

GUIDELINES FOR WEAVERS: *Local Industry* at the Knoxville Museum of Art

Exhibition dates: January 22 - April 25, 2010 Web site: <http://windrewindweave.com/>

For location and driving instructions, go to the main KMA web site:

<http://www.knoxart.org/info/about.html>

Experienced weavers from Knoxville and surrounding states, as well as a "Chicago to Knoxville" group of weavers, are invited to take turns weaving a continuous bolt of weft-faced, selvedge-to-selvedge, striped cloth. Once one weaver has completed a passage of stripes, the next weaver responds to that passage and continues weaving. Proceeding this way, although abstract, relates to the Surrealist exercise of "exquisite corpse" drawing. The completed cloth bolt will be given to the KMA collection with an archive of all who participated.

DESIGN PLAN

Think of all experienced weavers as 'visual thinkers' working collectively to create a dynamic striped cloth (not craftsmen versus artists, professionals versus amateurs, professors versus students). Rather than creating a signature area of weaving that is akin to one's own personal style, weavers are encouraged to make a visual transition from the former weaver's stripes into a new stripe color passage using the wound bobbins from mill ends and donated fiber. The length of the transition area, and the choice of color and stripe width, are entirely up to each weaver. Bins of partially used quills from former weavers work will be in the weavers toolbox, thus allowing use of some of these same wefts in the transition. The "stripe and band" log book of woven textiles internationally and the flat screen displays in the KMA exhibition are available as visual resources.

DESIGN "BACKBONE" - one consistent design element for visual continuity

To make a visually cohesive bolt of cloth, we propose a "backbone" design concept where from 2 to any number of shots of black weft (or another very dark color) be woven between each color. Please note the detail from a sample weaving below. In cases when you are using black or another dark color as a stripe, this will not be necessary. This is the one design constant throughout the woven cloth.

Detail of sample weaving showing use of black weft "backbone" between color areas:



Sample weaving by Dan Wittenberg

GENERAL SPECS: WARP + WEAVE STRUCTURE

Warp: 25" wide, 50 yards long, 6 epi

Warp width in reed: 24 7/8"; woven warp under tension using temple: 24 3/8"

Plain weave only (harnesses 1-3 up, alternating with harnesses 2-4 up)

Weft-faced selvedge-to-selvedge weaving of stripes (or more accurately color "bands")

May need to weave in sections and join due to woven cloth build up on cloth beam --
to be determined as weaving progresses.

RECOMMENDED LENGTH OF WEAVING WITHIN ANY 1 SESSION

10" - 18" (less or much more as you wish and have time for)

p. 2 GUIDELINES FOR WEAVERS: "Local Industry" at the Knoxville Museum of Art

PARKING + WEAVERS CHECK-IN PROCEDURE UPON ARRIVAL AT KMA

Parking is free in the lots to the side or directly across the street from the KMA. Check in at the KMA front desk and you will be guided to the weavers' toolbox, loom, and other logistics.

WEAVERS TOOLS

Weaving tools will be provided: 3 boat shuttles, temple, scissors, measuring tape, muslin cloth, painters tape, weavers log, re-use containers for partially used quills -- all kept in the weavers toolbox (a large plastic bin), located in the small room off the Reading Room -- location #15 on floor plan, p. 5 of this document. Please use and then return all items to the toolbox and place back in the small room for the next weaver. Bring your own tools too if you wish. (The muslin cloth may be useful to cover the work as you go, sometimes restful to the eyes.)

WEAVERS IN-PROCESS WEAVING LOG

Please sign in the weavers' log each session you weave! The log will include: name, date, and your comments and any suggestions for the next weaver.

CHOOSING WEFT (all weft donated from mills and individuals)

About choice of weft: (weft fibers wound onto paper quills -- a quill is a kind of bobbin) Please take wound bobbins from the Thread Wall (note drawing p. 6) by clipping the fiber close to the bobbin on the floor platform -- leave the upper length tied to the reed to give fullness to the color spectrum. If you clip a bobbin with multiple strands, make sure to tie a knot at both cut ends.

All weft fibers should completely cover the warp when woven in plain weave (1-3, 2-4). If your weft is not covering, unweave and start with another fiber! ***Please do not use any linens, plastics, hard nylons, or any rigid/hard synthetics.*** They will not lie into the web nicely like the softer cottons, wools, some synthetics, and various soft blends. *(There are some linens on the thread wall to the back for color density. All are marked with a red marker ring at one end of the paper quill.*

DO NOT USE ANY QUILL WITH THE RED MARKER AT ONE END!!! |

About overall weft scale:

Good guide: equivalent scale of 10/2 cotton works well. Approximately 3 strands of regular weight sewing thread makes this scale as well.

About scale variances in weft fibers:

Some of the quills are wound with the thinner mill ends at 2 to 4 threads thick, which makes the weaving go faster and covers well, and allows us to use the donated mill fibers and finer threads.

About a knot holding the ends together on quills wound with 2-4 thinner threads:

You can find the end of the multiple strands of thin fibers wound onto a quill because a knot ties the strands together. If you have not finished the fiber on the quill, please knot the ends together again before returning to the re-use container.

About slick polyesters and rayons on quills: The ends of the slippery/shiny/slick wefts are held to the edge of the paper quill either with a small piece of painters tape *or* by inserting the end through a slit cut into one end of the paper quill. If you have not finished the fiber on the quill after weaving, please knot the end and re-tape it to the edge of the quill (there is painter's tape in the weaver's cabinet) *or* insert the end back into the slit before placing back into the re-use container.

p. 3 GUIDELINES FOR WEAVERS: "Local Industry" at the Knoxville Museum of Art

WEAVING

NEVER UNWIND THE CLOTH FROM THE CLOTH BEAM TO SEE WHAT HAS BEEN PREVIOUSLY WOVEN -- to do so might cause tension problems for the next weaver. Also, conceptually, the idea is to respond to just what you can see from the last weavers stripe passages.

About beginning and ending colors:

When weft is finished, leave end out from edge approximately 2". Change sheds. Lay end back in new shed. From this same edge, insert the shuttle and cross new end over former end (about 1" crossover). Try and alternate the edge as you weave so build-up does not occur on either edge.

About consistent beating technique: *****VERY IMPORTANT*****

We found this system to work best and to be least harsh on the warp:
Lay in a weft, pull a little on edge, position weft in soft arc or bubble -- with one hand in middle of beater, beat down and leave pressed against weft; change sheds with beater pressed firmly against weft; push beater back with shed open and insert new weft passage.

About consistent edge width / use of temple: *****VERY IMPORTANT*****

A temple is provided in the weavers' toolbox and we ask you to use it to achieve consistent edges! It will be pre-set at the accurate width. If you've not used one, here are instructions: Make sure the pin is in to hold the width (note black line on temple side, slide 2 parts of temple together until you hit this line; a black circle is drawn around hole for pin insertion). Next, slide over the metal holder so it is not holding the 2 parts of the temple flat. With the pin in the down position, place one end of the temple into one edge of the cloth by setting the teeth approx 3 warp threads in from the edge. Now set the teeth of the opposite end of the temple end into the other cloth edge, 3 threads in from the edge -- when the metal holder is not positioned to make the temple flat it is easy to flex the temple to insert the teeth into this second edge. Now make the temple flat by sliding the metal holder to the center. You should be able to see the last few wefts that you wove above the temple, and the reed should not touch the temple when you beat. Advance the temple after weaving about an inch. Always keep the pin tied to the temple so it doesn't get lost. *Be careful of the teeth; the points are sharp!*

This is the temple:



Example of temple use:



Sample weaving by Janette Ramirez

p. 4 GUIDELINES FOR WEAVERS: "Local Industry" at the Knoxville Museum of Art

About advancing the warp:

Please advance the warp in short segments. As you weave up towards the beater and need more space, release the loom tension and advance the warp no more than 2-3 inches at a time -- this will help with more even weft coverage and tension.

About partially used or unused wound quills and empty quills:

If you have not fully used the fiber on the quills, please leave partially used quills in re-use containers found in the weavers' toolbox. These quills will then be available to others weavers to use, and may assist with visual transitioning of color use. If you have not used the quill at all, or used little of it, please tie back up on the thread wall. Please put empty quills in a box on a winding table, ready to re-use by a winder.

About mistakes and irregularities:

If you see a treadling mistake, please unweave to that point and start again. If you see small bubbles in the weft thread (happens especially when weaving with a quill wound with more than 1 fiber), take out and fix if you see it right away, leave it if you've gone a ways. These small textures can be part of the weaving and are not a structural problem.

FAQ (frequently asked questions)

What do I do when I have questions or run into technical weaving problems?

Call/Email: Names + contact info of local weaver/s who volunteer to trouble shoot for any technical weaving or loom problems will be at the front desk at the Museum
Email: Anne Wilson <awilson@saic.edu>, Chris Molinski <chris.molinski@gmail.com>
For scheduling questions or changes, email curator Chris Molinski <chris.molinski@gmail.com> **and** Project Coordinator Libby O'Bryan <libbyo29@hotmail.com>.

What is the difference between a quill and a bobbin?

The paper quill we are making and using is a kind of bobbin. The terms will be used interchangeably in this project.

Approximately how long does it take to weave an inch?

The weaving goes fairly slowly -- figure approximately 2" per hour. This is not a competition; please work at your own pace!

How much can I weave with 1 quill/bobbin of fiber?

Depends on the fiber, but figure approximately from ½" to 1". If you wish to weave a wide stripe, gather a number of bobbins of the same color.

Is there any protocol as to width of stripe?

NO! As long as the concept of transitioning from the last weaver's work is considered, we encourage overall a great variety of stripe widths and color ways, for example: pin stripes; wide 3" stripes; very irregular stripe widths one after the other; very even stripe widths one after the other; hot colors; cool colors; gradations; etc!

What about weaving other weft-face structures or hand manipulated textures?

Please, no! Because there is so much color variety and flexibility as to stripe plan, weavers are asked to please **weave only plain weave, 1-3 alternating with 2-4**, and not employ other weaves or hand manipulated structures. With the build up of so much cloth on the cloth beam, we are very concerned about keeping the tension as even as possible!

Can I come for another session of weaving?

YES, more than 1 session is encouraged!! -- especially for those weavers close to the KMA who may be able to come in more easily.

p. 5 GUIDELINES FOR WEAVERS: "Local Industry" at the Knoxville Museum of Art

Can I use bobbins I personally wind?

Of course! If you are not finding a color, or enough of one color, from the thread wall, do wind your own bobbins. Remember, all wefts need to completely cover the warp when woven plain weave: 1-3, 2-4. A good guide: equivalent scale of 10/2 cotton works well. Approximately 3 strands of regular weight sewing thread make this scale as well.

Do I need to release the tension when I finish weaving?

No. We will work to keep a fairly consistent tension throughout the process and not release warp tension between sessions.

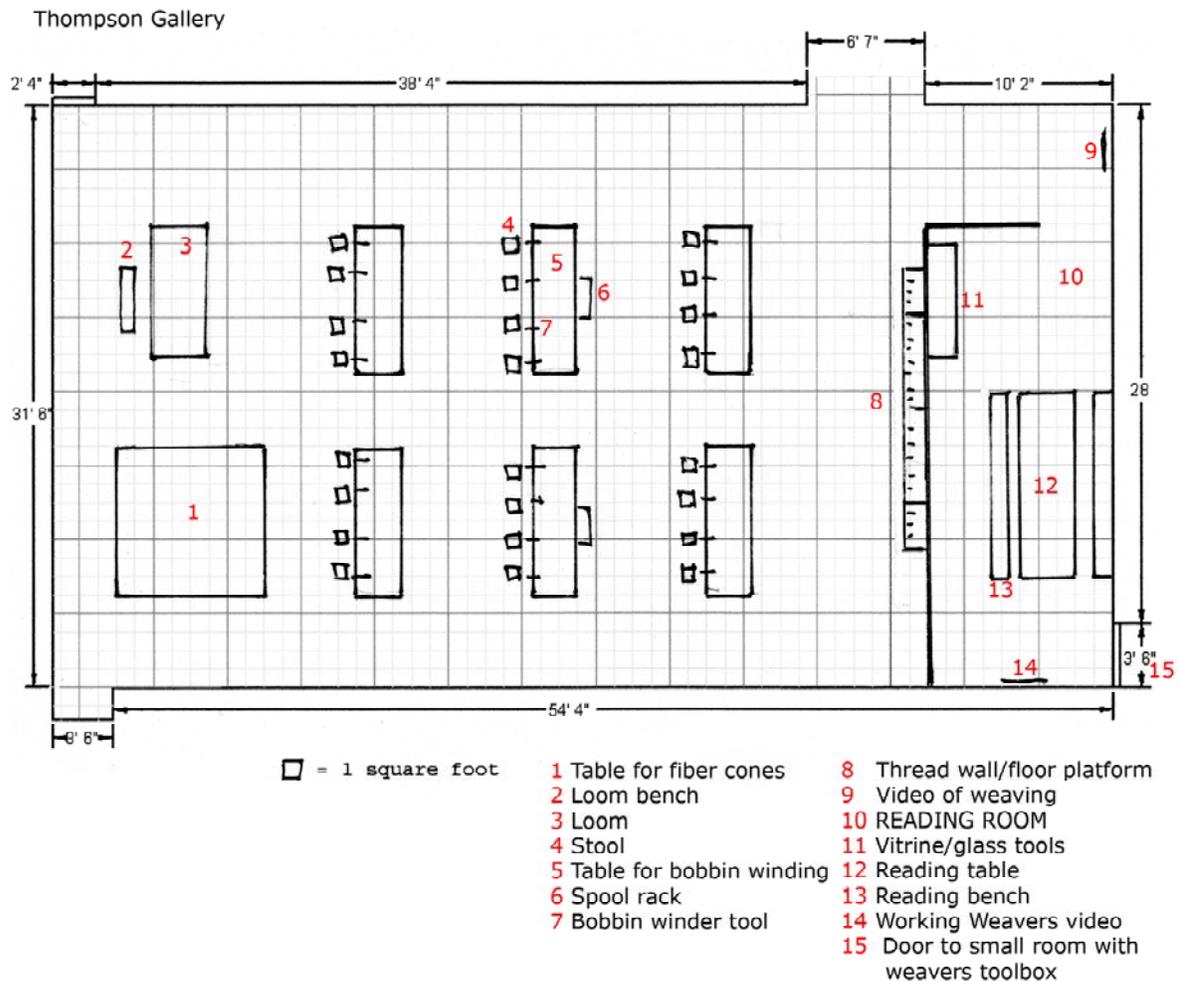
What is the difference between a stripe and a band?

It has come to our attention, especially in the textile industry, that the word "stripe" refers to the color when dominant in the warp and the word "band" refers to the color when dominant in the weft. The terms will be used somewhat interchangeably in this project, although the word "stripe" will be used the most to refer to color.

What if I meet a weaver in the Southeast who has not been contacted and would like to participate?

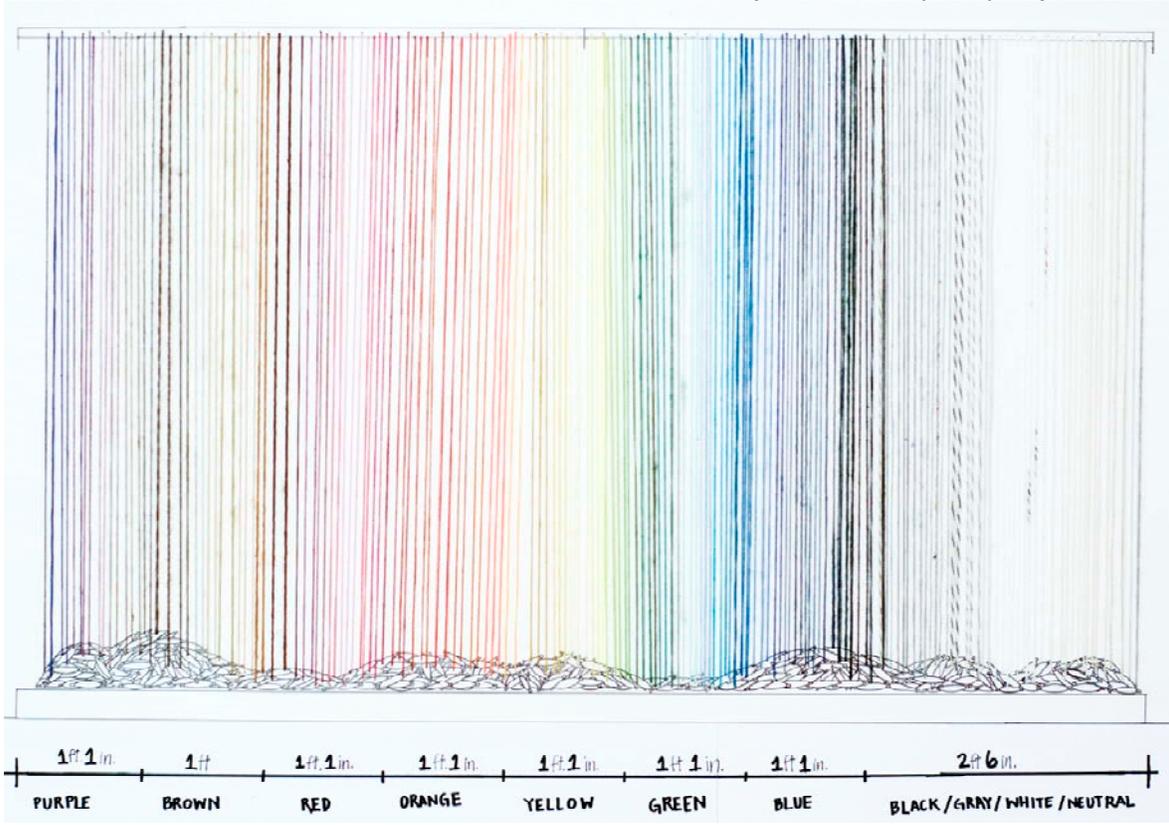
Please email Project Manager Libby O'Bryan <libbyo29@hotmail.com>!

DIAGRAM OF LOCAL INDUSTRY + READING ROOM AT THE KMA



p. 6 GUIDELINES FOR WEAVERS: "Local Industry" at the Knoxville Museum of Art

DRAWING OF THREAD WALL + FLOOR PLATFORM (#8 on floor plan p. 5)



Drawing by Lynnette Miranda



In-process: bobbins on floor platform of thread wall