

KAREN DONDE HANDWOVENS

Garments ❖ Accessories ❖ Home Textiles ❖ Weaving Instruction

Offering beginning-advanced hand-weaving classes & individualized study at her Western North Carolina studio, plus workshops, seminars & lectures for guilds & conferences.

For Beginners

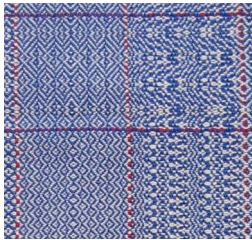


Weaving I:

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.



Houndstooth to Pinwheel: Exploring Color-and-Weave Effects

Combining a threading and treadling with a specific contrasting color order in warp and weft yields a rich collection of patterns unachievable by color order or interlacement alone. Participants are assigned different color orders and three threadings to warp a small gamp. After weaving the gamp, they will experiment with different patterns and learn to draft motifs and combine patterns.



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. Inquire about variations on this workshop:

Weaving From the Stash-Let Yarn Guide Your Design Decisions

Design Tips & Tools to Spice Up Your Weaving

Spice Up Your Weaving: A Design Challenge (for conferences with vendors)

Intermediate Classes/Workshops



Weave a Twill Gamp with Color-and-Weave Effects

As a follow up or alternative to the basic color-and-weave effects class, this one starts with a gamp of several different twill patterns on four or eight shafts, then applies the same color order across the warp and weft. Weavers may experiment with other color orders or twills at their own looms, or in a modified round-robin format.



Overshot Sampler: Stars, Roses, Tables & Beyond

Overshot, commonly used for colonial American coverlets, is characterized by a plain weave ground structure over which softer, slightly heavier pattern wefts float in regular intervals. The floats form blocks of pattern that combine to produce a wide variety of motifs and designs. After getting a foundation in overshot theory and design, weavers will explore the versatility of an overshot threading on looms they have threaded in advance. Each will weave an overshot sampler of the many different patterns that can be produced with treading and weft variations.



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.



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 treading variations into a series of mug rugs. For 4 shafts.



Stitching, Twisting, Wrapping: On-loom Embellishments

On-loom manipulation of warp and weft using tapestry needles, crochet hooks, pick-up sticks, small shuttles and your fingers can produce a wide variety of functional and decorative effects for handwovens. Learn and practice hemstitching variations, inlay, leno and other warp wrapping and binding techniques to create a sampler sure to inspire future weaving projects. Suitable for rigid heddle or shaft loom.

Making the Numbers Work in Weave Design

Many times weaving drafts don't exactly match the dimensions and setts you've selected for project designs. Other times positioning structural patterns in warp and/or weft stripes the way you see them in your head can be a struggle. Or maybe you've found a threading for the perfect motif, but it is horizontal and you need it vertical. This class will explain/review the planning, arithmetic and drafting techniques needed to solve several common weave-drafting puzzles.



Designing Handwoven Fabric You Can Wear

Making handwoven clothing you are proud to wear starts with designing fabric to suit the particular needs of the planned garment. Drapery shawls, loose-fitting wraps and fitted, tailored jackets or dresses all require cloth that will perform as needed, not only during fitting and construction, but during repeated wearing and cleaning. This lecture offers advice about designing and weaving garment-worthy fabric, as well as finishing, cutting and sewing tips.

Advanced Classes/Workshops



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.



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.



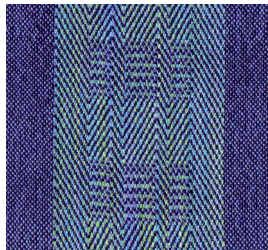
Warping Two Warp Beams

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

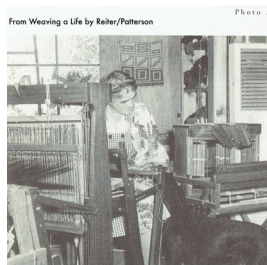
Turning a draft so treadling becomes threading and vice versa can mean faster, one-shuttle weaving and enhance some woven textiles’ design and performance. It also can mean threading twice as many ends and tensioning multiple warps independently. This class will let participants practice turning a variety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



Turned Beiderwand to Double Two-Tie

When a Beiderwand draft is turned so supplementary wefts become supplementary warps and the pattern can be woven with one shuttle, it creates a threading system that can weave variations of several turned supplementary weft structures. That threading system is also called double two-tie, which expands the design power of a single warp even further. Learn how these structures relate and design your own structural variations from one shared threading.

For Weavers/Non-weavers of All Levels



The Fascinating Life of Mary Meigs Atwater

Regarded as the dean of American handweaving, Mary Meigs Atwater, 1878-1956, was not driven by a passion for making cloth. Inspired by handweaving industries in southern Appalachia, she saw weaving as a productive outlet for women in her Montana mining community, as occupational therapy for soldiers injured in World War I and as financial support for her family. She also was an artist, designer, world traveler, novelist, patriot, beaver rancher, political activist, wife, mother and avid fisherman. This seminar shares anecdotes, quotes and revelations that speak to Atwater's courage, adventurous spirit, intellect and contributions to American handweaving.



Color, Pattern, Shape: From Inspiration to Design

Ever get stuck trying to decide what to weave, knit, dye or felt next? This group exercise is designed to rev up your design engine and organize the many options available to you for creating cloth or the objects you make with it. Bring interesting pictures cut from magazines or old calendars, printed pictures from a vacation or your garden, whatever catches your eye. We'll sort by various design parameters, organize your inspirations in a sketchbook, discuss ways to formulate them into a design and share ideas among the group. Leave with new design tools and maybe your next project.



Tapestry Weaving Basics

Transform simple drawn designs into woven tapestries. Using your own small frame or tapestry loom, you will learn to 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. Tapestry looms can be ordered from Karen if desired.

Customizing Your Class/Workshop:

Most of the subjects listed can be adapted as lectures, seminars, continuing classes, specialized study or 1-3 day workshops. Please contact Karen for suggestions. More detailed descriptions and images are available for promoting your event.