

Cross Country Weavers

NAME Leslie Killeen
ADDRESS PO Box 2508
Durham, NC 27715
PHONE 919-490-6335
FAX 919-489-5239

Email lkillen@pughkilleen.com NEW
LOOM Schact Baby Wolf with comby
DESIGN SOFTWARE Fiberworks PCW
(if applicable)

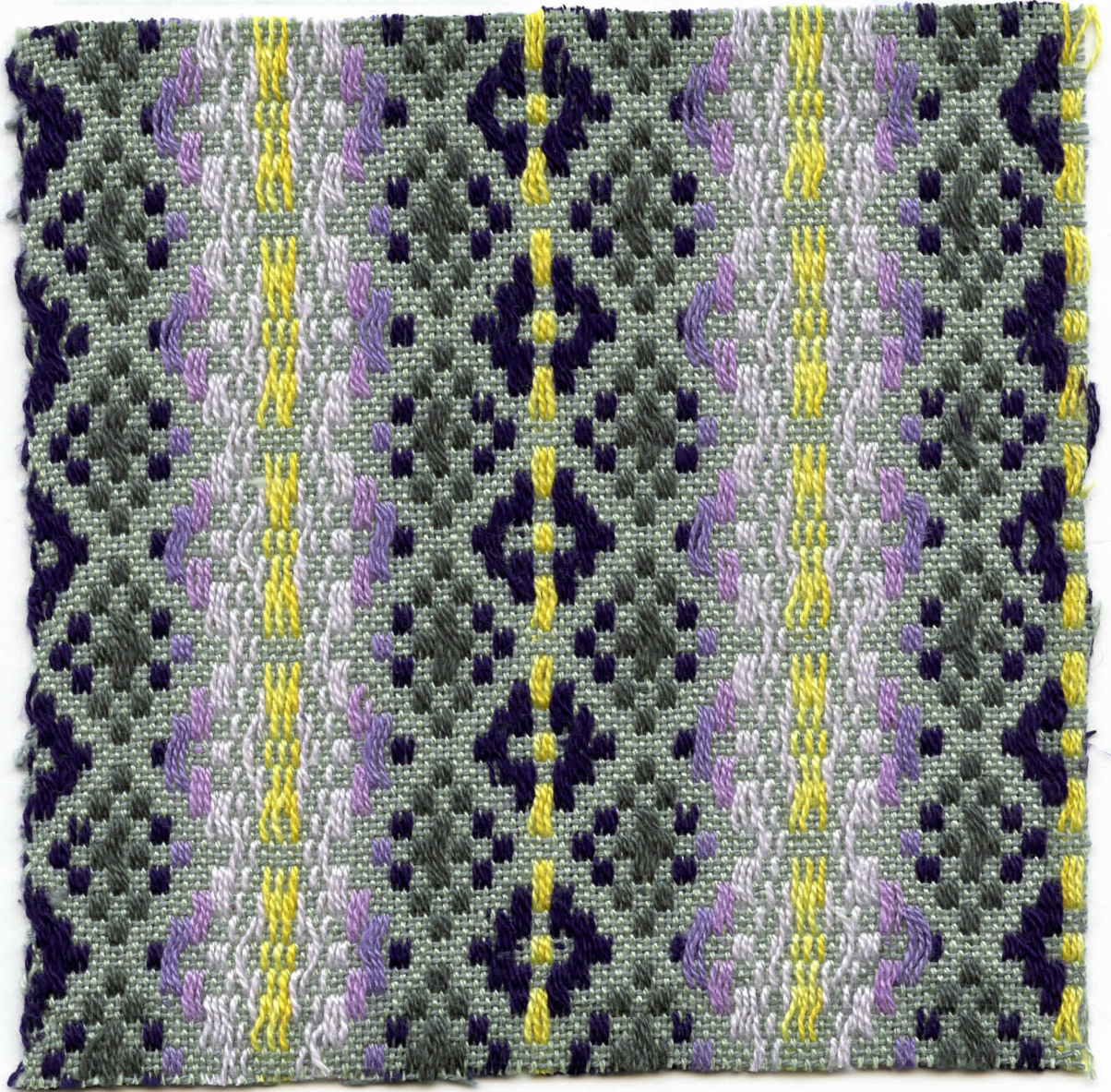
WEAVE STRUCTURE/TECHNIQUE
Turned Overshot

SOURCE Structure - Bob Owen's Day Runner
Handwoven May/June 2002; Color scheme
original

PROJECT CCW Samples- Complementary
Colors
FABRIC USE Clothing

SAMPLE





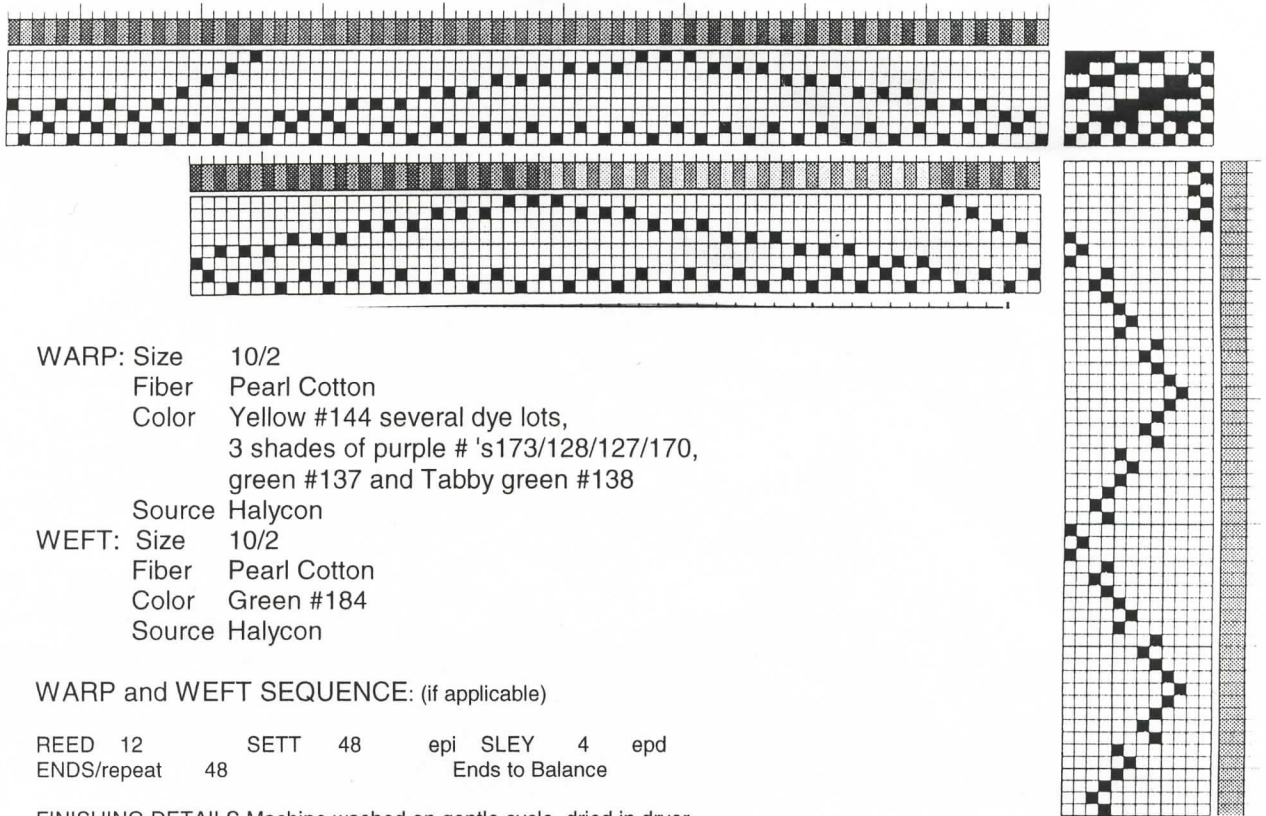
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THREADING DRAFT

DATE March 2003

Rising ✓
Sinking
CounterMarch

TIE-UP:



WARP: Size 10/2
Fiber Pearl Cotton
Color Yellow #144 several dye lots,
3 shades of purple # 's173/128/127/170,
green #137 and Tabby green #138
Source Halycon
WEFT: Size 10/2
Fiber Pearl Cotton
Color Green #184
Source Halycon

WARP and WEFT SEQUENCE: (if applicable)

REED 12 SETT 48 epi SLEY 4 epd
ENDS/repeat 48 Ends to Balance

FINISHING DETAILS Machine washed on gentle cycle, dried in dryer

SHRINKAGE ~ 12%

COMMENTS of INTEREST

The cloth for these samples was actually finished last summer which was a fate of good luck, since we had a break in this past fall, and my computer for driving my loom was one of the items taken. I mention this for some loom programs and loom drivers are not keeping up with the computer technology and replacing the computer was more complicated than just getting a new computer. The new operating systems would not drive my loom, so I had to hunt down an old computer. I still love my computer aided loom, but it brought to reality, the challenge of ever changing technology. I have to admit, the last few months, I have been doing more spinning and dyeing....very low technology.

PERSONAL DESIGN INSPIRATION

The color arrangement in the cloth was inspired by the garden flower Torenia. The turned overshot produced floats of colors which allows the complementary yellow and purple hues to stand on their own and not be greyed out. Deb Menz in her book "Color in Spinning" references the color theorist Goethe who assigned a number to each hue family to determine what proportions of colors would give a balanced result. The numbers he assigned are: Yellow 3, Orange 4, Red 6, Violet 9, Blue 8 and Green 6. This would say that 3 parts yellow would be balanced by 9 parts violet. In the pastel area of this sample, the yellow remains subtle but where the 3 threads are placed in between 9 deep purple threads on either side, the yellow makes a strong statement...maybe two strong. The happy surprise was when I took the fabric off the loom, turned it over, I found there was a break in the yellow float area, making one side of the cloth more appealing. In the flower Torenia, the yellow is intense but surrounded by the lighter purples. Nature seems to have its own ratio...This was a fun cloth to design, and I got an appreciation of why one gets into dyeing--to get just that right shade. I had woven Bob Owen's runner first, for I really liked his color selection and wanted to try the structure. I tied on to this warp. Though I know it's easier on the threads to go back to front, I tired on front to back, giving me the option to change color placement. Each color was wound separately and I did stray from my original color scheme in the final color placement.