

Reuse, Reduce, Recycle, ...

This year, our booth **reflects** the very-**relevant** ANWG conference theme, "Treadle Lightly." It is **replete** with **recycled** and **reused** materials, and **results** of **reducing** stashes, that **reflect** the **resourcefulness** of the **retinue** of PHG members who contributed this year. **Relative** to our booth at ANWG 2013, this one is much more **restrained**.

Our ANWG 2013 booth was the **result** of a year's worth of **research** into Japanese textile techniques, during which we **re-created** and **re-imagined** many **resplendent** objects. The booth was a **resounding** success for which we were **rewarded** with multiple honors.

PHG **relished** the success of our 2013 booth, but even with a four-year **respite** we still weren't yet fully **rejuvenated**, and were **reluctant** to try to **repeat** that effort; it was too heavy a **responsibility**, and the guild booth organizers might have faced a **revolt** from our members. This time around we were more **relaxed** about it all, with few **restrictions**. We're **ready** to **relinquish** the awards to other **reputable** guilds this year, and will **rejoice** with whoever wins.

The ANWG conference will **recur** in 2019 in **relatively remote** Prince George. Beware, PHG might have a **resurgence** of **resourcefulness**, and **regain** interest in **repeating** our 2013 performance!

Portland Handweavers Guild

Recycle, Rebuild your Trash, Rethink Paper Use

TITLES: First, Brown, Flat

TECHNIQUE: Basket weaving

MATERIALS: 100% recycled tissue paper including sewing patterns, and leather

I've always wanted to try basket weaving, and these are my first three attempts. I went to SCRAP PDX in search of materials to use, and found three bags of tissue paper that seemed like a good medium for basket weaving, and the leather seen in "Flat."

I also want to help bring awareness to US paper consumption and waste. Paper has a recycling life of seven cycles. Tissue paper is made using low grade paper and often cannot be recycled.

In 2013, the EPA determined that 27% of our trash is paper.* If the US cut its paper consumption by 10%, it would reduce gas emissions as much as taking 280,000 cars off the road for a year.** With all the paper we waste each year, we could build a 12 foot high wall of paper from New York to California!***

Amy Belgan

* <<https://archive.epa.gov/epawaste/nonhaz/municipal/web/html/>>

** <<http://environmentalpaper.org/wp-content/uploads/2012/02/paper-efficiency-fact-sheet.pdf>>

*** American Forest & Paper Association, 2004

Reuse, Recycle

In 2014 I took a class in Deflected Double Weave at Fiber in the Forest, taught by Madelyn van der Hoogt. It was a round robin so everyone got a chance to weave on the looms of other participants. This glasses case is made from a sample from that class. The lining is from my favorite umbrella. I cut off all the fabric and threw away the broken spokes. I didn't like the reverse side of the woven sample so the solution was, recycle and reuse.

Buttons are from some blouse—never discard “old” buttons!—and the glasses case was sewn together by hand with scrap yarn (thrums) after the opening/closing flap was sewn on the back of the case. The little flower is the “cap” on the top of all the spokes of the umbrella.

Now I treadle along happily with a glasses case from the work of my own hands.

Barbara McGaa

Re-purpose

For the last ANWG conference in Bellingham in 2013, our guild took the theme of “Inspired by Japan.” We all joined study groups to explore Japanese textile techniques.

My weaving study group was focusing on sakiori. *Sakiori* is a Japanese word that means “woven from torn strips,” and usually refers to repurposing old garments. My friends all had old silk kimonos to repurpose, but I went to Goodwill and bought two “big lady” dresses. I wove the strips with 10/2 cotton to make the fabric for my vest and purse.

Carol Simas

Reclaim, Remnant

In my home studio, I weave just a few feet away from where I paint scenic landscapes of the Pacific Northwest. My handwoven wall hangings mimic the natural patterns and strata found in lands, skies, and waters. Using mostly locally sourced materials, the woven layers represent the intertwining of story, tradition, and craft.

I use yarn found at estate sales and fabric remnants from Pendleton. Each weaving is tied to a piece of driftwood collected from the coast. I enjoy taking scraps that may have otherwise been thrown away and creating something beautiful.

When my grandmother passed, I was given her yarn collection. I'd like to think I'm carrying on the traditional crafts of those before me when using vintage and reclaimed yarn.

The Plaid Landscape Weaving was made in 2015 using reclaimed yarn, roving, carpet warp, and twine. It was woven on a small rigid heddle loom found at a second hand art store.

Cathy McMurray

Revive

The silk used in this piece is lining from old kimono. Not just any old kimono, but kimono that were rescued from a basement flooded by Hurricane Sandy. The basement had flooded to the ceiling, and the owner, Noel, had to wait a few days until the waters receded enough to go into the basement. He hung the kimono on his fence where rainwater washed off most of the mud. If I had not already made arrangements to buy the kimono, I am sure he would have just put them with the other sodden debris to go to the dump.

Chris Rossi

Re-imagine

My artwork has always reflected an interest in re-purposed or recycled materials; from a piece of rusted metal, which I might use in eco-printing, to remnants of fibers in my stash, which I employ in a saori weaving, to a dye-stained paper towel, which I then spin and weave. All find a new life, which suits my desire to leave a smaller footprint on our planet.

These pieces—a Saori runner and a small paper towel wall hanging—are perfect examples of the above, and each uses materials entirely from my own stash, which one might describe as “fairly extensive.”

The runner consists of a multitude of materials: commercially-prepared novelty yarns and fabrics, raw fibers, hand-dyed, and hand-spun fibers. Silks, cottons, wools, acrylics—all are in this piece. Bits and pieces that are sticking out are deliberate. This is the nature of saori weaving, which is free form, with no rules and no mistakes. If I wove nothing but saori from now on, using my stash, I believe the piece could possibly reach Philadelphia.

The hanging was created from paper towels that I use during my dye processes. I am not saying I am a messy dyer; however...I dry the towels, then cut them into strips for weaving. Some I spin for a unique look, while others I leave as is. Both can be seen in this hanging. The hanger is a grapevine branch from our garden. The runner was woven on a Baby Wolf loom, using two harnesses. The hanging was woven on a rigid heddle loom. The warps in both pieces are cotton rug warp.

Debbie Ellis

Re-figure

I came to weaving from knitting, where I was used to buying the correct amount of yarns for a project when following a pattern. Weaving seemed like such a free-flowing, refreshing hobby by comparison, where I could buy cones of yarn to adorn my shelves until I found a creative use for them. However, it soon became apparent that every time I finished a warp on the loom I ended up with something euphemistically called THRUMS. They were not something to discard; they spoke of a moral imperative since they had to be used somehow or other.

To follow my conscience I made tiny little balls of yarn, and put them in decorative baskets displayed like flower arrangements in the living room. That is, until I found the book *Glorious Knits* by Kaffe Fassett, full of patterns where I could use my multiple tiny little skeins of leftovers. The back of the sweater originally looked like a rye rug with multiple ends sticking out all over. Fassett himself claimed to leave them that way for extra insulation, but I ended up darning every one of the little ends back into the sweater. Needless to say, it is the only sweater I made in this style, but it is the most creative use I ever made of those THRUMS.

Eva Douthit

Reuse, Refresh Rather Than Repair

My aunt, who attended middle school in Norway at the turn of the 19th century, left me her Home Ec portfolio which included a beautiful example of a repaired bed sheet. However, when my first sheet in this country developed a weak spot and then a hole, I didn't feel up to an equal quality repair job, so I bought a new sheet. What to do with the old one? My old country values told me that discarding a textile was not an option.

The story of "Beauty and the Beast" must have provided inspiration for what became my favorite vest. The warp is a shiny silk, the inkle bands edging the vest are made from a combination of silk and linen from Henry's Attic, and the weft is torn strips of an old sheet. Who says you can't make a purse from a sow's ear?

Eva Douthit

Reclaim, Recollect

Rag rugs are a very Scandinavian concept. In the old days, Sweden was a society of "waste not, want not." In addition to being used on the floor, rag rugs were also used as covers over straw bedding and by fishermen to keep warm in their boats.

My childhood home in Sweden didn't have any rag rugs until our maid's mother from northern Sweden made some for our upstairs hallway. I remember how much fun it was when I was seven or eight years old to look at the various materials in those rugs.

I started weaving in high school, in a class that included weaving, sewing, and crochet. Years later in Portland, I wove and then taught at the Little Loom House in the St. Johns area, which was run by the Portland Parks Bureau for many years. Weavers there always made rag rugs from old bedspreads.

My rag rugs are made from clothes that have worn out and are mostly from family members. I find it amazing that people here buy new fabrics to use for rag rugs!

Görel Kinersly

Re-appropriate

I made *Speaker of the House* for my show at Guardino's Gallery in Portland, Oregon in April 2016.

She is fashioned all out of plastic bags and this piece developed into a female figure. Since the form is very strong I decided to label her Speaker of the House—partly because the 2016 presidential election was constantly in the news, and also because pretty much every house has a SPEAKER.

The materials were primarily given to me by friends who were delighted to clear out their stash of accumulated plastic bags. I liken my work to Richard Prince's term "Appropriated Art." For the purposes of this show I consider "Speaker" to be Reappropriated. I enjoy using the plastic since the bags are already colored, they fuse easily and I am pleased to keep what I can out of the waterways and byways. I hope to encourage others to find uses for the glut of the material.

The freedom the bags provide and the colors make me happy—hope you agree.

Janet Ronacher

Resurrect, Reclaim, Rethink

The Laurie Coat was popularized by Portland weaver Laurie Herrick in the 1960s. In 2011, a year after I started learning to weave on a floor loom, the Museum of Contemporary Craft in Portland held an exhibit of Laurie Herrick's work, which inspired me to weave a Laurie Coat. I had woven cottolin dishtowels in goose eye twill and thought that would be fun for the coat. It's a loom-shaped garment, with gaps for the head and arms and the front woven in two strips. When it came off the loom I cried “ugh!” and pushed it into the back of a closet, forgotten until our guild's challenge for this booth. Lesson learned: forget loom-shaping, just use scissors.

The cotton fabric used for the coat's lining is a by-product of Kristy Kun's 2016 “Botanical Printing + Natural Dye” workshop, and started out as strips of an old cotton bedsheet. Lesson learned: old sheets are much too heavy for use as a lining.

For a decorative band in the front and neckline I wanted a woven band that turned corners. I couldn't find information about how to do that, but over the course of a few days of experimentation I cobbled together a loom from miscellaneous equipment around my house, including a cantra used for Barbara Setsu Pickett's velvet-weaving workshop and a semi-rigid heddle by Ruth MacGregor purchased at a previous ANWG conference because it looked like it might be useful for something someday. Lesson learned: never throw away weaving equipment and keep accumulating it.

Janis Johnson

Reuse; Recognize?

These representations of shoji screens are reused from our previous ANWG guild booth.

The Portland Handweavers Guild booth for ANWG 2013 in Bellingham had a Japanese theme. We designed and made handwoven shoji screens to use in the front of the booth to narrow the entrances to make our double booth feel like a Japanese room.

Janis Johnson and Melody Ruth

Realize: If Not Me, Who?

“New uses” was first introduced to me in Viet Nam a ‘69-70 tour. It stopped me in my tracks how the Vietnamese people simply took everything we threw away and reused it, right down to Coke cans being cut open, flatten out, and wired together to make new walls for new homes!

Still the biggest renewing came from Mia, a mother of four and guide of many. She would take her resources, time and money, which she had very little of, again and again offering help—to those often broken, and seemingly undeserving nor appreciative. When questioned, "Where have you been? Why were you not at work?" she'd explain about so-and-so being sick and needing help. My reply was, “That person is so mean, why help them?” Mia’s reply was simple and clear: “If not me, who?”

Those words have guided me to this day. When discarded and valueless fiber or people show up at my door it makes me smile and wonder how people world wide today are practicing “if not me, who.”

The plastic mat is from recycled plastic, origin Viet Nam. The mixed media rug was dropped off by two women who asked, “can you use this box of stuff?”

It made me smile, and answer, "sure, thank you."

Joel Weber

Request Ideas to Resuscitate: Little Boxes in Blue, morph to Mouse Scarf, morph to...?

STRUCTURE: Double Weave

MATERIAL: 8-2 Tencel

LOOM: AVL Studio Compu-Dobby, 16-shafts

A few years back the Portland Handweavers Guild librarian told us that we had not been checking out the sample books from other guilds, and that we were making a big mistake. I checked out the Seattle Weaver's Guild Sample Book and found this little pattern.* I loved it.

I have used the pattern, in different renditions, in at least 10 scarves; at first with solid colors on both sides, but with different textured yarns, then with one side in a multiple of colors blended or not, and finally with a hand dyed warp on one side that changed from one end of the scarf to the other.

A friend asked me to do a scarf in a variety of blues and purples for his wife...and "Little Boxes in Blue" was the result. A month or so later I received a call from him asking to meet. The scarf as you see it was what he handed back to me. It had been left in his car, and we concluded that some color-conscious mouse must have found it and decided to brighten its nest. I took it back and gave him one in a lighter blue for his wife. He promised to give it to her immediately.

I have puzzled about what to do, and unweaving to salvage the yarn does not seem like a good solution. Since it took me so long to come up with a project for "Reuse, Reduce, Recycle, ..." I thought that this was the perfect opportunity to ask for your help for ideas as to what the "Mouse Scarf" should become. Thanks for your help and thanks Laura for sharing this wonderful design.

Judith Rees

* Sample by Laura Fry in January 2003. Designed as part of her monograph for her Master Weaver Certificate granted by the Guild of Canadian Weavers.

Reconsider: Second Chances #2 (or Try, Try Again or Learning from One's Mistakes)

WEAVE STRUCTURE: Polychrome Crackle

WARP: 8-2 Tencel,

WEFT: 12-2 Spun Silk & Bambu 7, Tabby: 8-2 Tencel

LOOM: Schacht Mighty Wolf using 4 shafts

In 2003, I saw a scarf in *Handwoven* that I adored conceptually*. It was interweavings of weavings- later I was to learn that it was called deflected double weave.

About this time on a trip to Vancouver BC, a weaving friend introduced me to the Silk Studio on Granville Island. They had beautiful hand-dyed silks in a variety of colors, and I could just imagine how beautiful and interesting the interlacement of the colors would look in a scarf of “interweaved weavings.” I was warned that this might not be a “successful pairing of yarn and weave structure.” And though I was not young in years, I was in experience, and foolish too. So I proceeded. The yarn was very slippery, the floats very long and the weave structure way too loose. It was ethereal and beautiful and totally unwearable. I wore it once and put it away.

After a number of years I finally admitted to myself that I would never be able to wear it, so I decided to unweave it and salvage the fibers. The fibers have been carefully stored in zip-lock bags (for many more years) waiting for the confluence of the theme of this year's ANWG conference and my desire to follow up on a Crackle Workshop that I took last year from Susan Wilson. The result is Second Chances #2.**

Judith Rees

*Gold Doubloons and Silver Pieces of Eight by Rosalie Neilson, *Handwoven*: J-F '03, p 70-2

**Sample of Second Chances #1 attached,

Loom: AVL Studio Compu-Dobby

Reconfigure

Maps, maps, maps! Over the years I've driven across the US a few times, and I have the maps to prove it!

In a fit of cleaning a number of years ago, I pulled the maps out of the drawer, shuffled through them and realized they were outdated. As I was about to toss them in the recycle bin it occurred to me...I should be able to weave something with them, recycle them in a useful way.

Art is useful!!

And so a project developed with lots of cutting and the help of friends. The car was found at a garage sale by my friend Richard, and the stamps were an inspiration from a co-worker, Terry. The warp is cotton, rescued from an estate sale. Preparing the weft was entertaining, cutting the maps to capture significant or unusual town and city names, then making sure to weave in such a way that the name showed up in the finished product.

Kate Dopheide

Recycle, Rescue

These placemats evolved from my desire to do something with the plastic bags that have been showing up on my doorstep nearly every day for years, keeping the newspaper safe from the weather in the various cities where I've lived.

It started simply as the idea that I should be able to weave something with them, recycle them in a useful way. While stockpiling only the colorful bags, I found a project to weave: mug rugs and placemats. Mugs rugs as samples, to test out the design, before jumping into the placemat project.

The bags as weft are more labor intensive than winding yarn off of a cone! There's cutting, fusing, cutting again to get the right width for weaving. Weaving was the easy part, after all that weft preparation. The warp is cotton, rescued from an estate sale. I continue to weave and sell both mug rugs and placemats periodically.

Kate Dopheide

cREate

Last year, I learned how to make cordage using tissue paper. It's quite a trick to do so, and being of artistic mode and mind, I stepped out of the usual manipulation, recalling making flowers from twisted paper cord as do the artists from Finland. After that, I began to "make" cordage from whatever materials happened to be in my reach: newspaper, tissue paper, anything to keep my hands occupied.

Newspapers are delivered in plastic bags. They are not supposed to get very far in my house without being put in a recycle bag hung by the front door. Fussing with the bags one day in reference to the reuse and recycle theme, I was twisting one of the bags. I did not like the effect for a woven piece.

Aha. Cordage. Make cordage and work with it to make mats or...then came a moment of truth. How can the bags be twisted together in the authentic way to make longer lengths? How can the ends be finished off? What do I do now? What happened next was a revelation: oh, that could be a rose! Or this one a daffodil?

Yes, the ends were turning into flower shapes. Ghost flowers. Every day the newspaper came, I would twist into cordage several different ways and different styles. Manipulating and twisting and making networks, Cascades, More flowers. Sometimes odds and ends of things were added. Next came the bit of how to share these in a display...I could not go out and buy anything. So what you see is what I found next to show off my GHOST FLOWERS.

Who knows, maybe another project can be done that will remain viable. These will be ghosting off to be recycled when I return home. It was fun! Creative!

Ladella Williams

Rescue, Recycle

TITLE: Pepper's Relax Mat

TECHNIQUE: Ply-Split Braiding

STRUCTURE: Plain oblique twining with a full twist between splittings

FIBERS: Knitted and woven cotton fabric, cut or torn into strips

In 1993, PHG offered a 3-day workshop in ply-split braiding with Peter Collingwood, and I've been experimenting with this obscure textile technique ever since. The first step is to make plied cords, and then cords are pulled through other cords to create flat and 3-D objects.

I wanted to ply-split a special mat for our new rescue dog, Pepper, using cords made from recycled fabric strips. Pepper had been picked up as a stray, spent some time in a shelter in Merced, California, and then was trucked up to Portland where we found her at the Oregon Humane Society. She's a beautiful 10-pound ball of energy, and very smart, but is afraid of many things, and barks a lot, especially at other dogs and my husband. We're having a dog trainer come to our house to help us, and one the trainings we're working on is called "Relax on a Mat."

The fabrics I used have been in my studio for 15-20 years. The woven fabric is from a partial bolt of knitted fabric that had been damaged when it fell off a truck. I dyed the fabric blue. The yellow and green fabric are sheets from Goodwill. I used up every bit of these fabrics, cutting the woven fabric with my serger (needles removed), and tearing the other fabrics into 1-1/2" strips. Then I used my 4-hook cordmaker attached to an electric drill to make 2-ply cords.

The structure produces a "waffle" appearance. Where I have used 2-color cords, the yellow is dominant on one side and the avocado on the other. I finished the mat by pulling the working ends through a cord on each end, and then unplied all of the cords for fringe.

Linda Hendrickson

Rethink

TITLE: Saori Vest #1

TECHNIQUE: Saori Weaving

STRUCTURES: Plain weave and twill

FIBERS: Cotton, rayon, silk, metallics

A couple of years ago, I took a PHG workshop with Terri Bibby on saori weaving (also known as Japanese freestyle weaving and no-mistakes weaving). After giving us an overview of the philosophy of saori weaving, Terri told us to just go ahead and weave. I remember sitting there thinking, "What?? But.... um.....what am I supposed to do?"

Most of my work for the last 25 years has focused on designing pattern graphs for letters and pictorial designs for tablet weaving, and very specific step-by-step processes for creating ply-split braids and baskets. So it took me awhile to get started. At first I just walked around to see what other people were doing! We had been asked to bring in all kinds of odds & ends to use for weft, and Terri provided lots more to choose from. One box contained a jumble of fabric strips, and she said to just grab anything and cut off as much as you want (and don't worry about finding an end; just cut anywhere).

I had put on a 4-yard warp of black 10/2 perl cotton. For weft, I brought leftovers from long-ago (1990's) tablet-woven jewelry projects such as ribbon yarns, nubby cotton/rayon, and metallic yarn. I also had some equally old cones of cotton yarn including a variegated black and white cotton flake from Robin & Russ, so decided to use that as the background yarn and then play with adding in some of the other yarns.

What started out being scary for me turned into a liberating experience. I followed the instructions in *Beginners' SAORI Clothing Design* and made the Square Neck Vest in just two hours. Wearing it has been so much fun! I think of this kind of weaving as fingerpainting with yarn.

Linda Hendrickson

Recycle at Retreat

I became interested in using yarn from old sweaters when Sarah Anderson spoke at our guild and brought her towels along to the meeting. She was so excited about what she had created, not being a weaver but a spinner, that she brought the towels to show and she explained the process.

I went to Goodwill, looked through the men's sweaters that were made of cotton—those that were half price that week and were full-fashioned garments. Those are the ones whose parts are knitted to size instead of being cut and sewn from knitted fabric. I carefully separated the pieces and starting at the top of each piece I unraveled the yarn into a ball. That was the easy part: you attach the end of the yarn to a ball winder and wind away. I ended up with three coordinating colors from two sweaters.

I borrowed a rigid heddle loom from a guild member, and used the guild retreat to warp the loom with the yarn. I then wove two towels...should have been three, but that's another story. I hemmed them, washed them with the regular laundry, and put them to use. To my surprise they did shrink about the same amount as unmercerized cotton. A fun project that made eminently useful towels.

Liz Winsche

Remnants to Rug

A wonderful ply-splitter, Maggie Machado, had for some reason acquired about 100 lbs of Pendleton selves. These are the edges of the lovely blankets made in Washougal, WA, where they start with huge bales of sheep's wool and end up with blankets. We lived in the same small rural town and she really wasn't into weaving, so she gave them to me.

I diligently wove dozens of yards of fabric for big, medium and small carry bags and many rugs. I pretty much ran out of friends to gift them to. I saved the most interesting colors for the end. This rug, holding pride of place in my bathroom, is the result.

Structure is deflected doubleweave; emotional content is "never Pendleton selves again." Lining up the faint gold edges (part of the blanket's pattern was gold) was tedious, but the result was worth it. Watching the thick wool wefts slide under each other was fun.

It's a great, soft, cushy, luxurious rug. You can see one error if you look closely while sitting with nothing else to distract you, which I consider part of its charm.

Pat Zimmerman

Recycle, Repurpose, Reimagine, Rejuvenate

I wove this piece in the early 1970s in an inkle weaving class. We were encouraged to try extra things like wrapping some warps, and doing some weft-faced tapestry. I thought the sample was ugly, and put it in a bag with other failed class projects for 40 years. With this challenge, I took it out of its purgatory and folded, twisted, and sewed it down on a backing made from handwoven cloth I purchased in Bolivia in 2007.

Now I like it.

Phoebe McAfee

Reincarnate

The handwoven panel in the tote is one of my earliest weaving projects. It was originally a pillow covering. My husband left the pillow outside during the summer and it faded horribly, so I pulled the pillow apart and turned the panel over. For the body of the tote, I cut up a pair of my husband's old, holey jeans. A pair of waistbands became handles and a pocket is on the back side of the bag. The button is out of his grandmother's button box.

Robin Korybski

Recycle, Reclaim

We were subscribers to *The Oregonian* for many years, while it was all in print on paper wrapped in a plastic bag. Later we read the "paper" on our computer, but *The Oregonian* evidently had lots more plastic bags on hand and kept on throwing the advertising portions onto our front porch. These bags were often colorful or had printing in various colors. For years, I threw these bags in a basket. What to do with this growing supply? As any weaver would do, I tried to figure a way to incorporate them into a weaving.

This is the result. From my stash I found a linen warp that I sett at 8 ends per inch, with the help of a good friend, threaded for double weave to be woven as a tube: one side threaded for "chicken tracks," the other for "?"

The bags were not cut, but sorted for different colors. They were laid in whole, just overlapping for joins one after the other. At either end, I wove some found heavy yarn about 2 inches for hem. When I came to the end of the plastic bag stash, the weaving was finished. It needed to become a BAG, so I called on my good friend who has a heavy-duty sewing machine to sew the hem, make a bottom and attach the long wrap-around strap. She also furnished the heavy plastic for inside the bottom.

Ruth Dabritz

Redeem

A linen table runner gift destined for a wedding in India resulted in such beautiful leftovers. What to do? Twist them with beads for fun necklace keepsakes for the bride's cousins. I think I will keep this in mind for hand dyed scarf thrums in the future.

Stephany Anderson

Recycle Trash, Reduce Stash

Inspired by a daughter who smooths out lightly used paper towels to dry and use again. These paper towels are woven with abaca paper (used coffee filters), Japanese washi paper, and dress pattern paper (old Simplicity and McCalls), some dyed with indigo, coffee, walnut, onion skin, etc., on a cotton warp. The papers are cut to 3/8 inch and spun using a drop spindle or wheel. The hand dyed paper is dyed before cutting and spinning.

The warp is cotton that I inherited from my mother who was a weaver. The spots of linen color was also in her stash.

Can they be used? Yes, hand wash and dry on the counter for reuse.

Stephany Anderson

Refurbish, Reintroduce, Reduce

These towels were woven of Aunt Lydia's crochet cotton that was purchased from an estate sale at least 15 years ago, so the yarns are probably closer to 20 years old. They were the first articles woven on an 8 harness Bergman that I refurbished after it was acquired from someone who "inherited" several looms from a weaving school in Washington State. The loom was stripped of its original wires and cords, completely cleaned, and fitted with new TexSolv. The threading is a simple straight twill; the tie-up and treadling was taken from *The Weavers Draft Book and Clothier's Assistant* by John Hargrove, dated 1792 (draft No. XLVII, Lilipution Stuff).

Sue Walsh

Remainder, Remember

This is a touchable collective of my recent past, a tangible memory of projects completed and memories made while those were being created/given. All of the fibers and colors are leftovers from other projects that have come from my hands in recent years. The materials used were partial balls of various weights within the light fingering, sock, medium fingering and heavy fingering range. The fiber content is a majority Merino wool. Some balls were blended with some Blue Faced Leicester or minor amounts of nylon, and some were superwash.

What an adventure it was to find colors, in my big bowl of leftover balls, that sat well side by side as the project grew. To dig through the treasure trove of stray balls seeking the weight and quantity to make a section stripe. There was no planning involved. There was no color matching to other sections of the piece. This was my fingers literally taking me on a trip down memory lane. 100% O.O.A.K. and meant to match everything and nothing at the same time, to be that thing you keep with you on your travels because it is just so full of character and so comforting while being useful.

I believe the full use of cast off materials is key to a successful and actionable reduce/reuse/recycle mindset. To source materials locally, support small businesses and makers in my community, and to not waste the precious materials I have gathered. I am a huge fan of sustainability and remaking items to last beyond their intended short “fast fashion” shelf life. I also prefer to wear/own items that reflect my own unique sensibility, while still being durable and long wearing. The minimal lace means that as this gets worn, and used, when it needs to be cleaned and re-blocked all you need is a bed or drying rack—it is not a P.I.T.A. requiring you to pin out frills/points/patterns to dry.

This is a GREAT way to “back up” and see your color palette.

Sunday White