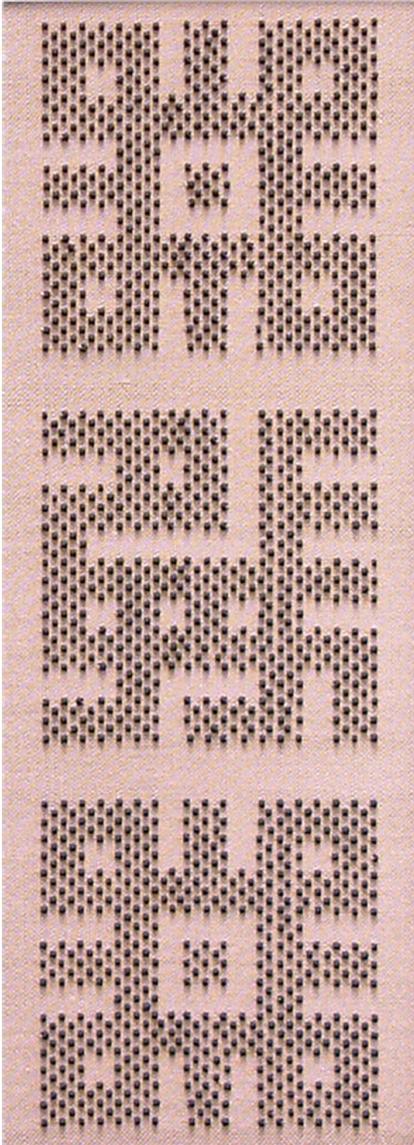




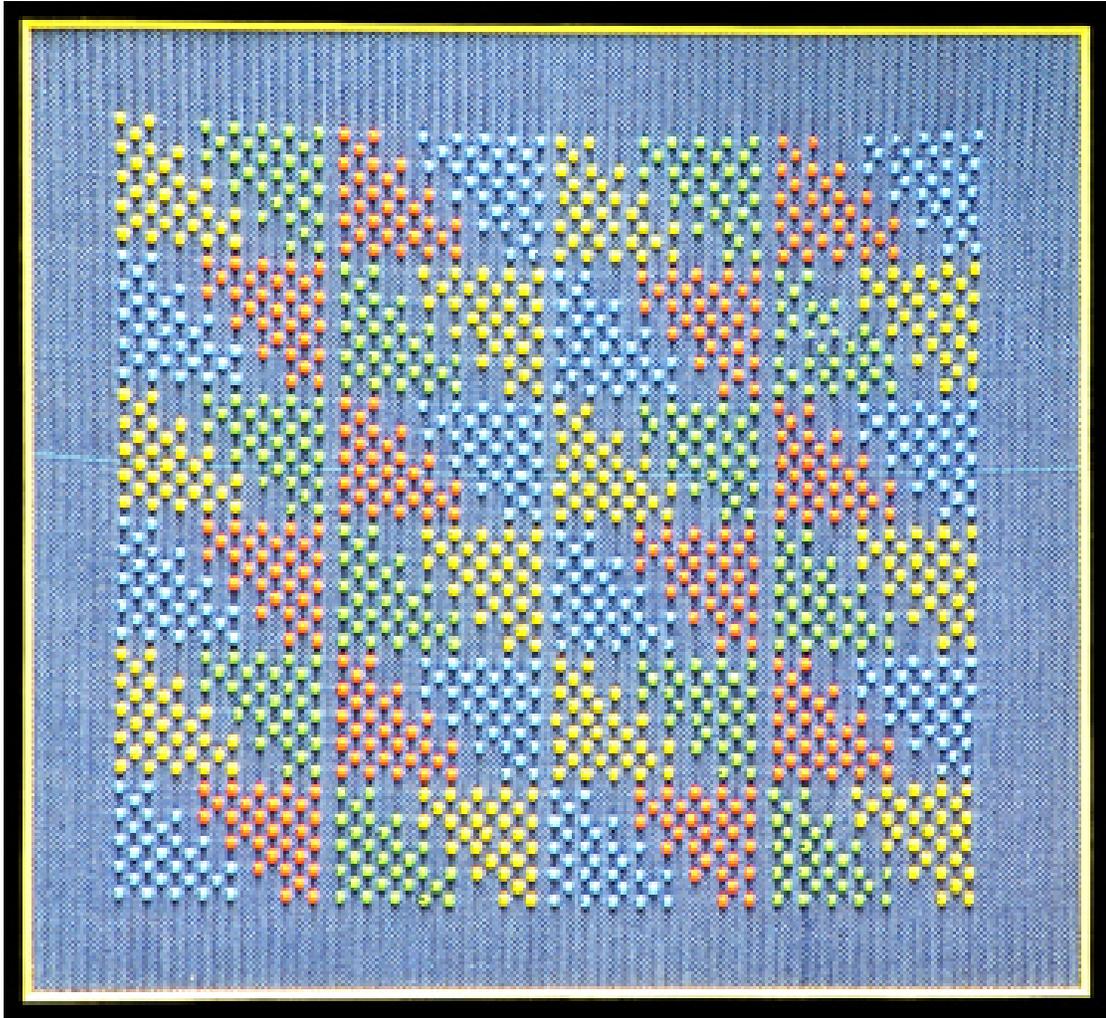
Two RUGS • 2004
3' x 5' wool

TWO TORTOISES AND ONE LLAMA • 2004



TWO TORTOISES AND ONE LLAMA • 2004
7" x 16" cotton thread and beads

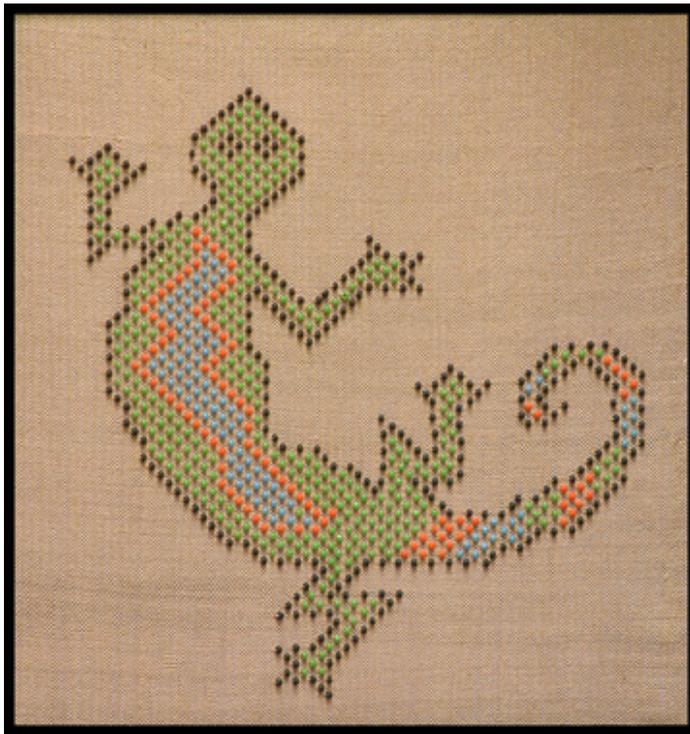
BEAD DESIGN BASED ON PERUVIAN SCAFFOLD
WEAVING TECHNIQUE • 2004



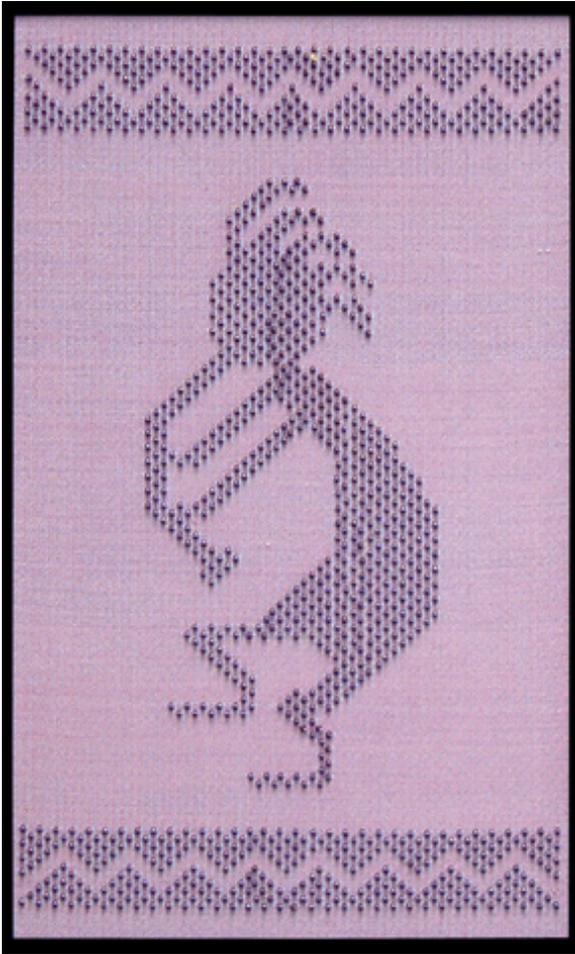
BEAD DESIGN BASED ON PERUVIAN SCAFFOLD WEAVE • 2004
6" x 6" cotton thread and beads

PETROGLYPHS • 2004

Gecko, Kokopelli, and Dancing Girl are developed from southwest American Indian petroglyphs.



GECKO • 2004
12" x 12" cotton thread and beads



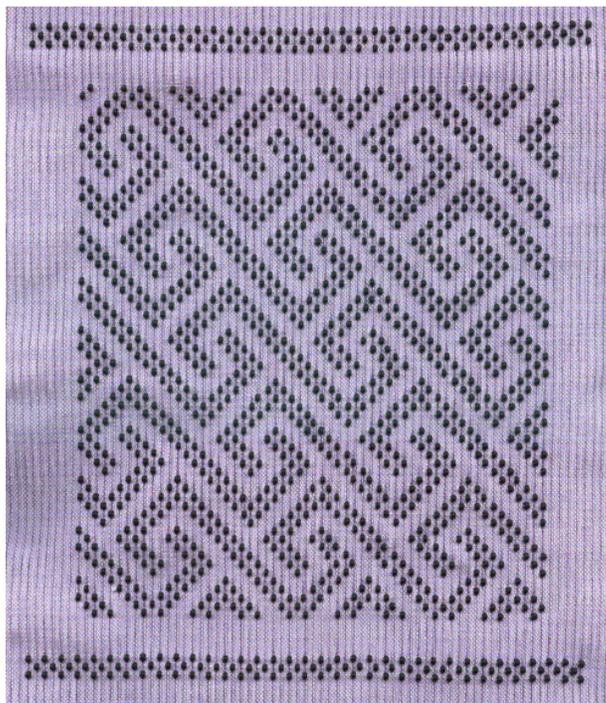
KOKOPELLI • 2004
12" x 20" cotton thread and beads



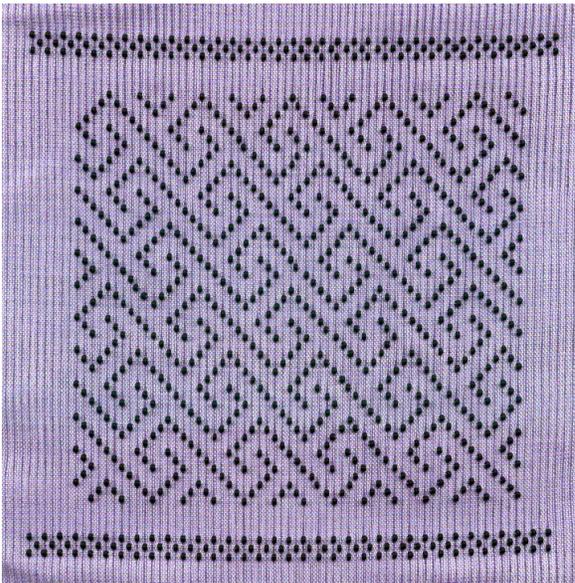
DANCING GIRL • 2004
12" x 20" cotton thread and beads

KUBA CLOTH DESIGNS • 2004

A twill motif from an African Kuba cloth is the inspiration for these weavings in beads.



KUBA CLOTH DESIGN • 2004
12" x 14" cotton thread and beads

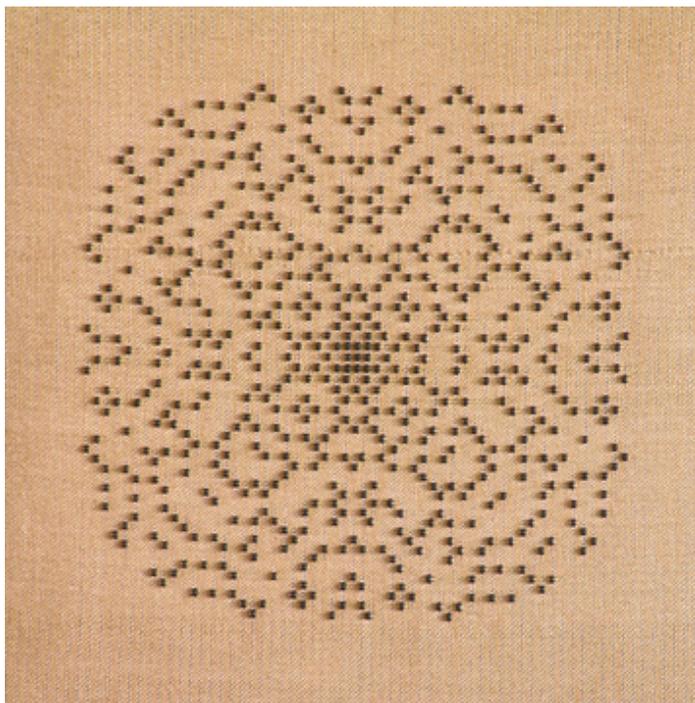


KUBA CLOTH DESIGN • 2004
12" x 12" and 12" x 11" respectively cotton thread and beads

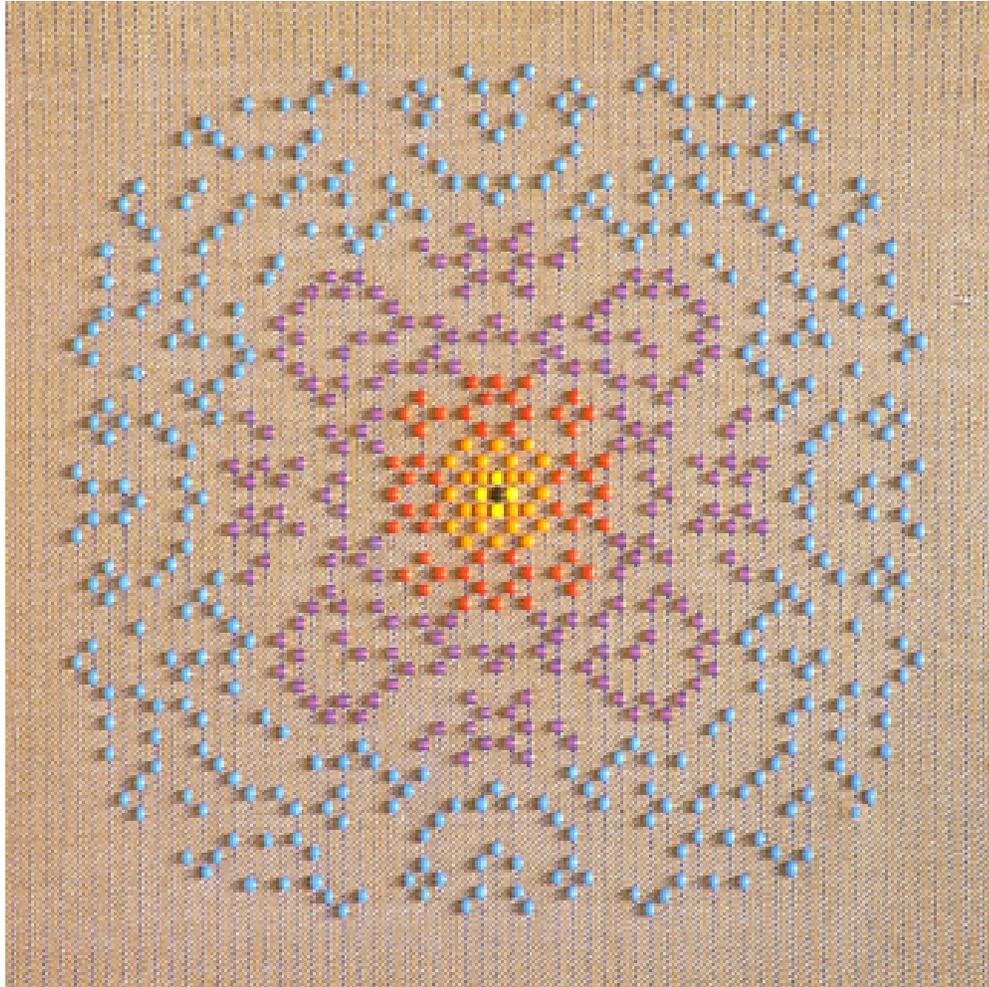
GAUSSIAN PRIME NUMBERS • 2004

BLACK HOLE • 2004

The distribution of Gaussian prime numbers in the complex plane forms the basis for these two weavings.



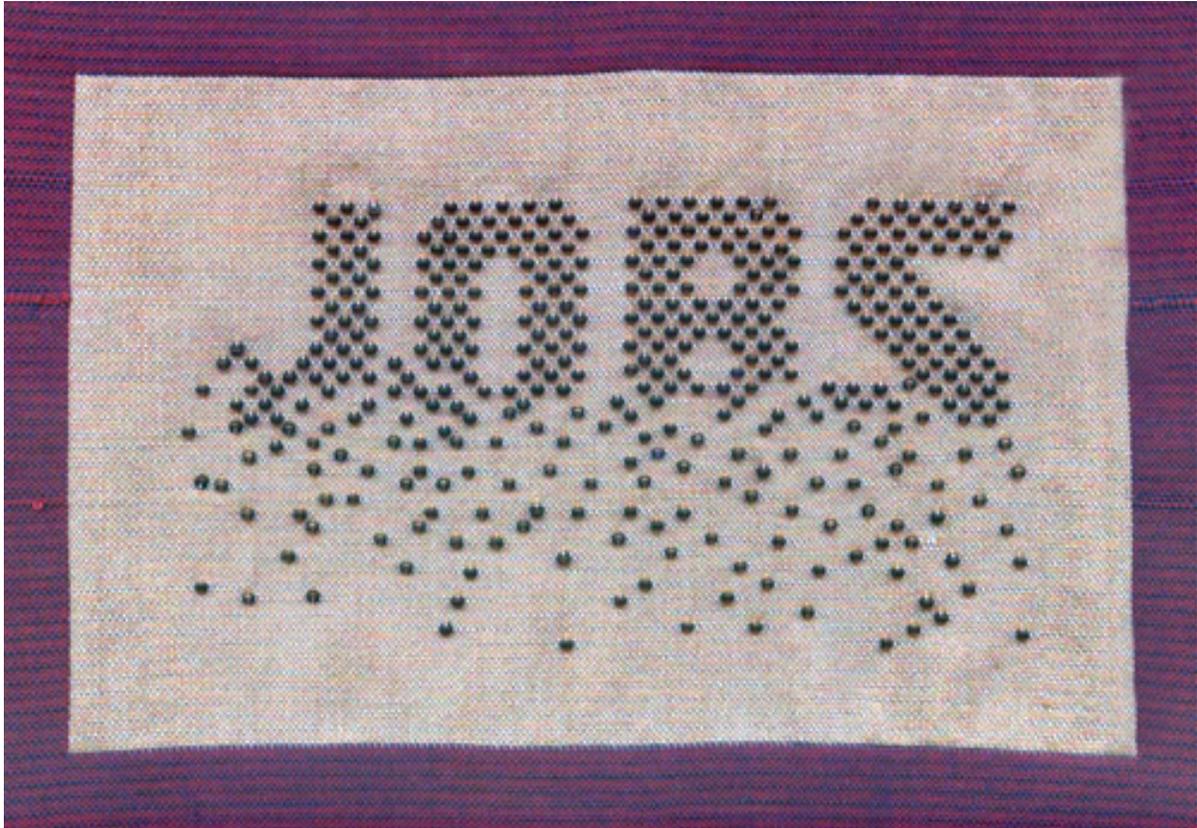
DISTRIBUTION OF GAUSSIAN PRIMES IN THE COMPLEX PLANE • 2004
7" x 7" cotton thread and beads



BLACK HOLE • 2004
7" x 7" cotton thread and beads

JOBS • 2004

A cartoon in the *NYTimes* at the height of the 2004 political campaign led to this bead weaving.



JOBS • 2004
9" x 6" cotton thread and beads

ANGELS AND DEMONS • 2004

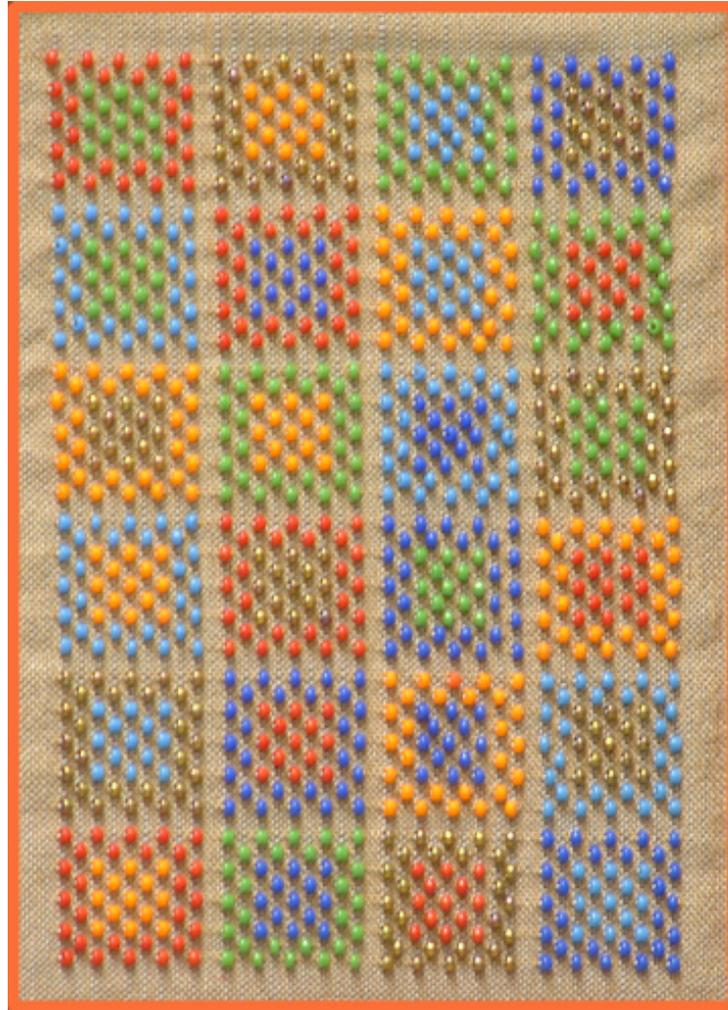
The calligrapher John Langdon designed the ambigrams for the four words Earth, Air, Fire, and Water, the four basic elements of Greek philosophy, for Dan Brown's novel *Angels and Demons*. The second photograph shows the 180 degree rotation of the same weaving.



ANGELS AND DEMONS • 2004
8" x 24" cotton thread and beads

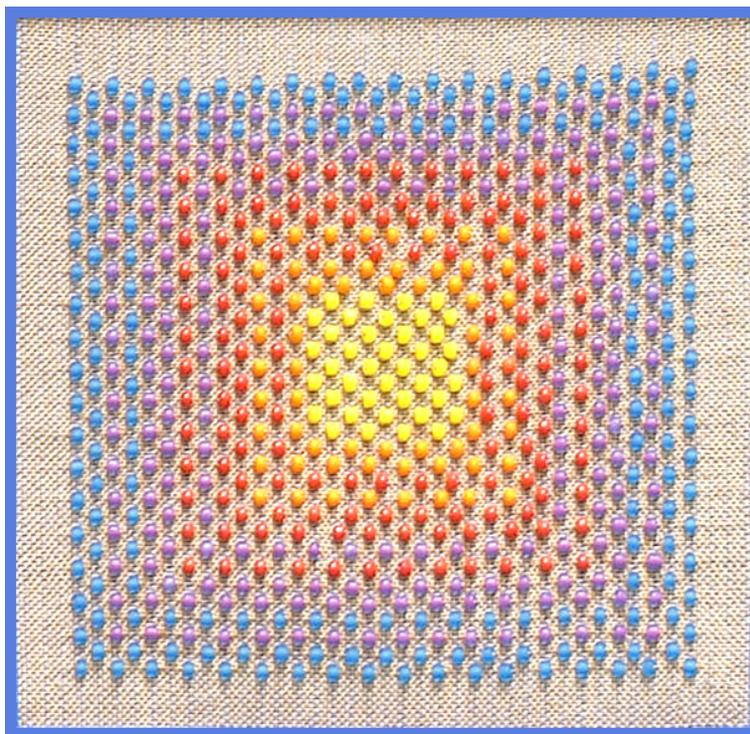
DOUBLE SQUARES IN SIX COLORS • 2004

Fascination with permutations comes into play in this weaving.

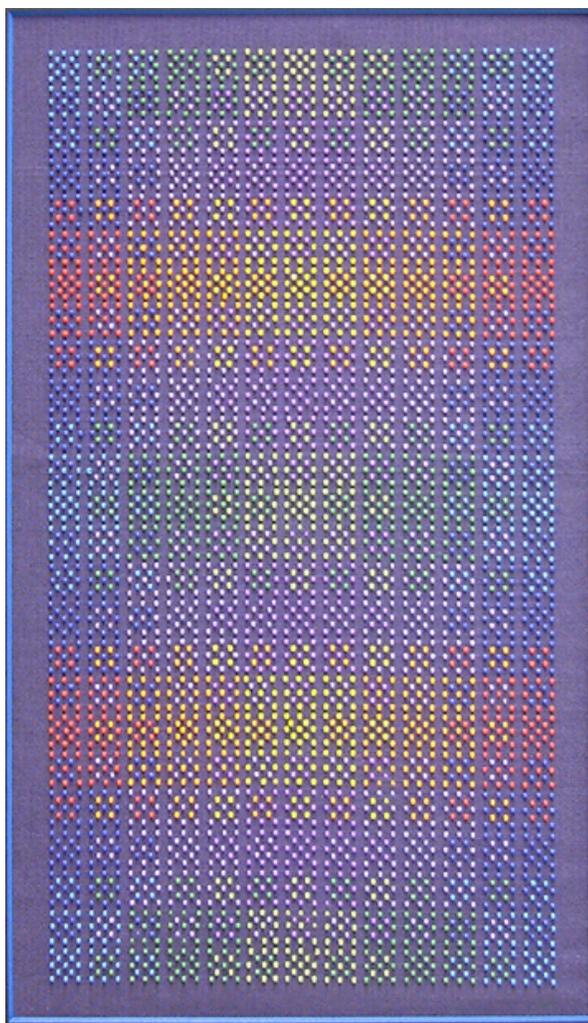


DOUBLE SQUARES IN SIX COLORS • 2004
5" x 8" cotton thread and beads

COLOR GRADATIONS IN BEADS • 2004



COLOR GRADATION IN BEADS • 2004
5" x 5" cotton thread and beads



COLOR GRADATION IN BEADS • 2004
5" x 15" cotton thread and beads (incorporating 9 different bead colors)

HANUKKAH • 2004

CHRISTMAS TREE • 2004

Some unusual beads. *Hanukkah* introduces small birthday candles and *The Christmas Tree* uses leftover keys from travel days.



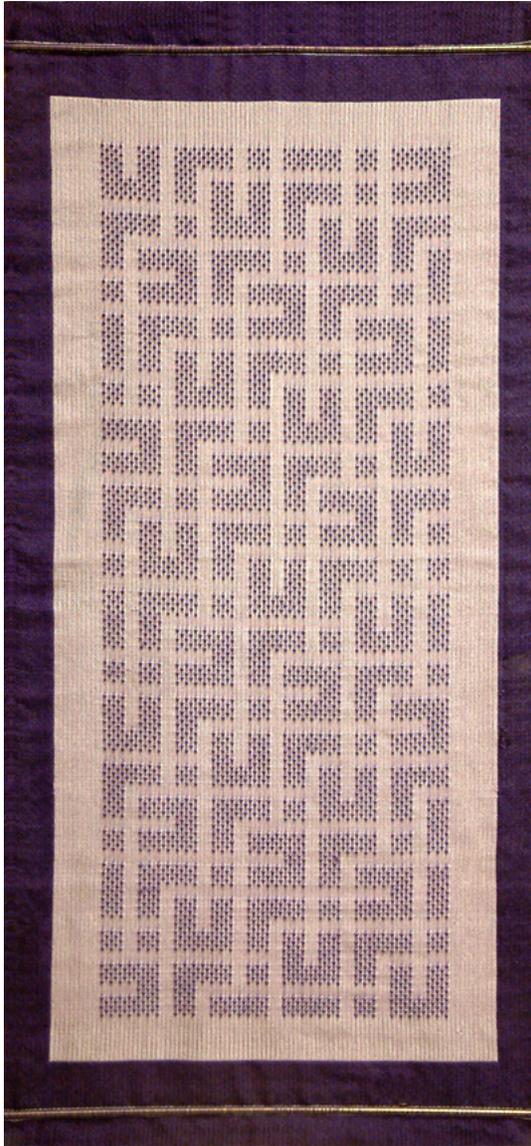
HANUKKAH • 2004
8" x 5" cotton thread, beads, and candles



CHRISTMAS TREE • 2004
5" x 8" cotton thread and keys

32-BLOCK DESIGN • 2004

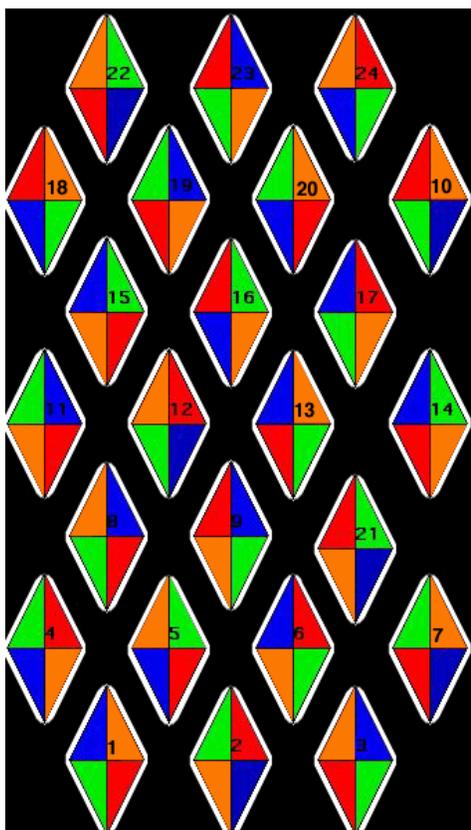
The design on a shopping bag prompted this weaving. The warp is not wide enough to show the full 32-block repeat, which can, however, be seen in the vertical direction.

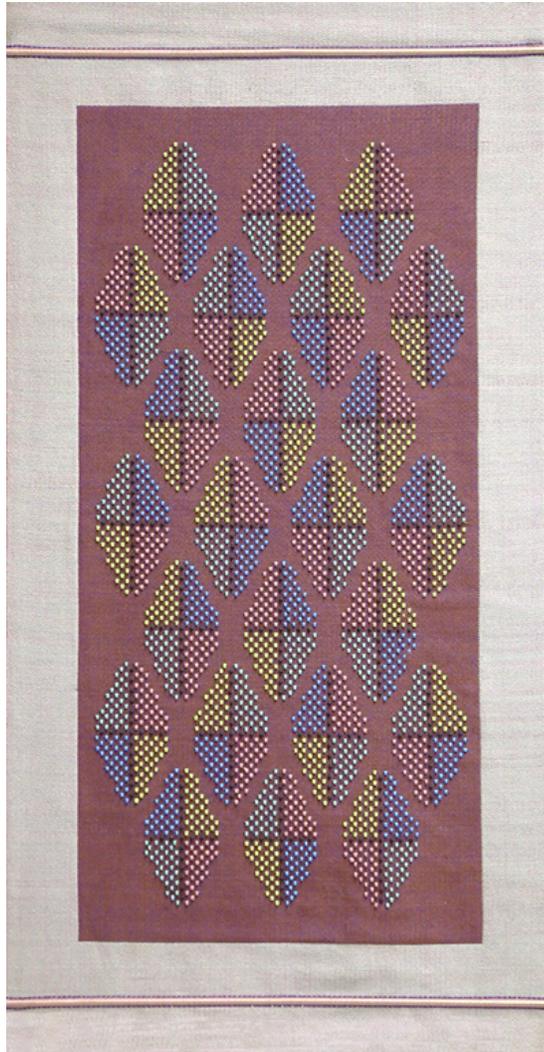


32-BLOCK DESIGN • 2004
14" x 30" cotton thread and beads

HARLEQUIN • 2005

Four colors are used in each motif and there are $4! = 24$ ways to arrange these colors. Permutations again.





HARLEQUIN • 2004
12" x 30" cotton thread and beads

FRACTAL • 2005

Pi • 2005

ZUDOKU • 2005

WAVES • 2005

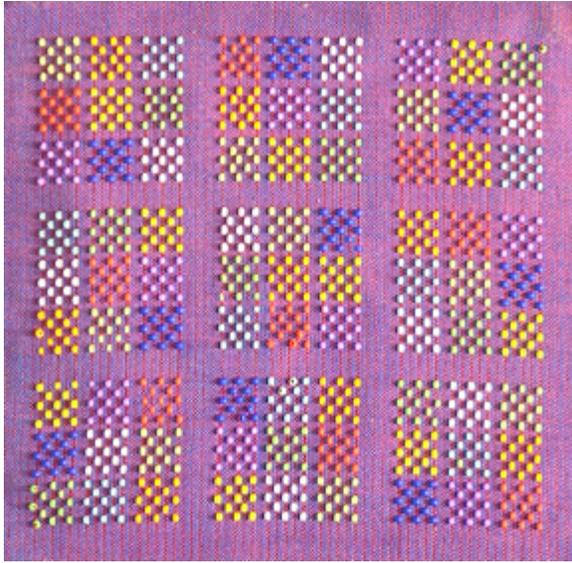
Mathematics and puzzles are considered in these bead weavings.



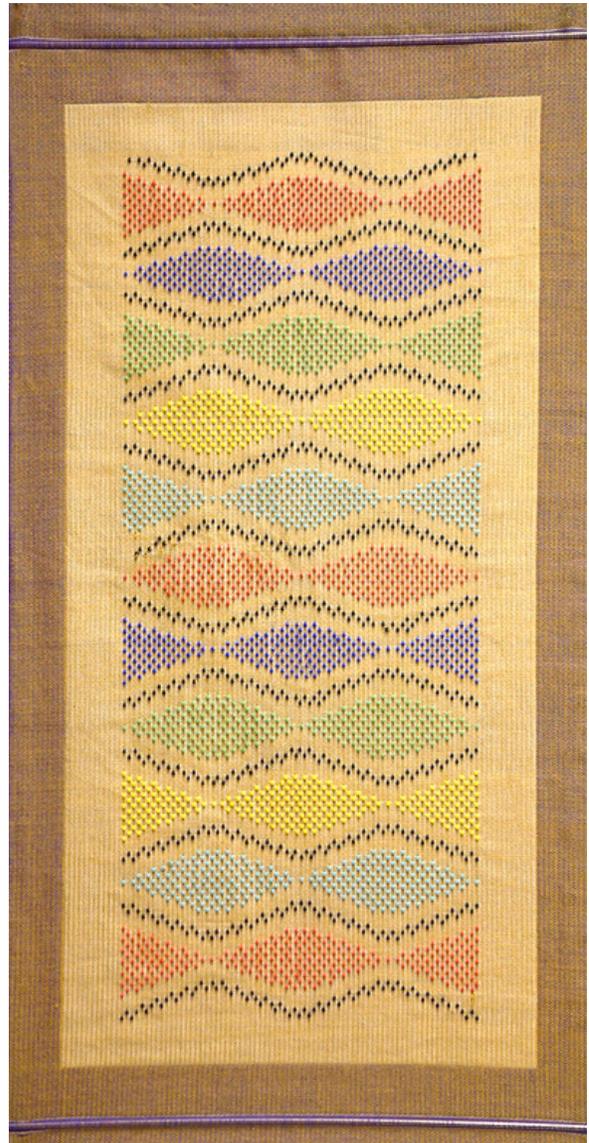
FRACTAL • 2005
14" x 16" cotton thread and beads



Pi • 2005
14" x 16" cotton thread and beads



ZUDOKU • 2005
6" x 6" cotton thread and beads



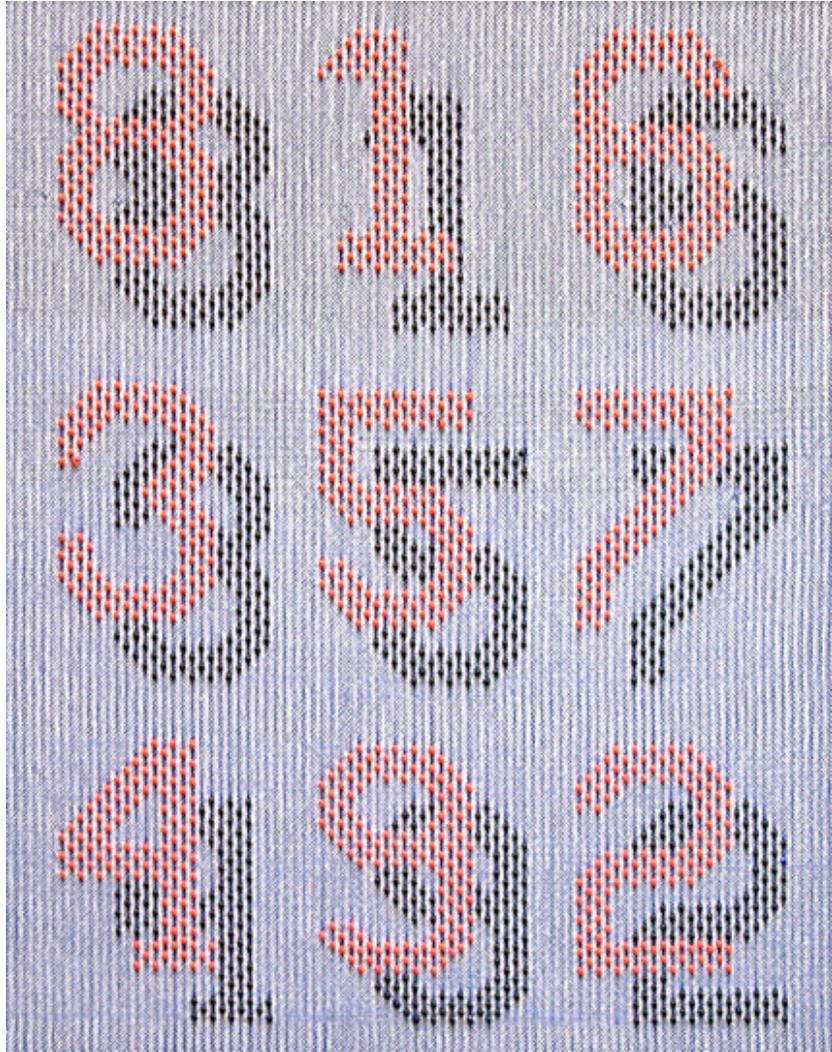
WAVES • 2005
12" x 24" cotton thread and beads

FOR JOHN • 2005

When a college buddy sent a postcard of a painting by Jasper Johns based on numbers, it became a challenge to execute the painting in weaving. There is no way to “duplicate” the design but this bead weaving is the result. The magic square of the numbers 1-9 seemed an appropriate design motif and superposition of one magic square over another emulates in a highly simplified manner the Jasper Johns painting.



JASPER JOHNS



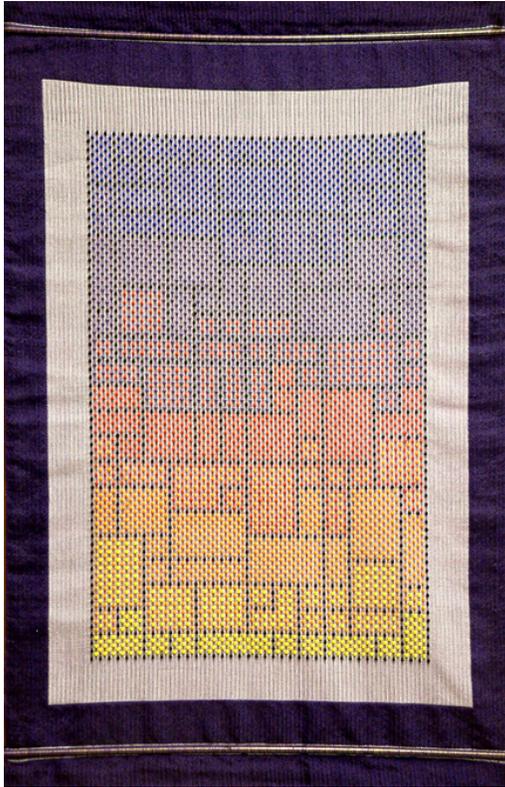
FOR JOHN • 2005
14" x 14" cotton thread and beads

MONDRIAN IN BEADS • 2005

What is more natural than turning again to Mondrian as a design source when weaving with beads? Several variations are shown with the last, *City at Sunset*, eliminating the grid altogether.



MONDRIAN GRIDS IN BEADS • 2005
each weaving 12" x 12" cotton thread and beads

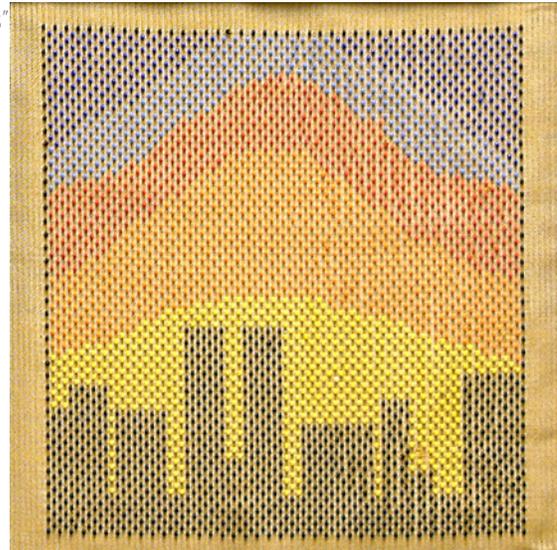


12" x 16"

12" x 12"



13" x 13"

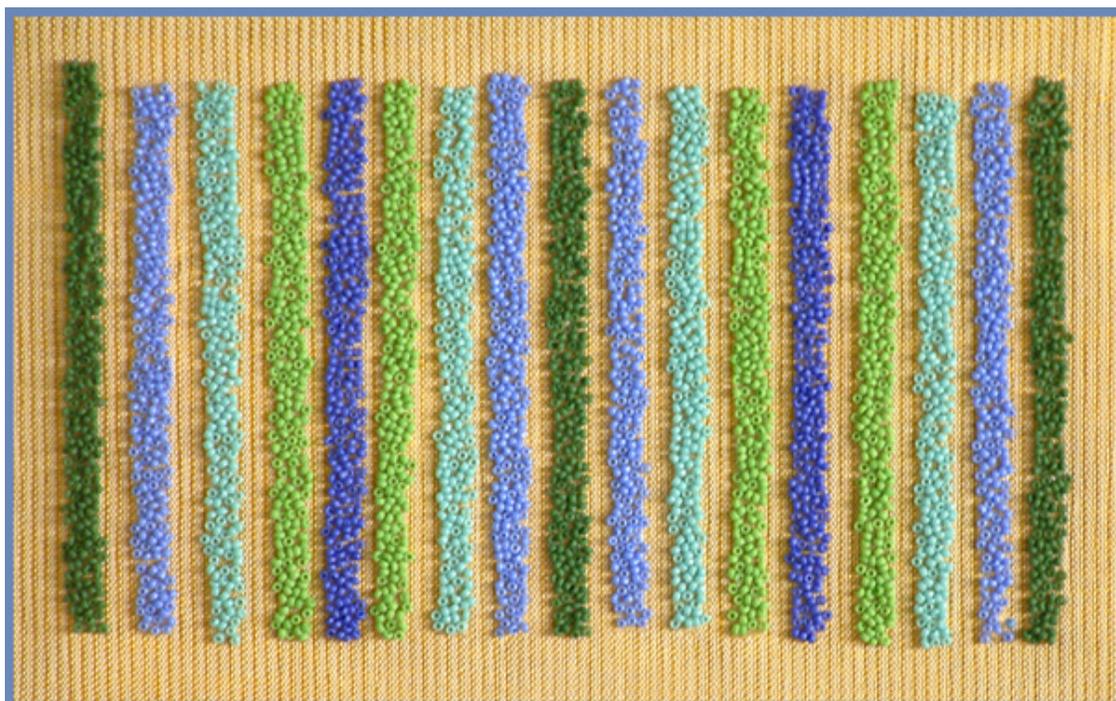


MONDRIAN GRIDS IN BEADS • 2005
cotton thread and beads

COLUMNS • 2005

The principal question here is: "Do you like or dislike what you see?"

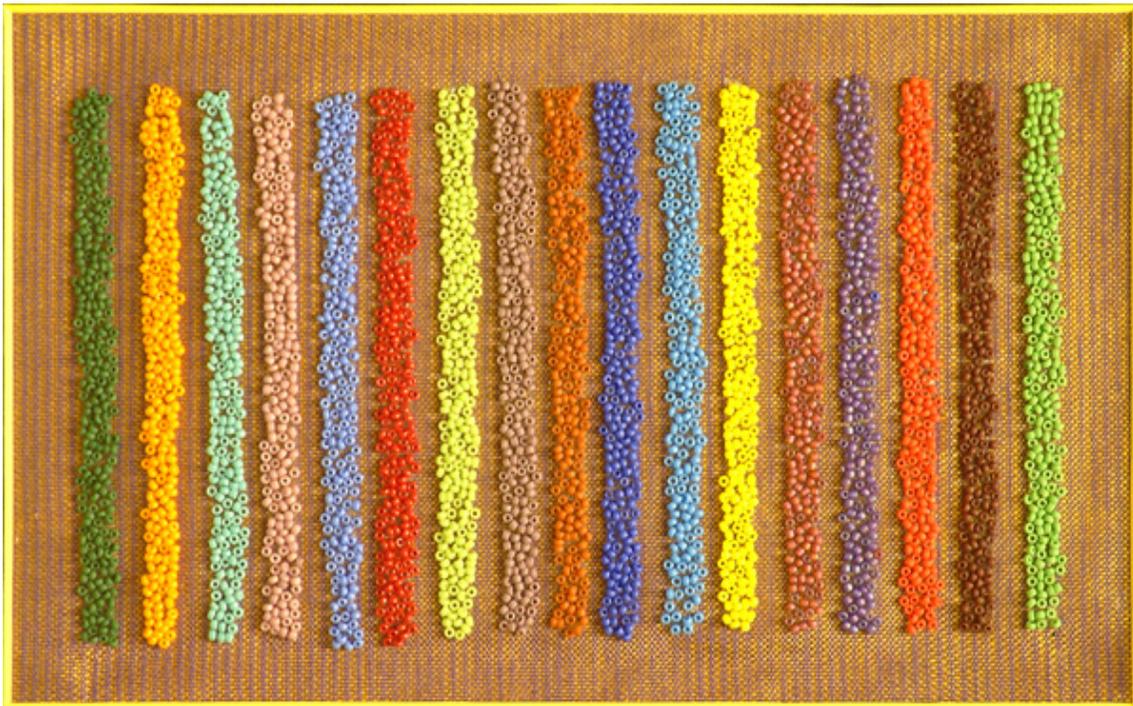
FRONT



COLUMNS • 2005
14" x 8" cotton thread and beads

BACK

DETAIL



COLUMNS • 2005
14" x 8" cotton thread and beads

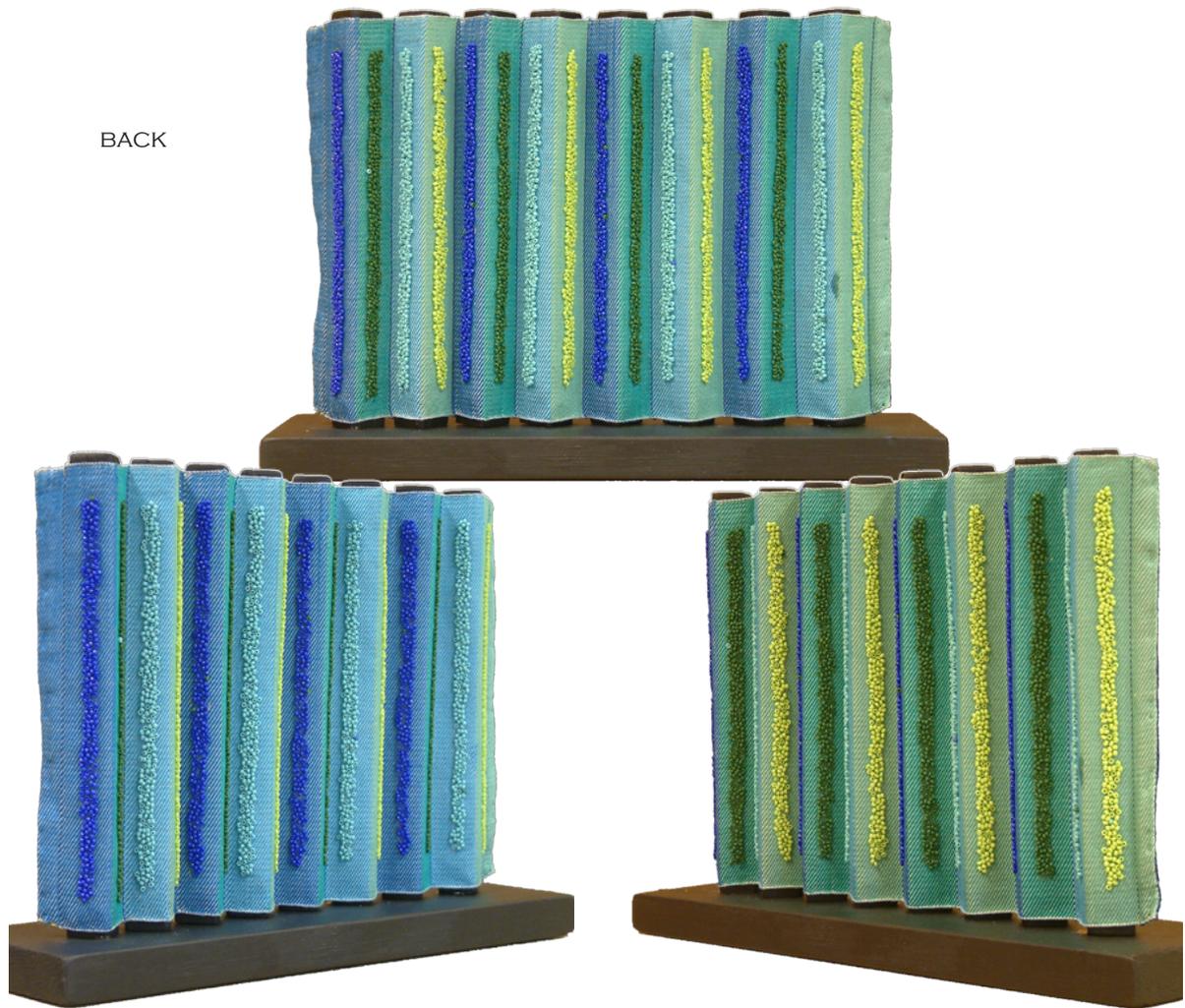
AGAM WITH BEADS I • 2005

The influence of Agam returns in beads.

FRONT



AGAM WITH BEADS I • 2005
14" x 3" x 7" high cotton thread and beads



BACK

AGAM WITH BEADS I • 2005
14" x 3" x 7" high cotton thread and beads

AGAM WITH BEADS II • 2005

THREE VIEWS:
FRONT



AGAM WITH BEADS II • 2005
14" x 3" x 7" high cotton thread and beads

EMPTY SILOS WITH BEADS • 2005

Two views.



EMPTY SILO WITH BEADS • 2005
18" x 3" x 7" high cotton thread and beads

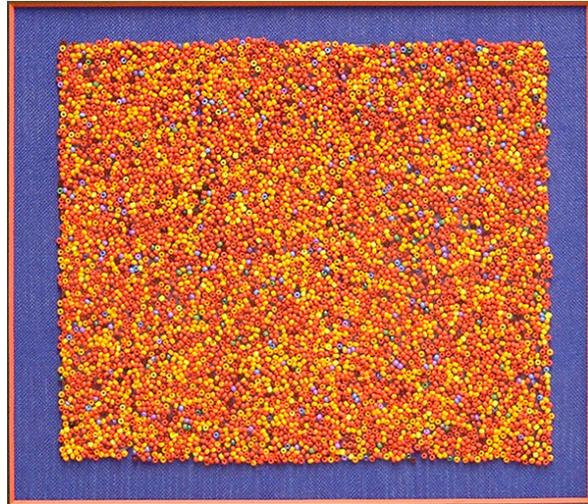
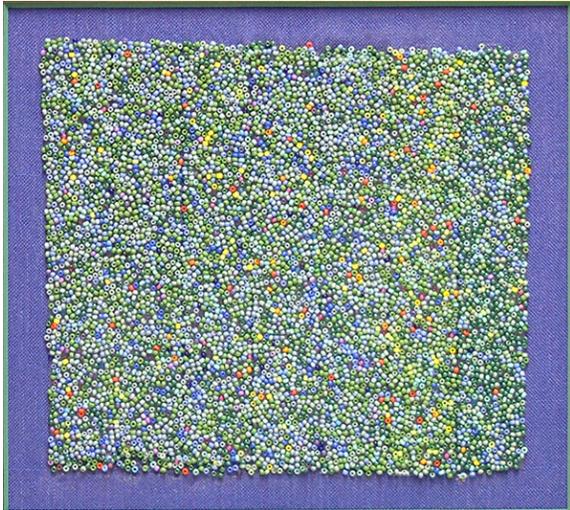


EMPTY SILO WITH BEADS • 2005
18" x 3" x 7" high cotton thread and beads

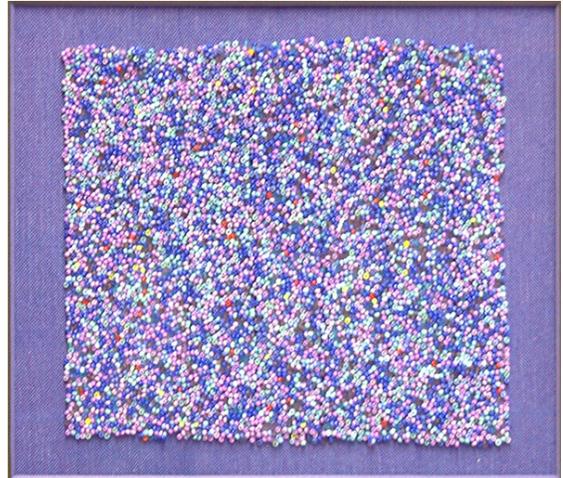
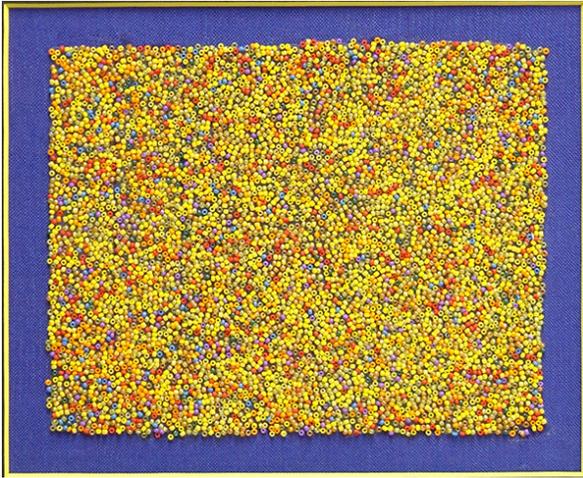
FOUR SEASONS • 2005

The painting *Blue Breath* by Barbara Kreft is interpreted in beads in the next four weavings.

Think of these as another form of surface design. (Several weaverly friends said such things as, "Oh no, Paul, not double sided tape" and "That's cheating, Paul!") Make up your own minds.



FOUR SEASONS • 2005
each weaving 13" x 8" cotton thread and beads



FOUR SEASONS • 2005
each weaving 13" x 8" cotton thread and beads

PAT AND PAUL

Pat is wearing one of Paul's double ruanas: two 8-shaft ruanas woven one above the other and stitched together every 16 weft shots. Paul is wearing a vest that Pat knitted designed by Kaffe Fassett.

