

# MLH BIENNIAL FIBER ART EXHIBITION UPDATE

HOSTED BY THE EASTSIDE HANDWEAVERS GUILD

## A SNEAK PEAK INTO THE SHOW

They used what?

We received 39 entries with 88 pieces of amazing fiber entries.

Looms used included rigid heddle all the way up to 24 shafts, pin looms, inkle looms, tapestry looms and handmade frame looms. There were Schacht looms including

Standard, Baby Wolf, Mighty Wolf and rigid heddle. Other makes included Dorothy, TC-2 digital

Jacquard, Glimakra countermarche, Louet David III, AVL Compu Dobby with double warp beams, Macomber, Ashford, Norwood, Harrisville, Oxaback countermarch, Arras Tapestry, and many otherwise unidentified 4-harness Jack looms. Artists also used felting machines, spinning wheels including an 1830 German Saxony wheel and a flax style spinning wheel, silk reels, dye pots, knitting needles, crochet

hooks, sandblasters, Kumihimo discs, powder coating systems, sewing machines including a Pfaff and an industrial sewing machine, Bamboo rolling mats, plastic sheeting, CNC machines, drills, sergers, and "hands for stitching and more stitching."

I ALWAYS COME AWAY  
FROM A GUILD FUNCTION  
WITH NEW TERMINOLOGY,  
NEW TECHNIQUES TO TRY,  
MORE THINGS TO BUY . . .

Materials used included horse hair, recycled sweaters, recycled wool jackets, paper deckle, home-grown flax, paper made from linen tow, barn siding, pennies, cocoons (as in silk worms), Mawata silk, mulberry branch, copper wire, upscaled cotton jeans, vintage silk and polyester ties, every size cotton there is (mercerized, unmercerized and perle), silk, organza, alpaca, angora bunny, Guanaco wool, Rambouillet

## PLANNING IS GOING WELL

Thanks to all who are helping so far! The juror has selected 48 of the 88 pieces so I will be working next week on sending out the acceptance and declination letters.

Postcards to advertise the show are being sent out in the next few weeks, and we have posters coming, if anyone has a good place to hang them? Please let me know.

Award money, prizes and ribbons are all secured.

Meet at my house August 3<sup>rd</sup> at 1PM to help with final planning.

Happy Summer,  
Marge

wool, Mylar LED fairy lights, Italian merino and Zephyr, Plymouth Encore yarn (75% acrylic, 25% wool), bicycle inner tubes, birch bark, color grown cotton, window screen, copper wire, reclaimed rusty nails, tow linen, roving, needle and thread, baseballs made with rice hulls, serger thread, stockings, bricks, rayon, rayon boucle, flour sack cotton fabric, paper, Tencel, linen, glass beads, wool/silk blends, bamboo, Bockens 16/2 linen, chenille, cotton boucle, handspun yarn, lace wood, dried palm leaves, acrylic, pennants cut into strips, basket reeds, Sugar-and-Cream cotton, metallic threads, jute, handspun wool, handspun linen, eco-printed silk, cotton floss, liquid starch, Solvy, cotton knit, red twig dogwood, handwoven fabrics, vegan leather, cotton synthetics, - infused buckram, harem cloth, 20/2 Tencel, 8/2 RS Rayon, 8/2 Tencel, 30/2 Lyocel, nylon beading thread, glass seed beads, fabric crayons, cotton floss, cotton knit, Cup Plant stems, box elderleaf petioles on naturally dyed wool, pill bottles, shower curtain hooks, super cord, natural textile indigo dye fabric scraps and an old blanket hem ribbon.

Techniques included hand stitching, knitting, open weave tapestry, crocheting, tatting, needle felting, spinning, weaving, wet felting, embroidery, Solomon's square knotted fringe, tablet weaving, short row knitting, passementerie braiding and fringe, fagotting, macrame, applique, Rya knots and plain tapestry, fabric painting, hand processing raw wool, quilting, ribbon weaving, applique, wrapping, rug hooking, beading, Shibori stitching, wedge and eccentric weaving, needle sculpting, shaped tapestry with pulled warp technique, machine stitching including free motion machine stitching, hand felting (flat resist and manipulated to give it form), Peyote stitch beading, Kaga Temari, and Linda Shevel's "I'm at the End of My Warp" fringe knotting techniques.

And lots of Dyeing/Painting/Printing Techniques including: Fabric painting, sun printing, transfer printing, color-removing/bleaching, acid dyeing, snow dyeing, screen printing, Shibori, disperse dyeing, Ikat, clamp-resist dyeing, Indigo, madder and cochineal, Procion MX dyeing, ice dyeing, geode ice dyeing, micron drawing pens, Jacquard Lumiere paint, Ikat warp dyeing, cupcake dyeing,

eco-printed Japanese silk with onion skins and tissue dyeing.

Weave Types included: Warp- and weft-faced as well as 8-end shaded satin weaves, basket weave, turned tied weave, tensioned seersucker in plain weave, Crackle treadled as overshot (like an advancing twill, but in Crackle), Halvdrall, shaft switching and inlay technique, double weave pickup, 4-color double weave, deflected double weave, double-weave tube, ripsmatta, plain weave/tabby, cross weave, block weaves, log cabin, supplemental warp and weft inlay (twill structure), lace weave, Taquete, and twills including 5-harness, fancy, network, turned, and undulating, skip, and twill threading intersected by simple straight treadling. Also point twill woven as tapestry boundweave and tapestry wedge and eccentric weave. Tie down and ground warps and inlay, and ground wefts for tapestry. Knitting techniques from "Stahman's Shawls \* Scarfs" (2000) by Myrna A.I. Stahman and Barbara Walker's book "A Second Treasury of Knitting Patterns" (1998). A sewing pattern based on the Lola pattern from Swoon. Temari inspired by Debi Abolt.

Curious? Hope you'll come to the show.