

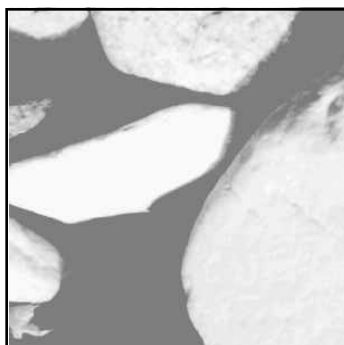
A Way of Working with Scanned Images - Patricia Williams

I've become interested in designing woven pieces having complex imagery developed from overlaying different kinds of shapes and patterns. Starting with scans of photographs, I've worked with graphics software to visualize some of the possibilities. Since this approach has been helpful, I'm sharing it with members of this group in hopes someone else may find a use for it.

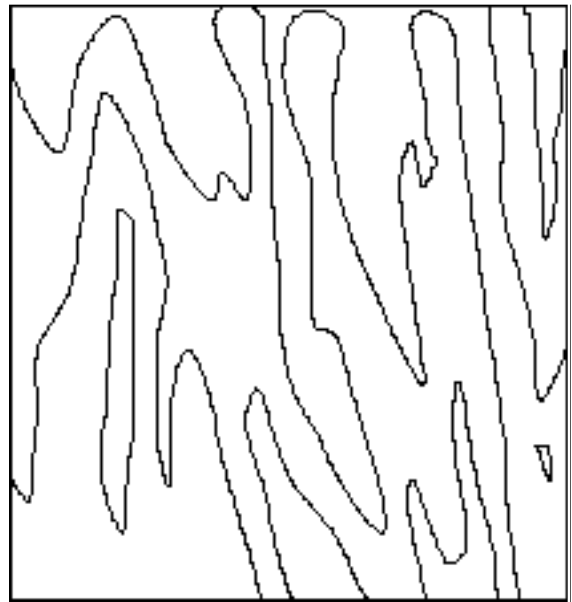
To start, I use *Ofoto* to scan photographs, in this example photographs of long grasses and of rocks along the shore of Lake Huron. Then I select sections of the photographs and autotrace them, using *Deneba ArtWorks*, in order to end up with arrangements of simpler shapes. Next, I edit the autotraced images further, to rearrange and re-shape some of the shapes and to remove extraneous lines. In choosing the sections of these photographs to explore this way, I keep in mind the various technical approaches I hope to use in order to weave the compositions resulting from these experiments.



scanned section of grasses photograph



scanned section of rocks photograph



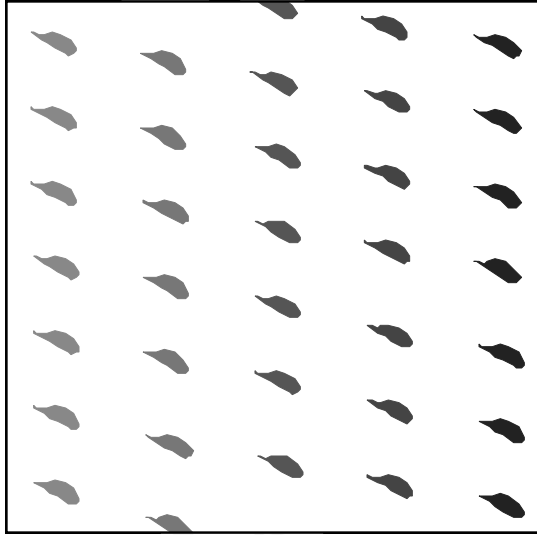
autotraced section of grasses scan

Once I have several autotraced sections to consider as potential layers for my composition, I experiment with filling the autotraced shapes with different values and patterns (only one is shown here). As you can see in the final composition, some fill patterns strongly resemble weave structures, particularly twills.



autotraced and filled section of rocks photograph

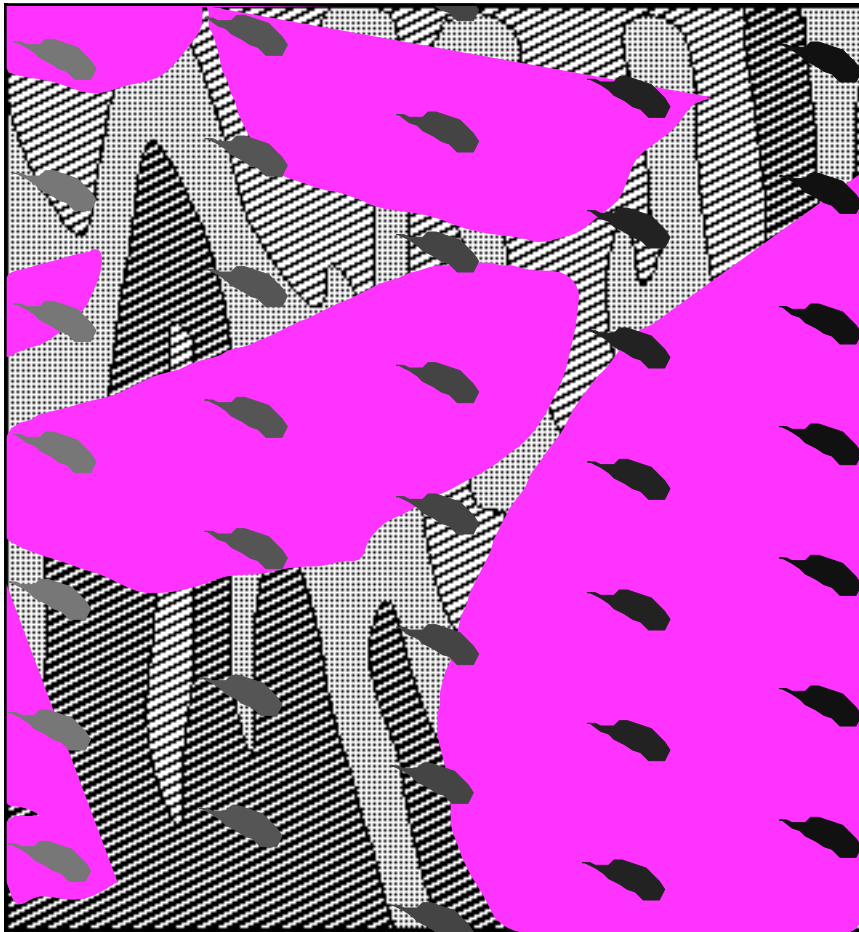
In order to add more complexity to this composition, I decided to design a layer having a simple repeated image on it. After making a mark compatible with the other shapes in the composition, I put it into repeat and gradated the value of the repeats by rows.



repeated shape gradated by rows

layering process. As I place the layers over each other in various sequences, I consider ways to render the resulting image in a weaving. Will it be most effective to execute a set of shapes by using different weave structures for different shapes? Will it work best to inlay a particular set of shapes in a contrasting fiber or structure? Should I print or paint a set of shapes on the warp and/or the weft? These are decisions to make before beginning the weaving process.

Using the computer to visualize possibilities before beginning that process allows me to explore more fully and, I hope, arrive at more interesting final results. After all, the finished weaving is the important thing!



final composition, composed of three layers of imagery

When I feel I have explored shape, value and pattern possibilities sufficiently for a particular set of images, I begin working with the