

KAREN DONDE HANDWOVENS

Garments ❖ Accessories ❖ Home Textiles ❖ Weaving Instruction

Offering beginning through advanced hand-weaving classes, workshops, seminars & lectures for guilds, conferences & groups, and at Local Cloth Dye Studio, Asheville, NC*

For Beginners



Weaving I: Three Warps, Three Towels

The only way to become comfortable with warping a floor loom is frequent repetition. This in-depth intro to weaving guides students through planning, warping and weaving three towels on three separate short warps. Explore plain weave, twill and twill/color variations while learning about choosing fibers and colors, how looms and other weaving equipment work, efficient warping tips, proper weaving technique and wet-finishing handwoven textiles.

Next-Step Classes/Workshops



Weave a Twill Gamp

Students who have completed Weaving I, or have basic weaving experience, can explore four different twill patterns by weaving a gamp or sampler. We will review good warping and weaving techniques. Students will learn to thread different patterns and vary treadling to weave different but related fabrics.



More Twills & A Taste of Overshot

A follow up to either Weaving I or Weave a Twill Gamp, this class introduces students to two more twill patterns and an overshot threading to make a cotton table runner. Lessons include a first look at overshot theory and design, and examples of twill variations.

Handwoven Lace Techniques

Students who have taken Weaving I, or who are familiar with warping and plain weave, will be introduced to three different threadings for weaving lacy, open fabrics. Choosing Huck, Swedish or Atwater-Bronson Lace, weavers will create several samples with treadling variations.



Spice up Your Recipe Weaving-Project Planning & Design

For students who are comfortable warping, working from an existing draft and weaving basic weave structures, this class helps them design their own projects and draft their own patterns. We will work through decisions about appropriate fiber, yarn size, color and structure for the desired textile, practice planning yarn needs and pattern drafting and weave project samples.

Color-and-Weave Effects

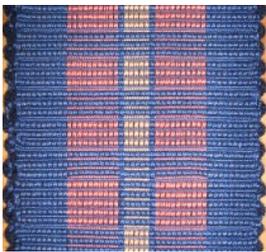
For students comfortable warping and weaving basic weave structures, this class introduces pattern designs that result when color order in warp and weft interacts with weave structure. Students may choose three different color orders and will weave them in both plain weave and twill gamps, before finishing the warp in the desired pattern.



Weave a Twill Gamp with Color-and-Weave Effects

Combining a twill threading and treadling with a specific contrasting color order in both warp and weft yields a rich collection of woven patterns that could never be achieved by color order or interlacement alone. Each participant is assigned a different color order to warp three different twill threadings in a small gamp. Round robin workshop for 4 or 8 shafts.

Intermediate/Advanced Classes-Workshops-Seminars



Introduction to Designing & Weaving Warp Rep

Warp Rep is a warp-faced (or warp-dominant) block weave in which a thick weft alternating with a thin weft produces color patterns and horizontal (weft-wise) ribs. In this introduction, students will learn Karen's building-block technique for rep design, warp looms and weave a variety of treadling variations into a series of mug rugs. For 4 shafts.

Turned Beiderwand: One Threading, Multiple Structures

Turning a beiderwand draft creates clean pattern blocks, better drape and faster, one-shuttle weaving than its traditional supplementary weft method. The resulting threading also adapts easily to weave other structures. Students will warp with a supplementary warp and weave samples, learning how to turn a draft and make do without a second warp beam. For 8 shafts.



Bubble Cloth: Differential Shrinkage in Block Designs

This method of achieving collapse with differential shrinkage uses shrinking and non-shrinking fibers in alternating blocks to create "bubbles" in a pattern. Participants will warp looms according to a variety of block designs using yarns and drafts supplied by the instructor. They will weave samples using a variety of materials and patterns. Round robin for 8 shafts.



Tapestry Weaving Basics

Transform simple drawn designs into woven tapestries. Learn to assemble your own small frame loom, warp it and weave basic shapes using traditional tapestry techniques. Then design a geometric or organic shape on paper, create a cartoon to guide your weaving and weave an original small tapestry.

Go Big with Color-and-Weave Effects

Weaving giant color-and-weave effects on handlooms is achievable with a thick-and-thin technique in a structure similar to shadow weave. Color orders and weave structures are applied to blocks of ends vs. individual ends. Participants will learn how to expand popular motifs using graph paper or weaving software. Round-robin for 4 or 8 shafts.



This Doesn't Look Like Plain Weave!

The over-one, under-one plain weave interlacement is the foundation of numerous weaving patterns and techniques, including beiderwand, deflected double weave, double weave, color-and-weave effects, thick & thin, warp rep, tapestry, transparency, etc. This means even complex designs can be easier to weave than it seems. Explore several of these weave structures, breaking them down to their plain weave roots. Because many are block weaves, the class will also introduce/review block-design theory. Round robin for 4 or 8 shafts.

Warping Two Warp Beams

Two warp beams can be invaluable when weave structures or techniques call for two separately tensioned warps. Supplementary warp, turned supplementary-weft structures, differential shrinkage, or even warps that combine yarns of different fibers or elasticity often cause significant take-up differences that over a long warp will result in uneven tension if both warps are on the same beam. This class will demonstrate, using both projected images and on-loom demo, one method for efficiently warping a double back beam. Alternatives for tensioning two separate warps on looms without two warp beams will also be presented.



How & Why to Turn a Draft

Turning a draft so treadling becomes threading and vice versa can mean faster, one-shuttle weaving and enhance some woven textiles' design and performance. It also can mean threading twice as many ends and tensioning multiple warps independently. This class will let participants practice turning a variety of drafts on graph paper or weaving software, while evaluating designs, structures and situations where the technique does and does not make sense.



*Local Cloth Community Dye Studio & Classroom
at The Refinery Creator Space, 207 Coxe Avenue, Asheville, NC 28801
To view offerings and register, go to www.localcloth.org