaft design woven on a 32-shaft Louet Megado computobby loom

Photos by Timothy Fuss

HARRIET TUBMAN DREAMS OF THE NORTH STAR**2D work: wall hanging****Artist's Statement**

Harriet Tubman was nicknamed 'Moses' for her leadership and courage in guiding some 70 people from slavery in the South to freedom in Canada. They traveled on foot, at night, pursued by slave catchers and guided by the North Star.

Her dreams and visions inspired her — and her spirit inspired this piece, with motifs in the shape of stars, in colors that begin with the reds of hell, the dark browns of the woods, and the blacks of night, and then shift northward and upward to the blue skies of freedom. Tubman spent her retirement years in Auburn, NY, near my home in Rochester.

Technical

Structural notes: Warp painting, natural dyeing, 28-shaft double weave on an extended parallel threading, beading, sewing

Yarns: 24/3 cotton, wool/stainless-steel yarn, MX fiber-reactive dyes, beads (including seed beads, Swarovski crystals, and African trade beads), fine black chains. Also, naturally-dyed cotton backing, fusible interfacing, and Velcro for hanging.

Woven on a Louët Megado compudobby loom, 28 shafts

*Photos by Timothy Fuss*

GRAND CANYON SUNRISE

2D or 3D work: Triptych wall hanging

**Artist's Statement**

Our western landscape provides a constant source of inspiration for my weaving. The magnificence and enormity of the Grand Canyon inspired me to capture the colors and stratified rock with woven structures.

I experienced an amazing sunrise on a cold November morning in 2022, which led to this weaving, *Grand Canyon Sunrise*. The sun first appeared at the rim of the canyon with a bright narrow band of light that gradually plunged down to illuminate the layers of rock in the

depths of the canyon as it rose higher in the sky. Within minutes, the clear bright blue sky contrasted with all the revealed geologic layers. These rock formations in the depth of the Canyon are represented by different twills and colors from the Canyon's palette.

The same structures occur in each panel with the colors of the layers gradually lightening as the light reaches the lower levels. The sky is woven in an irregular satin as it progresses from hazy gray to bright blue.

**Technical**

Structural notes: 32-shaft twill variations and irregular satin

Yarns: 8/2 Tencel, 2/18 wool, rayon blend, 20/2 cotton

Dimensions: Each panel, 11.25 x 8.25 x 1.25 inches. Total size, 11.25 x 25 x 1.25 inches,

Woven on a 32-shaft Louët Megado computobby loom

Photos by Mary Pridgen

SPRINGTIME RUNNER

**Home furnishings including functional textiles:
table runner**

Artist's Statement

Weaving is and has been my passion for over 50 years. Using weaving software and experimenting on my 32-shaft computodobby loom is fun and challenging.

My profession as a graphic designer has led me to create large graphic shapes in my weaving. Adding color, texture and various yarn fibers makes the possibilities never-ending.

Technical

Structural notes: Handwoven in an original pattern on 32 shafts. The structure is similar to turned summer and winter or taqueté, but it's not quite that. The pattern is adapted from an unnamed drawdown seen in *Pattern Techniques for Handweavers* by Doramay Keasbey.

Yarns: 8/2 cotton warp in white, green and teal with a white Tencel weft

Dimensions: 13 inches x 54 inches

Woven on a 32-shaft Louet Megado Computodobby



Photos by Mindy McCain



PROSPERITY DRESS**Apparel and accessories: dress****Artist's Statement**

Jujitsunagi is the name of a sashiko (Japanese stitching) pattern, named for the Japanese kanji character for 10, written as a cross. The character suggests prosperity, increasing as the tens increase.

The linked crosses create a tessellation, well suited to the workings of a drawloom. Using a five-shaft satin ground weave and 10 pattern shafts, a silk damask is created, warp-faced on the 'front', weft-faced on the 'back'. The 30/2 silk warp and 20/2 silk weft interlace to create an elegant look of prosperity.

Technical

Structural notes: handwoven silk damask produced with five-shaft satin structure

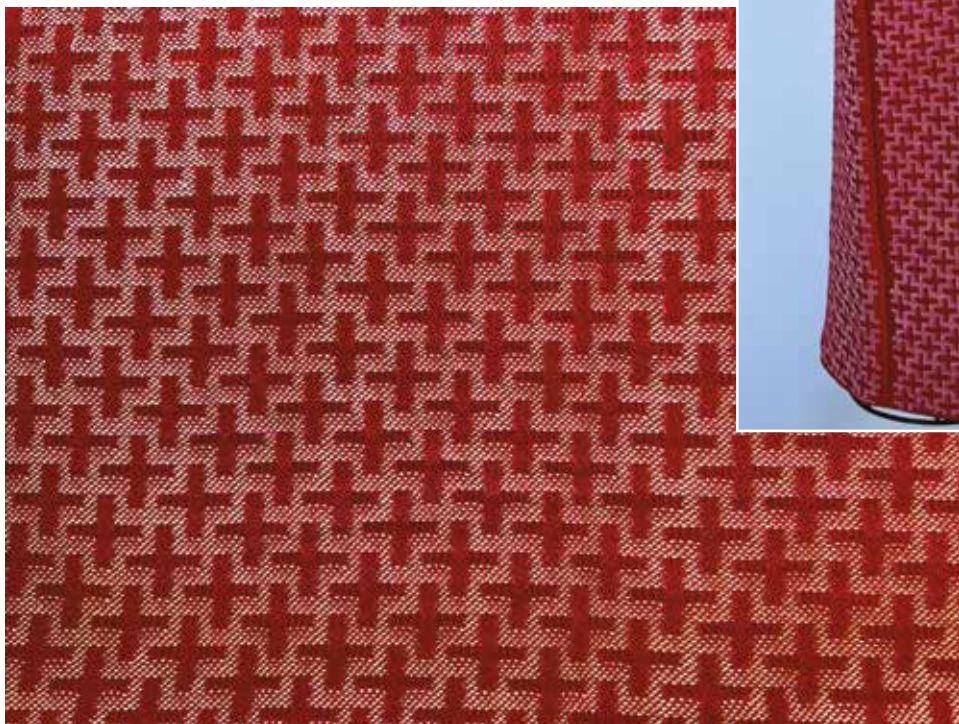
Yarns: 30/2 and 20/2 silk

Dimensions: 20.5 inches x 40.5 inches

Woven on a drawloom using 10 pattern shafts and five ground shafts



Photos by Joan Namkoong



ZIG-ZAG KONGO MEETS THE CURLICUES**Apparel and accessories: kumihimo necklace****Artist's Statement**

Z-Kongō is usually made with four sets of four elements opposite each other. In unbalanced Z-Kongō, interlacements are made with three elements opposite one element, causing the braid to spiral.

Because the spiral appears to have two distinct colors, a blue side and a white side in a curvilinear zig-zag, I paired the spiral version with balanced S-Kongō alternating with balanced Z-Kongō to emphasize both kinds of zig-zags.

Technical

Structural notes: 16-element Kumihimo structures: alternating S-Kongō and Z-Kongō for the Zig-Zags; unbalanced Z-Kongō for the Curlicues.

Threads: Japanese kumihimo silk 150/3



Dimensions: Length, 24 inches; circumference at non-curling part of braid, 1-1/8 inch
Braided on a marudai and 16 tama

Photos by Duncan Neilson Photography

S- AND Z-KONGO MEET THE FLOWERS OF NAIKI GAESHI**Apparel and accessories: kumihimo necklace****Artist's Statement**

I have long been interested in kumihimo braid structures, wondering how many different patterns each structure or interlacement can produce. 16-element Kongō Gumi is one such structure I studied in depth. For this braid structure alone, I found there were more than 1,000 two-color patterns. My work was subsequently analyzed by a mathematician who confirmed that the grand total was 1,160 (he found three more which I hadn't).

I am now interested in applying these color layouts to two more braid templates that I developed for *Naiki* (a flat braid) and *Naiki Gaeshi* (a round braid). I have documented the 6-, 7-, and 8-spot layouts for both braids, and while many are chaotic, I have discovered some really attractive novel patterns. Maintaining the same color layout, while changing to a different braid structure, leads to many intriguing transitions of the sixteen elements.

**Technical**

Structural notes: 16-element Kumihimo braided on a Marudai. Structures include S-Kongō, Z-Kongō, and Naiki Gaeshi.

Yarns: Japanese premium silk 150/3

Dimensions: Length, 31 inches;
Circumference, 1-¹/₈ inch

Braided on a marudai and 16 tama

Photos by Duncan Neilson Photography

CELL SYSTEM**3D work****Artist's Statement**

Through my ongoing exploration of cellular structures, this work reflects on simulations of microscopic complex natural systems through the lens of the coded, rapidly evolving technological zeitgeist.

Conceptually, within the work, I question the increasing societal tension and opportunities for artificial mimicry of the natural world. Weaving is an ultimate metaphor for complexity within life systems: the small individual elements and rules acting cumulatively upon the whole, resulting in emergent behaviour. I aim to innovate within cloth to find a place between natural living cloth and human-made technological constructions.

As a handwoven three-dimensional fabric, my work delves into the dichotomy of a complex system of threads creating simplified geometric cellular shapes. I use a multilayering structure to lift the cloth into the third dimension and use this versatility to develop patterns in the cloth depth as well as the fabric surface. The reversal in the multilayering structure creates the wave pattern and the abstract, curving 'cells'.

I employ two metals in this piece, referencing the artificial machine mimicking the living cell system. The materials are ridged, and their polished surfaces render them slippery. So, while I have caught the metal threads within the woven encoding, they move against each other in disorderly, organic, emergent, natural and unprogrammable behaviour. The tessellating cells themselves move organically, reminding the viewer that synthesised complex natural forms can occur from a set of instructions.



Photos by Melanie Olde



By exploring cellular geometries and functions, I aim to inspire viewers to consider how technology can reflect upon and mimic the complex beauty of the natural world.

Technical

Structural notes: Multi-layering hand-weaving technique

Materials: 0.5 mm stainless steel rope; 0.2 mm copper wire

Dimensions: 17.5 inches high x 8.5 inches wide x 1 inch deep

Woven on a 24-shaft AVL compudobby

STAR STRIKE

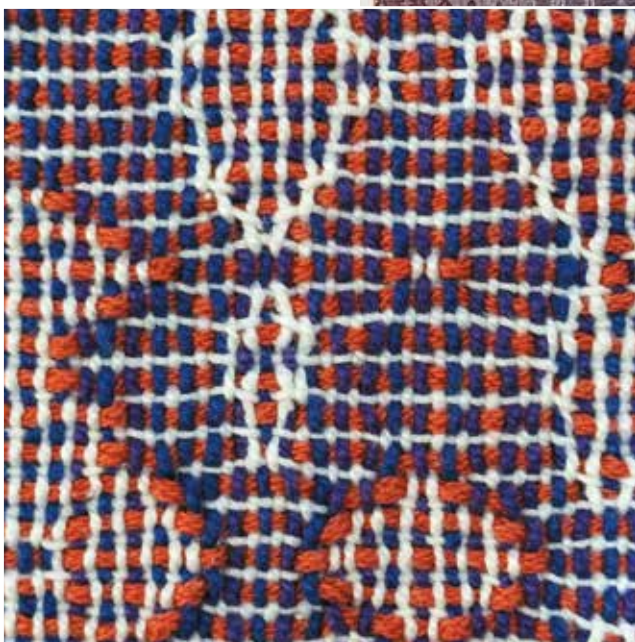
Home furnishings including functional textiles: blanket or throw

Artist's Statement

My goal in weaving is to use the loom to creating interesting fabrics that can be readily become part of everyday life. I have a particular fondness for drafting evolving patterns using color and contrast that reflect aspects of the world around us.

Star Strike is the latest in a series of cotton blankets drafted and woven in shadow weave. The series explores the variation and combination of color and contrast in both warp and weft while using varying weights of yarn.

The *Star Strike* warp and threading was designed during the fall of 2023 while listening to the news. During drafting, winding the warp, and weaving it off, the image of light emerging from dark dominated my thoughts.



Photos by Mina Ossiander

Technical

Structural notes: handwoven in eight-shaft shadow weave.

Yarns: mixed for effect

- 5/2 cotton, white and a range of darker colors
- Tahki Yarns Cotton Classic (mercerized cotton, 100m in 50g) in a range of colors
- Lily's 18th Century mercerized crochet cotton (Art. 158) in white

Dimensions: 50 inches x 42 inches

Woven on an eight-shaft Mecchia counterbalance floor loom

TREENWAY SILKS AWARD: BEST USE OF SILK

OPPOSITES ATTRACT

**Apparel and accessories:
scarves**

Artist's Statement

I wanted to make a pair of scarves for my sister and brother-in-law, living in Chicago, who are very different but also very similar. To match their characters, I designed scarves that used the same yarns, colors and weave structure, but presented strikingly different patterns — angular for my brother-in-law (like X's) and curvy for my sister (like O's). The two scarves also have different fringes. The result is a pair of scarves meant to be worn by a couple together.

The colors were based on coats worn by the 'giftees.' The warp is silk for its inherent beauty, and the weft yarns blend silk with yak and camel to provide warmth for their Chicago winters. By using the same warp, threading and weft for both scarves I established a level of similarity; differentiation would come from patterning and fringe treatments.

The design used many contrasts to bring out the scarves' theme of 'opposites attract:'

- Angles | Curves
- Short trimmed fringe | Long twisted fringe
- Undyed yarns | Dyed yarns
- Quiet colors | Loud colors
- Glamour yarns | Warmth yarns
- Slippery-feel shiny yarns | Woolly-feel matte yarns

Other contrasting features were included in the draft:

- An echoed advancing twill threading line, with one line flipped horizontally
- Warp and weft yarns alternated in 1:1 ratios
- Four-color double weave structure, with some areas woven as one layer and others as two

The neutral weft colors muted the bright warp colors to produce a sophisticated colorway. The areas of double-weave provide pockets of extra insulation and warmth. The hand of the silk/camel/yak combination is drapery, soft and warm. Overall the scarves are attractive and functional, different but similar.



Photo by Lynn Smetko

Technical

Structural notes: Four-color double weave, original designs. Threading is an echoed advancing twill line, with the one line flipped horizontally; treadling is an echoed advancing twill line, with one line offset by half. Tie-ups in the two scarves are different, yielding unique patterning — angular and curvy. Selvages are one unit of tubular double weave in a single warp color, yielding a beautiful framing edge. Fringe on the curvy-patterned scarf is long and twisted, while the angular-patterned scarf has short, straight fringe.

Yarns: All Treenway yarns.

Warp (1:1 ratio): 60/2/2 Bombyx silk, Hollyhock (red); 30/2 Bombyx silk, black;
Four Hollyhock ends per selvedge

Weft (1:1 ratio): 30/2 Bombyx silk/yak (55%/45%), undyed dark taupe; 30/2 Bombyx silk/camel (55%/45%), undyed tan

Dimensions: Each scarf is 70 inches long (plus fringe) and 13.25 inches wide.

Woven on an AVL 40-shaft with compudobby

ONDULÉ TRANSPARENCY

2D work: hanging

Artist's Statement

Ondulé Transparency is a continuation of my exploration of textiles that engage their environment by being semi-transparent rather than presenting an opaque barrier. My work invites the viewer to see into and through the weaving, easing the distinction between foreground, object, and background.

The fan reed is an excellent tool for exploring new ways to achieve transparent effects. I work primarily with linen because it can hold space open without slippage. It provides clean, crisp lines that suit my designs. Seeking innovative ways to express my ideas through weaving has always been a prime motivator for me.

Technical

Structural notes: The warp was sleyed through a fan reed with a contrasting space-dyed cotton warp outlining the fan sections. The alternating wide and narrow sett achieved with the fan reed gives a honeycomb effect of light and shadow behind the piece as can be seen in the image. The piece is most successfully hung away from the wall to take advantage of this transparent effect.

Yarns: linen, cotton. The linen warp is hand-dyed using Procion MX dyes.

Dimensions: 61 x 13 inches

Woven on a Schacht standard floor loom; four shafts were used

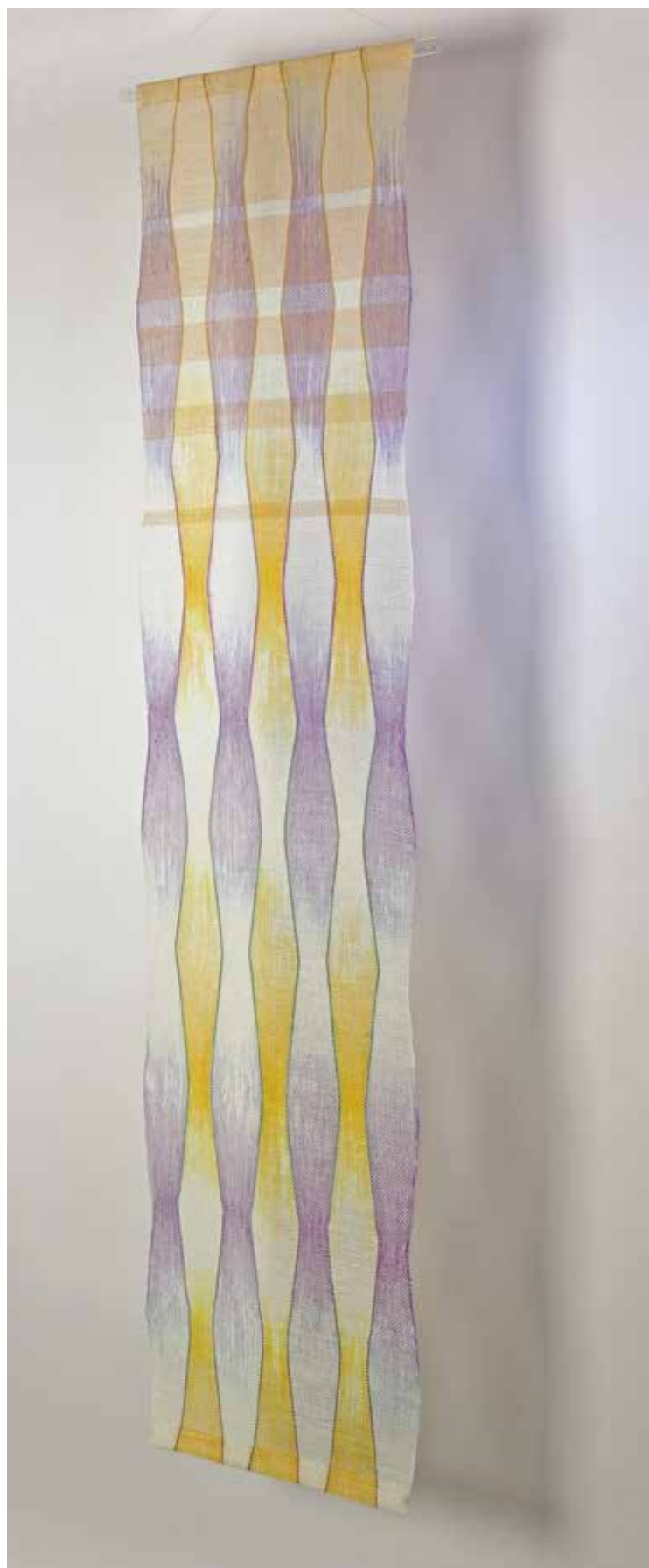


Photo by Rebecca Smith

8, 6, & 4 SHAFT SHADOW WEAVE**2D work: wall hanging****Artist Statement**

This piece presents shadow weave woven in three separate panels on 8, 6, and 4 shafts. Using the Powell method of drafting, eight-shaft shadow weave drafts offer wonderful detailed designs. That was the starting point. I then asked: how can similar designs be created on six and on four shafts? The draft is an original design.

Profile drafts were created first, which offered the challenge of drafting similar designs with fewer units on fewer shafts. The designs, of course, can only be similar, not exact.

The next step was to create the full shadow weave drafts using weaving software. Colors were added next, to accentuate certain designs in the cloth. Color placement on all three panels occurs in similar design areas.

It is interesting to note the breaks in the woven designs. This is created by skipping units, as in shadow weave the units may be placed in any order. It is also interesting on six and four shafts, where the skip occurs, there are double threads — ends threaded next to each other on the same shaft. Wefts are also doubled in these as-drawn-in drafts.



Photos by Rebecca Winter



The dark/light sequencing of threads was maintained throughout. It was a rewarding challenge to create the complexity of designs on different shafts, and an interesting colorway for each panel. The best part: it's Gold.

Technical

Yarns: 10/2 mercerized cotton, in seven Lunatic Fringe Yarn colors: Copper, 5 Green Yellow, Burnt Umber, 5 Blue, 10 Yellow, 5 Purple, and 5 Yellow Red.

Dimensions: Height, 51.5 inches, including plied fringe; width, 36.5 inches

Woven on an eight-shaft, 26-inch Gilmore Compact Loom

KALEIDOSCOPE**Apparel and accessories: scarf****Artist Statement**

I think of this scarf as a kaleidoscope of colors and shapes that delight the eye. It is a hand-painted warp with a blend of the colors of the rainbow. I found that the variety of shapes and flowing colors made it an interesting piece to weave and enjoy.

Technical

Structural notes: Hand-dyed warp, fancy, advancing and straight twills

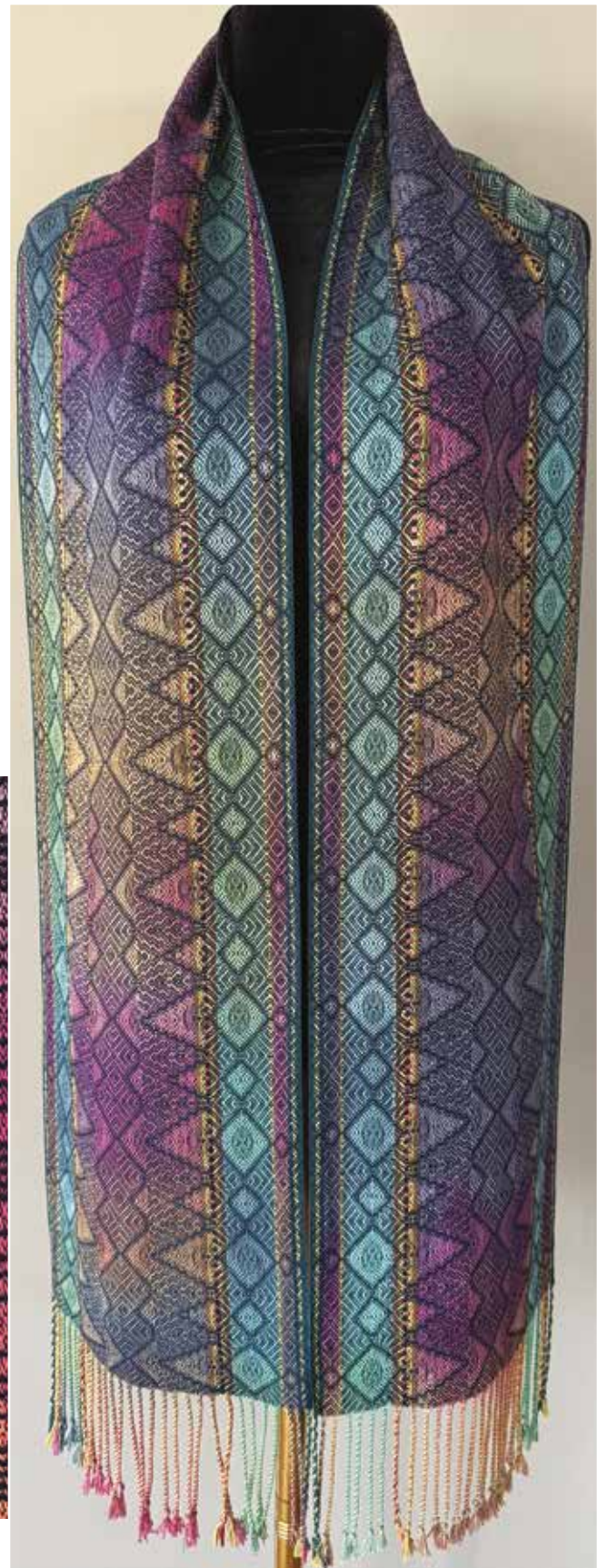
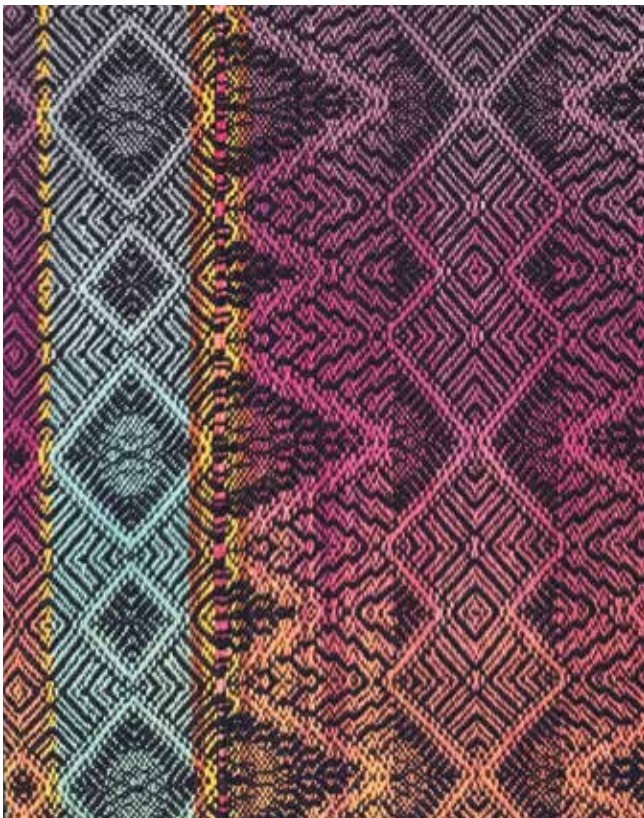
Yarns:

- *Warp:* Bambu 12, hand dyed
- *Weft:* 16/2 Bamboo
- Rayon ribbons

Dimensions: 69 ½ inches x 9 ¼ inches

Inspiration: used *handweaving.net* drafts or archives for inspiration

Woven on an AVL V series, 32 shafts



Photos by Carol L Wooten

LOVE THE BLUES**Apparel and accessories: scarf****Artist's Statement**

I find that there is nothing better than listening to the Blues while painting a warp. I enjoyed planning and weaving this scarf while thinking of all the wonderful Blues recordings in my music collection. While designing the scarf I thought about the joyful shapes that can be achieved by using advancing and point twills.

Technical

Structural notes: Advancing and point twills with hand painted warp

Yarns: Bambu 12, rayon ribbons

Dimensions: 9¼ inches x 67 ½ inches, plus fringe

Inspiration and tools: used *handweaving.net* tools, and *handweaving.net* drafts or archives for inspiration

Woven on an AVL V Series, 32 shafts



Photos by Carol L. Wooten

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