

Cross Country Weavers

NAME Leslie Killeen
ADDRESS PO Box 2508
Durham, NC 27715

PHONE 919-490-6335

FAX

Email lkilleen@pughkilleen.com

Date March 2014

LOOM Schacht Baby Wolf with comby

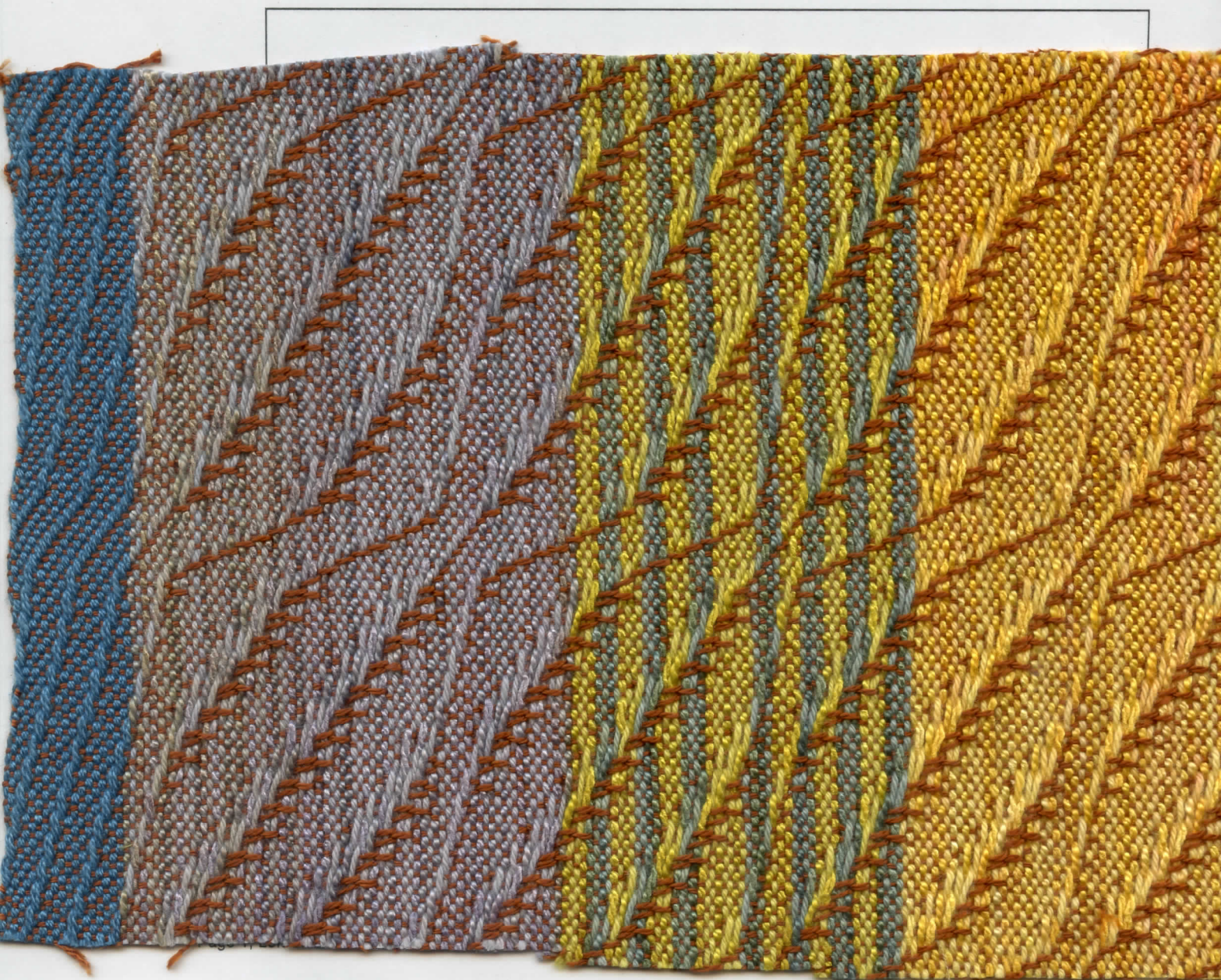
DESIGN SOFTWARE Fiberworks PCW
(if applicable)

WEAVE STRUCTURE/TECHNIQUE
Overshot Lace

SOURCE my interpretation of a structure
introduced to me by Alice Schlein

PROJECT Inspiration by painting or artist
Winlow Homer's *Fisher Girls* series

FABRIC USE samples and clothing



Cross Country Samples 2014 Leslie Killeen

I have a fondness for weaving painted warps and usually find time to paint a few during the year. This year's topic using a painting for an inspiration set the stage as did a color discussion topic for the Complex Weaver's Design study group.



The painting was one of Winlow Homer's from his *Fisher Girls* series. I picked the painting for a previous guild challenge to do a wrapping and subsequently to be the inspiration for a dye day warp, which has been woven and made into cowls.

So why use the painting again? Usually when I dye, I am thinking length wise. I first pick and mix the colors I want to use, think about how they will mix at the intersections and go for it. The warps are usually 5 yard long and made up in 3 or 4 chains, allowing me the option of mixing threads from 1 chain to another or even reversing chains. They are usually painted separately so I will get variation across the chains, some places more dramatic than others. But for these samples, I had to be thinking width wise, trying to capture the inspiration within 6" square.

The colors in the painting range from light yellow to intense orange on 2/3 of the painting and blues on the remaining 1/3. There were subtle shades of green, but not the green you would get at the intersection of blue and yellow, so it seemed best to dedicate some chains to only the yellow/orange hues, with the other chains having the blues, eliminating getting the bright greens.

Making the chains interesting with monochromatic or tight analogous hues would be a new direction. I had 6 chains, two would be the orange/yellow hues and two the blue hues. The remaining 2 chains would be used more for a transition. I also had a 7 yard warp ready to be used for the project, having wound the warp with no definitive purpose. Winding white warps is not high on my list and usually is done when my creative energies are at a low.

For cross country samples, I usually do a warp wide enough to get 3 samples across out of the first 2+ yards and then have some left over yardage for sampling weft colors and vest fabric. This 7 yard warp would be only wide enough for 2 samples across which would consume 3+ yards with another 3+ yards for sampling and extra fabric. My challenge would be to capture the inspiration for the samples, but still have a pleasing fabric in its full width.



As I was first writing this the thread placements had not been done. But the thought process I would use went something like this: The painting clearly uses complementary colors, the bright orange against the blue. The orange is surrounded with numerous shades of yellows, from very pale to straw color of browns. The blues have hints of pinks and subtle greens. My goal will be to get a balance. Here is an example where warping front to back allows me total freedom of thread and color placement. My chains are small enough to easily handle even when threads are scattered across the warp width. Keeping each chain in its crochet configuration helps from getting threads tangled. Separators can be used especially in the winding stage. Yes, winding on needs to be done with extra patience and may not be suitable for the very long warps, but it is my way to have full control of color placement when I want it. I did run into another challenge. I decided I had the sett too tight and so opened from the 30epi to 24 epi. This made for a wider cloth. Could I get three samples across for my Cross Country samples? I added a blue stripe on one side and a bronze stripe on the other. I had the width, but clearly the samples had been designed for two across, so samples would be a generous size.

While winding on, I love watching the variation magically find their place. When weaving, this variation will appear again, the weft crossing it creating the final picture. There are usually areas for which I am particularly pleased and know part is due to my color and thread placement, while other results from the uncertainty that happens with painted warps. It is not an exact science or art, probably why I find it so exciting, in contrast from a very exacting biology laboratory/educational background

Some dyeing issues did occur, but that was due more to where I am in my dyeing expertise. Dyes may strike on the threads at different speeds, giving one thing as you are painting and another once the dyed warps have been processed and rinsed. Where I was trying for a brown, I ended up with some greens. But in the end I was pleased with the warp.

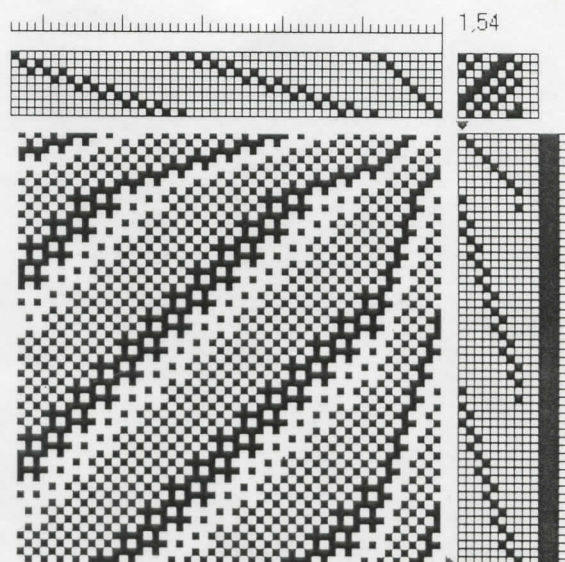
The weft selection and weave structure complete the picture. I come back frequently to the overshot lace technique, for it allows me to set the warp at about 30epi, showing off the painted warp and then woven with a fine thread 60/2. It always takes some initial sampling from my stash to decide on the weft color. Though I might predict what color choice will work, I try not to limit my sampling to just my prediction. I often am pleasantly surprised with something in my stash that hadn't been initially considered. In this case it was a Sienna (from Webs) that won. It toned down the yellow and orange areas, creating the subtle shades that were in the picture. Having changed the sett, I did choose a heavier weft thread, an 8/2 tencel.

Weaving a painted warp is always a joy, watching as each unwinding of some warp occurs; what will be there next. Though I have favorite parts of the process, it always seems satisfying to start with a white warp and see what the final cloth will be.

WARP: Size combination 10/2 8/2
Fiber Cotton and Tencel
Color Hand Painted
Source Stash

WEFT: Size 8/2
Fiber Tencel
Color Sienna
Source Webs/Valley Fiber
Company

WARP and WEFT SEQUENCE: (if
applicable)



REED 12 SETT 24 epi SLEY 2 epd
ENDS/repeat 54 Ends to Balance

FINISHING DETAILS

Washed on gentle cycle, spun dried, hung to further dry, and lightly pressed with iron.

SHRINKAGE 6% width 3% length

COMMENTS of INTEREST

Though I have used the same inspiration for a previous painted warp, it was capturing the image in the Cross Country sample size 6 x6 inches that produced the new challenge. The samples turned out to be a little wider than 6" my having to open up the sett. I added borders on either side and so the piece was wide enough that I could have cut it in thirds, but I had designed it with 2 samples across and let the borders add a more finished appearance to the full width.

PERSONAL DESIGN INSPIRATION

I have a fondness for weaving painted warps and usually find time to paint a few during the year. This year's topic using a painting for an inspiration set the stage as did a color discussion topic for the Complex Weaver's Design study group. The painting was one of Winlow Homer's from his *Fisher Girls* series.

I have included a more detailed write up that I used in writing the CWD study group report.