

Color & Weave Effect Swatch Exchange

Finished Swatch Size- 5" x 5" (approximate)

Colors- OPEN

Structure/Pattern- OPEN

Techniques- OPEN

Fiber- OPEN

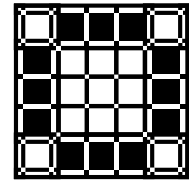
of Harnesses- OPEN

Skill Level- OPEN

Total Participants- 12

Deadline- November 9, 2006

Total swatches needed- 13



WEAVERS GUILD
of
Greater Kansas City
www.kcweaversguild.org

Instructions for participation are listed below and there is a "Swatch Exchange Record" form to fill out when you are finished. Please keep your commitment to the rest of the group and complete the swatches by the deadline. Call Ruthanne Robertson (816-836-8335) for more information on the exchange. See page 2 for a definition of "color and weave" and a bibliography of related articles and books. Most of the articles should be available through the guild library. If you are a novice weaver, remember to call on other members for help or tips!

Instructions

● Planning & Draft

Design or find a draft for a fabric that is based on "**Color & Weave Effect**". This could be woven as a sample on the warp for a project you have planned or just for this exchange. Any number of shafts may be used. Simple looms (rigid heddle, frame) to complex multi-shaft looms may be used. Any fiber or weave structure may be used.

Design at whatever width suits the fabric, loom or project. Swatches may be cut out of larger pieces of fabric. Aim for a finished size of approximately 5" x 5". Take this number into account in your calculations, allow for shrinkage in finishing. (If you are not sure about the shrinkage percentage, use 20% (total after finishing) as a general guideline.)

Some patterns or designs may not be suitable for a 5" x 5" format- use your best judgement. Participants should receive swatches that reflect the pattern woven and provide plenty of visual and tactile information. (For example, a fabric with a long pattern repeat might require 20", whereas a small repeat might only take up 1" of width.)

● Weave

Weave enough fabric for 1 swatch per person + one for the guild library and finish the fabric as needed. Acceptable finishes include fray check, fringe (if secured), stitching, masking tape, knots. Choose an edge finish that is appropriate for your yarn and fabric.

It is preferred that you finish the fabric in a suitable way. For example, wool fabrics should be fulled, cotton fabrics washed. This will set the weave and give a better indication of hand.

● Records

Fill out the "Weaving Record" form and make sufficient copies for all participants. If you use software to plan and print drafts, you may attach it instead of filling out the drawdown. Attach your finished swatches to the record form.

● Exchange

Bring or send your samples to the regular guild meeting in November (November 9, 2006).

The swatches will be sorted into groups and may be taken home from the meeting. If you decide or have to drop out or can't meet the deadline, please let Ruthanne know.

Participants

Peggy Bass..... (816) 525-4198
P.J. Holtzman (913) 383-9440
Linda Cole Howard..... (816) 373-2680
Jacqueline Jacobson..... (816) 697-3845
Mary Limpus (660) 267-3341
MariLou McAnany (816) 361-6495
Carol Ann Parker (816) 899-2905
Tranne Pearce (913) 451-0881
Ruthanne Robertson (816) 836-8335
Juli Sackman (816) 524-6428
Judy Santer (913) 888-1731
Melisande Skilikorn (913) 859-9234

Color & Weave Effect

"More restrictive definitions have been given [8-10], but we will take color and weave effect to mean simply a pattern of colors in woven fabric due to the combined effect of the weave and the colors of warp and filling [5], referring to this as the effect."

-- Dawson, R M

"Color and weave effects with some small weave repeat sizes"
Textile Research Journal Oct 2002

Many of the patterns we love and see in weaving are the result of the way weave structure interacts with value changes in the warp and weft threads. Although it is called a "color" effect, the principle ingredient is contrast or sameness in value between yarns. The simplest effect is "salt and pepper"- an interlacement of a light warp and dark weft or the reverse. One of the best known effects is "log cabin". This structure can be woven on only 2 shafts such as a rigid heddle loom. The idea of developing pattern through the use of light and dark can also range to the very complex effects found in ShadowWeave, doubleweave and some block patterns.

Books

Many general weaving book will have a little information on Color & Weave.
These books explore the topic in depth.

Color-And-Weave	Margaret B. Windeknecht; Van Nostrand Reinhold (1981)
Color-and-weave II	Margaret B Windeknecht; T.G. Windeknecht (1995)
The Pinwheel: An Exploration in Color-and-Weave Design	Margaret B. Windeknecht; T. G. Windeknecht (1992)
Point Twill with Color-and-Weave	Margaret B. Windeknecht; T. G. Windeknecht (1992)

Articles

Handwoven Magazine

Alderman, Sharon	"Color-andWeave Effects, Part I" MA93: pp 30-32 "Color-and-Weave Effects, Part II" MJ93: pp 30-31
Bradley, Louise	"Color-and-Weave Blanket" JF91: pp 54-55, 76-77 [4]
Chandler, Deborah [Redding]	"Your Weaving Teacher: Tabby Tricks" Nv81: pp 73-74
Davenport, Betty	"Experiments in Color and Weave with Floats" MA87: pp 60-61, IS: 14, [RH, 4] Ed "A Structure Primer: Color-andWeave" SO03: p 30
Hamilton, Dawn	"Playing with Color and Weave" SO98: pp 42-44
Kaulitz, Manuela	"Overshot Patterns in Color & Weave Effect Doubleweave" JF94: pp 62-65, 94-97 [4]
Lamb, Britt-Marie	"For Starters: Star Towels" SO03: pp 28-31 [4]
Morris, Kathleen	"Silk Pinwheels" MA01: pp 50-54; errataMA02, p 14 [8, 12]
Saulson, Sarah	"Now We Are Eight: A Stellar Man's Scarf on Eight Shafts" SO03: pp 56-59 [8]
Scorgie, Jean; Martin, Gloria	"FourShaft Doubleweave with Color & Weave Effects" Su85: pp 38-39, IS: 15 [4]
Seachord, Carrie	"Color Gamp Cloth" Su84: pp 77, 117 [2, 4]
Wertenberger, Kathryn	"Weaver'sChallenge: Color & Weave Effects" MA84: pp 36-37
Windeknecht, Margaret	"Color & Weave on Rosepath" JF91: pp 52-54, 75-76 [4]
Znamierowski, Nell	"Color in Plain Weave" ND91: pp 52-55

