















Username

Sleying	the Reed
You'll need:	
Measuring device	Reed hook
Your wound warp	P Scissors
Yarn or sheeting	- Reed
Pen or pencil	Tape

Start by selecting the size reed needed for your project and place it in your loom. Once it is secure, use your measuring device to locate the center of your reed. Place a price of tipe down that is the width of your wearing excessed on the reed. This will make it easy to noe where you start to sley your reed.



2 Secures your beater har so it is stationary for sirging by trying thereing or yarn. Out a strip of shorting or yarn found in the property of shorting or yarn roughly 10 inches long. Long once end of the shorting between the but raud the need and the other around the breast beam and tie in a lost. Or the sease no the opposite end of the reed longing through the eastle rather than the breast beam. Then the shorting is taught and bester bar is in strudy.



3 Make our you have a solid chank of time to finish depting your rest without being interrupted for the following steps. Pleasy your thanhol to me keep of the remo and pointer them to me keep of the remo and pointer them. The proper is the concern to resign the strings used to secure the cross and sections of your ways, asseting one as the special rest of your ways, asseting one as the special rest of the cross. Why the found red of your ways around the breast basen to prevent it from tangiling.



Snip the top loop of your cross and use your reed book to thread each individual warp string through the reed starting as one end of the tape you measured. Make sure to do this in the order made by the overlapping threads in the cross fover under).



Next Step

Artist Statement:

Annika Sink

Growing up with a nature photographer as a father, I spent much of my childhood examining and appreciating the natural world. My experiences with nature have inspired my design practice and helped develop my fascination with the intricacies of the world around me. I notice that my work finds its way back to the environment and my appreciation of it, whether it is through material choice, subject matter, or imagery.

As a Graphic Designer, I love the challenge of solving a problem. While all projects vary in their level of depth and requirements, my approach generally revolves around a few basic steps. I start by doing a series of word exercises and listing everything that comes to mind. I find that my quirky personality and imagination help me think in an unconventional way, leading to innovative outcomes. Once I have a solid list, I am able to filter through it while researching unknown factors and learning different facets of a subject unfamiliar to me. This process allows me to reach refined solutions that may be outside of the box, but still practical, realistic, and efficient given the content and context of the problem. Once I have a solid idea, I begin to sketch. I start with thumbnails to plan and visualize different layouts and possibilities for illustrations/imagery. From there, I begin to implement designs digitally. In the making and execution process, I employ a high level of attention to detail, dedication to craft, and precision to successfully communicate an idea and/or set of values visually.

I come from a love of various fine art practices such as drawing, printmaking, and fiber arts. I try to incorporate these into my graphic design work when given the chance. Depending on the circumstances and parameters of a project, the direct application of a skill or process helps to inform my work. Whether it's splattering paint on paper, saddle stitching the binding of a book, or laser cutting a design into a woodblock, my background of traditional techniques helps me create something unique.

Title

Original Format

Figure 1: Weaver Assistant Mobile Application	XD, Illustrator, 11 in x 14 in
Figure 2: Tval Soap Brand and Packaging	InDesign, 11 x 14 in
Figure 3: Kill Bill Volume 1 Poster	Illustrator, InDesign, 27 x 40 in
Figure 4: Mercurian Menace Illustrated Book	Procreate, InDesign, 6 x 9 in
Figure 5: Mercurian Menace Illustrated Book (deta	Procreate, InDesign, 6 x 9 in
Figure 6: Shasta Soda Packaging	InDesign, 8.5 x 3.25 in
Figure 7: Candy Claws Album Cover	Illustrator, InDesign, 12 x 12 in
Figure 8: Energy Conservation Lab Brochure	Illustrator, InDesign, 8 x 32 in
Figure 9: Energy Conservation Lab Poster	Illustrator, InDesign, 24 x 36 in
Figure 10: Energy Conservation Lab Website	Illustrator, InDesign, 11 x 14 in

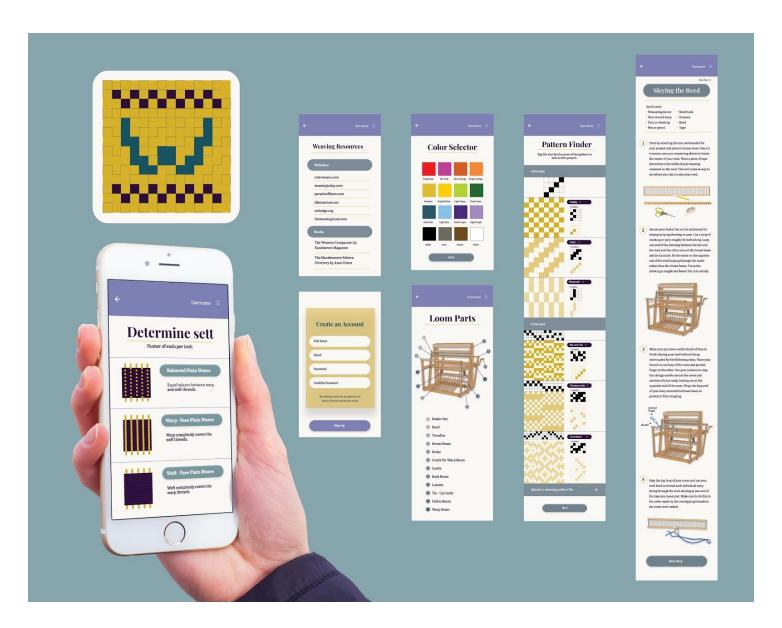


Figure 1: Weaver Assistant Mobile Application



Figure 2: Tval Soap Brand and Packaging



Figure 3: Kill Bill Movie Poster



Figure 4: Mercurian Menace Illustrated Book



Figure 5: Mercurian Menace Illustrated Book (detail)



Figure 6: Shasta Soda Packaging



Figure 7: Candy Claws Album Cover

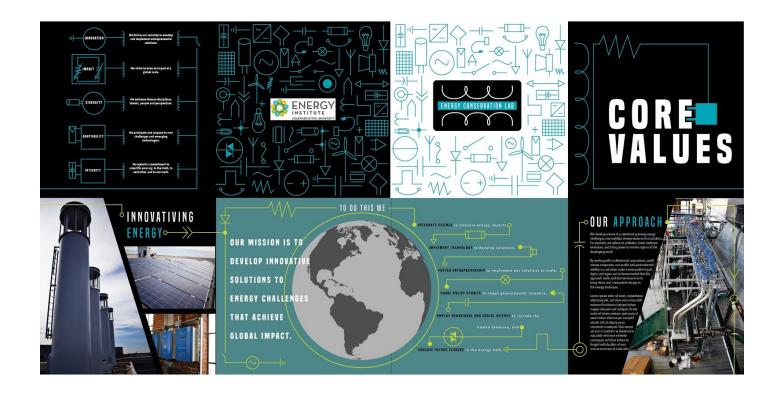


Figure 8: Energy Conservation Lab Brochure

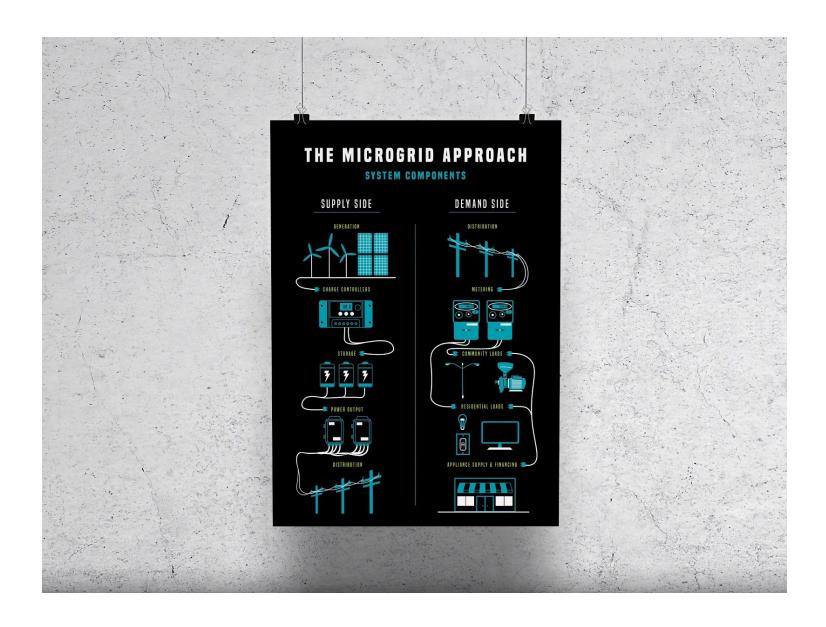


Figure 9: Energy Conservation Lab Poster

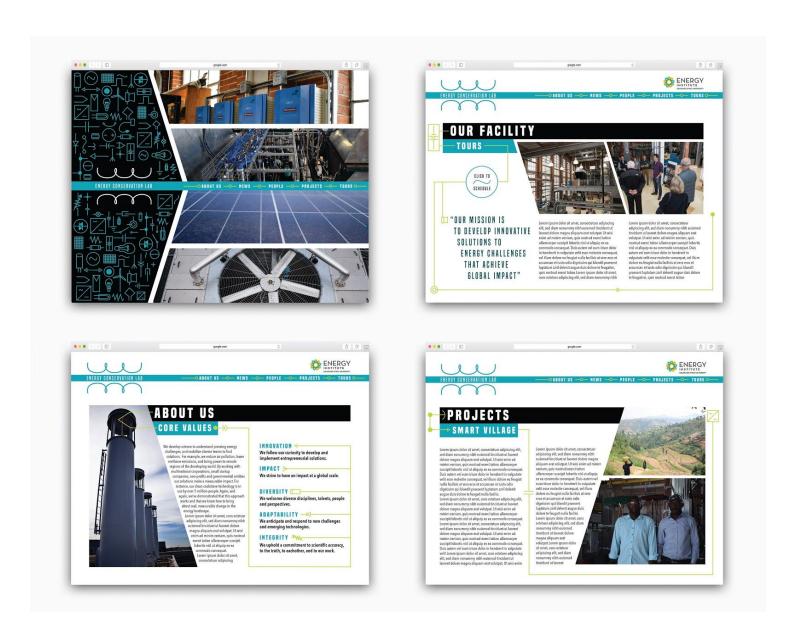


Figure 10: Energy Conservation Lab Website