

## **MLH Swatches for 2016**

It's that time of year again when everyone gets mail containing little bits of fabric woven just for you. It is the best way we can imagine for guilds and individual weavers to introduce or reintroduce themselves to our statewide membership. So enjoy what floats boats of your fellow weavers!

Our collection of swatches this year comes from member guild Yarnwinders and then from 3 individuals. The Ann Arbor crowd jumped in to fill out our planned number of 4 samples and we appreciate this very much (perils of living close by the swatch chair).

Yarnwinders kicked off the collection with a lovely sample of broken twill. Teal, mauve, coral, and a variegated yarn combining all of these colors are arranged to make a lovely rhythm.

Valerie Musselman offered to provide samples to highlight a recent workshop in the Detroit area taken from Elisabeth Hill on deflected double weave. Elisabeth also traveled to Kalamazoo to give another workshop this spring. If you have the chance to take this from her, jump immediately. It's a great workshop!

Jean Hosford gives us samples from her stash of a previous weaving exploration. A beautiful 12 shaft twill. For those who haven't seen this kind of treadling, note the pegplan (often referred to as a liftplan). This is what you would use at a workshop and weaving with a direct tie-up loom. A good method of treadling to be familiar with.

Finally Nancy Hedberg sacrificed a precious length of fabric from her stash of Alice Griswold handwovens. We have this for you all to practice your fabric analysis skills. Fabric analysis guru, Ellen Willson, provides instructions for creating a draft from this fabric. The solution is printed on the back of the sheet. **DON'T LOOK** until you first try to figure it out!

Instead of just listing our next guilds up for producing samples I'd like to share my 'rolodex' of guilds so you can see your future several years out. Should individuals want to contribute (and we highly encourage this!!) I'll just bump everyone down a year in the order on the list below. Please, if your guild cannot provide samples, let me know. I can push your further down the list to buy some time. The better solution is to directly appeal to your guild members and seek an individual who might want to volunteer. Your best candidate is someone who likes receiving these samples. Not all guilds have enough members to draw from; and/or some groups no longer weave but continue to meet socially. So not all participate. Other guilds are indicating growth – so please encourage new members to be part of the swatch sample process.

**For 2017:**

Nor'craft Weavers  
Black Sheep Weavers  
Woodland Weavers & Spinners  
Toledo Area Weavers

**Rest of the rotation in order:**

Michigan Weavers  
Northland Weaving & Fiber Arts  
Buellwood Weavers  
Northaast Michigan Weavers  
North Oakland Weavers  
AuSable-Manistee Weavers  
Midland Fiber Arts  
Lakeshore Fiber Arts  
Greater Lansing Weavers  
Eastside Handweavers  
Jackson Weavers  
Weavers Guild of Kalamazoo  
Ann Arbor Fiber Arts Guild  
Mill Race Weavers  
Country Spinners and Bridge Shuttlers Weavers  
Michigan Handspinners  
Yarnwinders

As you can see from this list, we haven't a lot to draw from. Your guild's turn will come up on average every 3 – 4 years. We really encourage individuals to give this a try.

A shout out to Cross Borders Study Group who kindly provides a notebook of their current two year weave study as a prize at the biannual MLH weaving conference. Happy weaving everyone,

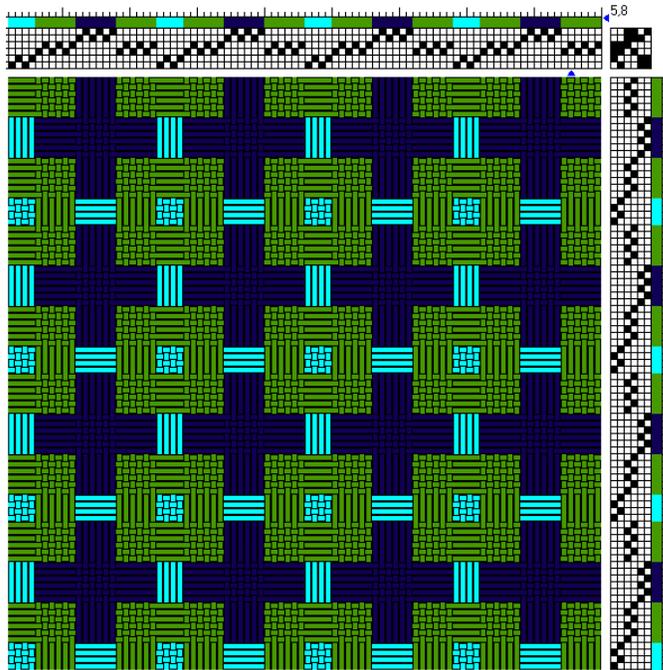
Mary Underwood

## MLH Samples – 2016

### Valerie Musselman

This deflected double weave draft comes from a

workshop with Lisa Hill (Plainweave.net) when she came to Michigan Weaver's Guild two years ago. The name "Elserine Springer" was on that draft when I copied it down. I have woven two different sets of placemats with it as well as various other samples. You may also see this draft used for baby blankets and shawls.



Looking carefully at the fabric, you'll notice that there are three different plain weave fabrics intersecting one another. Each one has its own color. This fabric works best when three distinct values are used in the colorway.

In this version, I made the turquoise stripes only 4 threads rather than the 6 threads of the other two colors, because I wanted the turquoise to appear as small ribbon-like tie downs on the face of the fabric. The fabric is distinctly different on the two sides and it changes noticeably when washed because the three layers have a lot of room to move (ie. the green squares in the draw down become circles in the fabric.)

#### WARP DESCRIPTION

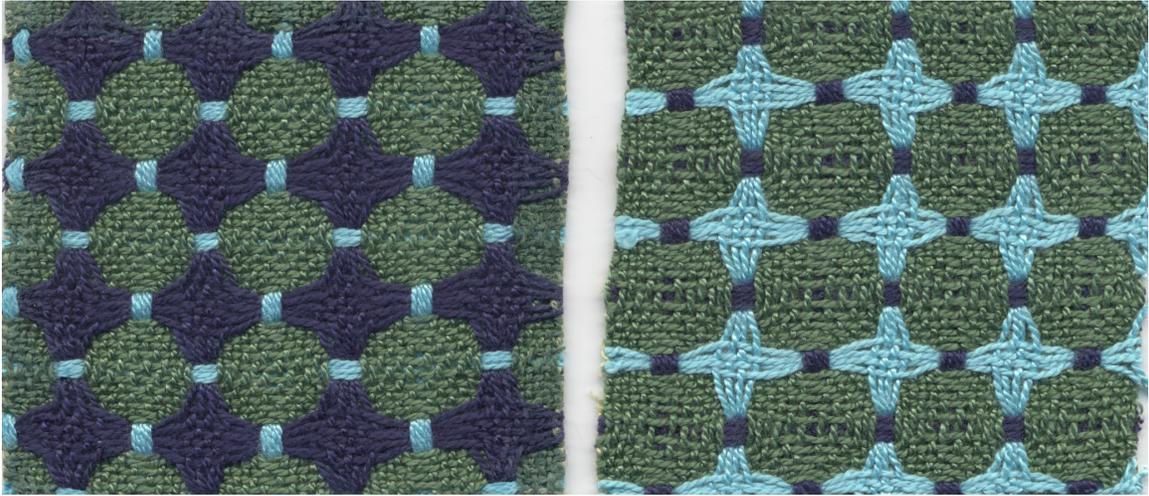
Warp Yarn: 8/2 ring spun rayon  
Count: 3360 ypp  
Color 1: Green 92415  
Color 2: Ink  
Color 3: Cousteau (lt turquoise)  
Cost, source: \$6.95/lb, Forma  
Set: 24 EPI  
Reed: 12 dent

#### SLEY: 2-2-2 WEFT DESCRIPTION

Weft Yarn: 8/2 ring spun rayon  
Count: 3360 ypp  
Color 1: Green 92415  
Color 2: Ink  
Color 3: Cousteau (lt turquoise)  
Cost, source: \$6.95/lb, Forma  
PPI: 24

**Finishing:** On loom, each sample measured 3.5" x 3.5". The fabric was washed in cold water, gentle cycle then placed in the dryer on medium heat until damp dry. It was then steam pressed with a pressing cloth and left to finish drying. Finished sample measurements are about 3" x 3"

**About The Weaver:** I've been weaving since 1980. The thing that fascinates me most about weaving is working out "the puzzle" of the interlacement, the color interactions, and all the details that go into making an integrated cloth. I especially like to make complex looking fabrics with just a few shafts.





## MLH Samples 2016

**Weave: 12 Shaft Twill**

Source: ITC Glossary of Weaves

(weaves complete on 12 ends #328)

Weaver: Jean Hosford

Warp: 20/2 merc. cotton (painted with Procion MX)

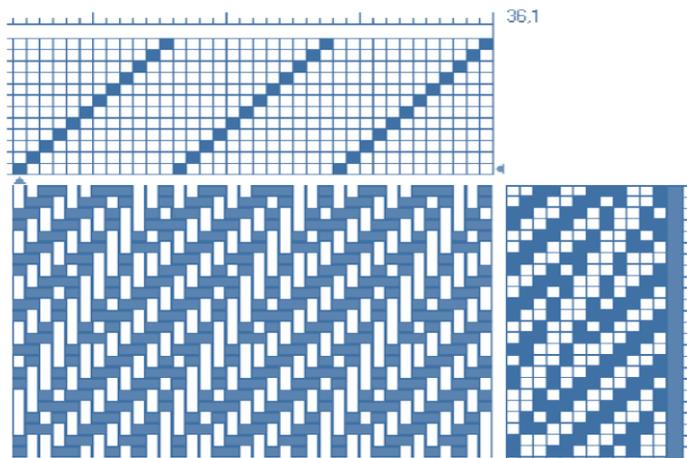
Weft: 20/2 cotton – blue marl

Reed: 12 dents per inch set at 2/dent; 24 epi

Comments: The *ITC Glossary of Weaves* – serial #501 is a great resource for weave structures. (Digital versios on Handweaving.net and On-Line Digital Archive of Documents on Weaving and Related Topics) The structures are arranged by the number of warp ends in a repeat (if threaded on a straight draw) and the number of weft picks. The drawdowns, shown without accompanying threading, treadling or tie-up, are most easily used if threaded on a straight draw. The diagram serves as a pegplan, but can be easily converted to treadles if the number of picks in a repeat correlated to the number of treadles on your loom; otherwise a dobbie is the simplest choice. This sample was woven on an early 20<sup>th</sup> century mechanical dobbie formerly used in the design room of a mill.

Draft:

As in the book: 3 repeats of warp. 1 repeat of treadling.





## MLH Samples 2016

### Yarnwinders

Warp and Weft: 8/2 Tencel from Webs:

- Variegated Painted Desert
- Greyed Teal
- Coral
- Greyed Mauve

Note: in threading the variegated yarns separate blocks of solid colors. The weft is greyed mauve

Reed: 12 dents with 2 ends / dent

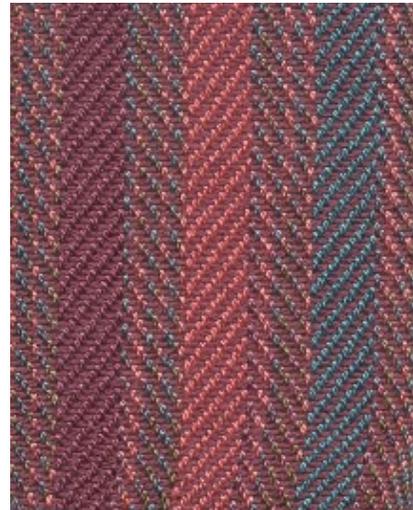
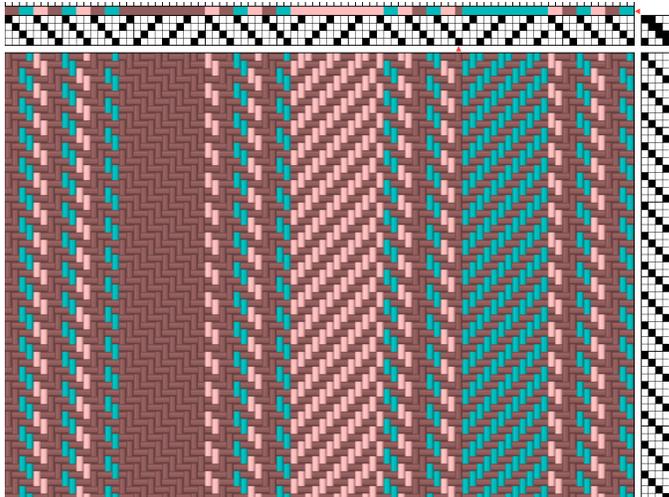
Sett: 24 ends per inch (epi)

Beat: 24 picks per inch (ppi)

Treadling: Straight twill draw; floating selvages

Finishing: Handwashed with gentle soap

Weavers: Georgie Hurst, Patty Beyer and Carol Henry



## **2016 Swatch Challenge: Mission Not-So-Impossible**

**What is this Draft?**

**Woven by Alice Griswold**

**Fabric donated by Nancy Hedberg**

**Fabric analysis process and solution provided by Ellen Willson**

Your challenge, should you decide to accept it, is to determine the draft on this swatch. Have fun.

If you'd like a refresher on fabric analysis see below. Note, this method requires dis-assembly.

### Fabric Analysis by Dis-Assembly

Start by identifying the fabric topside as well as what's warp and what's weft.

1a On horizontal edge pull threads out 1/2" in to get a straight edge to start.

1b On vertical edge, pull out several threads as well.

2 On graph paper, letter the vertical and number the horizontal. Tip: Orient the paper – landscape, as you may need more squares than you think.

3a Starting at the raveled edge of the swatch, on the graph paper, mark the warp covered threads and work across. (each square represents a thread). It may be helpful to pin the swatch to cardboard or foam as you tease the threads out. As each thread is finished, pull it out, taking care not to distort the weave or pull out more than one thread. Use pins to help keep track of where you are. Do 2 repeats in each direction and the drawdown is done.

3b Look to find the start and end of the repeat.

4 To determine the threading, once you know the repeat length, examine the vertical lines on the drawdown and put a number at the top of each unique column. The highest number tells the number of shafts needed.

5 To determine the treadling order (& number of treadles needed), follow the same process as for threading (see 4) but in the horizontal direction.

6 Determine the tie-up by starting at the top of the drawdown and marking the shafts needed per treadle in each unique weft shot. The tie-up is for a rising shed. In the drawdown, the warp shows black (ie raised/not covered by weft). The weft shows white (ie warp is low/covered by weft).

Reference: Zielinski Encyclopedia

Solution next

*[DON'T PEEK UNTIL YOU HAVE GIVEN THIS A SERIOUS TRY!]*



## 2016 Swatch Challenge

### A Solution to “What is the Draft?”

Warp: Mixed. 2/20 white wool and 3/20 wool in white, lilac green and purple.

Weft: Mixed 2/20 white wool doubled and 3/20 wool in white or white and purple.

