

Complex Weavers Study Group: 24 Shafts More or Less 2009/2010

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<http://web.me.com/debmclintock/Site/Start.html>

Artist Statement: I started with the rigid heddle, greatly enjoying the freedom of the rigid heddle and the pickup stick. I progressed to an 8 shaft loom and went immediately to rug weaving, using block weave for weft face design and pick up for split shed rug structure. So much for 8 shafts, I found I did not enjoy the manual treadling method (as in too many mistakes). I have always wanted a computer driven loom for more design options. With our move home to Texas I had the opportunity to acquire a **24 shaft AVL WDL**. I needed to start slow with structure so I picked satin as my beginning place to get acquainted with the loom and designing for 24 shafts. I grudgingly gave up 4 shafts for the selvedge edge treatment. I hope that you guys will enjoy the sample as a learning tool and this bibliography gives you some resources to share with your students. Thank you to all my teachers!

Warp: 8/2 Tencel Black **Weft:** 8/2 Tencel Taupe **Vendor:** Heritage Yarns

I choose simple contrasting values so that color would not interfere much with structure interaction.

Sett: 30 EPI **Denting:** 2 per dent **Threading:** straight draw

Finishing: Gentle wash with steam iron, cut and applied fraycheck to control cut edges

Software: Bounced between **Weaveit** on IBM and **Weavemaker** on Apple, trying to decide how to use each one. Design on **Stitchpainter**, have used this for year for my rug design and color planning.

Pattern Source: My own progression from lines to curves.

Problems: Besides the obvious of figuring out the structure I had a battle of the reeds. I started with my 30 dent reed but the 8/2 tencel threatened to shred badly. I switched to a 10 dent reed and tried 3 per dent but threads were hanging up on each other. We were all much happier with a 15 dent reed with 2 threads per dent.

Learning Resources: **Bettes Silver-Schack** was my sounding board for whining. **Sandra Rude** provided loom driven selvedge guidance. **Bonnie Inouye** provided the thoughts for planning a drawdown via her book, *Exploring Multishaft Design*. All the resources below provided hours of study and many choices of directions to go.

Satin Bibliography – from a multi-shaft beginner’s point of view for structure

Pattern Techniques for Handweavers, Doramay Keasbey, pp 119- 132, ISBN 0-9611136-2-6

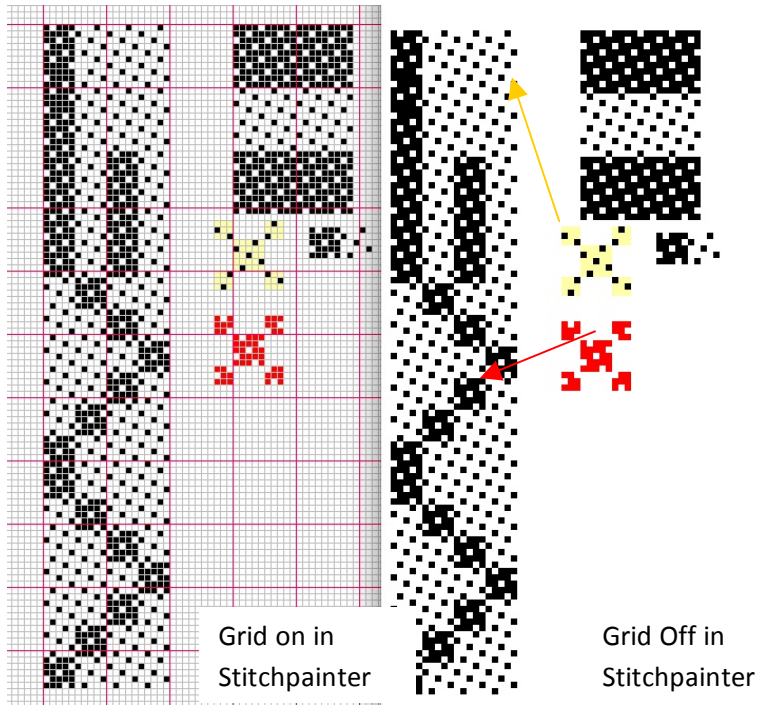
The Complete Book of Drafting for Handweavers, pp 69-76, ISBN 0-916658-51-1

Exploring Multishaft Design, Bonnie Inouye, Chapter 4, 5, & 10, ISBN 0-9678489-0-3

The Woven Pixel: Designing for Jacquard And Dobby Looms Using Photoshop, pp 65 – 70, p 95-96, Alice Schlein & Bhakti Ziek, ISBN 0-9644474-1-X

Weaver’s, Issue 4 Winter 1989, Half Fun with Damask, Doramay Keasbey, pp 26

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To the left is my Stitchpainter Program that I used to visualize the basic 5 end satin and how it interacted between warp and weft faced units. I started with one unit, progressed to small quarter corner boxes and then smoothed out the interaction points as needed. I like using Stitchpainter as it allows me to copy motifs and fill in areas and swap out colors easily. I have yet to find a weaving program that allows this.

To the right is my screen capture from Weaveit that I use to drive my loom. To the far right of the draw down is the basket weave selvedge structure sourced from Sandra Rude that provided an excellent edge.

Actual Sample pinned here, this photo shows front and back of fabric

