

Chapter 1 : Handwoven By Design

Weaving by Design. 40 likes. I'm Samantha Miller and all of my rugs are designed and handmade in Kalona! I use rag material, re-purposing old sheets.

Watch your inbox for the latest articles and features. Some historians estimate that this method of producing textiles has been around since the Paleolithic era—people have been weaving for literally tens of thousands of years. But the rise of contemporary artists reinventing weaving with fresh, provocative work proves that this age-old art practice is having something of a renaissance. They are very typical in Portugal, but they have always been more or less the same: With GUR I use the same techniques and materials. A GUR is never a copy of the original design. It is the translation of that into this technique with all its mistakes and limitations, allowing us to discover new ways to work. In the end, it is always a surprise—usually a good one. The process and enthusiasm of creating a new GUR—taking it out of the loom and waiting to have it in my hands and share it with the artist—is what inspires me the most to keep doing it: I started with handlooms, and the first time I used a floor loom which is what I still make most of my work on was in college. And now I make paintings. I weave my canvases and the abstract composition builds as I build the canvas. It is a technology that was created simultaneously across the globe by different peoples and cultures. Cloth is something, probably the only thing, that every human on the planet interacts with every day. I love the juxtaposition between hard and soft, strict and imprecise, loose and tight. My practice is extremely time-consuming and technical—but I am in no way making something with the caliber of precision of many weavers, especially those creating in traditional and cultural practices. For example, weavers in Morocco, Peru, and Japan produce the finest and most exquisite objects. What surprises me is that we are still not giving these objects the value they deserve. Weaving is a meditative practice for me. The process is actually quite rhythmic and the loom has a wonderful sonorous quality. Beyond composition, there is a structural element that has dimension and engages more senses than just the eye. It is an art form that you can appreciate by looking, touching, and using. There are so many kinds of weaving. You could spend your whole life just learning about and experimenting with one type—so I think the discovery aspect of the medium is endless. I feel like after many years of practice I have finally found my voice and style, and I am excited to continue pushing that in new ways. Being at the loom is a slow and cathartic rhythm that I enjoy immensely when I can let myself get into a flow state. I remember being given a small table loom for Christmas, but I proceeded to get all the yarn tangled and never got it to work. In , the many colors and thickness of those childhood potholders inspired me to use fabric for warp and weft. Quilts, rag rugs and other textiles from many cultures—beautiful, but also used daily—were other sources. I was also drawn to ikat and shibori , both resist tie-dye methods of dyeing yarn and fabric respectively. Putting my love of pattern and color together with these influences, I have developed a very unique way of dyeing and weaving. When the fabric is threaded on the loom, there is some variability in the tension and that causes distortion in the pattern. I was moving onto maternity leave and thought it would be something to occupy my hands and mind whilst I awaited the babe. I began by fooling around and taught myself from vintage books and trial and error—lots of error! You can create a painting that comes out at you from the wall. You just want to rub your whole face into them. It is very meditative; you get into the zone and your mind wanders.

Weaving By Design. 81 likes. Handwoven decor and accessories where charm, practicality, and style are woven together.

Example of weaving characteristic of Andean civilizations. Tunic woven for Inca leader. The Indigenous people of the Americas wove textiles of cotton throughout tropical and subtropical America and in the South American Andes of wool from camelids, primarily domesticated llamas and alpacas. Cotton and the camelids were both domesticated by about 4,000 BCE. Sixteenth-century Spanish colonists were impressed by both the quality and quantity of textiles produced by the Inca Empire. Dating from to B. Silk that was intricately woven and dyed, showing a well developed craft, has been found in a Chinese tomb dating back to BCE. A teenager working a backstrap loom in s Bali The pit-treadle loom may have originated in India though most authorities establish the invention in China. By the Middle Ages such devices also appeared in Persia, Sudan, Egypt and possibly the Arabian Peninsula, where "the operator sat with his feet in a pit below a fairly low-slung loom. In Africa, the rich dressed in cotton while the poorer wore wool. Cotton was introduced to Sicily and Spain in the 9th century. When Sicily was captured by the Normans, they took the technology to Northern Italy and then the rest of Europe. Silk fabric production was reintroduced towards the end of this period and the more sophisticated silk weaving techniques were applied to the other staples. Weaving became an urban craft and to regulate their trade, craftsmen applied to establish a guild. These initially were merchant guilds, but developed into separate trade guilds for each skill. The trade guilds controlled quality and the training needed before an artisan could call himself a weaver. The cloth merchant purchased the wool and provided it to the weaver, who sold his produce back to the merchant. The merchant controlled the rates of pay and economically dominated the cloth industry. Wool was a political issue. About that time, the spindle method of spinning was replaced by the great wheel and soon after the treadle-driven spinning wheel. The loom remained the same but with the increased volume of thread it could be operated continuously. The 13th century had been a period of relative peace; Europe became overpopulated. Poor weather led to a series of poor harvests and starvation. There was great loss of life in the Hundred Years War. Then in, Europe was struck with the Black Death and the population was reduced by up to a half. Arable land was labour-intensive and sufficient workers no longer could be found. Land prices dropped, and land was sold and put to sheep pasture. Traders from Florence and Bruges bought the wool, then sheep-owning landlords started to weave wool outside the jurisdiction of the city and trade guilds. The weavers started by working in their own homes then production was moved into purpose-built buildings. The working hours and the amount of work were regulated. The putting-out system had been replaced by a factory system. Textile manufacture during the Industrial Revolution By, most cotton weaving was done in similar weaving sheds, powered by steam. Before the Industrial Revolution, weaving was a manual craft and wool was the principal staple. In the great wool districts a form of factory system had been introduced but in the uplands weavers worked from home on a putting-out system. The wooden looms of that time might be broad or narrow; broad looms were those too wide for the weaver to pass the shuttle through the shed, so that the weaver needed an expensive assistant often an apprentice. This ceased to be necessary after John Kay invented the flying shuttle in The shuttle and the picking stick sped up the process of weaving. The opening of the Bridgewater Canal in June allowed cotton to be brought into Manchester, an area rich in fast flowing streams that could be used to power machinery. Spinning was the first to be mechanised spinning jenny, spinning mule, and this led to limitless thread for the weaver. Edmund Cartwright first proposed building a weaving machine that would function similar to recently developed cotton-spinning mills in, drawing scorn from critics who said the weaving process was too nuanced to automate. In, he licensed his loom to the Grimshaw brothers of Manchester, but their Knott Mill burnt down the following year possibly a case of arson. Only during the two decades after about, did power-weaving take hold. At that time there were, hand weavers in the UK. The loom became semi-automatic in with Kenworthy and Bulloughs Lancashire Loom. The various innovations took weaving from a home-based artisan activity labour-intensive and man-powered to steam driven factories process. Most

power weaving took place in weaving sheds, in small towns circling Greater Manchester away from the cotton spinning area. The earlier combination mills where spinning and weaving took place in adjacent buildings became rarer. Natural dyes were originally used, with synthetic dyes coming in the second half of the 19th century. The need for these chemicals was an important factor in the development of the chemical industry. The jacquard allowed individual control of each warp thread, row by row without repeating, so very complex patterns were suddenly feasible. Samples exist showing calligraphy, and woven copies of engravings. Jacquards could be attached to handlooms or powerlooms. The perceived threat of the power loom led to disquiet and industrial unrest. Well known protests movements such as the Luddites and the Chartists had hand loom weavers amongst their leaders. In the early 19th century power weaving became viable. Richard Guest in made a comparison of the productivity of power and hand loom weavers: A very good Hand Weaver, a man twenty-five or thirty years of age, will weave two pieces of nine-eighths shirting per week, each twenty-four yards long, and containing one hundred and five shoots of weft in an inch, the reed of the cloth being a forty-four, Bolton count, and the warp and weft forty hanks to the pound, A Steam Loom Weaver, fifteen years of age, will in the same time weave seven similar pieces. The women of the house would spin the thread they needed, and attend to finishing. Later women took to weaving, they obtained their thread from the spinning mill , and working as outworkers on a piecework contract. Over time competition from the power looms drove down the piece rate and they existed in increasing poverty. Power loom weavers[edit] Further information: Queen Street Mill Power loom workers were usually girls and young women. They had the security of fixed hours, and except in times of hardship, such as in the cotton famine , regular income. They were paid a wage and a piece work bonus. Even when working in a combined mill, weavers stuck together and enjoyed a tight-knit community. They learnt the job of the weaver by watching. He would inevitably be a man, as were usually the overlookers. The mill had its health and safety issues, there was a reason why the women tied their hair back with scarves. Inhaling cotton dust caused lung problems, and the noise was causing total hearing loss. Weavers would mee-maw [41] [42] as normal conversation was impossible. This left a foul taste in the mouth due to the oil, which was also carcinogenic. Hand weaving was highly regard and taken up as a decorative art. Bauhaus Weaving Workshop[edit] In the s the weaving workshop of the Bauhaus design school in Germany aimed to raise weaving, previously seen as a craft, to a fine art, and also to investigate the industrial requirements of modern weaving and fabrics. Other cultures[edit] Weaving in the American Colonies â€” [edit] Colonial America relied heavily on Great Britain for manufactured goods of all kinds. British policy was to encourage the production of raw materials in colonies and discourage manufacturing. The Wool Act restricted the export of colonial wool. The colonists also used wool, cotton and flax linen for weaving, though hemp could be made into serviceable canvas and heavy cloth. They could get one cotton crop each year; until the invention of the cotton gin it was a labour-intensive process to separate the seeds from the fibres. A plain weave was preferred as the added skill and time required to make more complex weaves kept them from common use. Sometimes designs were woven into the fabric but most were added after weaving using wood block prints or embroidery.

Chapter 3 : Weaving Patterns Halcyon Yarn

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Chapter 4 : Swedish Weave Designs

weaving design an efficient tool for creating, editing and analyzing textile patterns and colorways and keeping a pattern archive. Obeetee carpets hand knotted hand tufted carpets, obeetee is a world leader in.

Chapter 5 : Weavelt -- A Handweaving design software Program

norsaadah October 7th, i am a fan of crafts and have a lot collections of crafts videos. i would like to learn weaving at

the basic level and do this: Design to Weave With the Fibonacci Numbers.

Chapter 6 : Weaving - Wikipedia

Weaving is a method of textile production in which two distinct sets of yarns or threads are interlaced at right angles to form a fabric or cloth. Other methods are knitting, crocheting, felting, and braiding or plaiting.

Chapter 7 : Free Weaving Patterns and Drafts You'll Love Weaving | Interweave

Weaving art Loom Weaving Weaving textiles Weaving projects Weaving patterns Tapestry Weaving Hand Weaving Circular weaving Weaving techniques Forward Weaving is a great way to create art and use all sorts of fibers and fabrics both new and recycled.

Chapter 8 : Best 25+ Hand weaving ideas on Pinterest | Weaving patterns, Loom weaving and Weaving

Watch this instructional weaving video to begin weaving on an inkle loom. Inkle weaving is a type of weaving where the weave is created by manually raising or lowering the warp yarns on a loom known as an inkle loom.

Chapter 9 : Weaving - Weaving, how to weave & loom - Weaving :: WonderHowTo

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