

MidAtlantic Fiber Association

MAFA

Conference 2021

Fashion Show & Exhibit



mafafiber.org/conferences/mafa2021/

Sponsored by Harmony Weavers Guild



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Message from the Fashion Show and Exhibit Coordinator

When I was asked to coordinate the 2021 MAFA Fashion Show and Exhibit, I decided that after attending many MAFA conferences, this was my opportunity to give back to the organization. The timing was great for me since I had retired from my full-time job a couple of years ago and I had the time to devote to this project.

Last year, we soon realized the timing of the conference was not great because of the pandemic. When the decision was made to change to a virtual conference, I needed to switch gears and think outside the box about how we could still have a Fashion Show and Exhibit. Having a virtual exhibit was not going to be a problem, but a fashion show was another story. There were even suggestions that we skip the Fashion Show for 2021. Instead, I suggested asking participants if they would be willing to create a video. Then along with photos of the garment or accessory in progress, this video would allow viewers to learn about the planning process of creating each item.

I was excited to learn that most of the participants were willing to accept the challenge to create a video. With some guidance via a “tips” video and Zoom sessions, participants were able to provide a glimpse of what their garments look like being worn.

Since 2020 was certainly no “walk in the park,” I asked participants to try to use a park or backyard as a backdrop for their videos. I hope seeing the colors of spring puts the difficult year we all experienced in the past and allows us to look to a brighter future.

Please enjoy reading about the entries in the 2021 Fashion Show and Exhibit. You will be amazed by the inspiration, creativity, and craftsmanship that went into creating each item.

Finally, I would like to thank Harmony Weavers Guild for sponsoring this event, the Handweavers Guild of America and the Complex Weavers for their generous support of the awards, and Ellen Turner for creating the wonderful ribbon for the Viewer’s Choice Award.



Annette Devitt

AWARDS

This year, we are recognizing the accomplishments of our participants with three different awards – Complex Weavers award, Handweavers Guild of America award, and a Viewer's Choice award. The first two awards were selected prior to the conference and are described below. The Viewer's Choice was selected by conference participants and the winner was **Elizabeth Christianson with *Oseberg Cart Girl Outfit***.



The Handweavers Guild of America (HGA) is an international membership association created to encourage excellence, inspire creativity, and preserve fiber arts traditions through education and community. Their mission is to educate, support and inspire the fiber art community. They invite weavers, spinners, dyers, basket makers, and all fiber art enthusiasts to join them!

The judge for the Handweavers Guild of America award was Sally Orgren. Sally has been weaving for nearly 30 years. She has presented programs, written articles, entered juried shows, and won awards. She became Editor of HGA's *Shuttle Spindle & Dyepot* in August of 2014. She is a member of several MAFA-affiliated guilds and has been a MAFA Rep for more than 10 years.

Sally says, "*Considerations for the HGA Award include the following criteria: must be a work of hand weaving, spinning, basketry, dyeing, or related fiber arts; embody a unique interpretation; demonstrate a fresh, individual approach; express personal creativity; exemplify a complete understanding of both aesthetic and functional considerations, and demonstrate excellence in technical skills.*"



In reviewing the virtual submissions for the HGA Award I was impressed by the variety of fiber skills used for flawless execution. I considered the potential of the item to be viewed at a conversational distance and also from across the room, and reflected upon the multifaceted stories that accompanied the submissions. I also asked myself the following question in making the final selection: "What haven't we seen before?"

Based on the above criteria, I am selecting entry #17, Ancestral Indigenous Protectors for the HGA Award. This submission, at this particular time, spoke eloquently to the past and present with a unique interpretation, demonstrated by a fresh, individual approach.

Thank you to all the entrants for taking the time to document and share their work with us, and to MAFA for the opportunity to bestow this award. Please pass along my congratulations to the recipient."



Complex Weavers is dedicated to expanding the boundaries of handweaving, to encourage weavers to develop their own creative styles, to inspire through research, documentation, and the sharing of innovative ideas. They challenge the skills and imagination by sharing

information and innovations with fellow weavers – both directly and through study groups, seminars, Journal and biennial exhibition, Complexity.

The Complex Weavers Award focuses on excellence in weaving a piece that is original in both design and execution, using a threading draft or structure that achieves a complex interlacement of threads and fibers beyond plain weave.

The judge for the Complex Weavers award was Karen Donde who weaves garments, fashion accessories and home textiles for sale and teaches beginning-advanced weaving classes and workshops for guilds and conferences around the U.S., and via her online weaving classroom. She is teaching a two-day workshop about Turned Beiderwand for MAFA's 2021 virtual conference. Karen is a juried member of the Southern Highland Craft Guild and graduated from Haywood Community College's Professional Crafts-Fiber program. An experienced and award-winning writer with a Bachelor of Journalism degree from the University of Missouri, Donde now writes for and about weavers. She is a contributor to *Handwoven* magazine and other industry publications.



Karen says, *"Although Chilkat twining is worked by hand without a loom, these masks exemplify Complex Weavers' definition of complexity: 'Complex weaving is defined by the cloth produced and the mind it took to create it, not by the equipment used.' Enlarging the images reveals the different complex interlacements and the artist's technical mastery of this ancient cloth-making tradition. Every design decision--from line, color and materials to form, finishing and multiple traditional techniques--speaks directly in support of the artist's modern and cultural themes."*



The winner of the Complex Weavers Award and the Handweavers Guild of America Award is Lily Hope with *Ancestral Indigenous Protectors*.

Breathe**Fiber:** Rayon, Bamboo,**Technique(s):** Weaving

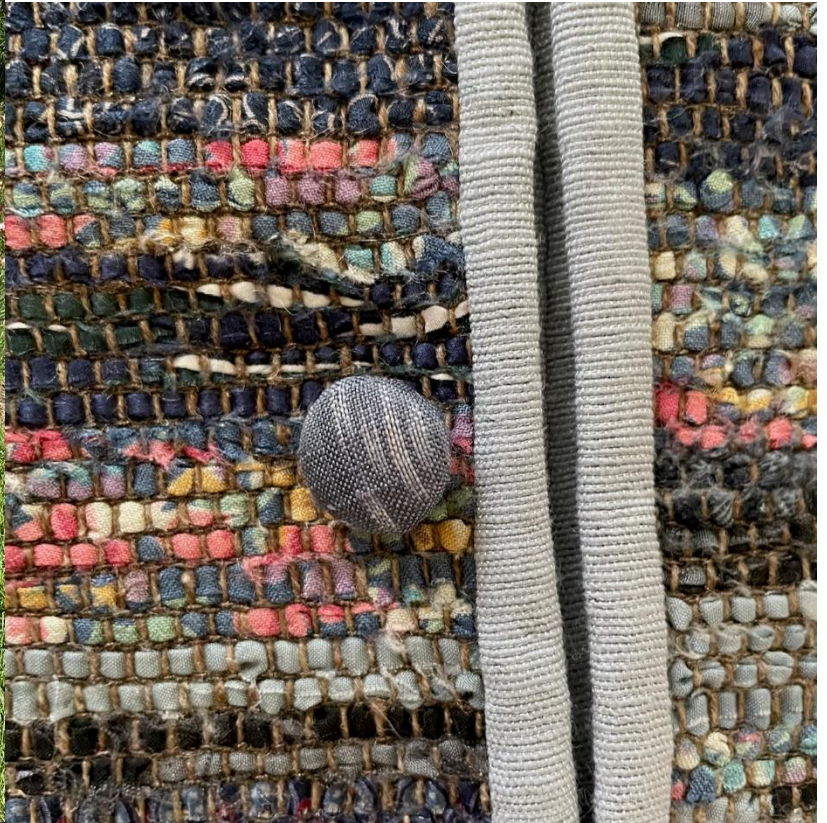
Inspiration: *"The words are Emma Lazarus and were inscribed on the Statue of Liberty. Although the statue was given to the US by France to symbolize democracy and freedom and the abolition of slavery, it became a welcoming figure to immigrants arriving in the US.*

The ideal of the American melting pot, accepting and respecting all cultures, is in danger as immigration has been restricted and walls built to keep out peoples who are different. We need to act on our ideals. "Give me your tired, your poor, Your huddled masses yearning to breathe free" was originally woven for the immigrants massed at our

borders, but in recent months "I can't breathe" has become a rallying cry for the Black Lives Matter movement and now Covid-19 has restricted our breathing and freedom to move."

Design: *"The cape is woven in rayon chenille set at 24 epi and 8/2 tencel in double two tie weave. It was woven on a 32 shaft Megado loom."*



***Sakiori Ikat ("Mudmee") Jacket*****Fiber:** Silk**Technique(s):** Weaving, Sewing,
Recycling/Repurposing

Inspiration: "A 1930's fine floral silk dress from my mother's closet (discovered after her death), a length of silk kimono fabric purchased in Kyoto in 2013 and overdyed with indigo in 2018, and silk scraps collected for years came together in a "sakiori" woven piece in 2019. Thanks to the pandemic which took me into my sewing room for mask making, I discovered that the sakiori fabric would work well with the Thai ikat silk fabric from a 2-piece dress my mother made in the late 1960's. A very special 88 year old friend, a retired dressmaker and former FiberGuild member, was generous with her time in helping me with the design, construction, fit and finishing."

Design: "For the sakiori weaving I used:

* Wild silk (5300 yds/lb) for the warp, set at 12 epi.



** Weft:*

- two rows of Treenway Kinetta - 100% Tasar Peduncle (Wild Silk), 10/1 (cobweb weight) between each strip of silk fabric
 - 1/2" wide strips of light weight silk fabric
 The front and back yokes, the collar, the lining for these, and the two sleeves were all cut from sections of the two-piece dress my mother had made from the Thai ikat fabric. The pale blue binding, called silk but probably silk/cotton, was from scraps left over from a dress I had made in Thailand in 2002. Cotton woven interfacing was used in the yokes and collar.

Note there are two different patterns of ikat fabric -- one is used in the front yokes and the other for all the other parts of the jacket."



Winter Florals Swing Coat**Fiber:** Wool, Mohair**Technique(s):** Weaving, Sewing, Dyeing

Inspiration: "In the winter, I love to dye mixed skeins of wools, mohairs, and other protein fibers in a crock pot using Acid Dyes. There is no particular plan, I just love an array of small skeins of beautiful colors. By the spring, I usually have a lot of skeins, and then I sit down and figure out what to do with all of them. Years ago, I saw a dishtowel in *Handwoven Magazine* from Linda Gettmann

that used lots of colors in a twill/color and weave sort of patterning and thought to reference that. Playing around with weaving software, and careful calculations of exactly how much I had of each skein, I determined how many ends I could get and figured out a layout. I wove a few yards and then sat on it. I wanted to create a coat design that used my swing coat pattern but combined it with elements from my tunic pattern and add a hood and an in-seam button placket. I'm really happy with the results."

Design: *"This is a basic four shaft twill that frequently reverses direction. I used 11 different wool and mohair yarns of varying weights and textures, all handdyed. The weft was a black 2 ply mill end wool doubled. The sett was 24 epi, 43 inches in the reed. The warp was 8.5 yards long.*

The garment pattern is my own, my 400 Swing Coat, available in my eShop, and I combined it with elements from my 700/1700 tunic patterns for the hood and in-seam buttonholes. The coat is fully lined with a silk sari and has side pockets. There are bone buttons, and a wool bouclé commercial fabric for the shoulder epaulettes, necessary because this is a random striped warp and matching the shoulders was impossible."



A Long Story**Fiber:** Wool**Technique(s):** Knitting/Crocheting,
Spinning, Dyeing

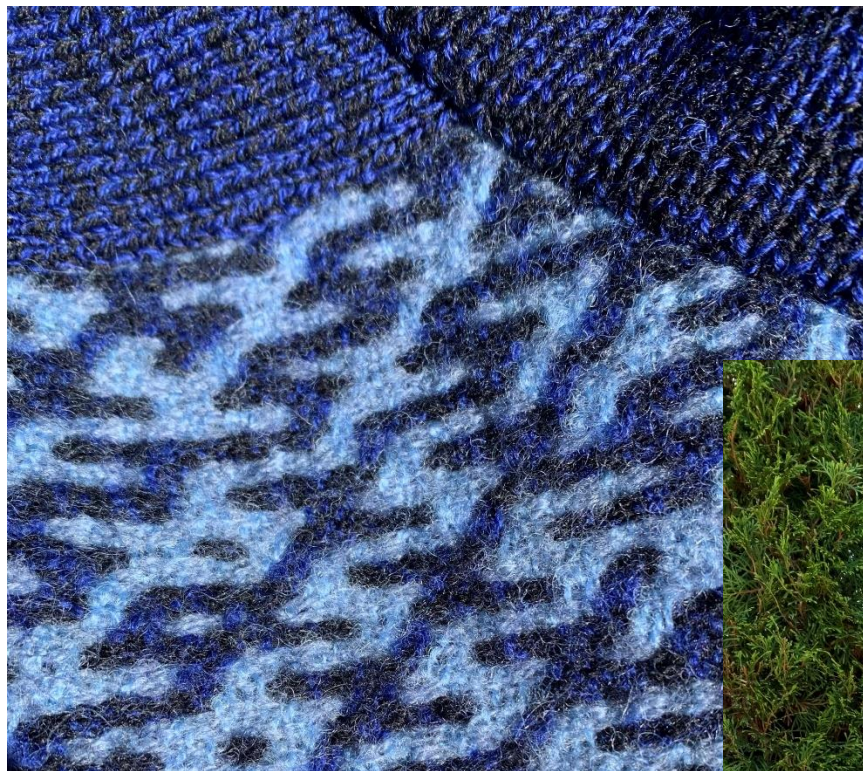
Inspiration: *"At a time of personal 'strife,' loss of a brother and other miserable things, I decided to make a garment for myself. I was inspired by a cardigan pictured in Traditional Knitting, Aran, Fair Isle, and Fisher Ganseys, by Michael Pearson where he was documenting knitted garments and knitters that were becoming more and more rare. (Published 1984). I made a big pile of yarn in many colors and in the end made my own Martha style of "all over" (as in patterned all over). I was inspired by my natural dye pots and by the natural colors of the wool of my sheep. All the wool came from my home flock of Shetland sheep."*



Design: *"I have been designing one of kind custom fit garments from home produced fiber and colors for many years. In knitting it is sometimes 'tricky' to get the colors to work well together. I made many samples before beginning. Since I am what I am, I wanted an a-line shape, which interfered with the continuous knitting of the motifs.*

To make the yarns, I carded the dyed wools on my drum carder and spun them woolen at my spinning wheel. They were then plied. The sweater/jacket was knit circularly so that I could always see the picture or pattern or motif as they say in Shetland. When the body was all done, I cut down the middle of the extra stitches at the front, at the neck, and at each sleeve opening to reveal the true shape. Button bands were picked up and knitted sideways, button loops created from more firmly spun yarn, quirky round bakelite buttons added! Finally, this story is ready to tell."



***Boiled Wool Jacket*****Fiber:** Wool, Polyester lining**Technique(s):** Weaving, Sewing, Knitting/Crocheting

Inspiration: "I've always wanted to weave fabric for a boiled wool jacket. While exploring deflected double weave I became intrigued with the way the design morphed when felted. One and one became three! Developing the jacket pattern took much longer than sampling, weaving and felting the fabric. After many false starts, I settled on the knitted bands and collar. I learned a lot along the way.

Design: "The cloth is a 16 shaft deflected double weave in four colors of 2/20 worsted wool. The warp is black and gray, sett 24 epi. The weft is navy and light blue, 22 ppi. The draft is original. The garment pattern developed from a combination of draping and flat pattern making. The collar and bands are machine knitted in a Half Milano stitch, using the navy and black yarns together. The lining is a commercial fabric.





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Patricia White

Ewing, NJ

Handweavers of Bucks County

Color Block Coat

Fiber: Wool

Technique(s): Weaving, Sewing, Recycling/Repurposing



Inspiration: *"The inspiration for my Color Block coat came from an urge, during the pandemic, to go back to some old garments and remnants to see if any talked to me...a few did. They found themselves together because of similar materials and, especially, colors that called out to be used together."*

Design: *"A coat...because the quantity of the pieces would be enough to patch together. The process of building the coat design started on the floor where the fabrics remained for a time while I sorted through some ideas. The standing collar just made sense. The sleeves took more experimenting."*

The yarns are Harrisville tweed singles and Harrisville 2 ply Shetland, set at 12 epi. The pattern is a 4 shaft pointed twill with different treading variations."



Nell's Birthday Dress

Fiber: Cotton, Pink yarn's content is unknown

Technique(s): Weaving, Sewing



Inspiration: *"In 2019, the Richmond Weavers Guild had a challenge to weave something based on a sample in our sample library. I decided to use a sample from sometime between 1970-1975. My plan was to weave a similar fabric for a dress for my granddaughter. The pandemic interrupted my plans. I constructed the dress in May 2021."*

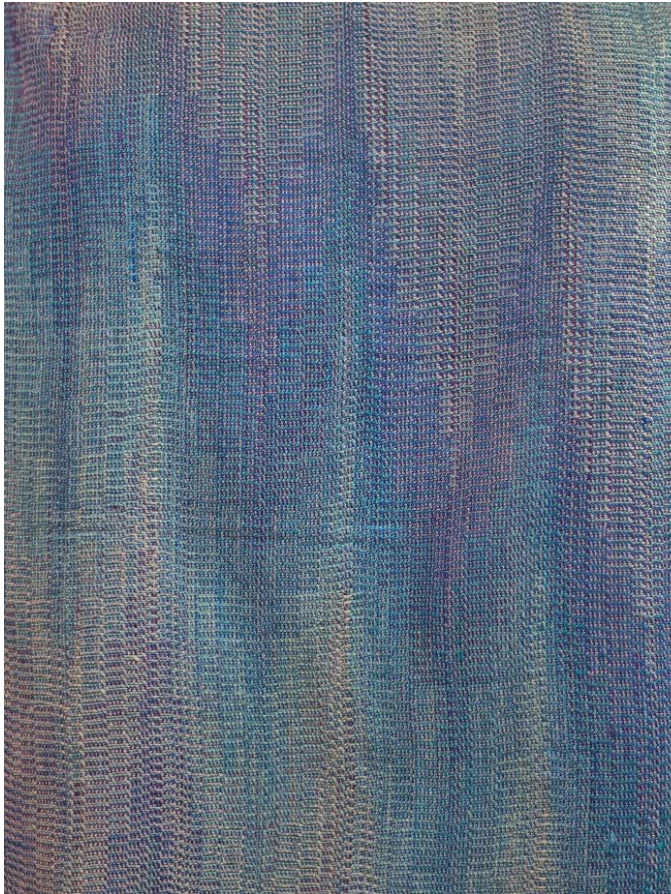
"When I started putting the dress together, I realized my woven fabric was not adequate for the facings. I used a fabric that has conversation hearts on it for the facing. This is significant to my son and daughter-in-law because my daughter-in-law asked my son to marry her using a conversation heart."



Design: *"The weave is a shadow weave with Huck spots (original sample on the left, dress sample on the right). The red yarn is 20/2 cotton and the pink yarn (unknown fiber) is a similar size. The fabric was woven 36 epi and was 22" wide. I wove four yards of fabric.*

I wet finished the fabric in the washing machine. The dress pattern came from Absolutely A-Line by Wendy Gratz."



Blue Hills, Blue Waves**Fiber:** Silk**Technique(s):** Weaving, Sewing, Dyeing, Embellishment (beads etc.)

Inspiration: *"The starting point for the woven fabric was April-Man's tunic from the Baldishol Tapestry, one of the earliest known surviving tapestries, from Norway. I took the general pattern structure and derived a more modern fabric that in the end reminded me of hills and waves. I wanted an item that would interpret the original source in a way that would result in a garment that is wearable (albeit for dressy occasions!)."*

Design: *"The dress is constructed from a four-color parallel weave structure. The yarns are hand-dyed 30/2 silk sett at 48 epi and the variations in color create a nice watercolor effect. The design is entirely original, using a sloper to get size and drape at the neckline. The black flower on one shoulder is also original, using bias-cut black commercial satin and a drapey black lace trim. Photos show the dress on my personal dress form."*



***Oseberg Cart Girl Outfit*****Fiber:** Wool, Cotton, Hemp**Technique(s):** Weaving, Sprang

Inspiration: "The 'Oseberg Cart Girl' is a carved image on a wooden cart found in the Oseberg ship burial, which dates from the 9th century although dating of the wood suggests the carving was done in the late 8th century, right at the start of the Viking Age. The garments on the carved female image, consisting of a fitted top and kilt type skirt, differ dramatically from the preserved garment fragments worn by the women in the Oseberg grave as well as other 9th century Scandinavian finds. After taking a sprang class with Carol James, I began to wonder if the fitted top depicted on the carving might have been sprang and began experiments to see if I could create a sprang reconstruction. I also began to wonder how the kilted skirt

could have been pleated without the use of heated irons (the Vikings used stone fabric smoothers on wooden boards), and decided to see if I could produce permanent pleats with collapse weave, as discussed in Ann Field's book.



Design: "The top is based on ideas in Carol James book, *Sprang Unsprung*, using Elsebeth Lavold hempopathy yarn. The diamond design, which is similar to the 5th century host fragment found at Tegel in Norway, is created using changes from S to Z twist. The body was made in one rectangle, working from the waist up to the shoulder where the warps were chained leaving an opening for the neck. The sleeves were worked together, starting from the wrists and widening by adding extra warps as I worked toward the shoulders where the warps were cut separating the two sleeves and leaving enough yarn to tie onto the armholes.

The skirt is woven from a warp of blue wool crepe set at 16 ends per inch and a weft of looser spun natural wool. The pleats are formed by alternating stripes of 3/1 and 1/3 twill in the warp with the unpleated front flap in 2/2 twill. On fulling, uneven shrinkage formed the pleats. The waistband is

tablet woven on the loom alongside the skirt warp, with a threaded in drawcord."



Elizabeth was selected as the Viewer's Choice winner by the participants of the MAFA Conference 2021.

Queen Anne's Lace Tunic**Fiber:** Silk, Cotton, Rayon, Tencel™**Technique(s):** Weaving, Sewing, Dyeing

Inspiration: *"I've always been inspired by a woodland setting. In the late summer of 2019, I made my first attempt at natural dyeing, using some KnitPicks Simply Cotton fingering weight yarn with Queen Anne's Lace flowers, stems and red onion skins as a dye bath, sun baked for hours. Next, I dipped the bare yarn into the dye bath, watching as it emerged, many hours later, a lovely chartreuse. This yarn spoke of woods dotted with Queen Anne's Lace and where woodland elves frolic. I wanted to create a tunic that an elf might wear, very whimsical and with an asymmetrical hem. The images slowly took shape during the year of the pandemic, 2020. I didn't have enough naturally-dyed yarn to make both the warp and weft, but in culling through my stash, I found a darker olive/*

chartreuse boucle in rayon that would pair well with my three dyed skeins. I played with the yarn possibilities, creating my forest of yarns, marrying my Queen Anne's Lace with the olive rayon, a cream-colored cotton and other novelty ribbon yarns from my stash. When brought all together, I could hardly wait to warp the loom and see the fabric come alive."

Design: *"In late February of 2021, after a blighted year of very little making, I began warping the rayon chartreuse boucle, along with 8/2 white cotton and 8/2 white cotton boucle, along with threads of golden tencel and novelty ribbon yarns from my stash. After winding the warp, I moved to my dress form, Matilda, where I often create garments from my handwoven fabric. I began cutting out bed sheets in the general shape of a basic v-necked t-shirt, but I used that just for sizing and general body shape guideline. I pinned the pieces on the dress form, cutting the front hem into leaf-shaped asymmetrical fronds that hung down like leaf tendrils. The back, I decided to leave as a normal hem. At first, I was going to have sleeves, but then nixed the idea. I put buttons on the back, with a button placket. The fabric was created on my 4 shaft Baby Wolf loom, but is done in plain weave, with random novelty yarns. The sett is 10 epi. In addition to the Queen Anne's Lace yarn, I used bits of silk noil and novelty yarns, woven sporadically throughout the fabric. After weaving the fabric, I washed it and cut out the fabric, and sewed it on my Pfaff sewing machine. It was completed on April 17, 2021."*



***Yin and Yang, Opposites That Compliment*****Fiber:** Cotton Linen**Technique(s):** Weaving, Sewing

Inspiration: *"The pleasure of this garment is taking a 'troublesome' yarn from my stash and bringing my different weaving, designing, and garment construction experiences together to produce a pleasing end product."*

Design: *"Like much of my weaving and garment design, this tunic was a progression. It started with my 'go to' Strickler pattern, 'Stripes on straight twill.' I had previously modified the draft to place the stripes further apart. I then came into possession of a large cone of weak 8/2 black cotton and decided to use it doubled for the stripes. I started without a plan for the end use, other than a garment or garments, so I put on a long warp. The section of clasped weft was woven when I became bored and for more interest at the time and the possibility to have more interest for the garment design. I think this was the decision that really makes the tunic special."*



Robin Busserull**Fiber:** Alpaca**Technique(s):** Weaving, Sewing,
Spinning, Dyeing

Inspiration: “This shirt was born at an alpaca shearing where I met a cria (first year) alpaca named Robin, who had the softest (and dirtiest!) light fawn fleece I’d ever seen. Usually these alpaca farmers use the cria fleeces as fertilizer on the garden because they are just too hard to clean, but I sweet talked them into giving me Robin’s fleece. I wanted to weave a shirt out of alpaca because I’ve never seen one before and was wondering how (or if) it

would work out. Because of his name, I dyed the warp yarn robin egg blue using a traditional indigo sig vat. The weft yarn remained the natural light honey color. The yarn was originally intended to be one ply but that proved too fragile for weaving, so it was plied on itself and then sized.”

Design: *"The design is a traditional Scandinavian work shirt, or busserull. The style was developed to be used with handwoven yardage back when that was pretty much all that was used to make clothing. Traditionally, the fabric is striped and the stripes are used for cutting lines. I wove this fabric on a backstrap loom in several pieces that were customized so I didn't have to cut them and could use the selvages for the 'finished' seams. I did, however, weave in a subtle stripe consisting of one bout of strands of natural and indigo dyed plied together. The weave is straight (tabby) at 12 epi. The contrasting bands were woven as a long, narrow strip which allowed me to cut down on bulk by not having to turn under seam allowances."*



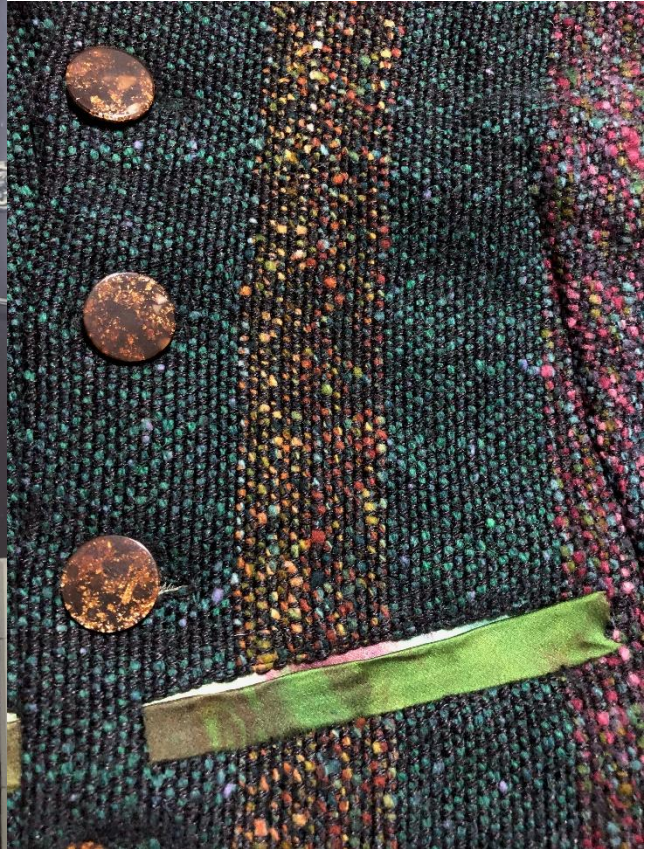
Homegrown, Handspun Linen Vest**Fiber:** Linen**Technique(s):** Weaving, Sewing, Spinning, Dyeing, Embellishment (beads etc.)

Inspiration: *"This linen vest is made from flax that I grew, processed (retted, broke, scutched, hackled), and spun into linen yarn. Knowing that linen from different plantings, processed differently, etc. might not be the same color, I carefully handled everything for Side 1 the same way. I dyed some with my homegrown Japanese indigo and used it for every other warp yarn. The rest is the natural color. Wanting to avoid commercial fabric, I wove the fabric for the lining from my own linen. Rather than process more flax for the lining, I used what I had leftover from other projects, knowing the colors may be different. I thought it would serve as a study in linen for me. It turned out so interesting that I made the vest reversible with two sets of buttons. What was the lining became Side 2. Other than the side panels and one pocket, any variation in color on Side 2 is from the natural variation in the linen, not from dyeing."*



Design: *"This reversible vest is my own design, allowing me to use panels of fabric woven at 12" wide on the loom to minimize waste. There is a half-width panel at each side. I wove it on a Nilus Leclerc floor loom using singles yarn. The homegrown, handspun linen yarn measured 38-45 wpi and I wove it at 24 epi in plain weave. I used a gelatin sizing on the warp. Side 2, originally planned as the lining, was woven from my homegrown linen leftover from other projects, with extra fabric from Side 1 used for the side panels and one pocket. I didn't have enough of either fabric for both pockets. I always put two pockets in the lining of my vests. The dorset buttons are all my linen; the core having been made from wrapping linen around a half-inch dowel. I made kumihimo loops for closure. The only thing in this vest not of my homegrown, handspun, flax/linen is the cotton thread I sewed it with. I set out to make one really nice linen vest and ended up with two. Side 1 is the more formal side and Side 2 is the fun side. Being open to the possibilities as they presented themselves made it happen. The shirt I am wearing with it is made from homegrown cotton and flax/linen."*



***Santa Cruz Vest & Cap*****Fiber:** Wool, Silk**Technique(s):** Weaving, Sewing, Spinning, Dyeing

Inspiration: "Ode to Santa Cruz waistcoat and cap. Thank you to the Livestock Conservancy for directing my fiber passion into a worthy endeavor and cause. While working late nights on my PhD, trying to stay focused on the same topic day in and out, I needed the

occasional distraction to get me through it. Enter the Livestock Conservancy's Shave 'Em 2 Save 'Em campaign supporting endangered breeds. This is my second project motivated by the Livestock Conservancy. The breed of choice for this project was wool from the critically endangered Santa Cruz species of sheep."



Design: *"Using Lanaset dyes, I dyed and transformed the white wool roving first, inspired by a balanced color wheel mix of green, Bordeaux red, and accented by yellow orange. The fiber was spun into worsted singles and three-ply into the resulting yarn. This thread became stripes in the warp. The remaining green wool warp thread came from my stash purchase from a closing New England mill over thirty years ago. The weft was a dark charcoal wool and silk blend out of my stash also from this same mill closing. Plain weave fabric was woven on a rigid heddle loom.*



Silk fabric was then Shibori dyed using the same colors to create a matching lining for both cap and vest. The silk was then overdyed with the leftover Lanaset green dye mixed with a little of the yellow orange to create the overall blend.

The waistcoat and cap used patterns from freesewing.org for the base design. I created muslin patterns, altered their style to a shorter waistcoat with front points, and used that pattern to cut the woven fabric. This was sewn into the finished product!"



Alegre Vest**Fiber:** Cotton Linen**Technique(s):** Weaving, Sewing,
Embellishment (beads etc.)

Inspiration: *"In the winter of 2020 we spent 3 months traveling from our home on the eastern shore of Maryland to Mexico City. We saw beautiful scenery, colorful textiles, ate great food and met wonderful people. We returned April 1, earlier than planned, due to the Pandemic. First we quarantined and then we stayed isolated for the next year. I put this colorful warp on my Macomber to celebrate and remember our wonderful travels and feel uplifted and joyful every time I wear it."*



Design: "The structure is block twill. The warp is 6 colors in 5/2 pearl cotton sett 12 epi. The weft is courdelin, a 50/50 cotton linen yarn that Halcyon used to carry. It is a soft spun with occasional tufts that add texture."

It is an original vest pattern made on Cochenille pattern design software. The lining was a vintage piece of silk overdyeed to match. The large silver button was a piece found at a show in Santa Fe, NM. Beads were purchased in Page, Arizona."



Walker Basket**Fiber:** Mostly acrylic yarns**Technique(s):** Knitting/Crocheting

Inspiration: *"My older friend needed a lightweight, soft but dense and structured basket for the walker that had recently become necessary. She wanted to have her knitting project, a book, phone, etc. with her as she walked from room to room. I had been crocheting round, open baskets with my yarn stash as my covid lockdown diversion in spring of 2020 and she asked if I could devise a basket for her walker. This basket is the one-off result."*

Design: *"This walker basket is my own design, developed as it progressed, custom-made for its purpose. (I unfortunately did not write down what I did!) Mostly in leftovers of gray acrylic yarns, with two strands together, and mainly in single crochet to yield a dense fabric. The buttons allow it to be attached and removed from the back bar of the walker. I reinforced the button holes with round elastic and found these colorful, odd-shaped buttons."*



Ancestral Indigenous Protectors**Fiber:** Wool, Cedar bark spun into the warps**Technique(s):** Weaving, Spinning, Dyeing

Inspiration: *“Chilkat ceremonial blankets have documented history on the Northwest Coast for hundreds of years. These masks serve as a record of this time. That we took care of each other, we survived. And we are still weaving.”*

This triple set of Chilkat Protector Masks (2020), leans on the strength of our ancestors, reinstating historical indigenous protection for all members of our community, inclusive of all genders, sexual expressions and self-identity.

The first mask woven with one of the oldest Ravenstail patterns titled “All Our Ancestors.” The next woven in horizontal bands of LGBTIQ+ recognized colors, red through purple,

and the third woven in light pink, light blue, and cream, representing our pride for our transgender population.

This family of masks highlights the cultural significance of our two-spirit people in Tlingit, Haida, and Tsimshian people's history. We once turned to our LGBTQ+ and transgender persons as healers, storytellers, and knowledge keepers. Since colonization, our indigenous elevation of two-spirit and transgender members has fallen out of practice. These masks spark a multi-fold contemporary conversation, summoning strength through acknowledging 'all our ancestors,' calling for a reawakening to our cultural commitments to protect and serve our communities; reinstating the significance of all our members and that all peoples are worthy of protection."



Design: "Woven using 200-year-old Chilkat techniques, finger twined like a basket over thigh-spun Chilkat warp made of merino wool and cedar bark, using 200+ year-old Chilkat techniques, with finger-twined (handwoven without tools) merino weft yarns. Embellished with tin cones. Each mask 8" x 7" x 1/4," including fringe."

Evelyn Ray Mini Weaves**Fiber:** Cotton, Acrylic**Technique(s):** Weaving, Embellishment (beads etc.)

Inspiration: *"I first was introduced to weaving in an art lab at the Museum of Modern Art in New York City in 2019. I immediately felt a connection and began to do basic weaving techniques. I found myself "hooked" and continued the journey. I classify myself as a beginner and I am always eager to learn new techniques and grow. I am a very creative person - a disciplined artist painter. I like to explore other forms of creative expression."*

Design: *“My mini purses are original weaves. I used a 5 x 7 loom, cotton warp, and acrylic yarn. Using the "loop" style weaving, I wove one side a solid color and the other side with different color rows. I joined both sides by crocheting single crochet stitches around the piece leaving an opening to allow a flap over the purse. To close the top of the flap, I sewed with an embroidery needle the embellishments that allows the hook crocheted closure to close the flap over the purse. The mini purses can be used to store small items like lipstick, business cards, pack of tissues, keys, disposable masks, or a cell phone and can be placed into a larger purse.”*

Transitions Shawl

Fiber: Cotton, Rayon

Technique(s): Weaving, Dyeing

Inspiration: *"The inspiration for the shawl goes back to a warp dyeing class with Kathryn Weber at the 2017 MAFA conference. Since that class, I have been primarily dyeing warps for scarves. The warp was first dyed as a back-up warp for a commission which requested a golden yellow on either end of the shawl and blue in the middle. The warp was then over dyed to create a deeper orange yellow on the ends and add areas of green and purple."*

The colors in the shawl make it very versatile. The drape makes it comfortable and just the perfect layer of warmth."



Design: *"The shawl is woven in an 8 shaft twill and is made out of a combination of ten different cotton and rayon yarns for the warp. Some are textured and include mercerized and unmercerized cotton. The shawl was set at 24 epi and woven with navy 10/2 cotton for the weft."*



Clear and blurry**Fiber:** Pearl cotton**Technique(s):** Weaving, Dyeing,
Embellishment (beads etc.)

Inspiration: *"The inspiration came to me through a mixture of emotions. Some were clear and some were blurred. Hence the clarity in the scarf of the plain weave and twill structures and more blurred areas by the white of the chain. The result will be very pretty with a denim coat."*

Design: *"Structure : plain weave and twills*

Warp: Pearl Cotton 10/2 white dyed with blue

Weft: Pearl Cotton 16/2 white doubled with pearl cotton 8/2 pink"



***Shawl*****Fiber:** Wool, Silk**Technique(s):** Weaving

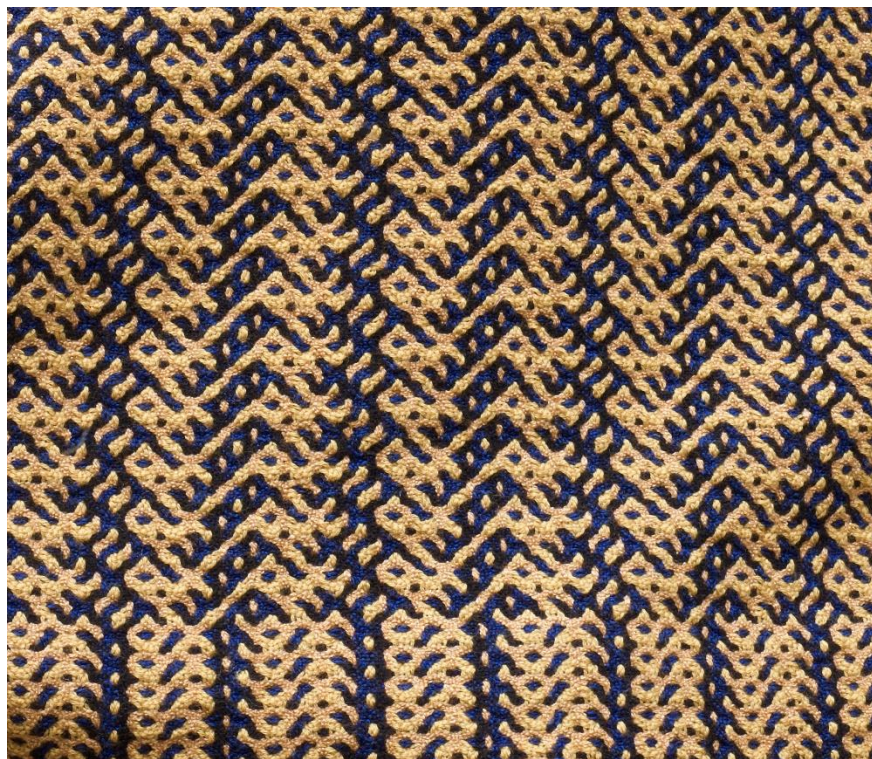
Inspiration: *"This shawl evolved from exploration of deflected double weave patterns that could be designed to create distinctive borders with smooth transitions between pattern changes. Two sets of closely related colors, one dark and one light, were selected to heighten depth of color and different yarn types were combined for differential shrinkage."*

Design: *"The weave structure is deflected double weave—a plain weave that creates pattern through two interlocking layers. The shawl's patterning incorporates eight and 12-shaft patterns to create distinctive borders. The warp and the weft used the same four colors and three yarn types. Dark blue silk noil and 2/18 black merino/silk were*



used in the dark layer and 2/18 curry merino/silk and 2/24 saffron merino lambswool in the light layer. The warp was sett was 24 epi and there were 22-24 ppi.

Warp width on the loom was 32 inches, which resulted in a 30 inch woven width off the loom before finishing. Shrinkage was 25 percent. The finished size of the shawl, including the hems, is 24 inches wide by 86 inches long."

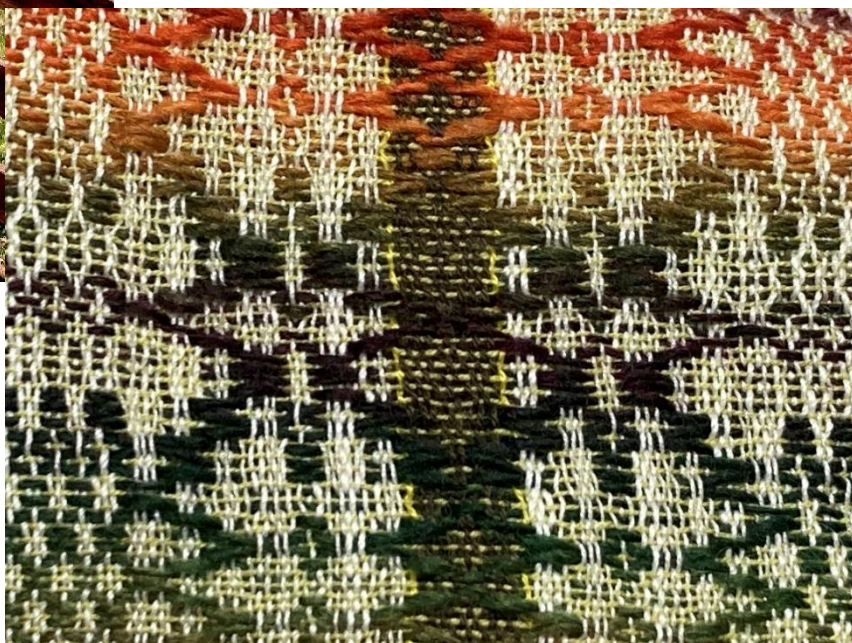


28 Days in the Woods**Fiber:** Wool, Cotton**Technique(s):** Weaving

Inspiration: *"To escape 2020, in September, my sister and I headed for the mountains. We walked 278 miles from Massachusetts to Canada on the Long Trail of Vermont. We became dirty, hungry, tired, and sore. But mostly we became renewed, reinvigorated, and re-inspired. The beauty of our Mother Earth was often overpowering. The ability of our earth and its inhabitants, both animal and plant, to stir our creative pots and to boil forth idea after idea is fascinating. My notebook in my pack became filled with leaves, colors, and sketches. The crisp September air, the intense and vivid autumn colors, the sunrises, the sunsets, the time, the constancy, the thoughts, and the never ending trail are what inspired this piece."*



Design: *"This is an original design using a Josephine Estes overshot miniature. I added some striped segments to alter the miniature repeats and create the structured effect I was seeking. I used 20/2 cotton for the warp sett at 30 epi with a total of 735 ends. The tabby weft was various 20/2 yarns and the pattern weft was a hand dyed merino wool."*



**Fall**

Fiber: Wool, Alpaca, Silk,
Technique(s): Weaving

Inspiration: “My inspiration is obviously from fall season plants- chrysanthemum and ginkgo leaves.”

Design: “This was handwoven with a digital jacquard loom which can do figurative motifs. This is a double weave - one side shows the ginkgo leaves and the other side has chrysanthemum motif. This shawl has a silk warp (45 epi) and mixture of merino wool and alpaca weft.”



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