



A Window into Healing

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Figure 1

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Figure 2.1

Introduction

A Window into Healing is pairing of two complementing pieces that show a gradual progression of healing and diagnoses when dealing with mold toxicity. With my love for weaving and paper making, I have taken my two talents and conjoined them. These two hanging pieces work as my mind and physical body in a difficult time.

Statement

There is now a well-developed cycle to my day, waking up in pain, being okay, managing the pain, feeling like I'm falling apart, and then going to bed with my allergy machine and ice eye mask. Every morning when I wake up, I open my curtains. I take in the sun and I hope for bright skies, and little clouds, or a bright red sunrise, giving me hope for a new day, and a chance to feel better. I will be highlighting my favourite part of my day. It is not always that way, but it excites me, this gives me a chance and pushes me forward for the day to come.

Reflections of Myself is two pieces that symbolise looking for positivity in a frustrating time, in my mind and body. Showcasing strength and fragility in the search for solutions amid confusion, the works act as a reflection of dizziness and hopefulness. The two pieces are mirrored, showing the harmonization of emotions and optimism.

Weaving has been a relief in the pain. It is a hobby, a love that helps calm me and settle me down when stressed, a solution to issues. It has become a band-aid solution that I praise, a visual to help me set goals and a physical reward for myself. Losing the feeling in my hands enraged me, the first time it happened when weaving was even worse. This process of weaving and physically making the work has helped me value the process work and the success of physical work even more.

Using fabric represented as my body I am creating a complex woven piece, using the Barley Corn method to showcase the dizziness and uneasiness that is evolving in my head. This piece shows strength when being caught in a dizzy spell, showcased by the paper. Creating circular movements in the piece to mimic shifting movement, the same that I feel in the achy migraine pain.

This design has been chosen as a reminder that it is okay to rest and have such fluctuations of pain but there is something positive coming too, regrowth and hope.

The paper is representational of my physical body, it is very fragile now and has become a shell of my body, however it is not supportive to me. The embossed paper mimics the woven structure with the same bright yellow colouring, growing at the base of the piece. The process of creating the paper is the most important. Tearing apart sheets of paper is depictive of the steps I go through everyday to heal and promote extra methods of self care onto myself. Creating a thin, embossed sheet of paper of the same weaving is my mind and body, cohesive and both highly sensitive.

Trying to eliminate an uneasy feeling from the movement of the pattern, I have used a soft cream colour to be visually relaxing, this blends into a bright yellow base, coloured with spun marigold that has been used to dye the yarns to incite the feelings of excitement and optimism. By the nearing spring, with brighter days and the joys of new blooming flowers, marigold has become an excitement and gives me further anticipation for warmer days and feeling better. Creating a bright yellow dye also further promotes my personal emotional connections to the flower. It reminds me of the first few seconds of the morning when I see the sun and the sky and feel the bright lights and vibrant colours the best.

There is a connection between the mediums and works that connect me as a whole, everyday. Waking up and opening the curtains to see the sun and the sky. It is when I am most hopeful and proves to myself that I made it through the day and the pain and was able to get out of bed. Using the bright yellow and cream that attach the two fabrics together, binding my essence to one.



Figure 2.2

Sketches



Figure 3.1

The best exercise I was given throughout my process was a piece of paper, a pen and asked to draw what I see in my head. To me, it was a vision of circles and waves moving around them, same as the feelings of pressure that was newly developed in my head. This is where the real work began. This small exercise was the key I needed to find my woven structure and design.



Figure 3.2

Once this image was created, I was advised to review different handweaving books to look for inspiration, and I discovered Barley Corn weave which created circular-like move designs. I ran home and painted various watercolour colourways of the same design, fluid moving around circular orbs and knew this would be the chosen design.

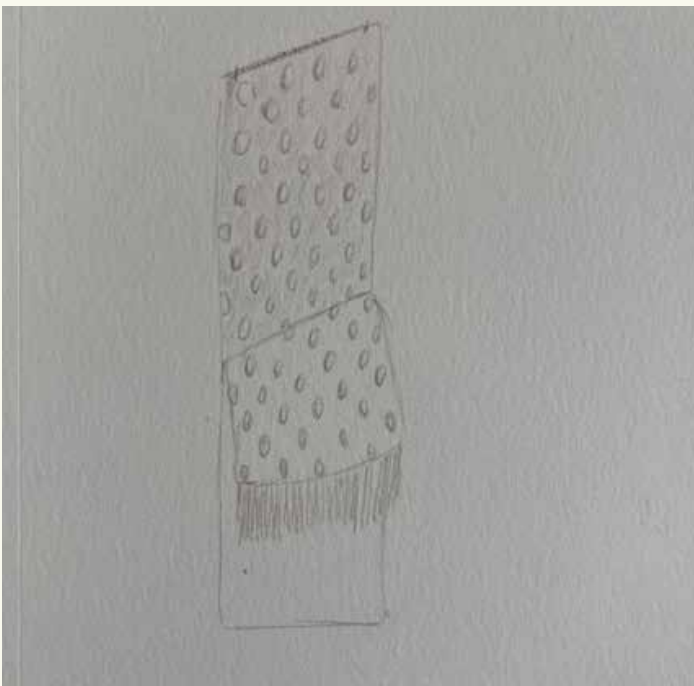


Figure 4.1

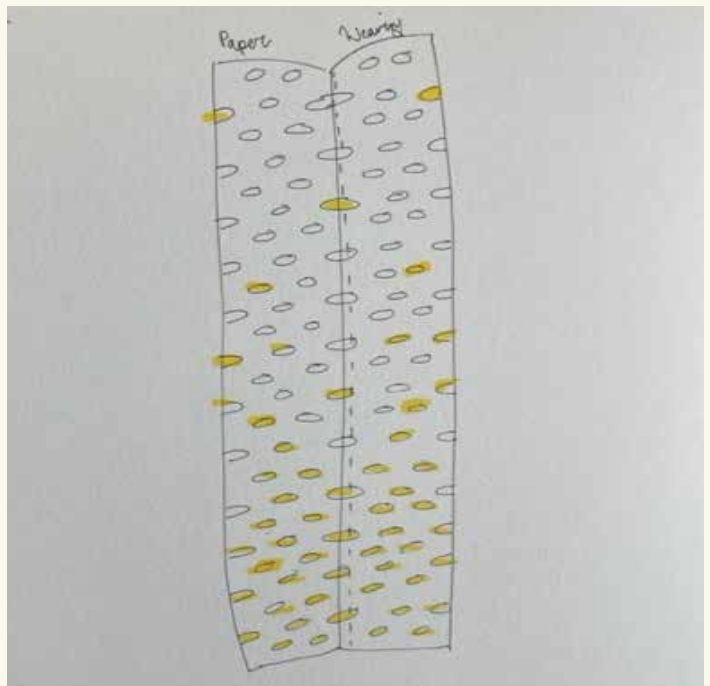


Figure 4.2

Materials



Figure 5.1

I will be using a large variety of materials for my large scale piece. In order to keep my textile as natural as possible, I am avoiding using synthetic materials and dyes. I will be using Shetland sheep yarn for the warp, alpaca roving, bamboo fibers, hand spun for the warp and abaca paper pulp for the paper structure. I also used the natural dyes marigold to dye my yarns for a gradient colour.

The biggest, recurring failure has been making my work too complicated, adding in too many different pieces but not giving myself time to really think about what I'm doing and how to simplify. This has made me change my direction several times, as I still continued to over complicate the process rather than making it simple and enjoyable. The most recent changes being, making my work completely simplified and returning back to basic, traditional weaving styles and simplifying my spinning activities with paper making. Being caught in confusing times with little motivation reminded me of the joys of process work and appreciating every part of the design process.



Figure 5.2

For the Weaving:
Alpaca Roving
Spinning Wheel
Knitty Knotty
Warping Board
Bobbin
Shuttle
Table Loom
T-Pins
Scissors

Dye Stuff:
Wool Soap
Alum
Marigold

For the Paper:
Abaca Paper
Blender
Measuring Cup
Scale
Sponge
Deckle Screen
Metal Tray
Wooden Planks
Paper Press

Dye Stuff:
Gallnut
Alum
Soda Ash
Marigold

Artists and Inspirations

Maude Griffin



Figure 6.1 Maude Griffin - Crip Futures

Ongoing pain is not new to so many people. Artists such as Maude Griffin a fibre artist who recently created Crip Futures, hoping for better, universal, and accessible care, create large scale weavings to illustrate such.

I have found a new appreciation for such themes as I find myself consistently waiting for answers and tests, making it difficult to find hope.

Maude Griffin has been successful for exploiting the difficulties that is the health care system. The process of testing and receiving aid is very difficult for many people, myself included. When I had first gone to the doctors for being sick in August, I was constantly dismissed and told to "come back when it gets worse." I was facing the feeling of being underwater and feeling off, this was very unusual. My head was aching, my ears hot and wet feeling as though they are bleeding. I was then a repeat patient at a walk in clinic as I do not have a full family doctor. I was continuously dismissed and told to return only when my symptoms got worse.



Figure 6.2 Maude Griffin - Crip Futures

I was hospitalized in December and my experiences became worse. My feelings were persisting, I would be walking and fall over unsure why. I was taken to a hospital once I began to experience persistent chest pain, which became limb numbness.

I was given an emergency head CT, and when speaking to a doctor I was told there was nothing they could disclose at that time, to go home and wait for more tests, or until it got worse.

This process is very impractical, my symptoms will worsen and I was reminded to come back when it gets worse.

Following my hospitalization, I discovered Maude Griffin's work, this made me feel seen in such an inconvenient time but I learned I was not alone, so many people experience the same issues and it is an ongoing battle between mind and body for becoming sick and being stuck waiting for results.

Artists and Inspirations

Emma Jones

Ellie Pearce



Figure 7 Paula Kamen - Chronic Migrane

There has also been a series created by an artist named Emma Jones, who showcases her nightstand after being diagnosed with various illnesses, called The Nightstand Collective. She developed a larger collection with submissions showcasing other nightstands with descriptions of items, all having various illnesses. These are singular photos showcasing nightstands of people with various conditions.

The pieces above is the nightstand of someone going through a similar issue as me, Chronic Migraine. In me, this is persistent all day and I have become saddened by my mental state and letting myself slip into messy practices. But similar to my journey of doctors and tests, I am not alone in my pain and the journey of becoming more disorganized and overwhelmed.



Figure 8- Ellie Pearce - Intestine Rug

Like many others, the experience of going through a lot of testing is difficult, people jumping to various conclusions and going through invasive tests. Ellie Pearce is a fiber artist who creates rugs and pillows based on those various scans and tests. This series uses bright colours for her pieces and gives an illusion of happiness even though we are looking at invasive organs or body parts.

In my work I am using a design based around the motion I feel in my head and using colour to show a long-term pain with a small amount of hope of diagnoses, finding proper solutions and feeling better.

Artists and Inspirations

Alice Fox

Michelene Beauchemin



Figure 9 Alice Fox - 79 Hair Grips

Alice Fox is a textile artist who specializes in environmental art as well as sustainable artwork. The above works are various styles of embedding with metallic pieces. Found materials have been used to create a very geometric patterns by being hand stitched, embedded into cloths and then exposed to various chemicals to create a rusty imprint onto the fabrics.

I find these pieces so fascinating as they are very geometric yet sustainable by using found materials. I am creating a level of sustainability by using natural fibres and dyes but am interested in creating subtle textures and designs in a very geometric pattern of barley corn weave. In her work, she is very thoughtful of all parts of the design process, and I do the same. I am thoughtful in ensuring the spun yarn being used is even throughout, that the woven structure is even and unified, the dyes are even, and all parts of the paper are measured evenly, and the sheets are almost identical.

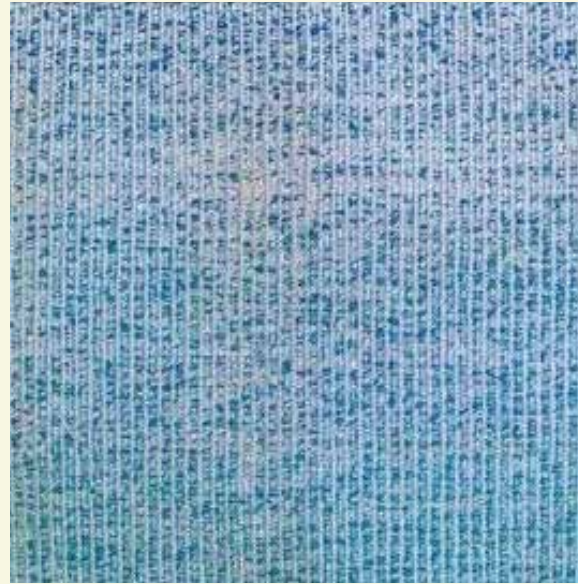


Figure 10 Michelene Beauchemin Frosty River #54

Michelene Beauchemin is a woven artist who creates large scale tapestries, using a variety of materials. She has been a large inspiration throughout my weaving journey as the pieces are very bright and unified. She uses a variety of techniques to create her pieces, braids, tapestry weaving, and different incorporations of unconventional materials such as metallic yarns.

When becoming more interested in sustainability, I researched theories of making yarns and woven structures more environmentally friendly and included seeds and sprouts into my weavings and yarns created. Ms. Beauchemin's work has been a large source of inspiration as well for the bold uses of colours, being a bit hesitant to bright designs, I feel encouraged to incorporate color as the designs she creates are very successful and relaxing.

Artists and Inspirations

Peter Collingwood
Charlotte Lindgren



Figure 11 Peter Collingwood - Untitled

Peter Collingwood has also been a very big influence in my weaving journey. His sculptural woven structures create such a whimsical feeling by using negative space in his work. His work can be very abstract and innovative, he was also a teacher and shared his craft all over the world. I am hoping to do the same with my work, and eventually teach others and showcase new ideas.

Currently with creating the embossing of a traditional weaving pattern and then displaying the similarities and differences between them. He also used a variety of looms, several of which he built. The loom that I am using for the weaving is two reconstructed 4-shaft looms from the 1970's that have been put together, although I did not restore the two looms, I hope to eventually create my own personal loom and make it as innovative, while exploring traditional, new, and unconventional woven structures and concepts.



Figure 12 Charlotte Lindgren - Winter Tree

Charlotte Lindgren is a Canadian woven textile artist and sculpture artist. Her work is very three dimensional, she can take a flat, woven textile on a loom and convert it into a new sculpture piece. Her work heavily inspired me to create a highly textural piece. With the use of floats, I am able to create a lot of texture and movement in my work, she inspired me to create motion illusion pieces that make it look like the piece is moving when it is not.

Her piece above, Winter Tree I find has a lot of movement and looks as though it is spinning, I want to create similar movement when an object is static, which is why I decided to use the woven structure Barley Corn weave as it also reads as a motion illusion, especially when hung.

Artists and Inspirations

Mother of Purl

Mynoush



Figure 13 Mother of Purl - Queen of Pentacles

Mother of Purl is another fiber artist that inspired me at the beginning of my spinning journey. Lauren McElroy is a knitter and handspinner who uses both drop spindle and spinning wheel to create yarn for knitting projects. She also sells various wool rovings that have been naturally hand dyed so that people can spin. She uses various social media platforms to sell knitting patterns and gives tutorials on spinning.

Ms. McElroy was one of the first spinners that I followed when learning how to drop spin, and this enticed me to learn how to spin on a spinning wheel. The bright colours she uses has also been a big influence of adding colour into my work, especially my spun yarn.



Figure 14 Mynoush - Art Yarn

Mynoush is a business run by a woman named Joyce who creates hand spun yarn and wearable accessories. Before beginning my spinning wheel journey, I was fascinated with handspun yarn, which I had only been made aware of in 2020 as my mother had shown me another artisanal spinster.

Mynoush has been a big inspiration to create my own yarn, and at the beginning appreciate any uneven textures created in my yarns. However, in my journey, I wanted to create evenly spun yarn, however she will remain an inspiration for me as her yarn is highly textural, vibrant and excites me.

Artists and Inspirations

Corrine Young
Ray Besserdin



Figure 15 Corrine Young - Auricula "Blue Skies"

Corrinne Young is a botanical sculptural textile artist, her work varies from books, potted plants to wearables. Her designs are very bright and very realistic, she has been a great source of inspiration to create highly sculptural pieces and has been a big influence towards using paper as a sculptural tool. Although she uses fabric, she has been an inspiration to create large, accurate embossings for paper, especially large scale similar to the weaving structure. She was also a large inspiration when originally sampling spun yarn with seed and sprout inclusions, to add a botanical aspect to my project.



Figure 16 Ray Besserdin - Flowing Synthesis Triptych

Inspired by the Impressionists, Ray Besserdin is a paper artist who makes abstract to realistic hangings and wall art using various types of paper. His work is so fascinating as it does create a lot of movement using very little colour. In my previous works, I tend to use a small amount of colour or I prefer to keep my designs monochromatic. He has been a big inspiration in my paper works and gives me new inspiration for highly sculptural monochromatic works.

Mold and Chronic Illness

What is mold?

Mold is a type of fungi which needs a lot of moisture to grow and creates spores that can spread by touch and through air, it can grow with moisture, dryness and even when stressed. It is toxic and can cause inconveniences and up to fatal diseases in the body. It is an immune-suppressant and can make people more prone to additional diseases and toxins. Symptoms are usually developed after extreme exposures for a long period of time.

Symptoms also vary based on age, physical state, genetics but also things such as weakened immune systems, dietary restrictions and even things such as substance abuse.

My journey with mold has been a long and intense one. Some of my symptoms include a constant migraine, facial numbness, limb numbness, chest pains, dizziness, memory loss and a whole lot of confusion.

While my symptoms continue to persist, I have found it difficult to keep up with my normal day to day activities, such as working, weaving, and have been having increased difficulties sleeping and doing multiple activities throughout the days.

While there are over 100,000 different species of mold I have tested positive for only a few. Unfortunately in Canada there is not a wide range of doctors who are aware and know how to treat this disease which made it difficult to get a diagnosis.

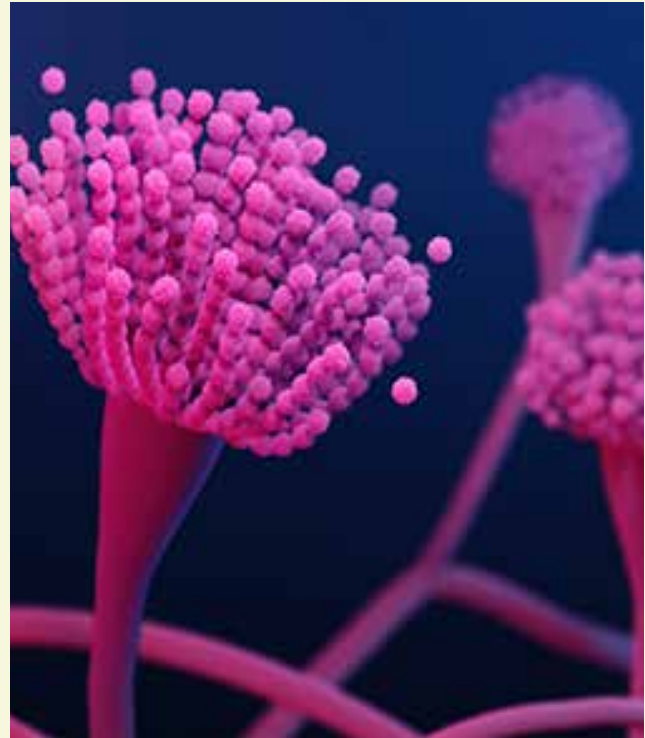


Figure 17.1

Before my diagnosis, I was tested for several things, I had head CT's performed (Right), several full bloodwork panels, tests for autoimmune conditions, ear infections, sinus infections and the list continues. It was a great mental challenge to overcome when receiving negative test results and took a large toll on my mental health.

Since my diagnoses, I have been able to have some minor reliefs however I am continuing my personal research to get better and heal my body and mind.

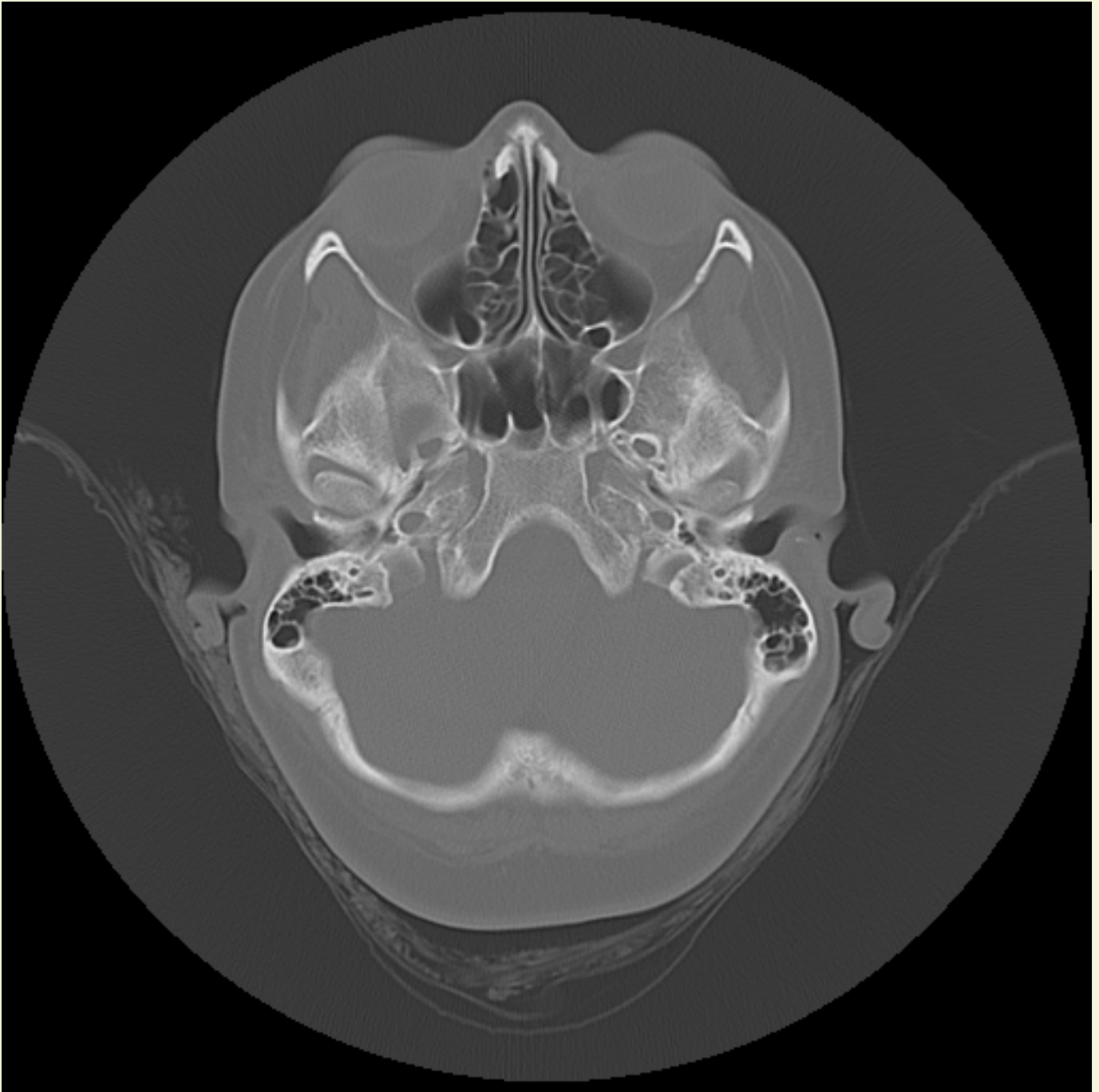


Figure 17.2

Self Care

I never believed that I would find myself sick. It started with what we thought was heat stroke that developed into a progressively worse, full body sickness from headaches to chest pains to limb numbness, constantly affecting my day-to-day life. Figuring out what the cause is has been an ongoing journey that I have not seen the end of yet, but in the meanwhile, there has been a lot of self care and enjoying the little things.

My piece is reflective of the morning when I open my curtains to look outside, hoping for the bright, yellow sun and warmth. A metaphorical window into the mild to severe pains, reflected in my weaving, the fragility of my body, reflected in paper, and the bright, ombre yellow of hope for getting better.

Growing up, my mother always taught me the importance of self care, making nutritious food, maintaining a sleep schedule to match my circadian rhythm, but even smaller things such as taking a bath, having some tea and painting my nails. In difficult times, I tend to forget these but by creating a routine for myself it has become easy to take care of myself and spend extra time doing things for me. This has made it easier to be hopeful to feel better.



Figure 18

After midterm, I re-evaluated my work and spent a week developing paper samples reflecting tools I use to promote self care, such as a hair comb for fixing my hair, a body sculpting tool for lymphatic drainage, supplements to feel better and even matches for candles. All of which I use daily.



17 Figure 19



Figure 20

Perfection

Does my work need to be perfect?

There are some days where I don't believe I'm real
those are the same days I look in the mirror and can't see the stranger staring
the quick glimpses of who I think I am in the restaurant
and those where I don't believe it anymore.

My body is changing. I don't want to accept it,
but it's the truth

I need to be kind, It's trying its hardest to make it through the day
it carries me now, I need it to just a little bit more

Just so that I can see myself.

Yes and no. I want my work close to perfect or as close as I can be and that is the only reason no. I know I have a lot of things that can make my work imperfect, wrong or loose tension, wrong dyes, various thickness in yarn, imperfect edges and much more. But if I try to create a piece as close to perfect as I can make it, I would not be upset if it is not 100% perfect. But that is also to be kind to myself and my body.



Figure 21

Self Care Embossings



Figure SC.1

Above is a paper embossing of a wooden body massage tool, used for lymphatic drainage.

Below is a paper embossing of underwear, used for personal pleasure and feeling attractive in my body.



19 Figure SC.3



Figure SC.2

Above is a paper embossing of Nyquil night pills package. When I first became sick, I was taking these several times a day to feel better.

Below is a paper embossing of a hair comb, dealing with a lot of hair loss, hair self care has become an important part of my routine.

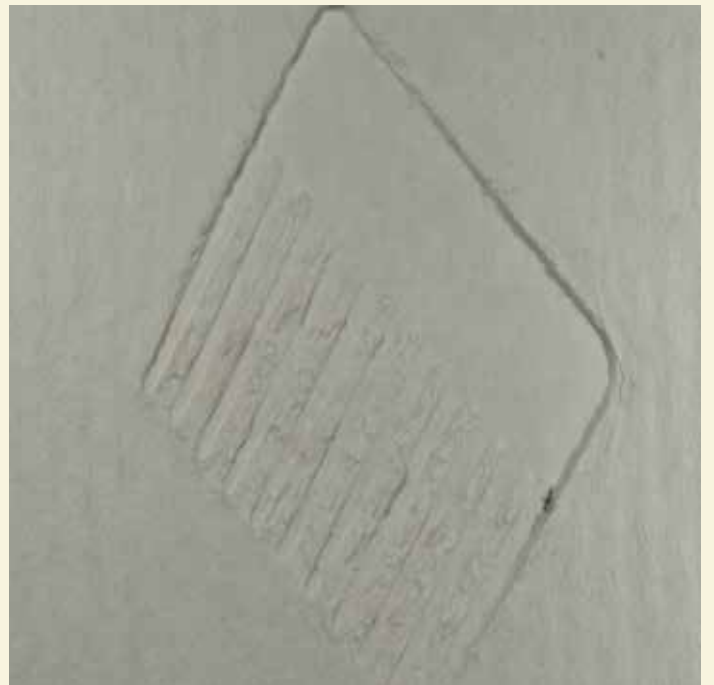


Figure SC.4

Self Care Embossings



Figure SC.5

Above is a paper lamination of squished dinosaur candy. When stressed and overwhelmed, I tend to eat more, specifically on gummy candy. Below is a paper embossing of matches, these same matches have been used for candles, illuminating the feeling of self care.



Figure SC.7



Figure SC.6

Above is a paper lamination of previously prescribed Amoxicillin, this was my first prescription for an inaccurate viral infection before being diagnosed. Below is a paper made that was sprinkled with marigold to be reimagined visually as mold.

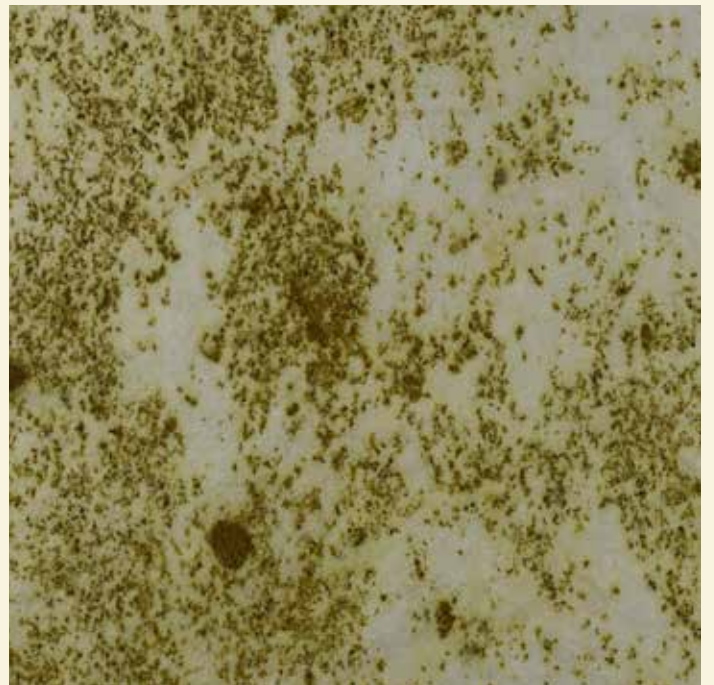


Figure SC.8



Preparations

The Wool

Continuing with the interest of returning organic materials to the environment, it is important to find real, ethical materials to use. I have been interested in finding local farms and mills to source wools and yarns. Living in Canada, we have a large farming industry making it easy to find local businesses to support, rather than sourcing elsewhere. I would like to minimize my carbon footprint by finding local sources for materials to reduce pollution that is created from shipping. Ensuring to support local businesses, I discovered a local Alpaca farm named Lickety Spit, located in Hamilton, Ontario. When visiting their farm, they gave me a tour of their animals both, sheep and alpaca. After spinning with merino wool, I spun with alpaca and enjoyed it based on the rougher texture. This texture makes it successful to grasp onto warps and the paper for embossing.

Pursuing the alpaca spun yarn for the weft, choosing the warp was easy. Visiting the mill Camilla Valley Farms a local mill in Orangeville, Ontario, Shetland wool from Harrisville Designs was the optimal choice for the chosen woven design. The wool was highly textural, like my alpaca spun yarn, and with a variety of colours I chose white to highlight the subtle designs and create a soft contrast with the marigold dyed weft.

The alpaca when recieved is cleaned and brushed into thin roving that makes it easy to spin. It is drafted and spun, spool by spool at approximately 150 grams per spool. When fully wound, the yarn is then put under tension and wound, then set with warm water but light submersion and thwacking. When dried and set, the yarn is then set for mordanting for dyeing or it is prepped for weaving.



Figure 22

When deciding to use wool roving and creating my textile, I researched the flammability of the materials and learned that alpaca has a very high burning temperature and is a fire retardant so that it can diminish the effects of burning, making it a suitable textile for a longer time. Alpaca fibres also have these overlapping flaps that trap heat and moisture and release it slowly. Alpaca in comparison to cotton has much shorter fibers making it strong when connected.



Figure 23



Yellow Inspirations

As a form of self care, I use colours and clothing to alter and support my mood. Yellow is a colour that I like to wear on days of excitement and adventure, mostly in the summer to compliment bright skies.

To me, yellow is a happy colour. In psychology (Ref. 1), yellow is related to happiness and optimism which is a big theme in my work. The concept of getting better, searching it out and hope. Naturally, using yellow was the most comforting and illuminating colour.

While healing, I have learned to find great comfort in many things, including movies and they occupy my mind for a few hours and are entertaining. The transportation to another world where I can live vicariously though films provide a blanket of comfort for me at this time. I look forward to movies that are bright and create a sense of yellow, softness and excitement.



Figure 25- Fantatic Mr. Fox

Wes Anderson films have always been a big influence in my life, bright colours, and retro designs have always inspired me creatively. The first film I saw was Fantastic Mr. Fox. This film follows the life of a Fox that likes to hunt his food for himself and his family, but puts himself, family and friends in trouble when tormenting three farmers. This film uses warm colours, red, browns, oranges, and yellows to display his optimism even during unfortunate events. This being relative to me, facing medical challenges and unfortunate events, but trying to see the positives.

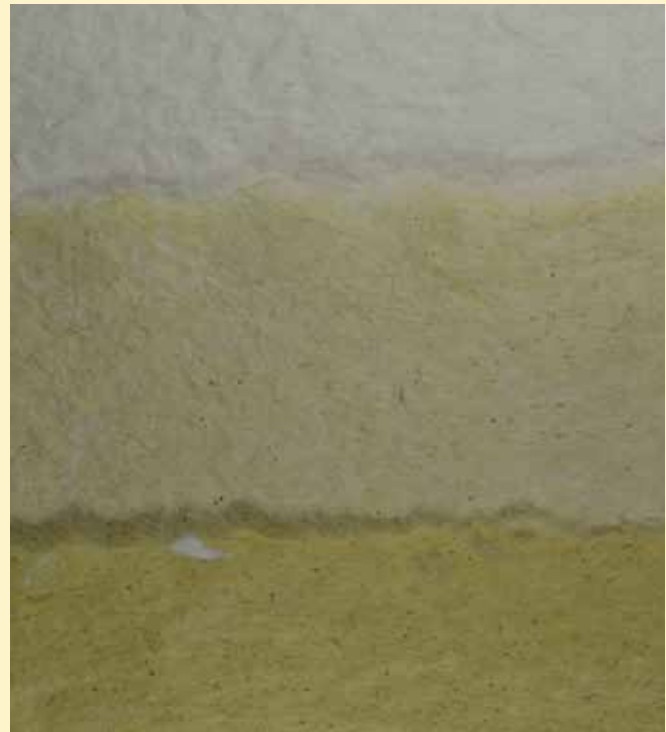


Figure 24



Figure 26- Don't Worry Darling

Don't Worry Darling has been a comfort film for myself since October 2022. I love the colour pallet and soundtrack in the film and tend to rewatch it a lot. This has is a relatable film for the design of things looking put together and very visually pleasing with the vintage styling and bright colours, however the underlying themes make it difficult to accept perfection. This is also relative to my experience at various doctors and being ignored when I began to experience symptoms. I was ignored and experienced doctors who tried to tell me there was nothing wrong with me and that there was nothing that could be done, similar to Alice's experience of waking up from the simulation.

Music while I Work

There is nothing better than being able to work and listen to music to brighten up a day. I have created playlist after playlist to enhance my production, to brighten my mood, to create a warm and comforting atmosphere. This is my ultimate Yellow Mix shorturl.at/kU149

Girlfriend - *Repeat Repeat
Just Like Heaven - The Cure
Don't Take The Money - Bleachers
Haven't Met You Yet - Michael Buble
Kiss Me - Sixpence None The Richer
I'll Be - Edwin McCain
Sweet Disposition - The Temper Trap
Dancing in the Moonlight - King Harvest
Build Me up Buttercup - The Foundations
Sweet City Woman - Stampede
Santa Monica - Everclear
Echoing - Kings of Leon
D'yer Mak'er - Led Zeppelin
The Thoughts That Give Me The Creeps - Hellogoodbye
Accidentally In Love - Counting Crows
House of the Rising Sun - The Animals
Santeria - Sublime



Marigold



Figure 27.1



Figure 27.2

Deciding what dye to use for the colour yellow was easy. Marigolds are a flower that create a wonderful, bright yellow colour when being dyed with. For my designs, I wanted to keep my work as natural as possible. I am a big advocate of using natural materials that can eventually be returned to the Earth.

Marigolds also have a lot of importance for me as they are a symbolic flower for Day of the Dead. Being Colombian and very family oriented, I find a great deal of importance communicating with family and honouring those looking out for me, especially in these difficult times.



Figure 28.1



Figure 28.2



Figure 29

With routine, there comes the unexpected and optimism for the best. Waking up with an aching head is difficult, however there are some mornings where it hurts less and that leaves room for optimism throughout the day.

The progressive gradients are for the feeling of hope and excitement. Maintaining a soft gradient represents the same concepts for both weaving and paper and mind and body.

Both gradients are created with similar dyeing methods of mordanting then being placed in a marigold dye bath. The differences are between the methods of mordanting for a cellulose fibre (the wool) and protein fibre (the paper pulp).



Figure 30.1



Figure 30.2

Spinning Yarn

As an artist, I want to create as much raw and organic pieces as possible. I am in love with process work and creating pieces from every possible step. Spinning is the foundation of yarn, and being interested in classic weaving, yarn goes hand in hand. Originally beginning with a drop spindle, I found such interest in the variety of textures that can be developed with spinning, overspun, single ply yarn, 2-3 ply yarn with various materials and concept of spinning around seeds and plants.

Following the increasing interest in spinning my own yarn, I purchased a spinning wheel and have been able to nearly perfect evenly spun yarn for weaving. After hours of spinning alpaca roving, I have created the full weft, to be dyed in batches of marigold to be woven into a gradient pattern.



Figure 31



Figure 32.1



Figure 32.2



Figure 32.3

Hands

What is the intension of hands in your work?

To me it is all about using my hands, using my hands to clean and spin yarn, to manually setting up my loom and weaving it means a lot. The hands are some of the most important tools in my work. Having recurring numbness in my hands I have really learned the value in using them when I can and how important they are. When I have no feeling, I'm unable to move the bobbin or the heddles and it is stressful and sad but it makes me appreciate being able to make my craft so much more as this is something I have created.



Figure 33



Weaving

Deciding Textures



Figure 34.1

At the beginning of this project I sampled a lot of various textures, but mostly explored testing with waffle weave, I started using my spun yarn for the weft and used mercerized cotton for the warp. I proceeded to dye the sample using marigold to create a watercolour like pattern.



Figure 34.2

I decided that I was not creating as much depth as I wanted to. I then proceeded to sample with various mercerized cotton colours to try to elongate the visual depth of the waffle weave. Being very interested in this, I was able to learn that I enjoy using various colours for the weft to create depth.



Figure 34.3



Figure 34.4



Barley Corn Weave

The woven structure is Barley Corn Weave. It is a complex weft-faced pattern using tabby and an alternating plain weave on four harnesses. The weft-faced design uses floats or longer strands of yarn that are not tightly set in the weaving from the vertical yarns that are tightly tied to create the pattern. I am weaving on my own Le Clerc refurbished 8-shaft loom. This piece creates a circular, expanding shape that is an illusory motion. This is created with using contrasting warp and weft to illuminate the pattern.

This pattern is reflective of the shifting, aching pain I feel in my head that varies from subtlety to intense pain. Feeling bursts of pain are occasional making the overall swirling, aching pain tolerable and therefore unseen at some times. Creating a cascading visual of luminosity displays the mild to severe pain.

I sampled this design using a variety of materials such as mercerized cotton, polyester and wools. These samples helped me get a good sense of the pattern.



Figure 36.1

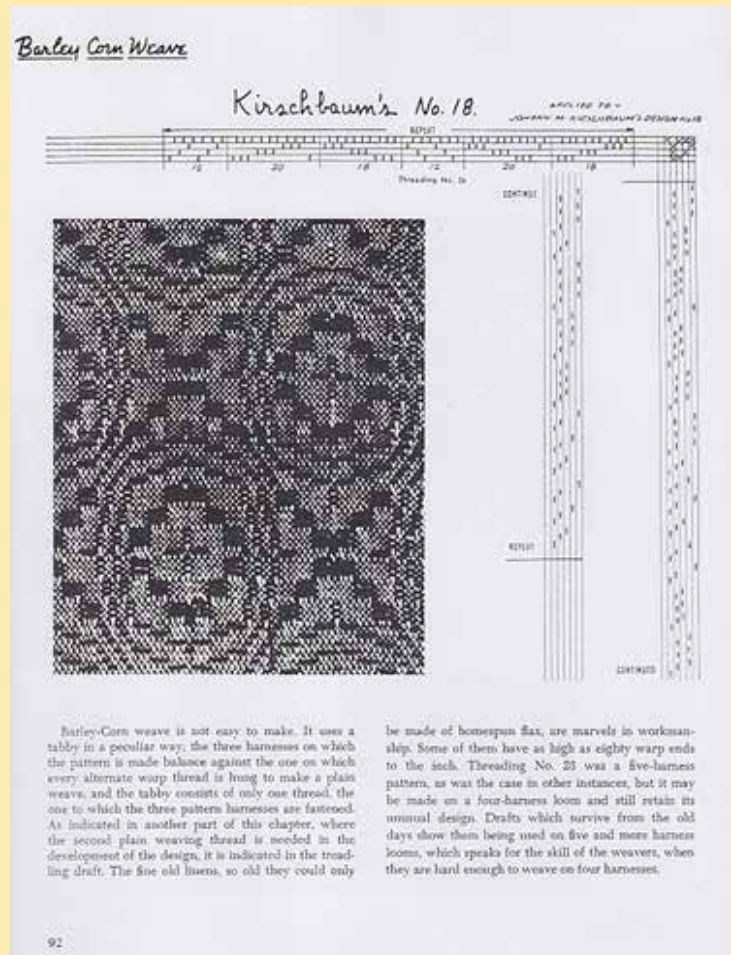


Figure 35 Margerite P. Davison - Barley Corn Weave



Figure 36.2

Sampling



Figure 37.1

Above is a sample using a fine polyester that was unsuccessful as the weft (the horizontal yarns) was too fine for the warp, making the pattern squished.

Below is a full mercerized cotton sample using a bright red to show the variation in the pattern.

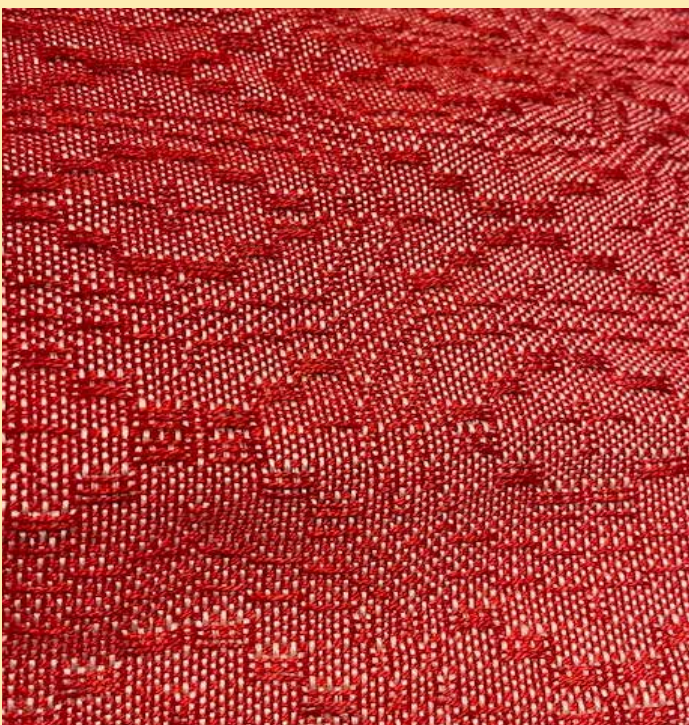


Figure 37.3



Figure 37.2

Above is a sample that was created using some hand-spun yarn to and using the back of the weaving to show the weft more prominently than the warp. Below is a dip dye gradient, I used a full woven piece to dye rather than just the weft that was sampled with the final yarn.



Figure 37.4

Barley Corn Weave Calculations



Figure 38

For the final design, I created a marigold dye bath then hand dyed 100 gram bundles of my hand spun yarn (left). To create a subtle gradient I used a variety of weight of marigold to create various depths of shades. Following the set of yarns, I began to prepare my loom.

To calculate the full length, I decided my final piece was going to be 20" x 40" but to fully prepare my loom, I needed to add extra for shrinkage and waste respectively.

On average, my pieces shrink 2" in width, so I made sure to include the extra yarn on the side, preparing for shrinkage.

Similarly to shrinkage, I know I usually have about 10" of waste on each end on my weaving, so I made sure to add the additional 20" for my overall piece.



Figure 39

To determine the Ends Per Inch or the count of threads per inch, I knew I wanted to create a larger image with the pattern, when sampled using finer yarns, I found a lot of the pattern was missed and wanted to prevent that from happening, by using a larger thread for the warp and weft at a smaller EPI.

Desired Width: 20"

Allowance for Shrinkage: 2"

Final Width: 22"

Desired Length: 40"

Allowance for Waste: 20"

Final Length: 60"

EPI: 10

Final Thread Count: 220

Barley Corn Weave Set Up



Figure 40

For setting up my loom this time, I placed the warping board on a wall in the studio. This was to make it accessible and easy on my arms as my left arm at the time was numb. This made the warping process significantly easier, especially considering I had a large thread count.

Following my warping, I wound all my yarn into a slip knot for easy transfer and began to tie onto my loom. For this process, I attached each of the threads with a know to the previous threads I had used, to keep the same pattern but alter the threads.

Once all the threads were attached, I began to warp. For this process I had additional help. My assistant Eric Stec aided me in the process of winding the back of the loom while I separated the threads and kept the tension on the front. This being one of the longest pieces I have warped, it took almost two hours until it was finally secured onto the loom.



Figure 41.1

From there, I tied onto the front of the loom (above) and made sure the tension was even across the beam. I then used long, thin cotton that I had previously cut to separate every other yarn. For this, I lifted the 4th heddle then the 1st, 2nd, and 3rd heddles all at once to get the even separation. After five repeats or passing through the weft 10 times, I began to start weaving with the Barley Corn Weave pattern. Then upon reaching 40" of yardage, I performed 5 repeats of plain weave again and then tied off.



Figure 41.2



Paper

Abaca Paper

Both the warp and weft of the barley corn weave are very textural. Reflecting on a connection between my body and my mind, I wanted both mediums to be highly textural, as they are complex. Using abaca paper pulp will be the most effective to create a highly textural piece. Abaca is also more textural and cohesive when performing the embossing onto the weaving.

This process was created by creating sheets of paper, attaching them together, rewetting the pages and placing in above the woven structure, pressing it firmly and letting it dry attached.

As it is mirroring the weaving, the paper form also has a gradient to show optimism and the depth dealing with the emotional and physical struggles. This is created by varying the amount of concentrated marigold dye for each sheet. Using a range from only unbleached abaca, a slight mix to full saturated pulp allows me to create such a gradient.



Figure 42



41 Figure 43



Figure 44

Paper Dyeing

The sheets are first cut into squares, then are softened using hot water for several hours. The sheets are then separated in half and prepared for dyeing. The abaca sheets use Gallnut as a tannin, soaked for 2 hours. They are then washed and then set for the mordant process using alum and soda ash to set. This process will allow the marigold dye to adhere to the sheets. After being soaked and washed for another 2 hours, the abaca can be dyed.

The sheets are separated more then placed in a colander, sitting in a marigold simmering pot. The abaca is then soaked and dyed for five minutes then strained and rinsed and placed in some remaining dye water to preserve the colour. The sheets are then fully separated, re-washed and then blended into a pulp. From here the pulp will be used fully saturated or blended with unbleached abaca to create paper sheets that will be rewet and embossed together.

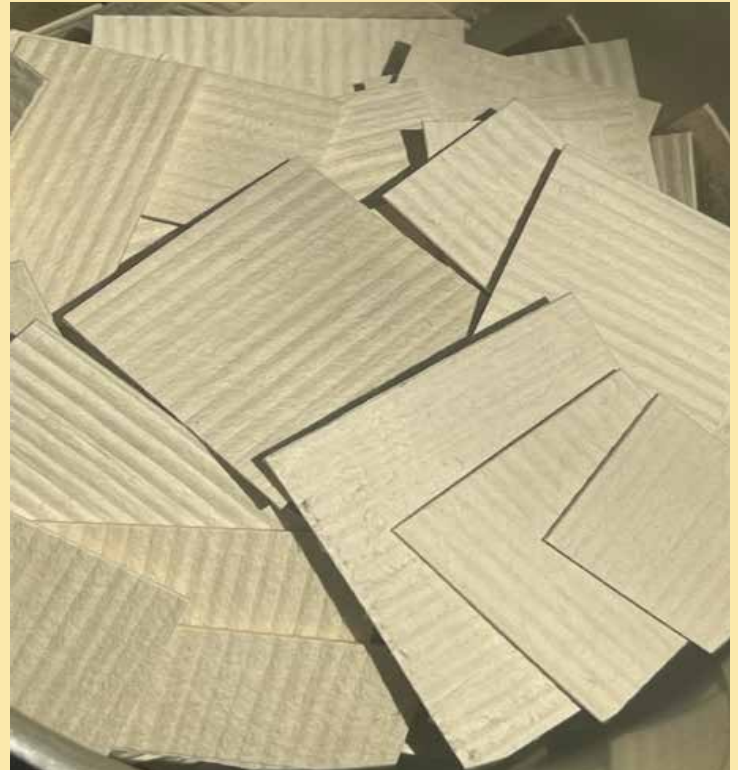


Figure 45.1



Figure 45.2



Figure 45.3



Dye Recipes

Dyeing Yarn Recipe

To create a subtle gradient I used a variety of weight of marigold to create various depths of shades. The yarns are prepared for dyeing with 90 grams of alum and soaked with warm water. This process makes the dye adhere wonderfully.

For this process I had 600 grams of yarn that I dyed. I separated my yarn into 100 gram bundles all of which I dyed individually. To create a medium depth of shade with margiold, you want to use 20-30% of the weight of fibre in dye stuff.

Saturation 10%

Weight of Yarn: 100g

Percentage of Weight of Fibre for Marigold Dye: 10%

Weight of Marigold: 10 grams

Boil Time: 1 Second

Saturation 20%

Weight of Yarn: 100g

Percentage of Weight of Fibre for Marigold Dye: 20%

Weight of Marigold: 20 grams

Boil Time:10 Seconds

Saturation 25%

Weight of Yarn: 100g

Percentage of Weight of Fibre for Marigold Dye: 25%

Weight of Marigold: 25 grams

Boil Time: 2 Minutes

Saturation 30%

Weight of Yarn: 100g

Percentage of Weight of Fibre for Marigold Dye: 30%

Weight of Marigold: 30 grams

Boil Time: 5 Minutes

Saturation 40%

Weight of Yarn: 100g

Percentage of Weight of Fibre for Marigold Dye: 40%

Weight of Marigold: 40 grams

Boil Time: 5 Minutes

Saturation 50%

Weight of Yarn: 100g

Percentage of Weight of Fibre for Marigold Dye: 50%

Weight of Marigold: 50 grams

Boil Time: 10 Minutes

Paper Recipe

To create the gradient in paper, I made a large amount of dyed paper. The brightly coloured, highly concentrated colours will be variously saturated to create hues for the gradient paper sample.

The bright colours will be blended with unbleached abaca sheets before being printed into sheets. The pulp for each page is weighed at 200g with various ratios of unbleached abaca and marigold dyed pulp.

Saturation 0%

Saturation 7.5%

Saturation 12.5%

Saturation 25%

Dyed Abaca: 0g

Dyed Abaca: 15g

Dyed Abaca: 25g

Dyed Abaca: 50g

Unbleached Abaca:
200g

Unbleached Abaca:
185g

Unbleached Abaca:
175g

Unbleached Abaca:
150g

Total grams per sheet:
200g

Total grams per sheet:
200g

Total grams per sheet:
200g

Total grams per sheet:
200g

Saturation 50%

Saturation 75%

Saturation 87.5%

Saturation 100%

Dyed Abaca: 100g

Dyed Abaca: 150g

Dyed Abaca: 175g

Dyed Abaca: 200g

Unbleached Abaca:
100g

Unbleached Abaca:
50g

Unbleached Abaca:
25g

Unbleached Abaca: 0g

Total grams per sheet:
200g

Total grams per sheet:
200g

Total grams per sheet:
200g

Total grams per sheet:
200g



Finishings

Synthesis

This has been a very challenging journey. It has greatly affected me and the way I work. Although some work was successful, I tried to continuously get even better and explore as much as I could. Through the ups and downs of the last year and I am very proud of the work I have created and the concepts I have developed. These new thoughts and ideas have led me to the success of this work. Two great constants have been spinning on a spinning wheel and weaving. I have been successful in being able to create even, single, and double ply yarns, even sampling with inclusions of the yarn. This has been a new technique that I only started to learn in October. My weaving journey has also been very successful as I have become more efficient when winding and setting up my loom and weaving old patterns.

What originally started as sampling woven structures and making designs based on teas, I have been able to specify and build onto techniques. Sampling handwoven, table loom and TC2 woven structures, drop spindle and spinning wheel with various inclusions from seeds to teas and florals, pattern design and pattern structural designs and paper dipping, laminations and embossings. I have been successful in learning how to review ideas and specify and simplify ideas and concepts.

However, I have learned techniques that I really like and ones I dislike. I have experience now weaving with materials beyond mercerized cotton and have created very successful pieces. I did have a lot of unsuccessful work and themes with samples and designs that have not been completed. I had originally begun with a very complex concept that was very abstract and was not specified. From there, I redefined my interests and what I wanted to accomplish, but still was becoming caught up in complex concepts that are not as reflective of myself.

This made it difficult to stick to one concept and theme. However, all pieces I can see myself revisiting and redesigning later, as most concepts excite me or are emotionally important to me.

I was also at a constant struggle of organizing critiques and would try to incorporate all feedback given, this would also lead to more complexity that was not needed. I am also a very emotional person who tends to absorb other emotions around me, this also tends to persuade me a lot when making decisions. When I feel discouraged from critiques or negative comments, I tend to leave the concept alone and do my best to please with new topics that may be more suitable for other people. This has given me a new strength; I have since been able to learn the importance of listening and understanding critiques but also to siphon through and stick to what I find important and valuable within my work. Even when discouraged, I would persist and keep revisiting the techniques that I enjoy, weaving and spinning. This allowed me to practice spinning and rethreading my loom and led me to learn new patterns that are like designs I create.

Throughout the last few months, I have learned how to use a spinning wheel, to make even yarn, to create paper pulp, to dye paper, to emboss on fabrics, I have elevated my digital designs and I have become more successful in making business connections with suppliers and local farms. I have also become successful in making space for emotion in my work and being open and reflective of emotions I feel and have. I have also become much more successful in my writing abilities; I am comfortable expressing myself and writing technical notes about my work. Although it has been challenging the work has been very rewarding and has made me optimistic of my future as an artist.

This journey.
Even in its hellish state, have given me a new light
This has given me a Chance
a form of reflection that begs to be appreciated

This Journey
This new found Appreciation and excitement
leading me into a new phase of my life

To Heal and Accept
to give love to myself and others

This, a new life.

My health has been a struggle, the aching pain and numbness left by unwanted chemicals in my body has been difficult. However, this journey has been a blessing into appreciating my work and the steps involved in my personal process work. Creating a new outlook on what self care means to me and how I can execute it in a creative manner will be a value I will keep with me for whatever life throws at me.



Figure 46.1



Figure 46.2



Figure 46.3



Figure 47.1



Figure 47.2

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