DYE MOODY BLUES, GRAYS & MORE: Try 2 Tannin + Iron Recipes

Spin Off

SPRING 2025

the art & craft of spinning yarn

Colorways

Build Your Perfect Palette

Make Marls & Knit Them, Too

Black Sheep of Ouessant

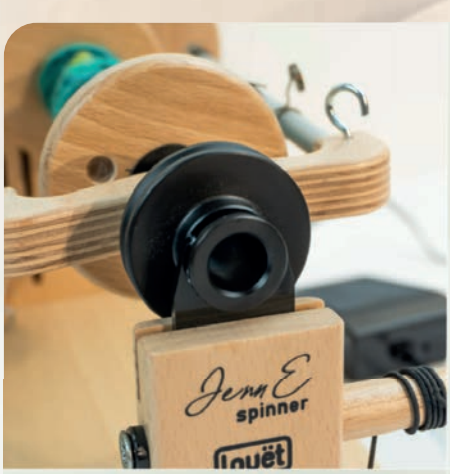
Gradient **Game Changer**

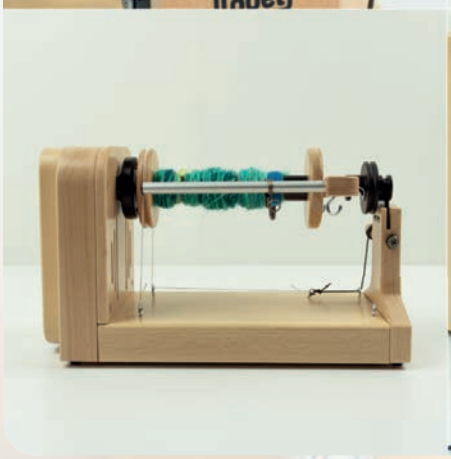
SPIN OFF SPRING 2025

COLORWAYS: BUILD YOUR PERFECT PALETTE

SPINOFFMAGAZINE.COM

Louët E-spinner





Jenn E

Specifications

- Motor with variable speed from 0 to 820 RPM
- Manual speed control
- Z or S twist direction
- Switch bewteen IrT or ScT drive system
- Built in Lazy Kate
- Magnetic connection

Included

- Three large bobbins
- Orifice reducer
- Threading hook
- Wooden case

Louët introduces the Jenn-E, the latest innovation designed to make spinning easier and more versatile.

With Jenn-E, you can easily switch between Scotch tension (ScT) and Irish tension (IrT), tailoring your spinning style to match your preferences. Designed with larger ScT bobbins for an E-spinner, it also features precise hand-operated speed control, letting you adjust the spinning speed to perfectly suit your project's needs.

Plus, the built-in switchable direction function lets you effortlessly alternate between Z and S twist, giving you full control for both plying and regular spinning. Whether you're an experienced spinner or a beginner, the Jenn-E makes your spinning adventures smoother, more enjoyable, and more versatile than ever!

www.louet.nl

Louët

For more information about current pricing, please contact to your nearest Louët dealer.

Louët BV | Kwinkweerd 139 7241CW Lochem, Netherlands | +31 (0)573252229

Lisa Souza

KNITWEAR AND DYEWORKS

WWW.LISAKNIT.COM

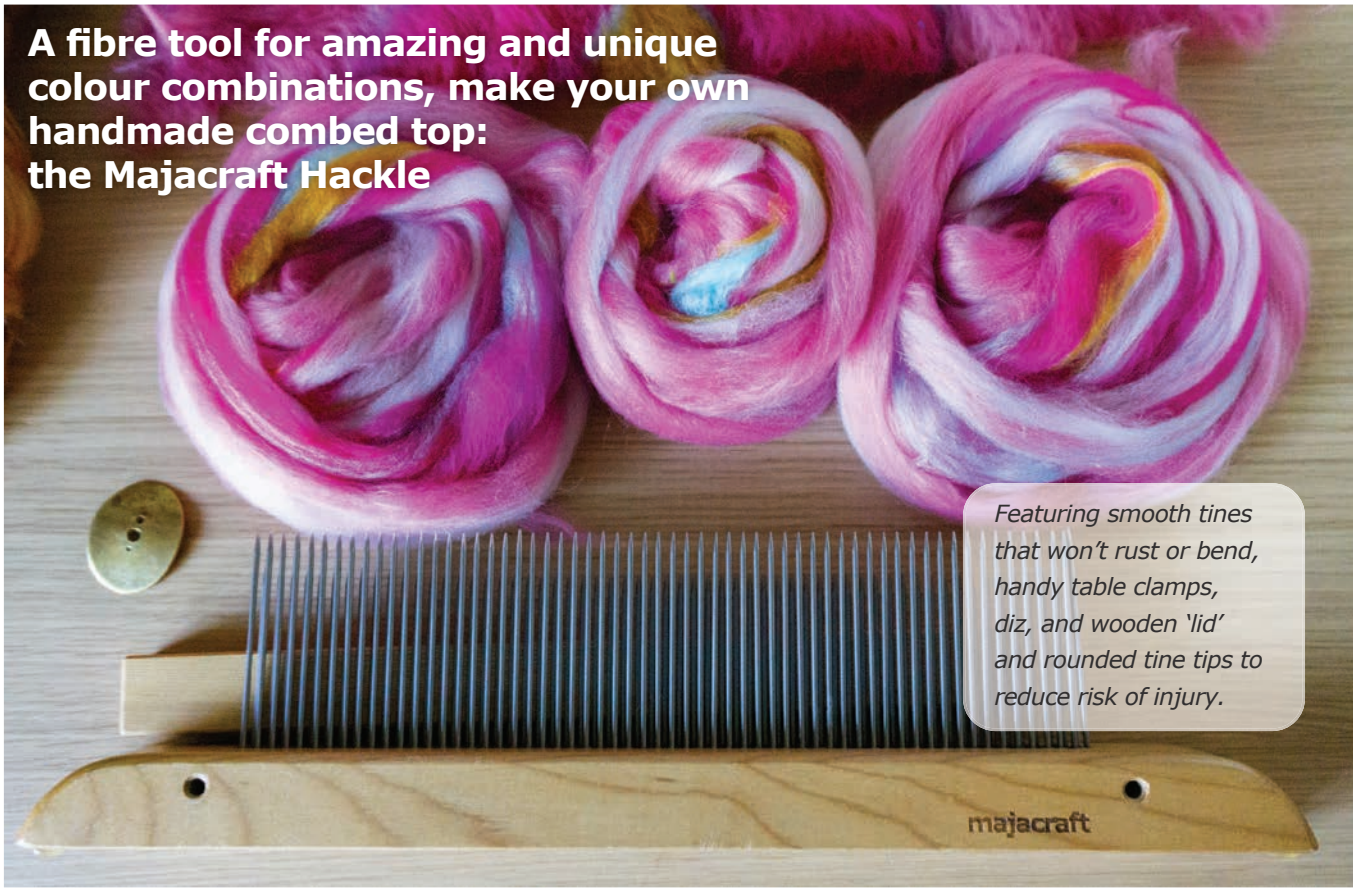
Have Hope, Spring is coming.

Celebrate with Peony and Hollyhock
Throw in a little Ribbon Alley, to boot!

Shown, BFL Tussah, Rambouillet and Misurina by Caitlin Hunter

majacraft

all you need to spin your dreams



USA

CALIFORNIA

The Village Spinning & Weaving
425-B Alisal Rd
Solvang, CA 93463
Ph 888 686-1192 Toll Free
villagespinweave@mac.com
www.villagespinweave.com

COLORADO

Bountiful
211 Green Mountain Dr
Livermore, CO 80536
Ph 970 482-7746
Toll-free 877 586-9332
info@bountifulspinweave.com
www.bountifulspinweave.com

Blazing Star Ranch
3424 S. Broadway
Englewood, CO 80113
Ph 303 514-8780
blazingstarranch@gmail.com
www.blazingstarranch.com

INDIANA

The Trading Post for Fiber Arts
8833 S. 50 W.
Pendleton, IN 46064
Ph 765 778-3642
tradingpostfiber@aol.com
www.tradingpostfiber.com

KANSAS

Yarn Barn of Kansas
930 Massachusetts St.
Lawrence, KS 66044
800-468-0035
785-842-4333
info@yarnbarn-ks.com
https://www.yarnbarn-ks.com

KENTUCKY

The Woolery
859 E Main St STE 1A
Frankfort, KY 40601
Ph 502 352-9800
info@woolery.com
www.thewoolery.com

LOUISIANA

Weavin' Place
79434 Deluane Rd
Folsom, LA 70437
Ph 985 796-8048
cheryl@weavinplace.com
www.weavinplace.com

MAINE

Halcyon Yam
12 School St
Bath, ME 04530
Ph 1-800-341-0282
purchasing@halcyonyarn.com
www.halcyon.com

NEW MEXICO

The WoolShed
150 Prairiewood Lane
Stanley, NM 87056
Ph 5052046127
TheWoolShed.maplewindsfarm
@gmail.com

NEW YORK

Whispering Pines Shetland
9920 Chestnut Ridge
Middleport NY 14105
Ph 716 5253347
jen6265@gmail.com
www.softshetlandwool.com

NORTH CAROLINA

The Tail Spinner
109 North Wilmington Street
Richlands, NC 28574
Ph 910 324-6166
linda@thetailspinner.com
www.thetailspinner.com

OHIO

Three Sheep Gallery
164 Wolcott Dr
Boardman, OH 44512
Ph 330 95533600
linda@threesheepgallery.com

OREGON

Eugene Textile Center
2750 Roosevelt Blvd.
Eugene, OR 97402
Ph (541) 688-1565
info@eugenetextilecenter.com
www.eugenetextilecenter.com

TEXAS

Woolly Designs
37 Dodge Rd.
Boerne, TX 78006
Ph 970 921-3834
www.woollydesigns.com

TENNESSEE

Smoky Mountain Spinnery
466 Brookside Village Way
Gatlinburg, TN 37738
Ph 865 436-9080
nancy@smokymountainspinnery.com
www.smokymountainspinnery.com

WISCONSIN

Susan's Fiber Shop
N250 Hwy A
Columbus, WI 53925
Ph 920 623-4237
susan@susansfibershop.com
www.susansfibershop.com

Japan

Kakara Woolworks
580 Yagami, Akaiwa-shi,
Okayama-ken 709-0734
Ph81 869959988
info@kakara-woolworks.com
www.kakara-woolworks.com

Canada

NOVA SCOTIA

Gaspereau Valley Fibres
PO Box 2368
Wolfville, NS B4P 2N5
Ph 902 542-2656
brenda@gaspereauvalleyfibres.ca
www.gaspereauvalleyfibres.ca

ONTARIO

The Fibre Garden
3799 Main Street
Jordan, ON Canada L0R 1S0
Tel 289-567-0555 or
Toll-free 1-855-236-3829
info@fibregarden.ca
www.fibregarden.ca

Australia

Janet Day
My Spin on Things
20/129 Harding Street
Coburg 3058
Victoria
Ph 0425 777 173
info@myspinonthings.com.au
www.http://myspinonthings.com.au

Wendy Dennis
Wendy Dennis Polwarth Wool
64 Skene Street
Birregurra
Victoria 3242
Ph 0409 001 899
Email: wool@tarndie.com
WEB: www.tarndie.com

Virginia Farm Wool Works
VIRGINIA FARM
WOOL WORKS
9 Serina Ave
Castle Hill NSW 2154
Ph 0448 866 789
info@virginiafarmwoolworks.com.au
www.virginiafarmwoolworks.com.au

United Kingdom

WALES

Sarah Stacey Handspinning & Knitting
Cwmyoy
Monmouthshire, NP7 7NR
Ph 018 7389-0712
hedgehogcarding@gmail.com
https://www.hedgehog-equipment.com

Majacraft Ltd - 586 Oropi Road, RD3 Tauranga 3173 New Zealand

phone +64 7 543-3618 - email support@majacraft.co.nz
web www.majacraft.co.nz

Contents

VOL. XLIX NO. 1 SPRING 2025

FEATURES

12 **Wearable Marls**
Exploring Color in a Narrow Value Range
AMANDA BUCKLEY

24 **Three's Company**
Try Adding Neutrals to Your Gradient Color Transitions
MEAGAN CONDON

36 **Fractal Stripes from Blended Tops**
BECKS OF TINY FIBRE STUDIO

46 **The Black Sheep of Île d'Ouessant**
HOLLY CALLAHAN-KASMALA

52 **Tannin and Iron**
The Art and Science of Deeper Shades
KENYA MILES

56 **Color Alchemy**
Modifying Dyed Fibers with Tannin and Iron
MAGAN WILSON

66 **Stone and Stitch**
Designer Lalitha Alwan's Jasper-Inspired Handspun Collection
LALITHA ALWAN

On the cover: Fine Merino in Petrichor from Kim Dyes Yarn. Learn more on page 45. Photo by Matt Graves

spinoffmagazine.com

- Calls for Entries • Corrections
- Index of Past Issues

PROJECTS

18 **Evergreen Marls Hat**
AMANDA BUCKLEY

30 **Twilight Fade Crochet Pillow**
CONNIE LEE LYNCH

70 **Blooming Twill Tote**
MALYNDA ALLEN

DEPARTMENTS

2 **Editor's Letter**

4 **Get This**
Find Your Color!

6 **Makers Space**
Chris Ricard

8 **A Quick Spin**
Will We See You at SOAR?

10 **Your Finished Object**
Tetris Pullover

22 **Beginner Basics**
Reviving Compacted Braids

42 **Reviews**

45 **Beauty Shot**

62 **Reviews**

80 **On the Web**

I don't know about you, but when I am perusing an online shop or fiber-fest booth filled with gorgeous tops, batts, or braids, it can be hard to choose. I arrive looking to purchase one or two colors and end up craving a dozen hues that together are greater than the sum of their parts—a colorway.

I've always loved the term *colorway*. It describes a curated palette of colors, but the word feels dynamic. It echoes the movement of our eyes as we absorb a palette, flitting from one color to the next. Just look at the stunning hand-painted fiber on the cover, created by Kim Russo of Kim Dyes Yarn. What color do you see first, second, and so on? The colorway becomes a path, and I love that it is different for each of us!

FIND & FOLLOW

Get inspired on social media

@Spin Off

@longthreadmedia

Watch our videos on YouTube

Long Thread Media

Share your projects with us

#spinoffmagazine

This Spring issue of *Spin Off* is dedicated to colorways, palettes, and the pursuit of that shade you can't live without. **Amanda Buckley** shares her marvelous marls, which she honed to create sophisticated knits you'll want to wrap up in. You'll see me wearing her Evergreen Marls Hat on page 18—truly my new favorite hat!

Becks of Tiny Fibre Studio walks us through a fractal strategy for getting incredible color from blended tops, and **Magan Wilson** shares two recipes for modifying colors using the ancient chemistry of botanical tannins and iron. *Spin Off*'s new team member **Pamela K. Schultz** shares some of her favorite tools for exploring color theory, and you can see **Holly Callahan-Kasmala**'s adorable Ouessant sheep in her ode to the beauty of the black sheep.

Wishing you peace and perfectly filled bobbins,

Kate Larson, editor

Spin Off®
Vol. XLIX No. 1 Spring 2025

Spin Off® (print ISSN 0198-8239; online ISSN 2770-6117) is published quarterly by Long Thread Media LLC, 1300 Riverside Ave, Ste 206, Fort Collins, CO 80524; phone (888) 480-5464. Periodicals postage paid at Fort Collins, CO, and additional mailing offices. Subscription rate is $39.99/one year in the U.S., $49.99/one year in Canada, and $59.99/one year in international countries (surface delivery). U.S. funds only.

Postmaster: Please send address changes to 1300 Riverside Ave, Ste 206, Fort Collins, CO 80524.

Subscribers: For subscription information, call (888) 480-5464, email support@longthreadmedia.com, or visit spinoffmagazine.com. Please allow six weeks for processing address changes.

Shops: If you are interested in carrying this magazine in your store, email Michaela Kimbrough at mkimbrough@longthreadmedia.com.

Contact us: For questions about purchases made on the website, call (888) 480-5464 or email support@longthreadmedia.com.

For advertising information, call Julie Macdonald at (888) 480-5464 ext. 705, or email sales@longthreadmedia.com.

For editorial inquiries, email spinoff@longthreadmedia.com.

VISIT US ON THE WEB
spinoffmagazine.com • longthreadmedia.com

FIND YOUR COLOR!

❶ Experience the magic of hand-prepped fiber with the redesigned **Majacraft** hackle, available in single- or double-row options. The polished stainless steel tines are sharp enough to do the job well, yet blunt enough to be easy to handle. Both options come with a wooden pin cover for storage and nonslip clamps. **majacraft.co.nz**

❷ Prep your own top with this handy key-chain diz from **Katrinkles**. Select from the 1.5-, 3-, or 5-millimeter opening for exactly the right size top. Visit the website to see a diz style that includes a ruler! **katrinkles.com**

❸ Ready to experiment with fiber and color? Bits and bobbles from **Nickel Madigan** allow you to order small amounts of a wide range of fun fibers to taste test. Himalayan nettle is just one of the fun options to choose from! **nickelmadigan.com**

❹ Available as a pin or key chain, the Original Color Wheel from **The Gray Muse** is a great addition to any fiber artist's tool kit. Use the interactive spinner guides to help you consider all the color options—great for working at home, or keep it on your key chain to choose colors on the go! **thegraymuse.com**

❺ Add some shine to your next blend with **Red Stone Glen**'s Mixed Sari Silk in Botany, 100% recycled sari silk that comes in luscious saturated hues. **redstoneglen.com**

Photo by Matt Graves

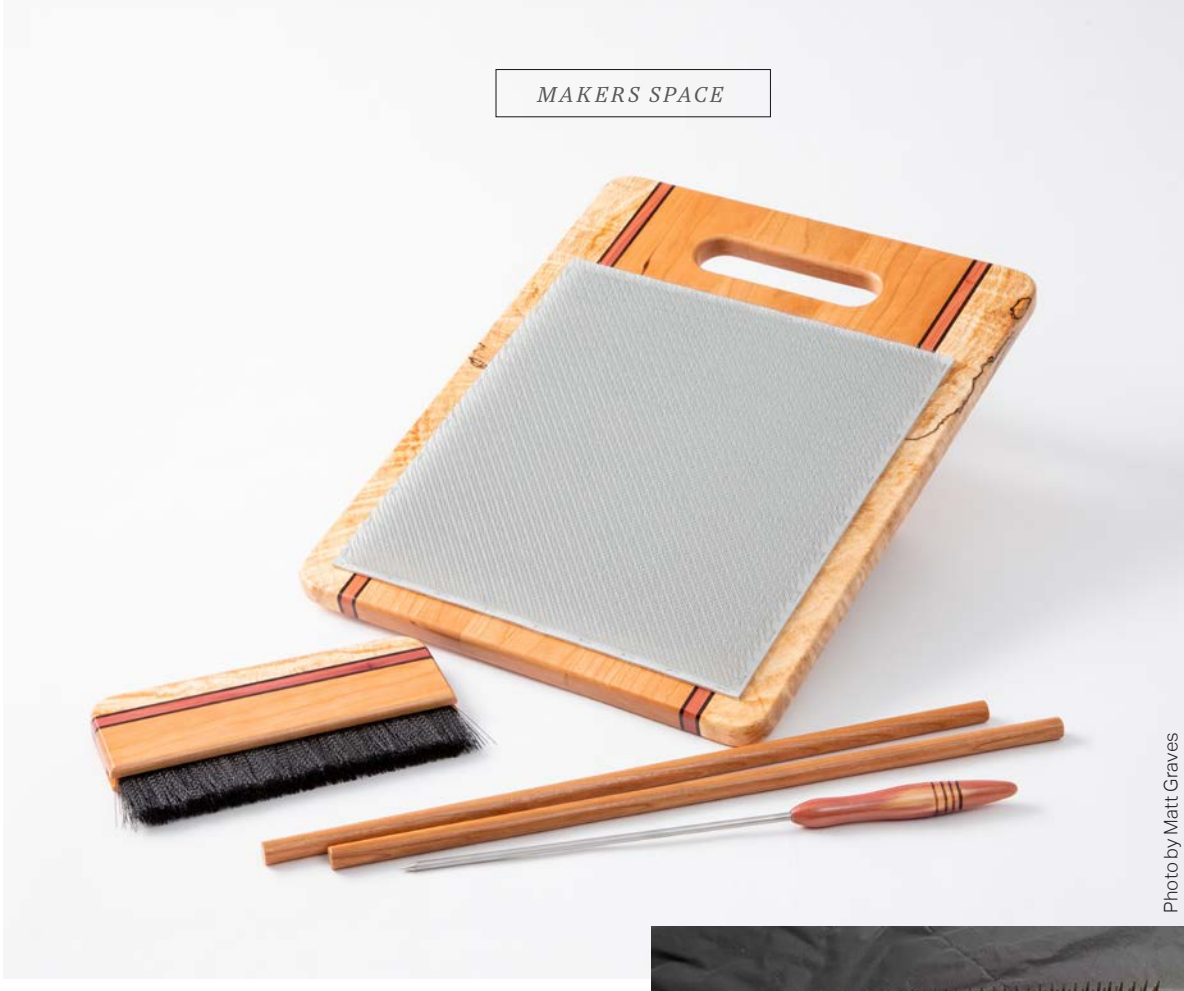


Photo by Matt Graves

Photo by Chris Ricard

Chris Ricard

Owner, Celestial Farms

How did you get into your craft?

It all started when someone was going to teach my wife how to spin. Like all new spinners, she needed tools. We went to buy some, but, silly me, I said I could build them for her—and the rest is history.

What is your favorite part of the process?

The best part for me is the "reveal," when the first coat of finish is applied to a completed product. That's when the natural colors of the wood emerge, showing how beautifully they mesh. We don't use stains, so every piece is unique, with its natural wood colors shining through.

What would you like customers to know about your work?

We make unique, one-of-a-kind items. No two are alike. The driving force behind our products is that they are beautiful, functional, and affordable. We believe that beautiful tools can help you make beautiful things. When you place an order, you receive the exact item you viewed online.

Many spinners will be excited to hear that you are taking over the building and distribution of the Strauch drumcarders and ball winders—can you tell us more?

That's a big responsibility. Strauch products have long been the "Cadillac" of fiber-arts equipment. As an engineer, I've always admired their simplicity and the brilliant features that set them apart. When the company was sold, and later ceased production due to the death of the owner, it left a huge void.

Photo by Chris Ricard

Photo by Matt Graves

For me, it's about legacy. Otto and his wife, Joanne, have been incredible mentors to me, and I want to continue the legacy of these amazing products.

Are they currently available for purchase, or is there a plan for when distribution will start?

Ball winders are available now, including the Jumbo Ball Winder (the standard model that Otto made for years), as well as our Star Line model, which has a Celestial Farms twist with unique wooden bases crafted from specialty woods.

As for Strauch drumcarders, the flicker roll fabric that made these machines so unique is no longer available. We're actively searching for a suitable replacement and hope to have one soon. Testing will begin in the coming months.

What other items do you make for fiber processing?

We offer a wide range of fiber-arts equipment, including blending boards (in two sizes and two different tpi [tines per inch]), double- and single-row hackles and combs, handcards (also in two sizes and two tpi), the Strauch Jumbo Ball Winders, packing brushes, and flicker brushes, as well as a variety of accessories including hand-turned doffers, crochet hooks, dizzes, and plying tools.

What are your plans for the future?

Since we sell items that most customers will only purchase once, we focus on providing the best fiber-arts equipment at reasonable prices. We are committed to delivering exceptional customer service with every purchase.

Visit Celestial Farms on Instagram @celestial_farms, Facebook @Celestial Farms, or Etsy at cfmerchantile.etsy.com.

Is there a dyer, toolmaker, fiber producer, or mill we should feature? Tell us about your favorite makers—large or small—at **spinoff@longthreadmedia.com**.

Will We See You at SOAR?

DEBBIE BLAIR

I joined the staff of *Spin Off* in the summer of 2021. That fall, I attended my very first SOAR event in Boulder, Colorado, at a peaceful venue that was nestled up against the beautiful Rocky Mountains. I didn't know much about SOAR at the time, but I was able to drop in to a few classrooms to observe what was being taught by names I was by that time familiar with: Maggie Casey, Judith MacKenzie, Galina Khmeleva, to name a few. The small classes felt like such a personal experience. There was camaraderie among the students, who were bonding over their shared love of the fiber arts. There was an ease to the conversations with the instructors.

In 2023, I helped out with the SOAR event in Loveland, Colorado, where 2025's event will return this October. I love the venue in Loveland. There's so much space, with lots of classrooms, a large dining area reserved for SOAR attendees, and an inviting space for evening cocktails and mocktails and for students and teachers to relax at the end of the day. The staff is gracious, the food's delicious, and the view of the Colorado Front Range? Gorgeous. There's time and space for leisurely spinning, weaving, knitting. Plus an enticing marketplace to help you replenish your stash of squishy fiber or bring home that coveted tool.

We are thrilled to welcome Louie García as one of our instructors again this year. Louie will be teaching Pueblo Cotton Fiber Preparation and Spinning. In this unique class, students will learn about the importance of cotton fiber, spinning, and textiles in the Pueblo Southwest through hands-on exploration. This is very different from what you've experienced before, and it will be sure to transform you as a spinner!

Louie García is a Piro Pueblo/Chicano textile artist with over 30 years of experience. He is the president and founder of the New Mexico Pueblo Fiber Arts Guild and regularly teaches Pueblo weaving to Pueblo tribal members as a means of revitalizing the Pueblo textile tradition. Louie also cultivates native cotton varieties from heritage seeds and processes the fiber from the cotton he grows by hand with the help of his wife and two daughters, who are now 13 and 18 years old. Louie's work is featured in several private and public collections and museums, including the Indian Arts Research Center at the School for Advanced Research in Santa Fe, New Mexico, the Albuquerque Museum, and others.

Photo by Jason S. Ordaz, courtesy of the School for Advanced Research, © 2012

Louie García will be teaching Pueblo Cotton Fiber Preparation and Spinning at SOAR this year.

Learn More

García, Louie. "Pueblo Cotton in the American Southwest: Ancient Gauze Weave and Weft-Wrap Openwork." *Spin Off,* Summer 2020, 58–64.

García, Louie. "Pueblo Cotton: Tradition and Revival." *Spin Off,* Spring 2024, 30–34.

Laughing Cloud, Irene. "Louie García: Preserving Cotton Traditions." *Spin Off,* Summer 2013, 50–52.

Debbie Blair is the associate editor of *Spin Off* magazine. A lifelong crafter and avid reader, she finds her happy place reading and relaxing next to a mountain stream.

Tetris Pullover

TERESA SPARKMAN

Pattern and designer Tetris Pullover by Julia Farwell-Clay.

Fiber Handpainted braids in Bluefaced Leicester (BFL), BFL/silk, Merino, and Merino/Cashmere.

Wheel system Lendrum, double treadle, scotch tension.

Ratio 8:1.

Drafting method Worsted with short-forward draw.

Singles direction Z-twist.

Singles wraps per inch 29.

Ply wraps per inch 14–18.

Total yardage 1,969 yards.

Yards per pound 1,060.

Yarn classification/weight DK.

Yardage used 1,300 yards (includes about 120 yards for sampling).

Needles Size 6 (4 mm), size 7 (4.5 mm), and size 6 (4 mm) 16" circular.

Gauge 20 sts × 30 rows = 4".

Finished size 44".

Photo by Jason Young

I have been spinning off and on for about 25 years. I watched a woman demonstrating spinning at an old settler's cabin at the YMCA of the Rockies, and I knew I wanted to spin. At that time, I was a single parent pursuing a degree and had no time for hobbies. After I graduated, I took classes with Maggie Casey and many others at Shuttles, Spindles and Skeins, her yarn shop in Boulder, Colorado. I learned to knit and crochet as a child from my grandmother, but I didn't keep it up. After I took up spinning, I realized I needed to do something with the yarn I was accumulating and revived my knitting. When I first learned to spin, I spun a variety of fibers but in small amounts. I've knitted scarves and hats using my handspun, but I wanted to spin enough to knit a sweater. I have a bit of a fiber stash, but I don't want to waste it—I feel I need to spin with a purpose in mind. I don't spin fast; I love the tactile feel of the fiber drafting through my fingers and find the whole process to be very relaxing.

The main inspiration for this project was Debbie Held's article "Coordinating Handpaints" in *Spin Off* Winter 2017. I was taken with the idea of randomly combining my stash to spin a large amount of yarn. I love color, and I couldn't see myself spinning 2 pounds of the same monotonous color. I was also inspired by *Yarnitecture* by Jillian Moreno. I took a class from Jillian several years ago and had chosen several of the projects in the book that I wanted to create. I wanted to spin enough yarn to knit a sweater, and her book made this first sweater easier. I also thought a multicolored yarn would show off the pattern designs in the Tetris Sweater.

I have been collecting my stash for many years. I tend to buy Merino, Bluefaced Leicester, and some

silk or other more exotic fibers in blends. According to the "Coordinating Handpaints" article, any colors and fibers will work—no matter how different from one another—but I had my doubts. A lot of my choices were similar, but I threw in a few outliers and was very pleased with the look of my first sample. When spinning my first sample, I realized that switching from braid to braid (and fiber to fiber) was going to be a challenge to spin consistently, so I took the time to predraft all the fiber.

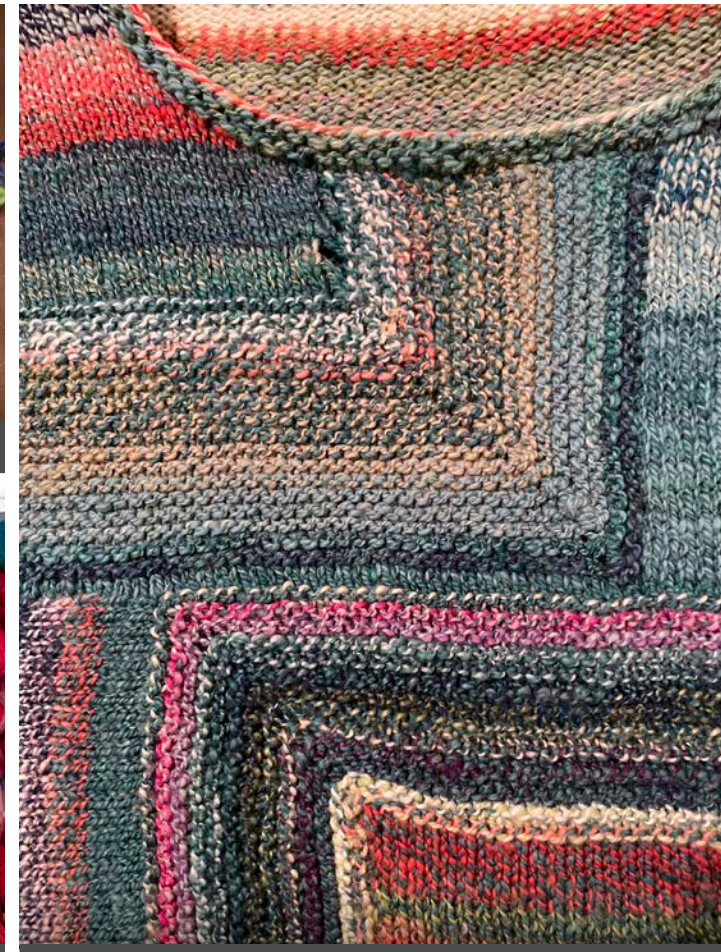
The most challenging part was the sample process and getting the correct grist and a worsted-spun, DK-weight yarn—my default yarn is more woolen. But seeing all those colors come together as singles and then plied to make the yarn was my favorite part of the process. I was afraid to start for fear I would mess it up but have let go of my younger self's tendencies toward perfectionism. I want my yarn to look handspun, not machine-made.

I'm so proud of my sweater and have worn it every day during the frigid Colorado winter. Sometimes it is too warm, but when it's below freezing outside, it's perfect! I love it when someone comments on it so I can say, "I spun the singles, plied that into yarn, and knitted this sweater—it all started with piles of colored wool."

Teresa Sparkman calls herself a true Renaissance woman, dabbling in fiber crafts, watercolor painting, piano, reading, gardening, travel, and cooking. Find her as sparkman on Ravelry.

Some of Teresa's sample yarns and fibers.

Teresa started with a variety of braids from her stash.



A close-up of the sweater front.

Photos by Teresa Sparkman

Wearable Marls

Exploring Color in a Narrow Value Range

AMANDA BUCKLEY

Maybe it is what Elizabeth Zimmermann calls an "unvention," or maybe it is a "happy little accident" à la Bob Ross. Maybe it is just an awesome way to use up stash fiber, but really, it started because I had moved to a new climate and needed a new hat.

I didn't have enough of any one color to spin for a hat project, and I didn't have access to my carding tools yet, so I spun singles of different colors and plied them together to make a three-ply marl—and created the loveliest colorway. It was red, brown, and taupe, and it reminded me of chocolate-dipped strawberries. Bolstered by this success, I just had to figure out why it worked so well!

Amanda's first marl, which inspired further samples.

Photos by Matt Graves

WHAT IS A MARL?

A marl is a yarn in which fibers of different color or luster are combined. In industrial spinning—and in some textile traditions—there are more precise terms and subdivisions for marling. In this article, I am creating marled yarns made by plying singles of different colors, allowing each color to remain distinct. As the solid-colored singles ply around each other, the yarn looks like a barber pole or candy cane. However, when you knit with marled yarns, the colors break up, and the fabric looks speckled. Some people love the effect; some people hate it.

STICKING TO A NARROW VALUE RANGE

Value, or how light or dark a color is, is very important when picking colors to go together in a project. The range of values used in a project changes what we see and how we see it.

Many marled yarns available commercially lean into the barber-pole effect by combining a very pale singles with a very dark singles. The strong contrast between the singles can be intense, and the more contrast there is, the more the blips of color look distinct in the fabric. You can also see the barber-pole effect in yarns in which the singles have long color changes that don't line up. In this case, the value contrast depends on the specific color repeats in the yarns. Sometimes the value range is wide, and sometimes it is narrow.

Three-ply marls created with solid-color Merino tops.

If you go for a deeper dive into working with color and value, particularly with fiber, you will come across a few different ways to describe value for your color palettes, including terms borrowed from music. A wide value range, featuring both very dark colors and very light colors, is referred to as a value range in a "major key." A narrow value range, featuring only a small part of the value scale, is referred to as a value range in a "minor key" (see Resources).

My original red and brown hat had a narrow value range—not light, but not very dark, and all colors fairly similar in value. The barber-pole effect is present but subdued. From a distance, the hat is not boring, but it isn't loud. As you get closer, the color details become more obvious and interesting. This was my starting point for creating other wearable marls: a narrow value range or minor key.

EXPERIMENTING WITH NARROW-VALUE COLORWAYS IN MERINO

Let's face it—most of us have little bits of random colors kicking around our stash. They make great starting points for experimenting with color and pushing yourself out of comfort zones. I've been experimenting with creating marls from a narrow range of color values using Merino mill-ends and leftovers from carding experiments. I kept my spinning relatively consistent, aiming for worsted-spun, fingering-weight, three-ply yarn.

I started small, sticking to a narrow value range and a single hue—in this case, blue **(A)**. One singles was a blue with green overtones, one was blue with purple overtones, and the final singles was a desaturated blue with green overtones. The resulting yarn and swatch were a brilliant blue that reads as a solid blue swatch but wasn't flat like a solid color often appears. It had life to it.

Expanding the hue range to analogous colors (those that sit near one another on a color wheel), I made samples that included red with orange overtones **(B)**, yellow with orange overtones **(C)**, and a chocolate brown **(D)**. I played with mixing different proportions of the three colors in the singles and got samples that varied in look and feel depending on the saturation of the colors. Isn't it interesting that even with that difference, I still find these yarns wearable? I'm sure that each of us would prefer to wear one over the other, and we wouldn't all pick the same one.

How about starting with yellow? Because yellow is a light value, I kept the value of the other singles light, too. I combined pale lemon yellows with creams and whites **(E)**, and I combined warmer yellow with desaturated yellow and pale pinks **(F)**. Both are fun and light and give a different aesthetic from the other, but they are totally wearable. Another fun light-value colorway came about from combining fiber dyed from exhaust baths. In this case, I used madder and cutch **(G)**.

How about going dark rather than light? Experimenting with a narrow value range again creates what looks like a single color, but on closer inspection, it is full of interest and life **(H)**. Use a little wider value range, and you can get pops of deep and shimmering color that dance in the light **(I)**. Such an interesting effect in these fine yarns is, to my eye, way more wearable than a solid flat color would be.

What if I start with a very bright fiber that I personally would find a little difficult to wear? I combined a bright, grassy green and a cyan by holding them together in my fiber hand as I spun my singles. To play up the green, I plied my multicolored singles with a deeper, slightly desaturated green and a darker green with blue overtones **(J)**. The colorway still felt bright and spunky in the yarn and swatch, but the marl, once knitted, breaks up each color into itty-bitty confetti, and the fabric reads as more cohesive than it would if just seeing the fiber colors or even the singles separately.

JUST THE BEGINNING

My experiments thus far have all been based on the idea of starting with one singles and then shifting the hue and/or saturation for the other two singles of the three-ply, fingering-weight marl. And while the examples above are monochrome or analogous colorways, there is nothing to stop you from shifting to complementary colors **(K)**! It is a little tricky to keep the value range narrow when you jump across the color wheel (yellow and purple are the hardest), but I found the most success when I kept the values of the singles in a narrow range and their saturation in a narrow range.

Exploring Marled Color Combinations

Amanda found that keeping a narrow range of values was the most important part of creating a subtle marled yarn.

Putting limitations, such as a narrow value range, on your experiments in creating colorways can be liberating. The color blending and mixing that happens in the yarn and then in the cloth is fascinating, and there is so much more to explore. What better way to start making colorways for glorious wearable yarn than marls? Marls are an excellent vehicle for playing with small amounts of yarn that become a useful-sized skein—just perfect for that desperately needed new hat.

Spin and knit your own marled hat on page 18.

Resources

Buckley, Amanda. "Blending Colors Using a Co-Primary Palette." *Spin Off*, Spring 2024, 48–51.

Hornung, David. *Colour: A Workshop for Artists & Designers*. 3rd ed. London: Laurence King Publishing, 2020.

Lambert, Patricia, Barbara Staepelaere, and Mary G. Fry. *Color and Fiber*. 2nd ed. West Chester, PA: Schiffer, 1986.

McKenna, Kim. "An Artist's Approach to Carding Color: Build Palettes with Value Keys." *Spin Off*, Winter 2025, 52–56.

Menz, Deb. *Color Works: The Crafter's Guide to Color*. Loveland, CO: Interweave, 2004.

Amanda Buckley is an enthusiastic lifelong learner who enjoys the challenge of communicating scientific and philosophical concepts in unexpected spaces. Formerly a records specialist with degrees in mathematics, physics, education, and information systems, she now spends her time exploring knowledge and understanding through fiber arts and surface design, most recently from studios in Umeå, Sweden, and Brisbane/Meanjin, Australia. Find her at buckleycollective.com.

Evergreen Marls Hat

AMANDA BUCKLEY

What better way to prove how wearable subtle marls can be than by wearing them close to our face? Worked in stockinette stitch and sporting a bit of a slouch, this hat shows off handspun yarns and subtly celebrates our colorplay. The hat is worked on the finer side to create drape, accentuate optical mixing, and celebrate the complexity of yarns that incorporate plies of different colors.

SPINNING NOTES

I spun the yarn for this hat from a single braid of hand-dyed, extrafine Merino with a few added bits of fiber. The colorway ranged from dark blue, through teal and green, to a brassy-grassy color. I split the braid by color into three piles—one for each singles—and then processed the fiber into rolags on a blending board.

The first singles was khaki green from the braid combined with a light layer of dark brown on the blending board. The second singles was teal, turquoise, and olive greens from the braid. The third singles was dark blue from the braid combined with a light layer of teal on the blending board. I spun each with long draw and then plied them into a three-ply marl.

If you, too, want to make a wearable marl from a hand-dyed braid, choose a braid whose value (light/dark) range is not too broad. Learn more about wearable marls on page 12.

Amanda started with a hand-dyed braid and reorganized the colors using a blending board.

MATERIALS

Fiber 100% Merino (Treetops Colour Harmonies), Sea Grass, 2¼ oz (64 g). Extrafine Merino (DHG), Coffee and Teal, ¼ oz (7.1 g) each.
Yarn 3-ply fingering weight (about 1,970 ypp; 14 wpi), 280 yd.
Needles Size 2 (2.75 mm): 16" circular. Adjust needle size if necessary to obtain the correct gauge.
Notions Markers (m); tapestry needle; waste yarn; crochet hook; spare circular needle, size 2 or smaller.
Gauge 30 sts and 44 rows = about 4" (10.2 cm) in St st, blocked.
Finished Size 18¾" brim circumference and 10½" tall, to fit with 10%–20% negative ease.

Visit **spinoffmagazine.com/spin-off-abbreviations** for terms you don't know.

INNER BRIM

Using waste yarn, crochet hook, and provisional cast-on, CO 140 sts.

Set-up rnd (RS) Knit. Place marker (pm) and join for working in the round, being careful not to twist sts.

Knit rnds even until work measures 2½" (6.4 cm) from cast-on edge.

Next rnd Purl.

Photos by Matt Graves

OUTER BRIM

Knit rnds even until outer brim is same height as inner brim.

BODY

Transfer provisional cast-on to spare needle, removing waste yarn. Fold work at purl rnd with WS together.

Set-up rnd With working needle (front) and spare needle (back) parallel, *k 1 st from working needle tog with 1 st from spare needle; rep from * to end of rnd.

Knit rnds even until work measures 5½" (14 cm) from folded edge or until 2½" (6.4 cm) less than desired hat height.

CROWN

Set-up rnd *K14, pm; rep from * to end of rnd.

Dec rnd *Knit to 2 sts before m, k2tog, sl m; rep from * to end of rnd—10 sts dec'd.

Knit 3 rnds.

Rep last 4 rnds twice more—110 sts rem.

Next rnd Rep dec rnd.

Knit 2 rnds.

Rep last 3 rnds 8 more times—20 sts rem.

Next rnd Rep dec rnd—10 sts rem.

Break yarn, leaving 12" tail. Thread tail onto tapestry needle and draw through rem sts. Draw through sts again and pull tight to close. Fasten off on WS.

FINISHING

Weave in ends. Block to measurement.

Amanda Buckley is an enthusiastic lifelong learner who enjoys the challenge of communicating scientific and philosophical concepts in unexpected spaces. Formerly a records specialist with degrees in mathematics, physics, education, and information systems, she now spends her time exploring knowledge and understanding through fiber arts and surface design, most recently from studios in Umeå, Sweden, and Brisbane/Meanjin, Australia. Find her at buckleycollective.com.

The doubled brim can be worn down for a slouchy hat or turned up for a classic fit.

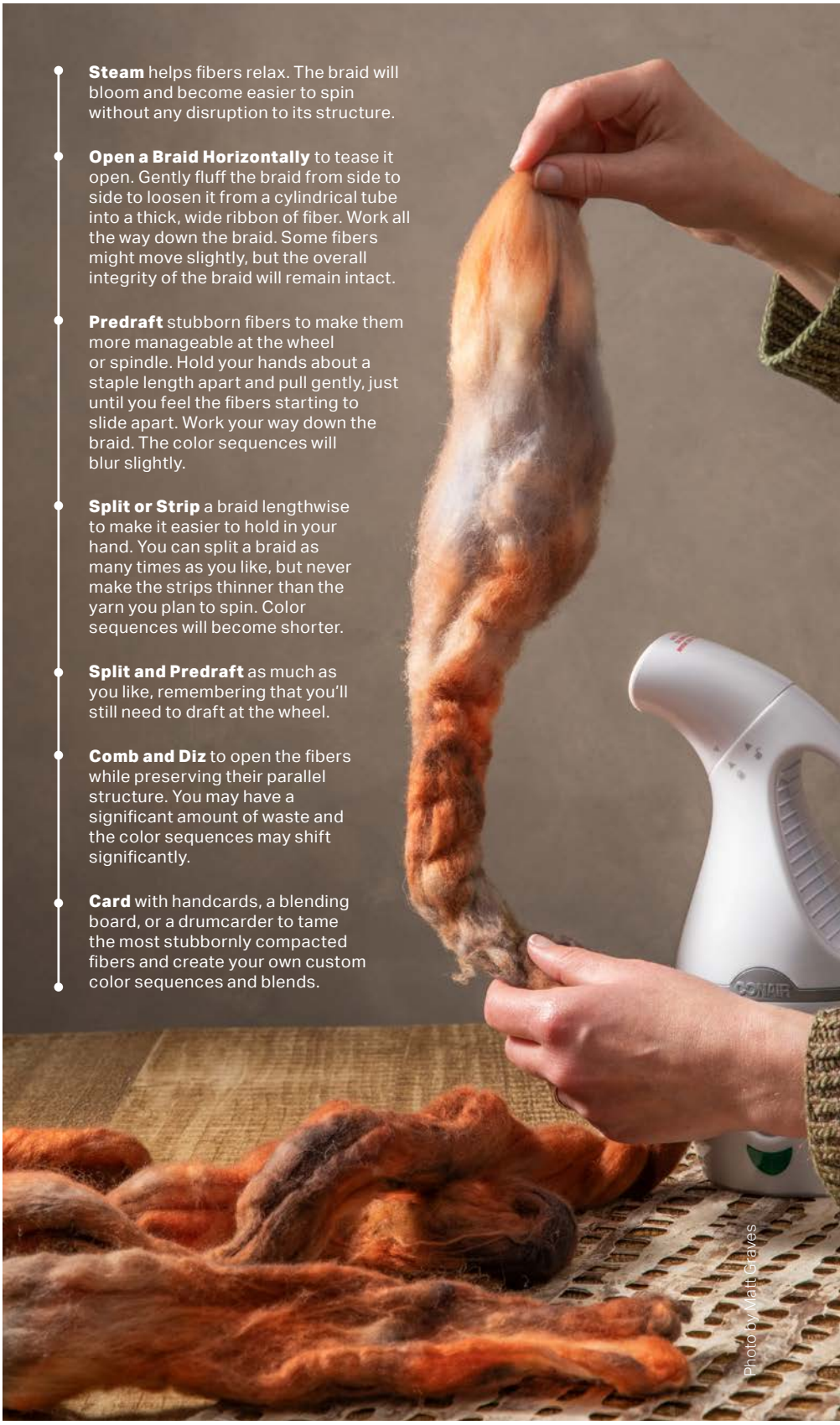
Ten decrease sections allow for perfect shaping.

Reviving Compacted Braids

When working with color, we often spin from dyed braids. They're beautiful, convenient, and fun! Unfortunately, these fluffy beauties can sometimes become compacted—whether it's a delicate fiber that has felted slightly during the dyeing process, compacted during shipping, or sat at the bottom of the stash for too long, it's something that has happened to many of us.

Fortunately, there are plenty of things you can do to revive a compacted braid. We've ordered them from least intrusive to most intrusive to the braid's structure. Whether you start at the top and work your way down, or discover your new favorite method somewhere in the middle, there's no right or wrong approach, as long as you're happy with your results!

Learn more about each of these techniques at LT.Media/Compacted-Braids



- **Steam** helps fibers relax. The braid will bloom and become easier to spin without any disruption to its structure.
- **Open a Braid Horizontally** to tease it open. Gently fluff the braid from side to side to loosen it from a cylindrical tube into a thick, wide ribbon of fiber. Work all the way down the braid. Some fibers might move slightly, but the overall integrity of the braid will remain intact.
- **Predraft** stubborn fibers to make them more manageable at the wheel or spindle. Hold your hands about a staple length apart and pull gently, just until you feel the fibers starting to slide apart. Work your way down the braid. The color sequences will blur slightly.
- **Split or Strip** a braid lengthwise to make it easier to hold in your hand. You can split a braid as many times as you like, but never make the strips thinner than the yarn you plan to spin. Color sequences will become shorter.
- **Split and Predraft** as much as you like, remembering that you'll still need to draft at the wheel.
- **Comb and Diz** to open the fibers while preserving their parallel structure. You may have a significant amount of waste and the color sequences may shift significantly.
- **Card** with handcards, a blending board, or a drumcarder to tame the most stubbornly compacted fibers and create your own custom color sequences and blends.

Photo by Matt Graves

A blue-to-yellow gradient created with the main colors produces greens within the transition zone.

A blue-to-yellow gradient with the addition of a gray neutral within the transition zone prevents mixing between the main colors.

Photos by Matt Graves

Three's Company

Try Adding Neutrals to Your Gradient Color Transitions

MEAGAN CONDON

Blocks of color side by side can be attractive on their own, but there is something sexy about a gradual color transition. Transitions add visual variety and depth. They can also unify conflicting colors—colors that compete for visual attention. For example, yellow and blue stripes might create a discordant look to your eye, but we can build transitions—long or short, blocky or smooth—that change the overall effect. There are more ways to blend a transition than a reasonable person would attempt, but you'll be glad to know I am not a reasonable person.

Blending a transition, at its most basic, requires combining different amounts of each color in a sequence. This can be as simple as grabbing a little of this and a little of that; an organic approach can have stunning results. However, a little of this or that is not repeatable. As much as I love experimenting, I also love understanding how to achieve predictable results. This article focuses on using transitional neutrals to prevent unwanted surprises in gradual color transitions, and I'll share how precision blending can help you make it happen.

What Is a Neutral?

In design, a neutral color is one that appears to be "without color" or that serves as a constant background and universal complement that doesn't compete with other colors. Usually we think of black, white, gray, and brown as pure neutrals.

WHY ADD A NEUTRAL TO COLOR TRANSITIONS?

Let's say you are working on a yellow-to-blue transition. You could simply create color blends using both colors within the transition zone, producing lively green colors. When two main colors blend, sometimes we have desirable results, but not all colors play nicely together. When you blend two colors from opposite sides of the spectrum (complementary colors), the new color can muddy toward a not-so-pleasing brown. Incorporating transitional neutrals between two main colors can help prevent muddying of colors from opposite sides of the color wheel. It can also create a gentler or harsher transition, depending on what you want for your project.

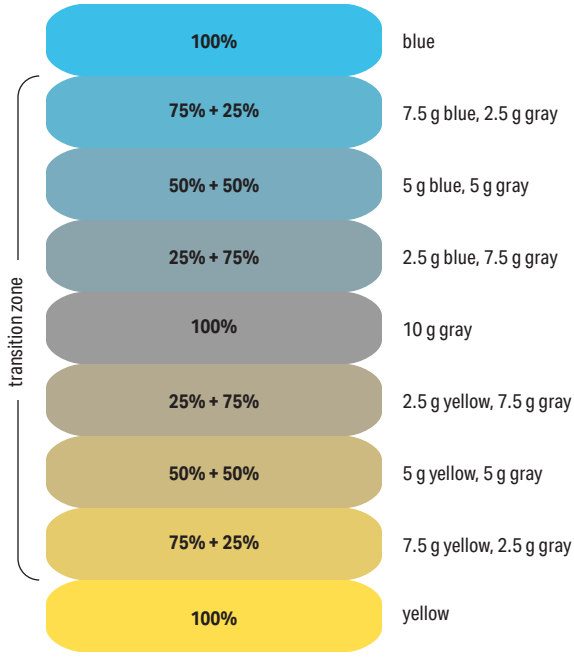
If I have dark jewel tones, I might choose black as my transition color. If I have pastels, white might be the way to go. It might also be fun to use black or gray with a pastel and create a bold and blocky transition. Matching the value of the neutral blending fiber to the value of one or both of the colors helps create more subtle transitions.

PRECISION BLENDING BY PERCENTAGES

The key to precision blending is starting with a solid color, gradually adding more neutral and less of the color, until you reach the center point, which is solid neutral or transitions directly into a blend of neutral and a second color. For example, for a short transition, you might use 50% gray and 50% yellow for the first section. Then you would use 100% gray for the second section. The third section would be 50% gray and 50% blue. This simplified set of sections would create a very blocky transition, to say the least. Planning more blending sections creates smoother transitions. More on that in a minute.

Once you have determined how many sections will be used in the transition, divide the amount of fiber that was reserved for the transition by the number of sections. If a 70-gram transition with seven sections is needed, each section would consist of 10 grams of fiber in a balanced transition. The center section could be solid neutral, so in that case, 10 grams of neutral would be needed for this section. The next section might be 75% neutral and 25% color, followed by a section that is 50% of each, followed by a section that is 25% neutral and 75% color before leading into the solid color. The key is that each section has more of one color than the section before it until 100% color is reached. In a balanced transition, the same percentages would be repeated from the center and worked toward the other main color (see below).

With these percentages determined, multiply the amount of fiber that will be used for the transition zone by the percentages to get how much of each color is needed for each section. Blend each section separately. If it is a narrow transition, with very little fiber in each section, I prefer to use handcards, as I did for the small samples in this article. However, if a large amount of fiber needs to be blended, a drumcarder allows for more consistent results.



Let's say 70 grams of fiber is needed for a transition zone. If there are seven sections within a balanced transition, each will be 10 grams of fiber total. Here's how the fiber amounts would break down in each of the seven blends.

The same blue-to-yellow gradient is completely different when black is used as the neutral, creating higher contrast in the transition zone.

TYPES OF TRANSITIONS

This is where precision blending gets interesting, allowing you to be in control of the colors as they shift from one to the next within a project.

Subtle or Blocky

Transitions can be subtle or blocky depending on how many sections the transition is broken into. The more sections, the smoother the transition. To demonstrate this, I created three swatches with short, medium, and long transitions, respectively. In these examples, the short, abrupt transitions are broken into three segments. The medium transitions are five segments, and the long, smooth transitions are seven segments. Even though the blue and yellow are bright, I chose black to illustrate how the number of sections impacts the blend. The short transition is very blocky and can be seen as discordant, while the long transition is more blended and has a flow to it.

In theory, you could add as many sections as you like to get a smoother gradient. However, I don't find much visual difference beyond nine transitions. I am also a lazy spinner and prefer not to have to blend more sections than necessary.

Wide or Narrow

The actual width of the transition will be determined by how much fiber is in the transition; it doesn't matter how many sections there are. There could be a very wide, blocky transition or a very wide, smooth transition. When knitted or crocheted to the same stitch count, a 10-gram transition is always going to be shorter than a 40-gram transition. Ten grams could have three or seven or nine different shade transitions, but they will all be the same width in the project.

Blue-to-yellow swatches with different numbers of sections blended with black in the transition zone *(from left)*: three, five, and seven sections.

Uneven Transitions

Transitions need not be equal. I often blend equal parts to find a midpoint color, but some of the most interesting transitions happen when I lean heavily toward one color or the other. The result is a transition in which one color shifts abruptly, while the other fades away. Imagine how that might play out in a colorwork hat with a solid contrasting color, especially if the transition reflects the pattern design.

This also means that more of the neutral center section could be added to further separate the main colors. Most of the samples I've shown have a very small amount of gray or black in the center transition zone, but this could easily be increased to create a clearer division between the two main colors. Likewise, any one of the blended sections could be made with more or less fiber to shorten or lengthen individual sections

Planning more blending sections creates smoother transitions.

Green to orange creates a moody brown if blended, but with a gray neutral between, the gradient does not produce brown.

of the transition. As long as the percentage stays the same, the blend will be correct for that section. If that section calls for 2 parts color and 1 part neutral, it doesn't matter if it is 4 grams color to 2 grams neutral or 10 grams color to 5 grams neutral. Both will blend to the same color.

THEORY INTO PRACTICE

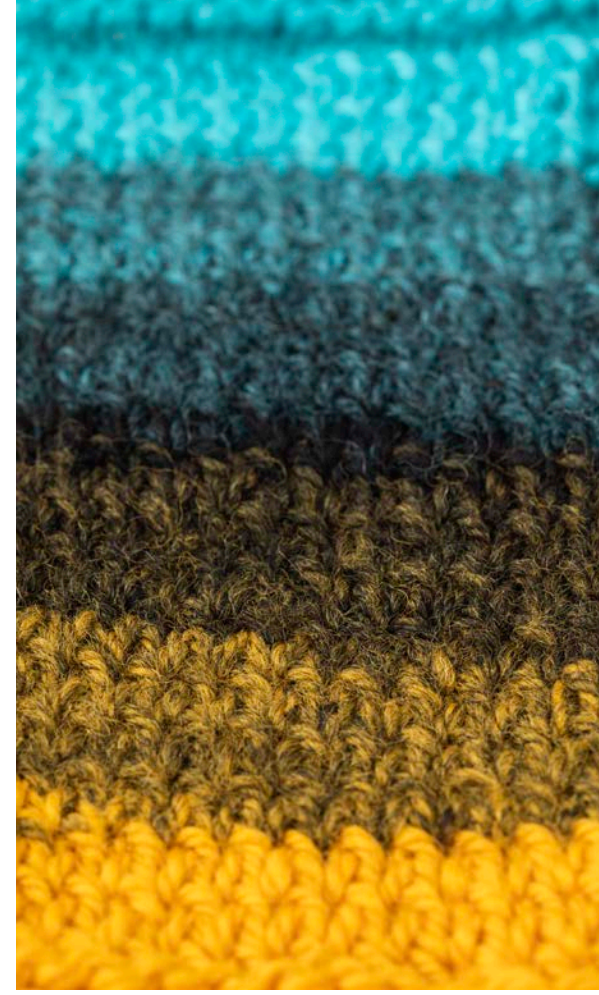
How would you apply transitional neutrals and precision blending to a project? It is best to start with a vision of how bold or subtle the color transition will appear, how long it will be, and where it will fall in a project. This will help determine what percentage of the overall project the transition will take up. For example, a sweater in which the gradient travels the length of the torso, the transition zone might take 50% to 60% of the project's fiber. On the other hand, if the yoke is one color, and a quick transition to the second color is needed, it might only take 5% to 10% of the total fiber. I wish I could tell you exactly how much fiber you need, but the truth is, we are not machines, and we all spin differently. Sampling can help you understand how much fiber you need, but this is all fuzzy math—literally and figuratively.

Use these percentage guidelines to estimate how much fiber will be needed for the transition zone. This can then be done as in the examples here: Decide how many sections each transition will contain, and then apply the blending breakdown to determine how much of each color to use per section. It can be a lot of math, but I love being able to tell a fiber to do a thing, and then seeing it do that exact thing.

TIPS AND TRICKS

Now that you have the idea, here are a few tips to get you going.

Don't overblend! It is true that the more passes made on the drumcarder, the more uniform the blend, but we want to avoid nepps. The human eye will overcome some unevenness through optical blending. Choose a fiber that can stand up to multiple times through the carder; this probably won't be 19-micron Merino.



Play with the length of color transitions. Sample, sample, sample. If I had a storage container for every time I've said this to spinners, my stash might actually be organized by now. The more you play and sample, the better you understand what percentages you need to get the transition you want in an actual project.

Don't be afraid to embrace muddy colors. Yes, I know I said blending with a neutral can reduce muddiness. Here's the thing: You are the boss of your transitions. If you don't like how a gray intermediary looks, then don't use it! If you like how green and orange come together as a complex, muted brown—fantastic. By knowing how to blend in these different ways, you are in full control of your color transitions.

Meagan Condon is an internationally published writer and fiber artist with extensive experience teaching the gentle and not-so-gentle art of making yarn. Her areas of focus are microscopy of fiber, breed studies, plant fibers, natural dyes, digital community, and the science behind textiles. Since 2014, she has been teaching at fiber retreats and conferences across North America. You can follow her at luthvarian.com.

Photos by Matt Graves

Twilight Fade Crochet Pillow

CONNIE LEE LYNCH

I confess that I haven't done much spinning lately thanks to a thumb injury likely caused by, you guessed it, spinning! Resting my thumb has been tricky, and predrafting my fiber has become essential. As is so often the case, the work-arounds I used gave me the opportunity to think differently about technique and pushed me out of my default spinning patterns.

For this pillow, I created two skeins of thick-and-thin handspun yarn. One is a marled yarn that showcases subtle shifts between light and dark shades of purple, and the other is a gradient yarn that fades from white into gray and then into a dark brown that is almost black. I alternated the yarns at the end of every other row of the project to create stripes.

The magic in this project is in the interplay of these two yarns with their beautiful colors and textures. Those lumps and bumps you see? In my opinion, those slight inconsistencies just make the final piece so much more interesting! I hope you feel inspired to embrace your own handspun, imperfections and all, and turn it into something uniquely beautiful! Enjoy!

ADAPTING TO INJURY

My thumb injury made spinning straight from the braid impossible, so I split each braid in half lengthwise and then carefully predrafted the fiber before spinning it with no further color manipulation. Having less control over the drafting and the spinning could have been frustrating, but fortunately, I *like* thick-and-thin yarn because it has so much character!

In addition to adjusting my spinning method, I had to slow down my spinning wheel a bit more than usual, which resulted in a slightly heavier yarn than I usually spin. This adjustment worked out because gauge isn't as critical for a pillow cover as it is for a garment.

SPINNING FOR CROCHET

As a crocheter, I love a Z-twist finish for my yarn, so I set my e-spinner to S-twist for the two singles and let the singles rest on the bobbins a bit. Then I flipped the switch for a nice Z-twist two-ply yarn, allowing the colors to marl as they pleased. I counted out 552 yards by niddy-noddy for the purple skein.

For the gradient skein, I used a more structured approach to manage the color transitions. I measured out about 100 grams each of the white and black Jacob top, but I wanted less of the gray Masham for the center of the gradient so it wouldn't take up the entire front side of the pillow cover. Here's the breakdown:

95 grams white
6 grams white + 6 grams gray
35 grams gray
6 grams gray + 6 grams black
95 grams black

I divided each of these segments in half lengthwise for two singles as I did for the hand-dyed braids. For the transitions between colors (white/gray and gray/black), I divided the two colors into three chunks each—large, medium, and small—to create six chunks. I then laid out the two colors so I could create color mixing without blending tools. I first placed the biggest chunk of white on the left and the biggest chunk of gray on the right. Next, I drafted the small gray chunk out and placed it on the large white chunk, and I repeated this for the small white chunk to be placed on the gray. I placed the two medium chunks in the center, overlapped all the sections, rolled them up into a sideways rolag, and predrafted as I felt necessary, creating a gentle gradient. I repeated this process for the second singles and twice more for the transitions between gray and black.

When I was ready to spin, I had 10 total rolls of fiber lined up in spinning order. There were 2 of each combination, so each singles would have the same amount of the following blends: 47 grams of white, 6 grams of white to gray, 17 grams of gray, 6 grams of gray to black, and 47 grams of black.

After plying, I counted out 440 yards by niddy-noddy for the gradient yarn.

To finish both skeins, I let them rest before a long soak, a good wuzzing (my favorite part!), and a couple snaps for good measure. The skeins took a couple days to air-dry, and then I crocheted with them. I love the way they turned out! The purple yarn shifted subtly between light and dark marls, while the gradient brought a more ordered color transition. Crocheting them together created a dynamic, ever-changing fabric that really brings both color shifts to life.

Handpainted marls pair well with natural colors.

MATERIALS

Fiber MC: 80% Rambouillet/20% tussah silk (Kim Dyes Yarn), two 4-oz braids in Blackberry, 8 oz (227 g). CC: 100% white Jacob top (Northwest Yarns), 4 oz (113 g); 100% gray Masham top (Northwest Yarns), 2 oz (57 g); 100% black Jacob top (Northwest Yarns), 4 oz (113 g).
Yarn Blackberry handspun (MC), 2-ply Z-twist (1,000 ypp; 9 wpi; worsted weight), 500 yd. Jacob/Masham handspun gradient (CC), 2-ply Z-twist (700 ypp; 9 wpi; worsted weight), 450 yd.
Hooks G-6 (4 mm) and 7 (4.5 mm). Adjust hook size as needed to obtain correct gauge for desired fabric.
Notions Tapestry needle; stitch markers; 18" × 18" (46 × 46 cm) pillow form.
Gauge 19 sts and 17 rows = about 4" (10 cm) in pattern, unblocked. 16½ sts and 16 rows = about 4" (10 cm) in pattern, after blocking.
Finished Size About 48¾" (124 cm) long and 18" (46 cm) wide before seaming; the folded and finished pillow cover measured about 19" × 18" (48 × 46 cm).

Visit **spinoffmagazine.com/spin-off-abbreviations** for terms you don't know.

SPECIAL STITCHES

Foundation single crochet (fsc) Ch 2 (counts as first st), insert hook into first ch of beg ch 2, yo and pull up lp (2 lps on hook), ch 1 (counts as base of new st), yo and draw through both lps on hook, *insert hook in base of previous st, yo and pull up lp (2 lps on hook), ch 1 (counts as base of next st), yo and draw through both lps on hook; rep from * as indicated.

Chainless tr Pull up lp to the height of a tr, holding onto the top of the lp so that it doesn't unwind, carefully wrap lp around your hook 2 times, insert hook in first st, yo and pull up a lp, [yo and pull through 2 lps, treating the tall lp wrapped around your hook as one lp] 3 times.

Front loop only (flo) Insert hook under the lp that is closest to you.

NOTES

- The pattern is worked with two colors that alternate every 2 rows beginning at the end of Row 3. Carry the yarn up the side of the fabric by placing the unused yarn across the working yarn at each step of the first stitch, trapping it within the stitch. Be careful with your tension to avoid puckers or gaps in the fabric.
- Use size 7 hook for slip-stitch rows and seaming. Use size G-6 hook for remaining rows and edging.
- The color changes result in alternating colors for the treble crochet rows.

PILLOW

Row 1 (WS) With size 7 hook (see Notes) and MC, work 74 fsc or ch 75, sc in the 2nd ch from hook and in each rem ch across, turn—74 sc.

Row 2 (RS) With size G-6 hook (see Notes), chainless tr (see Special Stitches), tr in each st across or ch 4 (counts as first tr), tr in each st across, turn—74 tr.

Row 3 Ch 1, sl st in the flo (see Special Stitches) of each st across. Drop MC but *do not cut* (here and throughout), turn—74 sl sts.

Rows 4–5 With CC, ch 1, carrying MC up the side (see Notes), sl st in flo of each st across, turn—74 sl sts. Drop CC at end of last row.

Rows 6–7 With MC, ch 1, carrying CC up the side, sl st in flo of each st across, turn—74 sl sts. Drop MC at end of last row.

Row 8 With CC, rep Row 2, carrying MC up the turning chain/chainless tr—74 tr.

Row 9 Ch 1, sl st in flo of each st across—74 sl sts. Drop CC.

Rows 10–11 Rep Rows 6–7.

Rows 12–13 Rep Rows 4–5.

Row 14 With MC, rep Row 2, carrying CC up the turning chain/chainless tr—74 tr.

Rows 15–194 [Rep Rows 3–14] 15 times or until pillow fabric reaches desired length.

Last row Ch 1, sc in each st across, turn—74 sc. Do not fasten off.

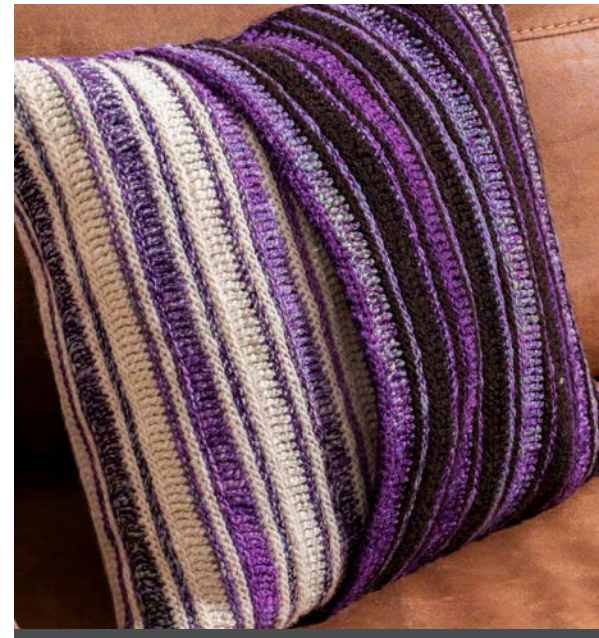
EDGING

Block fabric to 18" (46 cm) width. Ch 1, sc in same st as beg ch 1 and in each st across to last st, 3 sc in last st (corner), rotate to work in ends of rows, work 195 sc evenly spaced across to next corner (about 3 sc in end of each tr row and 3 sc across each group of 5 sl st rows), rotate to work in rem lps across first row, 3 sc in first sc (corner), sc across to last st, 3 sc in last st (corner), rotate to work in ends of rows, work 195 sc evenly spaced across to next corner (about 3 sc in end of each tr row and 3 sc across each group of 5 sl st rows), work 2 sc in same st as first st edging (corner), sl st in top of first sc. Finish off—546 sc.

ASSEMBLY

With WS facing up and fabric lengthwise, fold ends toward the center to create an 18" front and two overlapping back flaps. Secure folds with stitch markers to hold them in place for seaming.

A tidy finish secures the long strip of fabric into an envelope.



The overlapped edges on the back of the pillow allow just enough space to insert a pillow form.

Seaming

Option 1: Sew edges together.

Option 2: Join MC in both lps of st at upper right-hand corner of either fold, with working yarn between edges and working through center lps (2 or 3 sts depending on overlap) of each rem st, sl st in each st across to last st, sl st under both lps of last st. Finish off.

Repeat Option 1 or 2 across the opposite edge of the pillow. Weave ends down into the corner stitches, securing on the inside of the pillow cover. Double-check that ends are secure on inside of pillow cover. Stuff pillow form inside cover.

Resources

Lynch, Connie Lee. "Chainless Treble Crochet Tutorial." YouTube, May 25, 2023. youtube.com/watch?v=_84t4FFKEj0.

———. "Foundation Single Crochet Tutorial." YouTube, April 1, 2020. youtube.com/watch?v=tFHx1_DSfjE.

Connie Lee Lynch is a Craft Yarn Council–certified crochet instructor and has been designing since 2009. She delights in exploring texture and color inspired by nature and the everyday scenery that surrounds us. As an Army wife, Connie moves with her family every few years, constantly finding new inspiration and sprinkling her love for the fiber arts behind her as she goes! You can find her online at crochetcetera.com as well as on Ravelry and Instagram @crochetcetera.

Modification Ideas

I blocked my fabric to 18" (46 cm) wide before adding the edging. The length was 48" (122 cm) without aggressive stretching lengthwise, so you could stop sooner for less of an overlap by a couple repeats and then block aggressively if you're using a wool that will hold its blocked shape nicely.

If you really love the mock garter stitch (knit) look on the back side of the fabric, try using three colors instead of two and alternating at the end of each row while continuing to carry the yarn up the side.

Not a crocheter? Try it with knitting! Use garter stitch for the slip-stitch rows and elongated knit stitches instead of the treble crochet stitches. Or get creative with it and have fun!

I love the ease of the envelope-style pillow cover, but I also love buttons! If desired, you can add a line of buttons to the overlapped edge. These buttons can hold the overlapped edge down or add detailing.

Photos by Becks of Tiny Fibre Studio unless otherwise noted

Fractal Stripes
from Blended Tops

BECKS OF TINY FIBRE STUDIO

When I first took up spinning in 2011, I was living in a tiny city-center apartment with nowhere to scour fleece and no budget to splash out on hand-dyed braids of fiber. I was delighted to discover that my local yarn shop sold a selection of multicolored blended tops to feed my new hobby. They came in every shade imaginable, from muted pastels to all the bold shades of the rainbow—sometimes all together in a single blend—but many of my early experiences with this form of fiber preparation were distinctly underwhelming. Far from showcasing their intense hues, I discovered that, when spun, those colors would blend, often creating a muddy, sludgy tone. Sometimes, those skeins of "mud" were quite pleasing, revealing a riot of color when viewed up close, while the overall effect was more subtle, but they certainly were not what I had expected.

What I hadn't taken into account was optical blending. When two colors—especially at a small scale like individual fibers—are near each other and viewed at a distance, we perceive the illusion of a third hue. When we draft fiber from the end of a blended top, each draft contains a very small amount of the component colors. Even though small pops of color may be visible as we spin a multicolor combed top, just like mixing every color in a paint box together, a skein spun from a bold rainbow of fiber can optically blend and look like a murky brown.

This can be a problem encountered with handpainted braids as well. Even when each color is distinct in the singles, traditional plying can contribute to optical blending. The fractal fiber-management technique is often recommended as an option to avoid muddying the colors.

What Is a Blended Top?

Blended tops are created using solid-color dyed fibers that are blended in a machine known as a gill box, which combs the fibers to blend, straighten, and align them. They are usually processed—or *gilled*—more than once, and each pass makes the fiber smoother and more aligned but also results in the colors being less and less distinct from each other.

After the first gill, the component colors are clearly visible and could be separated by hand easily. By the second gill, the colors have become much more blended.

> See John Arbon Textiles' gill box in action at jarbon.com/virtual-mill-tour.

The Dufflin colorway passing through the gill box before its second gill. Note how the colors are less mixed here than they appear in the final blend.

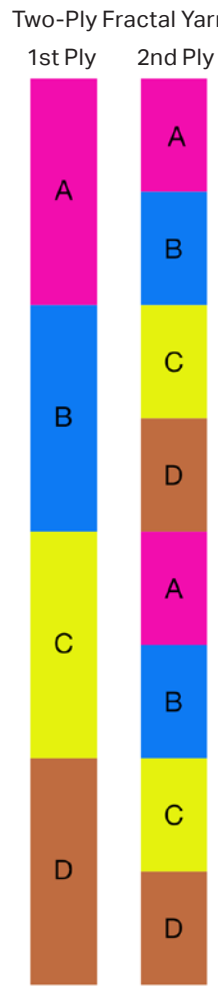
Photo courtesy of John Arbon Textiles

FRACTAL COLOR MANAGEMENT

In a Summer 2007 *Spin Off* article (see Resources), Janel Laidman described the fractal-stripe method of splitting handpainted fiber so that the same pattern of color repeats would happen on a smaller scale in each successive ply.

In a two-ply fractal, you would split your handpainted fiber vertically in half and spin the first half from end to end, creating a singles with long color repeats. For the second ply, you would strip the remaining fiber lengthwise into thinner sections and spin each of those, one after the other. The result is a self-striping yarn, with marled sections where the longer color repeats of one ply interact with the shorter repeats of another, and with solid sections where the same colors line up next to each other.

The problem with applying this technique to blended tops is that the colors in blended tops run vertically, rather than horizontally as they do in most handpainted tops, so splitting them as you would for a standard fractal gives a very different result.



After separating the colors, Becks organized her fibers for a classic two-ply fractal yarn.

Exploring Fractals with Blended Tops

I used Dufflin, a colorway in the Appledore tops range by John Arbon Textiles, to spin my fractal-style samples. This colorway contains a dusky brown along with the primary colors cyan, yellow, and magenta, which makes it a great candidate for studying how different colors interact with one another.

To spin the two-ply fractal yarn, I split my fiber in half and spun one piece with short-forward draw from end to end for the first singles. For the second ply, I stripped the remaining fiber in half and spun those two sections one after the other.

The brown, cyan, yellow, and magenta in the tops optically blend to create an almost iridescent green-gray throughout the first ply. In the second ply, one half contains slightly more magenta and cyan than the other. These blend and show up as a subtle purple tone in the lower part of the swatch (see next page).

Using this method, you could create understated stripes by repeating the pattern more than once. It's a particularly pleasing way to use a monochromatic blend, but it doesn't produce the same effect as a handpainted fractal. If you were hoping to see those bright primary colors, you'd be disappointed. So, how can we get the same result as a fractal technique if we're working with blended tops?

REVISED FRACTAL COLOR MANAGEMENT FOR BLENDED TOPS

Instead of thinking about the act of splitting the fiber, we need to focus on what's happening with the colors. In a fractal yarn, blocks of distinct colors appear in succession, and replicating this with blended tops requires some rearranging of the fiber. Just because the colors happen to be arranged in a particular way by the manufacturer doesn't mean they have to be spun that way!

First, I separated the fiber horizontally into two—one for each ply. I then stripped the top vertically into its component color groups—magenta, cyan, yellow, and brown. The number of colors that can be separated is dependent on the colorway and your personal preference. The more colors there are, the shorter the repeats of each color will be in the finished yarn.

Just as some handpainted braids are more suited to fractal yarns than others, the same is true of blended tops. Some are blended more than others, and the less blended the fiber, the easier this splitting process will be. If the fiber is so blended that it's hard to separate individual colors, consider gathering similar hues

First Fractal Experiment: After splitting the blended top lengthwise, Becks spun half from end to end. She split the other half in half again and spun the strips end to end. You can see that the unspun strips contained a different proportion of colors, which is visible in the final swatch.

I find it easiest to strip the fiber from the midpoint of each section and gradually work my way to the ends. In most cases, it's impossible to completely isolate each color. A few flecks of contrast can be fun!

together instead. This is also an opportunity to hide any colors you don't love by deliberately choosing to combine them with another.

Keep in mind that when a blend consists of multiple fibers, some of those might be contributing just one color to the tops. For example, silk is often used to lighten the color as well as provide shine and drape. Naturally dark fibers such as Zwartbles (a naturally black, sturdy wool) might be adding depth to the blend. Separating these from the other colors would isolate fiber characteristics as well as color in specific sections of the yarn, so you may wish to pay attention to the amount of that fiber being added to each color group to distribute it evenly.

Dufflin can be separated into a palette of four heathered colors.

After revising her approach to the classic fractal yarn technique, Becks developed two-ply samples that show gentle striping that changes throughout. Note in this swatch how Bobbin A shifts slowly while Bobbin B shifts quickly. No two stripes in this swatch are the same!

Spinning My Revised Fractal

For the first ply of my revised fractal, I spun each color one after the other, creating long color repeats. I recommend keeping a note of the color order you use, as you'll need it for subsequent plies.

In the second singles, I divided each color group in half horizontally and spun them in the same order as the first singles, repeating the pattern of color groups twice.

Fractally color-managed yarns don't have to stop at two plies. When experimenting with a three-ply yarn, I've found the transitions between hues are beautifully smooth. Although the individual colors aren't as saturated as they appear in a two-ply, the way the colors interact is endlessly fascinating to me. Every time I use this fractal approach for blended tops, I'm inspired by a color combination I may not have discovered without the somewhat random nature of these repeats.

Resources

Laidman, Janel. "The Fractal Stripe." *Spin Off,* Summer 2007, 80–84.

Tops kindly provided by John Arbon Textiles, jarbon.com.

Becks shares her current projects and provides instructional content for other spinners via her YouTube channel, Tiny Fibre Studio. Based in Devon, UK, she also teaches online and in-person workshops. You can find her at tinyfibrestudio.com.

VIDEO COURSE

Create Fractal Stripe *Effects*

FROM BOLD TO BRILLIANT

Spin your favorite batts and braids of dyed top into incredible colorful yarns with self-striping effects.

Spinning Fractal Yarns with Heavenly Bresser

START LEARNING ONLINE TODAY!
LT.Media/SpinFractals

long thread MEDIA

Learning About Color Theory

A Review of Accessible Resources

Pamela K. Schultz

Photo by Pamela K. Schultz

FOR MANY FIBER ARTISTS, color is at once irresistible and enigmatic. We all know our favorite colors, but when it comes down to selecting new colors, we often find ourselves flummoxed.

While well-intentioned, elementary school color theory—with its focus on red, blue, and yellow primaries—sets us up to fail. These "crayon colors" are oversimplified and often yield frustrating results in color-blending experiments. Why? In mediums such as fiber, red is a secondary color—a blend of magenta with a drop of yellow. When you try to add this to blue, you don't get violet, but a muddy brown.

Current color theory has magenta, yellow, and cyan as primary colors, sometimes referred to as printers' primaries. Think of the ink packs you load into your printer at home. From these primaries, with the addition of black and white, you can approximate almost any visible color. This is called CMYK (the K stands for black), and I've been using it as the basis for all my color mixing, both in dyeing and fiber blending, for the past decade.

Expanded color theory, with its major keys, minor keys, tones, tints, and shades, all seem baffling to a beginner. It's easy enough to learn the colors of the rainbow—red, orange, yellow, green, blue, indigo, and violet—but how do they bend from a linear spectrum of light into a wheel? How do you work out a color scheme if your colors diverge from the brightly saturated color wheel?

While years of study have made me comfortable with these questions, it's still a challenge to encourage other fiber artists to let go of their fears around color. Luckily, there are many great resources that can help you use color more intuitively.

BEGINNING AN ADVENTURE WITH PALETTE SCOUT

When I first learned about Zollie's Palette Scout, I was a little bit skeptical. The primaries it uses—garnet, amber, and midnight—are reminiscent of the red, yellow, and blue "crayon colors" mentioned earlier. How could it possibly work to teach color theory? Still, I heard so many great things about Palette Scout that I had to give it a try.

A No-Fail System

To simplify things, Palette Scout uses triangles, circles, and squares instead of primary, secondary, and tertiary designations. There are no true primary colors on the wheel, only secondary and tertiary colors. Each color comes in ten iterations, including a pure color, two tints (adding white), two shades (adding black), and five tones (adding gray).

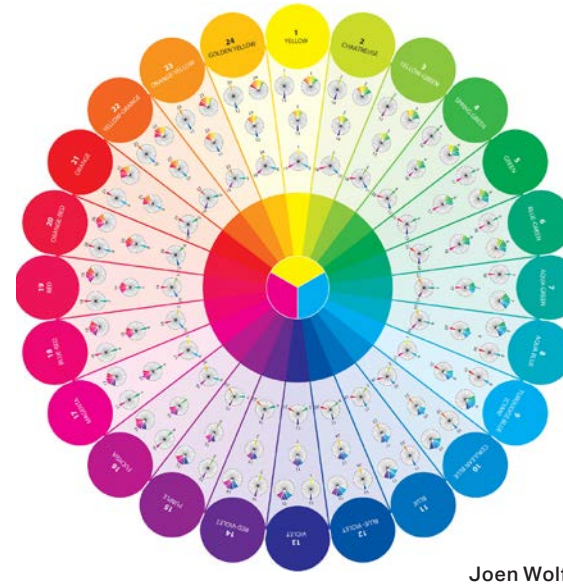
Traditional color names such as orange and red-orange are traded for more descriptive names such as daylily and ember. While the words we use to describe

color are often subjective, these names seemed like unusual choices until I realized that the color names are listed in alphabetical order going across the spectrum—an interesting mnemonic device that has so many uses.

The real genius of Palette Scout is in the way that it simplifies value, or the range from light to dark. Each card is labeled with a number from one to five. If you choose one card of each number, you can't go wrong, regardless of which colors you choose. Use Palette Scout as a jumping-off point for your next project, forgetting about the need to accurately describe the color scheme according to color theory.

Each box of cards comes with a short guide, along with palette ideas and challenge cards. If you want to dive a little deeper into color theory, Palette Scout offers a short *Color Theory 101* video course to help you understand the fundamentals of color theory. In addition to extra color challenges to get you thinking about designing your own color palettes, the *Color Theory 101* course includes short, easy-to-understand videos that will have you feeling confident with your color choices in no time.

Palette Scout Card Deck. Includes 180 cards and 14-page instruction booklet, $30. zolliemakes.com



Joen Wolfrom Essential Color Wheel Companion. $15.95. ctpub.com

JOEN WOLFROM'S ESSENTIALS

Joen Wolfrom's color wheel, the Essential Color Wheel Companion, has long been one of my favorite color tools. She offers several other resources, including a book, *Color Play*, second edition, and a new deck of color cards, called the Essential Color Card Deck.

With 24 colors, Wolfrom's color wheel includes the modern CYMK primaries. The color wheel is large enough to include a set of analogous, complementary, split-complementary, and triadic color schemes for every color on one side, while the other side of the wheel includes tints, tones, and shades of each color.

What I love about this wheel is the way it's shaped. Instead of an interior wheel that rotates, like many other color wheels, Wolfrom's wheel is shaped like a flower or starburst. There are notches between each color, letting you hold the wheel up to your fiber to get the most accurate match.

The Essential Color Card Deck

Knowing how much I love all the resources described so far in this review, I decided to buy the Essential Color Card Deck. For each of the 24 hues in Wolfrom's wheel, there are six cards, including pure hue, two tints, two tones, and one shade. Each card related to one of the 24 hues has six suggested color schemes

to try, plus some technical information that can help you match colors exactly if you're ordering online. There are also cards for black, white, six shades of gray, and a staggering range of 24 different browns.

With so many colors to choose from, this deck is full of possibilities. I especially love the variety of browns in this deck, since I often work with natural-colored wool in stranded colorwork. Whether you want to treat brown as a neutral or as a color is up to you, but it's always helpful to have a preview!

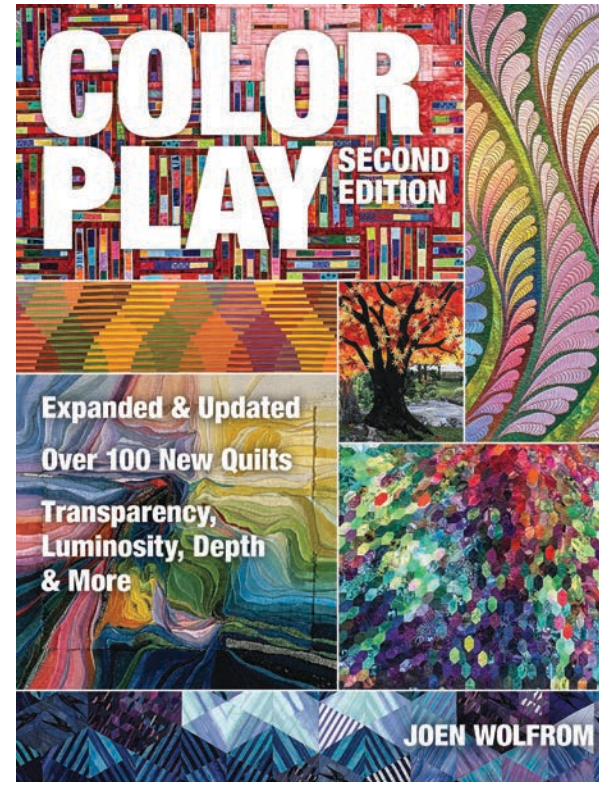
Coming Full Circle with Color Play

I've long used the Essential Color Wheel Companion without diving into Wolfrom's book, but when I purchased her Essential Color Card Deck, I found that it didn't feel as intuitive to use as Zollie's Palette Scout. Luckily, there's *Color Play*.

Color Play looks like a book for quilters, but it's really an essential text for anyone who wants to understand color better, without too much technical jargon. As the title implies, you start with play, then learn why certain compositions and combinations of colors work well.

Color Play includes a crash course on CMYK theory, which is useful for understanding exactly how colors blend and how to make predictable color combinations. Instead of using cold and analytical theories, Wolfrom takes a cue from nature, assigning tints, tones, shades, and pure hues to seasons and feelings. The result allows your application of color theory to be free, loose, and intuitive.

It's a trope among artists that value, or the lightness or darkness of a color, does all the work, while color gets all the credit. Wolfrom acknowledges this, giving tips for how to make value work for you. One avenue I'm looking forward to exploring is creating a sense of atmospheric perspective using value and tones. (See Meagan Condon's article on page 24 for her take on how to do it!)



Joen Wolfrom. *Color Play*, second edition. Paperback, 144 pages, $29.95. ctpub.com

WHICH RESOURCE IS BEST FOR YOU?

The color tools available today are mind-boggling! How is a spinner to choose? What I love about all the resources presented in this review is that they offer a starting point for artists of all levels. If you know a lot about color theory, that's great, but if you don't, you can just follow the instructions and choose colors you like to get started.

With both Palette Scout and the Essential Color Card Deck, it's fun to move colors around in your hands as you select a color palette. The tactile nature of the card decks makes them feel more relatable and accessible than a color wheel. If a color doesn't feel right, swap it for something else! Once you've planned your palette, you can head to your local fiber supplier, stash, or dyepot to continue the adventure.

Pamela K. Schultz is the content editor of *Spin Off*. She knits, spins, and weaves in coastal North Carolina, where she has more color wheels than she can count.

Maker: Kim Russo of Kim Dyes Yarn
Where to find them: kimdyesyarn.com
Fiber: Petrichor on fine Merino top

Photo courtesy of Kim Russo

Photo by Matt Graves

Editor's Note: We loved the petrichor colorway from Kim Dyes Yarn so much that we put it on the cover of this issue. Here, Kim tells us what inspired her to develop this new colorway.

There was a stretch this past summer where it was so very dry. We'd had so little rain that our town was asking us to limit our water usage. The grass along the sidewalks looked crispy and brown during my morning walks with the family dog, Duncan. Then, finally, one morning Duncan and I stepped outside and we smelled it together. It was raining, and the distinct earthy scent of petrichor was in the air.

I mused to myself that I had smelled this scent many times in my life, but this time it felt even more welcome and a landmark of sorts. Petrichor needed to become a colorway, and I decided that it had to be distinct—vivid but still feel of the earth. I love a colorway that blends lights and darks in a moody but bright manner and still manages to feel natural.

The Black Sheep of Île d'Ouessant

HOLLY CALLAHAN-KASMALA

Gabriella and Josephine, Ouessant ewes at the Callahan-Kasmala farm.

Photos by Pete Kasmala unless otherwise noted

I first saw Ouessant sheep in *The Fleece and Fiber Sourcebook* by Deborah Robson and Carol Ekarius. I was fascinated by the tiny stature of the sheep and their deep black wool. I spent several years researching these little creatures and their long, yet obscure, history. What I discovered was a fascinating glimpse into island life that was practically a matriarchy. And one of the results of this women-led society was the development of the Ouessant sheep.

Sourcing Ouessant wool took several years, but eventually, I discovered that Ouessants had become relatively popular in England. I was able to order both washed fleece and carded roving from a seller on Etsy UK. I loved working with that wool. The Ouessant landed firmly in my top five sheep-that-I-will-someday-keep list. Ouessants do exist in the United States, but they are rare and difficult to obtain. Eleven years after my first sighting in *The Fleece and*

Fiber Sourcebook, I was finally able to buy four ewes to add to my flock.

ÎLE D'OUESSANT

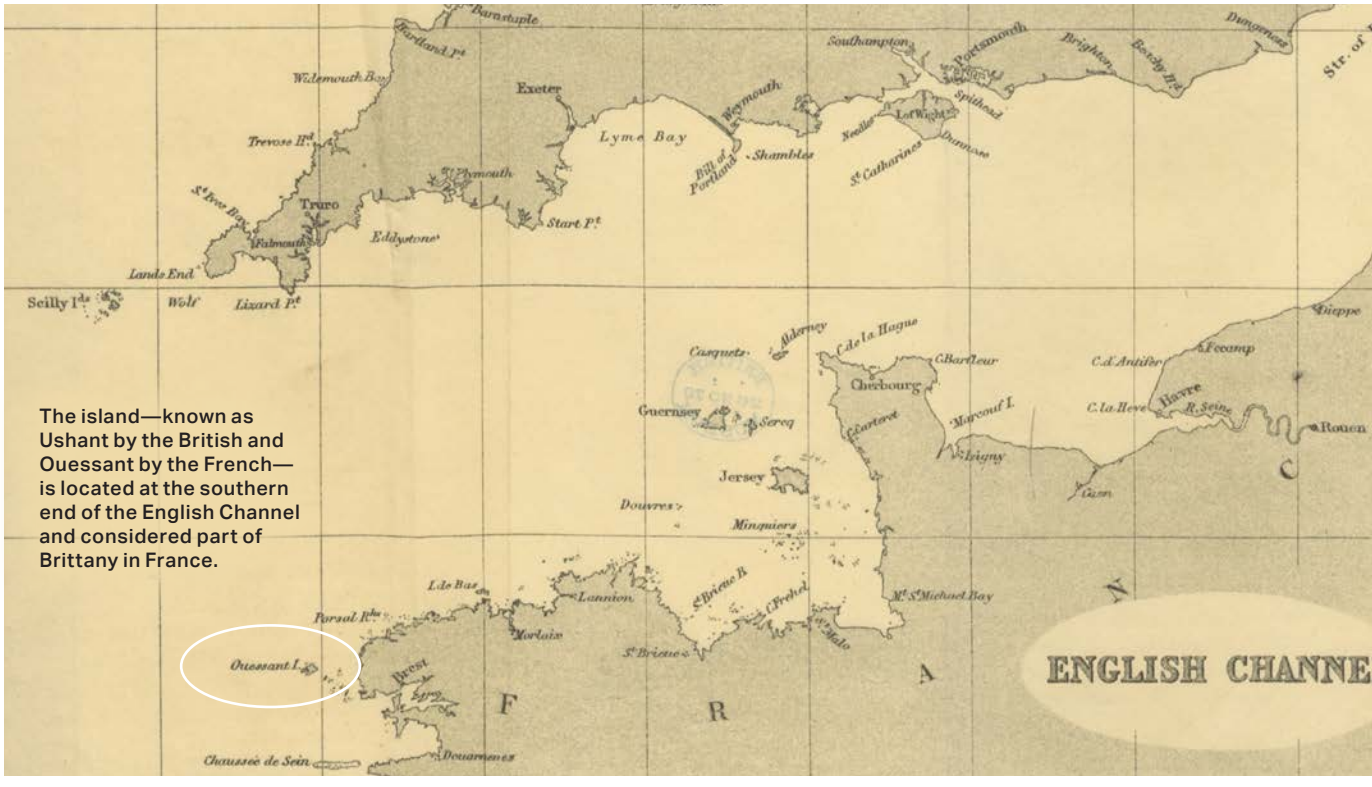
In 1750, sailors on a British ship reported passing by an island off the coast of France where they spotted small black sheep grazing. This island—known as Ushant by the British and Ouessant by the French—is located at the southern end of the English Channel. It is the last point of land that ships will pass as they head into the Atlantic Ocean toward North America. The black sheep on the island were a curiosity to sailors, but those sheep were an important part of island life and Breton culture.

Ouessant is considered part of Brittany in France. Historically, Brittany is known for Celtic heritage, seafood and culinary traditions, and beautiful lace and needlework. The different locales in Brittany have distinct traditional costumes, and the Ouessant women favored black clothing. Working with naturally black wool removed the need to dye yarn and fiber. From at least the mid-eighteenth to the early twentieth century, the women and the tiny black sheep of Ouessant worked together to produce cloth.

Seafaring Sheep

Often described as the smallest sheep breed in the world—averaging about 18 inches (46 centimeters) tall—Ouessants belong to the Northern European short-tailed (NEST) group. Breeds in this group tend to be traditional, primitive-type sheep with short, fluke-shaped tails that are mostly free of wool. NEST breeds include Shetland, Icelandic, and Finn sheep, among others. These rugged and hardy little breeds are found across northern Europe, mainly in island and coastal areas.

Evidence points to the Vikings as the likely vehicle for moving these sheep throughout northern Europe, with some evidence showing that sheep might have traveled with seafarers even before the Viking Age



The island—known as Ushant by the British and Ouessant by the French—is located at the southern end of the English Channel and considered part of Brittany in France.

From "Sailing Directions for the English Channel" (001143184). London, 1870. Courtesy of the British Library

began in the ninth century CE. These sheep were an integral part of the spread of European civilization. They were used for clothing and household textiles, food, fertilizer, fuel, and bone and horn tools. Wool was even used for the sails of ships. As the Norse people expanded their reach, they brought sheep with them to help build their settlements. The Ouessant sheep are believed to have been present on the island since the twelfth century.

Because of their isolated locations and small size, many of the NEST breeds escaped "improvement." Improvement generally can mean (but is not limited to) selecting for faster-growing sheep with white wool that does not shed. The NEST breeds retain many of the primitive features of their wild Mouflon ancestors, including small stature, double-coated fleece, and natural wool break/shedding in spring. These breeds also tend to produce more colors than modern sheep breeds. In the case of Ouessant sheep, the dominant color is black, though white and brown do occur.

ISLAND OF WOMEN

Historically, the Ouessant sheep were in the care of the island's women. With most of the able-bodied Ouessant men at sea either on fishing boats or in the merchant marines, it fell to the women to perform all the work necessary to survive. This included growing food, making cloth, harvesting fuel for their fires, gathering seaweed and shellfish, farm maintenance and carpentry, birthing and rearing children, and caring for the livestock. In return, the women chose their own husbands and owned their animals and property.

Shearing time was made easier for the Ouessantines because of their primitive sheep's wool-shedding genetics. They could *roo,* or pluck, and gather the fleece instead of having to round up and fully shear each sheep. It was also easier for the women to handle smaller, lighter sheep, who survived well on the island's limited resources. The Ouessantines processed the wool themselves, washing, carding or combing, and spinning. They would use the yarn for both knitting

In the case of Ouessant sheep, the dominant color is black, though white and brown do occur.

Left: **Antique French postcard showing a woman from Île d'Ouessant in a black dress and mantle.**

Right: **Antique French postcard entitled "Ouessantines."**

Courtesy of Holly Callahan-Kasmala

and weaving, and they often gathered to work the wool together, teaching the next generation to spin. This tradition of gathering to spin and knit still exists on the island today.

Ladies in Black

The traditional costumes of the various regions of Brittany developed in the seventeenth and eighteenth centuries and are still seen today. Festivals, holidays, and religious events are all occasions when Bretons may wear traditional dress. White lace aprons, collars, and headdresses were common throughout Brittany, but the women of Ouessant favored black dresses, shawls, and aprons, carefully pinned together. White linen caps tied with black ribbons served as the headdress.

Ouessantine widows wore an extra layer. Island society considered a heavy black woolen cape to be a necessary garment for a widow. A woman who lost a husband was expected to wear the hooded cloak to the funeral and to mass for several weeks afterward. Some widows chose to wear the cape indefinitely as an expression of mourning. While I found no proof, it is easy to speculate that these cloaks were made on the island from black Ouessant wool.

DECLINE AND CONSERVATION

Like so many other heritage-breed livestock, the Ouessant sheep had become endangered by the mid-twentieth century. The post–World War era led to better communication and travel, and the Île d'Ouessant was no longer so insular. It was easier to import cloth and textiles. The Ouessentines moved to raising larger breeds of sheep, and the little Ouessant sheep fell out of favor.

Fortunately, the sheep found their salvation in French estate owners who wanted them for browsing and clearing gardens, vineyards, and parkland. Primitive sheep tend to be adept grazers of scrub, weeds, and brush. People slowly rediscovered these wonderful little sheep and in the 1990s began importing them into other European countries.

My four Ouessant ewes, one white and three black, came from Karen Seo's Breton Meadow Farm outside

of Boston, Massachusetts. Karen was the original US importer in 2008. She used shipped semen to inseminate Shetland ewes in a long-term upgrading project. Today, the sheep on her farm are 7/8 or 15/16 purebred Ouessant.

OUESSANT WOOL

Typical fleeces from Ouessant sheep weigh anywhere from 2 to 4 pounds (0.9 to 1.8 kilograms), often depending on age and sex. The wool is mildly greasy and easy to wash at home. They are double-coated sheep, with long, wavy guard hair and a thick, soft undercoat. In my experience, fiber quality is variable, but all of it is useful and pleasant to work with. In some individuals, the guard hair is fine enough to leave in, but it does result in a more textured yarn.

I love the fuzzy warmth of Ouessant wool when it has been carded and woolen spun, but it also combs nicely. Combing is the easiest way to remove guard hair, and it also lets you quickly snip off any weathered and brittle tips on the black staples. You can leave them in, but if you have too many, your black wool will start to look dark brown.

This is a springy wool that is wonderful when knitted into ribs or stretchy garments. Because of its airiness, I've found that a bit of extra twist in plying will help keep it from becoming too wild and hairy. Fuzzy black yarn won't show off cables or stitch definition very well, but it makes for cozy garments. My favorite—and warmest—knitted mitts are made from my handspun Ouessant.

I've used my handspun Ouessant for knitting, wetfelting, needlefelting, and weaving on my rigid-heddle loom. Ouessant wool does felt, so it will full nicely when finishing woven cloth. It is a practical, versatile fiber that is pleasant to spin and lovely to work with. The only thing better than the wool is the sheep it comes from.

Ouessants are friendly, affectionate sheep with playful personalities. They make fantastic additions to a handspinner's flock if you're lucky enough to find any for sale. They are excellent sheep for a small farm or homestead and will provide you with a surprising amount of usable wool. They're happy to keep the weeds and invasive plants down, and they don't require lush pasture. They deserve to be better known and more widely available. While you probably can't become self-sufficient textile-wise with Ouessant wool, you may be surprised by the myriad ways you can use this delightful fiber.

Yarn and fiber from Holly's flock.

Handspun Ouessant mitts.

How did they get here?
Learn more about how sheep breeds can be established through upgrading, sometimes called upbreeding, in Deborah Robson's article "Sheep on the Move: Why Can't We Have Valais Blacknose Right Now?" in *Spin Off* Summer 2019. *Spin Off* subscribers will find the full issue in the Library at LT.Media/Upgrading.

Resources

Cottrell-Crawford, Penelope. "Songs of Chansons of Haute Ville: Strategies for Resilience Within a Rural Heritage Landscape." Master's Report, University of Arizona, 2020. hdl.handle.net/10150/641935.

Coughlin, Maura. "Crosses, Cloaks and Globes: Women's Material Culture of Mourning on the Brittany Coast." Bryant Digital Repository, *English and Cultural Studies Journal Articles,* Paper 42, 2009. digitalcommons.bryant.edu/eng_jou/42.

Craig, David J. "Study of Sheep Poop Leads to Huge Scoop on the Vikings." *Columbia Magazine,* Spring/Summer 2022. magazine.columbia.edu/article/study-sheep-poop-leads-huge-scoop-vikings.

Dýrmundsson Ó.R., and R. Niżnikowski. "North European Short-Tailed Breeds of Sheep: A Review." *Animal* 4, no. 8 (2010): 1275–82.

"Ecomuseum of Niou-Huella in Ouessant." EnezGreen. enezgreen.com/en/ecomuseum-of-niou-huella-in-ouessant.

Ouessant Sheep Breeders Group (GEMO). "Ouessant Sheep: Origins of the Breed." moutons-ouessant.com/le-mouton-douessant/origines-de-la-race.

Robson, Deborah, and Carol Ekarius. *The Fleece and Fiber Sourcebook.* North Adams, MA: Storey, 2011.

Holly Callahan-Kasmala is cohost of the *Coffee with the Chicken Ladies* podcast. She and her husband live on a small farm where they keep a handspinner's flock of Hog Island, Jacob, and Ouessant sheep. Holly spins, knits, weaves, felts, and writes about all things sheep and wool at baltimorewoolcompany.com.

Wedding *Tapa* (Gatu Vakaviti). Republic of the Fiji Islands, twentieth century (M.2010.160). Inner bark of the paper mulberry plant.

Gift of Patricia Manney and Eric Gruendemann. Courtesy of Los Angeles County Museum of Art

Tannin and Iron

The Art and Science of Deeper Shades

KENYA MILES

We are excited to share this excerpt from Nature's Colorways: Conjuring the Chemistry and Culture of Natural Dyes, *edited by Linda Ligon and Anne Merrow. Kenya Miles teaches the techniques she discusses here at Blue Light Junction in Baltimore, Maryland, and elsewhere around the country. Her chapter on blacks, grays, and shades broadens the possibilities of the deep, complex, and high-contrast palettes to be found in natural materials. Enjoy!*

—Editors

There are certain chemistries in the natural world that are steeped in traditions with deep cultural knowledge and alchemy—where art and science converge. *Kapa* (or *tapa*) cloth of the Pacific, *bògòlanfini* of Mali, *kalamkari* of India, and *dorozome* of Japan are a few of the beautiful expressions of ancient techniques based on the chemistry between iron-rich earth and tannin-filled plants. Historically in North America, iron-and-tannin dyeing has its roots in indigenous groups' practices—leatherwork, quilling, basketry, and yarn dyeing. Distinctively regional, the process is achieved several ways: using iron-rich clay and a solution of rusted metal and vinegar or the naturally occurring

mineral salt ferrous sulfate, activated by tannin from myriad regionally specific plants.

My personal journey printing with natural dyes and mordants began during a symposium at Maiwa in Vancouver, British Columbia. The four-day intensive led students from whole-cloth dyeing to thickening plant dyes and mordants, altering color by shifting pH, and discharging color using natural acids. It was there that I learned many of the recipes and techniques that have come to form the foundation of my textile practice.

Immediately following the symposium, I returned to my studio inspired and overwhelmed with the breadth of possibilities. Eagerly, I reviewed recipes and admired samples, but then a sort of paralysis set in. How can I apply these techniques, which often take days, to my process? How can my work be enriched by these practices? Unable to find a clear point of entry, I put away my notes, swatches, and newly acquired materials and found myself back in the safety of the indigo vat.

Many months on, the wedding of a dear friend was the occasion I needed to set out to explore and challenge my budding relationship with natural-dye printing. Inspired by the Tantric paintings of Rajasthan, I tried envisioning how to achieve that simple but elegant imagery using natural-dye techniques. For the foundation, I began by soaking a medium-weight hemp-and-silk fabric in myrobalan, which produces buttery yellow hues. Leaving the fabric in the bath overnight left a densely saturated gold luster on the silk thread.

After several tries to achieve rich black colors on silk through vat-dyeing with tannin that produced only deep brown, I added ferrous sulfate directly to the bath (in small amounts, as iron is corrosive to fiber) and pushed the color to gray. Seeing this made me realize I could push even further. Once it dried, I added a concentration of myrobalan dye and water to the cloth. I then made a thickened dye paste of iron and vinegar that I brushed directly onto the silk cloth. Almost immediately, the color that was a pale

The dark hues of iron-and-tannin painting or printing can add complexity to naturally dyed fabrics, like these pieces dyed first with indigo, brazilwood, and other dyestuffs.

Photo by Joe Coca

▶ *Kapa* cloth is made from the inner bark of the paper mulberry (*wauke*) that is cut, soaked, beaten, sometimes fermented, and laid to dry. Candlenut (*kukui*) is added using hand-carved bamboo stamps (*ohe kapala*) to produce deep reds and browns.

Wedding *Tapa* (Gatu Vakaviti). Republic of the Fiji Islands, twentieth century (M.2010.160). Inner bark of the paper mulberry plant.

Gift of Patricia Manney and Eric Gruendemann. Courtesy of Los Angeles County Museum of Art

▼ *Kalamkari* is a multilayered process that begins by soaking white cotton in a concentrated paste of *harde* (myrobalan, the tannin-rich dried nuts of *Terminalia chebula*) thinned with water and buffalo milk. Designs are printed or sketched onto the fabric, later to be overpainted with an ink made using the water from boiled rice (*kanji*), rusted iron pieces, and river stones (*kittankul*). The reaction between the myrobalan-soaked fabric and the ink creates deep black outlines, which are often filled with rich pigments.

A *kalamkari* design. Photo courtesy of Maiwa

Bògòlanfini is created using strips or bands of cotton cloth that are sewn together and soaked in a bath of tannin-rich plants such as *nglama*. Once the strips have dried, symbols are painted on the cloth with mud rich in iron. This process of painting the symbols over and over by layering tannin and iron deepens the shade from brown and gray to black.

▼ *Dorozome* is a fiber-dyeing process created by macerating and boiling the wood from the Japanese hawthorn (*sharinbai*) tree. Along with an alkaline substance, white cotton fabric is soaked in a bath of the dye solution. Once dried, the fiber is soaked in local river mud.

These traditional *dorozome* textiles bear labels that state their origin—and offer a sketch of the manufacturing process on the brown label.

Textile courtesy of John Marshall. Photo by Joe Coca

Photos by Kenya Miles

Painting with iron on a tannin-soaked fabric can give a reddish, rusty look, but immersing the piece in a tannin bath turns the red to dark gray.

gray deepened to a delicious vine black. And just like that, I was hooked!

It was as if I had uncovered a portal to some cosmic wisdom. From that point on, I studied and practiced various applications of iron and tannin, using materials local to me (then in Northern California) such as oak gall and black walnut. I experimented with various ways of applying thickened tannin and iron using silk screens, sponges, brushes, and stamps. Years of practice have pushed me to think about simple, accessible ways to achieve the vibrant reaction between iron-rich earth and tannin-rich plants. Translating these techniques and practices into modern Western craft can offer an exciting lens into our contemporary life while taking on new relevant pathways.

We are no longer required to grow, mine, forage, and harvest for natural materials, but we still must sit with these natural elements even after they are unpackaged from the ready supplier. How can we collaborate with these earthly materials? What will come of any combination of these elements?

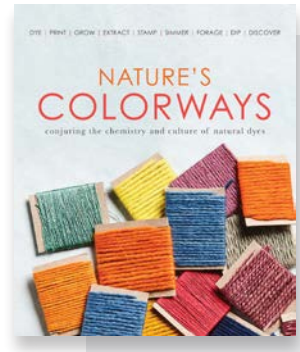
What new discoveries will we make along the way?

Kenya Miles balances farming, teaching, community-building, and her own artwork. Despite full days farming and teaching, she launched the ambitious Blue Light Junction in 2020 as a natural dye studio, alternative color lab, retail space, dye garden, and educational facility in central Baltimore. Learn more at bluelightjunction.com and on Instagram @travelingmilesstudio.

An Iron Option

Photo by Kenya Miles

In place of vinegar and ferrous sulfate, make an iron solution using scrap iron covered with 1 part water, 1 part distilled white vinegar. Leave the covered jar in a dry, dark place for a week or longer to form a slurry. Strain out the metal and use the mixture. This will require some testing, as the amount of iron is unknown. You can test the strength of the iron solution by dipping a paintbrush in the mix and brushing it on vegetable-tanned leather or fabric mordanted in tannin.



Nature's Colorways
Conjuring the Chemistry and Culture of Natural Dyes
edited by Linda Ligon and Anne Merrow

Long Thread Media, 2021
ISBN 978-1-7350088-2-0

Color Alchemy

Modifying Dyed Fibers with Tannin and Iron

MAGAN WILSON

As a dye-focused fiber artist, I ponder ways to incorporate all of my knowledge to create appealing designs and color palettes from start to finish. We all have our own personal palettes. Some of us love the bright jewel tones of acid dyes, while for others, it's the nuanced hues of natural dyes. Or maybe you prefer to employ the sheep themselves as "dye artists."

I find that most people have an awareness of color aesthetics, despite how often people claim to lack this skill. A slight change in hue can be the difference between a purchase and a skein missing the chance to find a home. What if we had the ability to darken hues that we might consider too pastel or subdue overly vibrant shades into more muted, complex colorways? We can! It does not take an excessive amount of knowledge, time, or materials to imbue our fiber with tannin to add a brown tone, or tannin plus iron to create grays.

HOW DOES IT WORK?

Tannin functions as a natural sunscreen for the fibers. It forms bonds with both cellulose and protein fibers, and it can be used on its own or in combination with iron. The tannin provides a structure for iron to bond to. When the iron precipitates (becomes insoluble), it changes the tannin's hue from brown to gray, modifying the color of the fiber. Each type of tannin—such as tea, gallnut, and pomegranate—and the amount of iron used will create a different effect.

MATERIALS

The instructions here will work for all natural fibers. Iron and soda ash must be used with care. Carefully read the handling instructions and warnings provided by the manufacturer or vendor. Note that the bonds created during this process can be broken by acidic solutions, such as lemon juice. If you've explored natural dyeing, you may already have these materials.

Dyer's Supplies

- **Water:** filtered, spring, distilled, or well water. Avoid using municipal tap water.
- **Tannin:** gallnut (or others) in cheesecloth. Extracts can be added directly to the dyepot.
- **Iron source:** ferrous sulfate ($FeSO_4$).
- **Soda ash:** sodium carbonate (Na_2CO_3).
- **White vinegar:** 5% or 10% diluted acetic acid.
- **Chalk:** calcium carbonate ($CaCO_3$).

Alternatively, common household ingredients create a similar effect. Using these ingredients, however, means accepting nonrepeatable results. Embrace it!

Household Supplies

- **Water:** filtered, spring, distilled, or well water. Avoid using municipal tap water.
- **Tannin:** black tea bags (do not use flavored tea) or finely ground coffee beans. (New or used tea and beans will work.)
- **Iron source:** steel wool—the finer, the better.
- **White vinegar:** 5% or 10% diluted acetic acid.
- **Chalk:** calcium carbonate ($CaCO_3$). Avoid colored sidewalk chalk and chalk with oils. Eggshells can be roasted in the oven, crushed, and used.

Handspun Polwarth skeins mordanted with pomegranate extract, gallnut tannin extract, and *Camellia oleifera* leaves. *Front row:* mordant only; *middle row*: mordanted skeins dipped in an iron bath made with iron powder; *back row*: mordanted skeins dipped in an iron bath made with steel wool and vinegar.

Photos by Pamela K. Schultz unless otherwise noted

TOOLS

Gather a digital scale, plastic wrap, gloves, shallow tray (such as a clean takeout container), spoon, and three vessels (plastic buckets, jars, etc.). For the tannin application, use any vessel, including plastic, that can withstand moderate heat. For the iron application, use a vessel and utensils that will not be used for food ever again. A bucket from the garden will work nicely. Both the iron and chalk applications require room-temperature water. You will also need to gather some handspun yarn.

PROCEDURE

The material amounts below are to dye a 100 g (3½ oz) skein of yarn.

1. Prepare the materials. Gather and wash all required tools, vessels, and skeins.

2. Prepare the tannin solution. Place 20 g of the tannin material (or 3 tea bags) into a cheesecloth bag and immerse it in hot water. Place a lid on the vessel to retain the heat and soak for 20 minutes. Remove the bag of tannin material and set aside. If using extracts, use the recommended amount for 100 g of fiber.

3. Apply tannin to the fiber. Submerge the fiber in the tannin solution and soak for at least 1 hour, stirring occasionally. The solution may cool to room temperature. Gently rinse the skein and keep it moist while following the next step.

4. Prepare the iron solution (ferrous acetate). In this step, you will create a solution of ferrous acetate using vinegar and the more common iron powder (ferrous sulfate); I'll explain how to do it with both studio materials and household materials. Create and use this solution in a well-ventilated area; wearing a mask is also advised. Iron powder and solutions should be used with care and kept out of reach of children and pets.

Using studio materials: Fill a new vessel with 250 ml of vinegar. Measure 4 g of iron powder and add to the vinegar; stir to incorporate. Slowly add 2 g of soda ash and stir between each addition. This will create bubbles and can foam a bit. After the last addition, allow the mixture to rest for 15 minutes. This solution can be diluted with more vinegar to create delicate grays.

Using household materials: Place steel wool into a vessel, fill with vinegar to cover, place a lid on the vessel, and allow it to soak overnight. A longer soak will cause more iron to be suspended in the vinegar. Take note of how many hours the iron soaked in the vinegar and the resulting color on the fiber after dyeing. Remove the steel wool before the next step.

Ferrous Acetate

Iron (ferrous acetate) [$Fe(CH_3CO_2)_2$] is an iron salt of acetic acid. It is used in mordant printing and can also be used as a post-dye treatment to sadden the color on wool, silk, or cellulose fibers. Ferrous acetate is preferred over ferrous sulfate because it releases acetic acid, which evaporates quickly and causes less damage to the fiber than sulfuric acid, which is released from ferrous sulfate.

—The Art and Science of Natural Dyes

5. Apply the iron solution to the fiber. Cover a tray in plastic wrap and put on your gloves. Dip one end of the skein into the iron solution for a minute, remove it, and allow the color to change over 5 minutes. Dip repeatedly, or you can alternate dips into the tannin and iron solutions for deeper grays. When finished, squeeze out excess solution and place the skein in the tray.

6. Allow to dry completely. This step ensures that the iron in the acetate solution has bonded to the tannin in the fiber. If the skein smells like vinegar, it is not dry.

7. Create a chalk solution and soak the skein. Fill another vessel with about a liter of water. Stir 1 teaspoon of chalk into the water. Add your skein and allow it to sit for 15 minutes, stirring occasionally. The chalk will bind with any excess ferrous acetate. Rinse to remove the chalk.

Reviving Oddball Skeins

Kate Larson put Magan's instructions to work on a series of samples from her stash. Here's what she found.

"I pulled three small skeins of wool yarn—undyed, naturally dyed, and acid-dyed—from my stash to try modifying with tannin and tannin plus iron. Magan uses tea and gallnut as her tannin sources here, but lacking gallnut, I used tea from my cupboard and pomegranate extract from Maiwa. The results were fantastic! If I were to repeat this, I might dilute the iron bath first—as Magan suggests—to create more delicate grays. Iron can create a harsh hand and can damage fibers, so use as little as possible to get the effect you like. And always sample before dyeing something precious."

Kate's stash yarns (*from left*): Undyed Polwarth, Columbia mordanted with alum and tartaric acid and dyed with marigolds, and Polwarth spun from an acid-dyed braid.

Tea

Tea + Iron

Pomegranate

Pomegranate + Iron

Photos by Kate Larson

More Explorations

Pamela K. Schultz also uses iron as a modifier in her natural-dye experiments. Here, she is overdyeing to create striking colors using skeins she had previously dyed with lackluster results.

"As I started experimenting with natural dyes, I wondered about the weeds in my garden—especially dog fennel (*Eupatorium capillifolium*). The color extracted from the leaves yielded a brilliant yellow that bordered on chartreuse, but it was not lightfast and faded quickly. Hoping to salvage the experiment, I dipped some of the dyed skeins in an afterbath of iron water derived from vinegar and steel wool. The transformation was immediate and amazing, yielding a shimmery olive green that seemed almost metallic when it was still wet. Later, I threw one of these green skeins into a dyebath of madder root and the result was a rich shade of brown."

From left: 10/2 cotton dyed with *Eupatorium capillifolium*, overdyed with iron water, and overdyed with madder root.

8. Allow to dry and dispose of the solution. Once the skein is dry, it is ready to use. The solution can be reused for more fiber. Once exhausted, the tannin and chalk solutions can be poured into the garden or down a drain. Most vendors recommend that the iron solution be mixed with chalk before pouring it in the garden or down the drain; check to see if the vendor you used included disposal instructions. Many dyers simply keep iron solutions long-term and top them up with more iron as needed. The tea and tannin materials can be composted, and the steel wool can be dried and reserved for future projects. ●

Iron sulfate and gallnut powders.

Resources

Boutrup, Joy, and Catharine Ellis. *The Art and Science of Natural Dyes: Principles, Experiments, and Results.* Atglen, PA: Schiffer, 2018.

"How to Use Iron Powder (Ferrous Sulfate)." Botanical Colors. botanicalcolors.com/botanical-colors-how-tos/how-to-use-iron-powder-ferrous-sulfate.

Maiwa, maiwa.com.

Spin Off eds. *Natural Dye Series: Easy Peasy Natural Dyeing.* Long Thread Media, 2024. spinoffmagazine.com/library/R9eqn8PCT6WwJMWBxua9Sw.

Magan Wilson is a potter turned fiber artist with a love of plants, experimentation, cats, and the hidden beauty of the natural world. Her love of glaze chemistry and form transformed into a love of dyes, fiber, felt, and knitwear. Magan synergizes fiber properties with intent to extend the longevity of each creation. Her work catches the wholeness of existing in the present—the wild nature of the world that flourishes on the fringes of awareness. Chasing the idea of a "wild night," you can find her work via her alias Oíche Rua (EE-ha RU-ah), an Irish phrase capturing the chaos and fierce beauty of the night sky. Learn more at oicherua.ca.

Why Does Water Matter?

Why do natural-dye recipes often call for filtered or spring water?

"One of the big reasons to avoid municipal tap water is due to additives such as chlorine, chloramines, and fluoride. I have found that they interfere with mordanting and natural dye processes."

—Magan Wilson

"Hard water, which contains calcium, is likely to be alkaline. Calcium is beneficial for fixing some dyes, such as weld and madder, but not suitable for others, such as cochineal or lac. Most other dyes will not be adversely affected by the use of hard water."

—Joy Boutrup and Catharine Ellis

"Depending on your source of water, color shifting will, to some extent, reflect the mineral content of your water. I use well water that is moderately hard to very hard. I think it is important to try dyeing with water you have readily available; purchasing water is unsustainable on many levels."

—Jane Woodhouse

If you live an area that receives abundant rainfall and harvesting rainwater is permitted, try using it for your dye projects. You can also investigate the many low-water dye techniques that help us use this precious resource as carefully as possible.

Further Reading

Baldwin, Kimber. "Water, Washing and Dyes: How H_2O Leads the Way to Color Success." *Spin Off* Summer 2018, 28–32.

Woodhouse, Jane. "A Natural Dyer's Road Map: Revisiting Gerber's Investigative Method." *Spin Off* Spring 2024, 24–28.

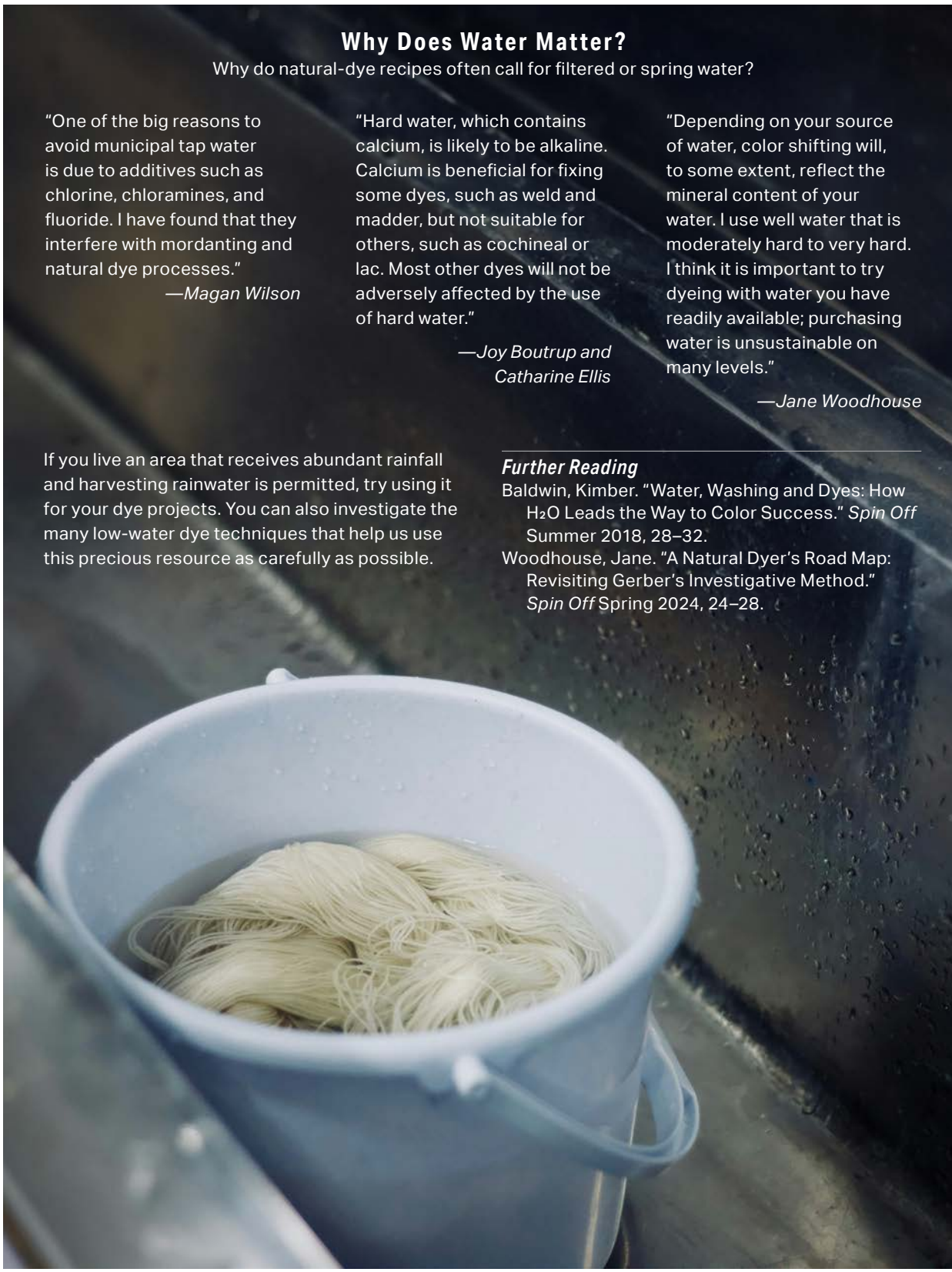


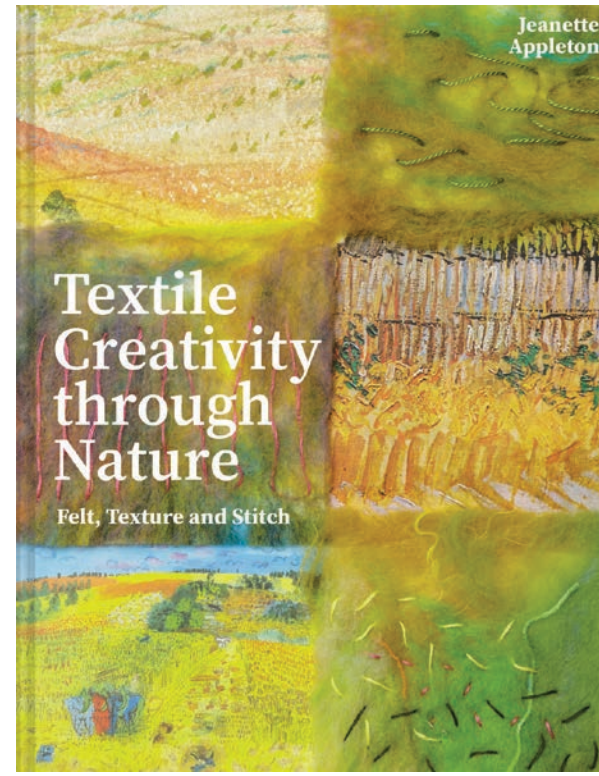
Photo by Jelleke Vanooteghem on Unsplash

REVIEW BY ERIKA ZAMBELLO

Textile Creativity Through Nature

Felt, Texture and Stitch

by Jeanette Appleton



London: Batsford, 2023. Hardcover, 128 pages.
ISBN 9781849947732.

WHAT DOES IT MEAN to approach fiber craft as an artistic pursuit? When centering work around your own life, what should you focus on? How can you "listen" to the landscape? In *Textile Creativity Through Nature*, Jeanette Appleton tackles these questions and more, guiding the reader through the creation of a fiber-art–focused practice.

To be clear, this is not a how-to book. Appleton provides copious examples of her work and sketches, but she isn't teaching readers how to create these pieces. Instead, Appleton's book reminded me of a guided walk with a friend, a way to look at my own work and try new things.

Appleton groups her art, research, and inspiration around chapter themes, including maps and sketchbooks, intentional use of lines, secondhand fabrics, cutting and repairing, and more. Narrative text takes a deep dive into the concepts behind her projects, paired with nature photography and interesting descriptions of the venues in which she shows her art to the world.

To really dive into her book, I opted to create a practice piece of my own that built on these themes and sought inspiration from my own neighborhood. Importantly, because this is what makes her book useful to a wider audience, I incorporated her messages and some of her approaches without adhering to her exact materials or techniques. Moreover, I used fiber I already owned that would also be in the stashes of most handspinners: finished yarn, roving, and washed fleece.

Photos by Erika Zambello

How do you follow a book as a guide if it doesn't provide step-by-step instructions? I started with the first chapter, which zeroes in on sketchbooks and maps. "The sketchbook became a map line for both a mental distraction and a focus, to find a route to reveal the root of an idea," Appleton writes. While I already kept a nature journal in which I jotted bird and plant species names, it had been years since I attempted to incorporate sketches into my fiber art.

Like Appleton, I wanted to draw something I saw nearly every day: in my case, the beautiful zinnias growing by the mailbox. Sketching the blossoms, I paid particular attention to the contrast between the center and petals, the shape of the blossom, even which pollinators visited regularly. I enjoy working in quilt-like blocks, so over the course of a week,

I wove three small squares using a pin loom, then used my sketches to transfer my impressions of the zinnia onto the woven squares using different techniques. I brought a zinnia into the house so I could look at it closely, then deconstructed some handspun Karakul yarn so that I could reapply the roving-like fiber using a felting needle. Not only did it look amazing, but it also opened up a new avenue for my textiles.

Over the course of 12 blocks, I explored the themes through work of my own. I tried felting again to depict the pond in my backyard with roving I hadn't yet spun from Kiki Sherard at Black Smoke Fibers, using minimal details besides color and basic lines to present how my home landscape feels to me. Following Appleton's emphasis on maps, I depicted my favorite walking routes using fleece from Icelandic sheep owned by Pulitzer Prize–winning author Barbara Kingsolver. For Appleton's chapter "Words as Inspiration," I copied one of my nature journal pages listing birds in my yard using fabric and embroidery. As I finished the book—and my practice project—I completed a textile representation of my neighborhood in a range of styles and colors, which I promptly hung with rings next to a window to resemble a curtain.

Appleton's book is inspiration for handspinners who are looking for novel ways to approach their craft, their finished projects, and textiles in general. For art enthusiasts, it's a window into the mind of a full-time fiber artist.

INTRODUCING

The Marketplace Collective

Find products, services, farms, festivals, and more

INTERESTED IN ADVERTISING?

Contact **mkimbrough@longthreadmedia.com**

Stone and Stitch

Designer Lalitha Alwan's Jasper-Inspired Handspun Collection

Lalitha Alwan is a recent graduate of the National Institute of Fashion Technology (NIFT) in Chennai, India, where she focused on knitwear design and sustainable fashion. As part of her graduate design collection, Lalitha created a series of handspun, handknitted garments, inspired by the beauty of natural jaspers intertwined with the artistry of handspun yarns. We are excited to share her work with you. —Editors

How long have you been spinning? Did someone teach you to spin, or did you learn on your own?

I began spinning in January 2023 for my handspun and handknitted design collection. I love handknitting and working with my hands in general, and when I was presented with an opportunity to take my knitting to the next level, I was overjoyed. The fact that I could not only customize colors and textures but also create intimate blends of fibers gave me endless possibilities. Mr. Naresh, the managing director at Shuttles & Needles Studio in Chennai, was patient and kind, guiding me through the basics of handspinning.

It was with the support of Shuttles & Needles, along with the knitwear faculties at NIFT Chennai, that I began to explore handspinning, and I am very grateful to them.

Photos by Drishti Rajyagor unless otherwise noted

What motivated you to focus on sustainable fashion in your studies and, in particular, on creating a collection inspired by the beauty of natural jaspers?

I grew up in an Indian household where the emphasis on zero waste was paramount. I saw my mother, aunt, and grandmother repurpose items in the kitchen as I began learning to cook as a 13-year-old. Sustainability began in the kitchen and permeated through every aspect of my home. The first-ever garments I sewed were upcycled from sarees, and recycling materials was in the DNA of my formative creations. This carried on further when I went to study knitwear design at NIFT, and it became an important influence in my design philosophy.

As for the jaspers, I grew up watching my creative mother thrive with an entrepreneurial spirit. Her love for gemstones motivated her to make and sell handmade jewelry, and so I was always surrounded by gorgeous natural stones. She introduced me to earth stones and jewelry making, something I continue to dabble in today. While I was learning how to spin and experimenting with yarn structures, one supercoiled yarn I spun reminded me of a strand of unakite jasper rondelles. The connection sparked from there and set the tone for my entire collection.

Lalitha's heliotrope-inspired ensemble.

Can you describe how you created the effect of jasper in your handspun yarn?

What fascinates me about the jaspers is how different mineral inclusions transform the colors and patterns of the stone. This inspired me to knit clothing that has multiple lives—something that can be worn in more than one way and can last a lifetime.

My approach to bringing about the beauty of the natural textures and colors was to explore various yarn structures and combine them with knitted stitches that would complement the nature of the yarn. To give you an example, the ensemble inspired by the heliotrope stone has a wrap top that has thick-and-thin yarn of varied ratios of indigo to red. I spun about 700 grams of silk/Merino yarn, juggling fiber and

Photo by James St. John, CC BY 2

Rough heliotrope, also known as bloodstone.

color blends to bring out the red flecks that adorn the stone. I handknitted this as a gradient in the sleeves. Additionally, this wrap can be draped over the torso in various ways to maximize wearability.

How do you use your handknits to express the harmony between nature, fashion, and personal well-being?

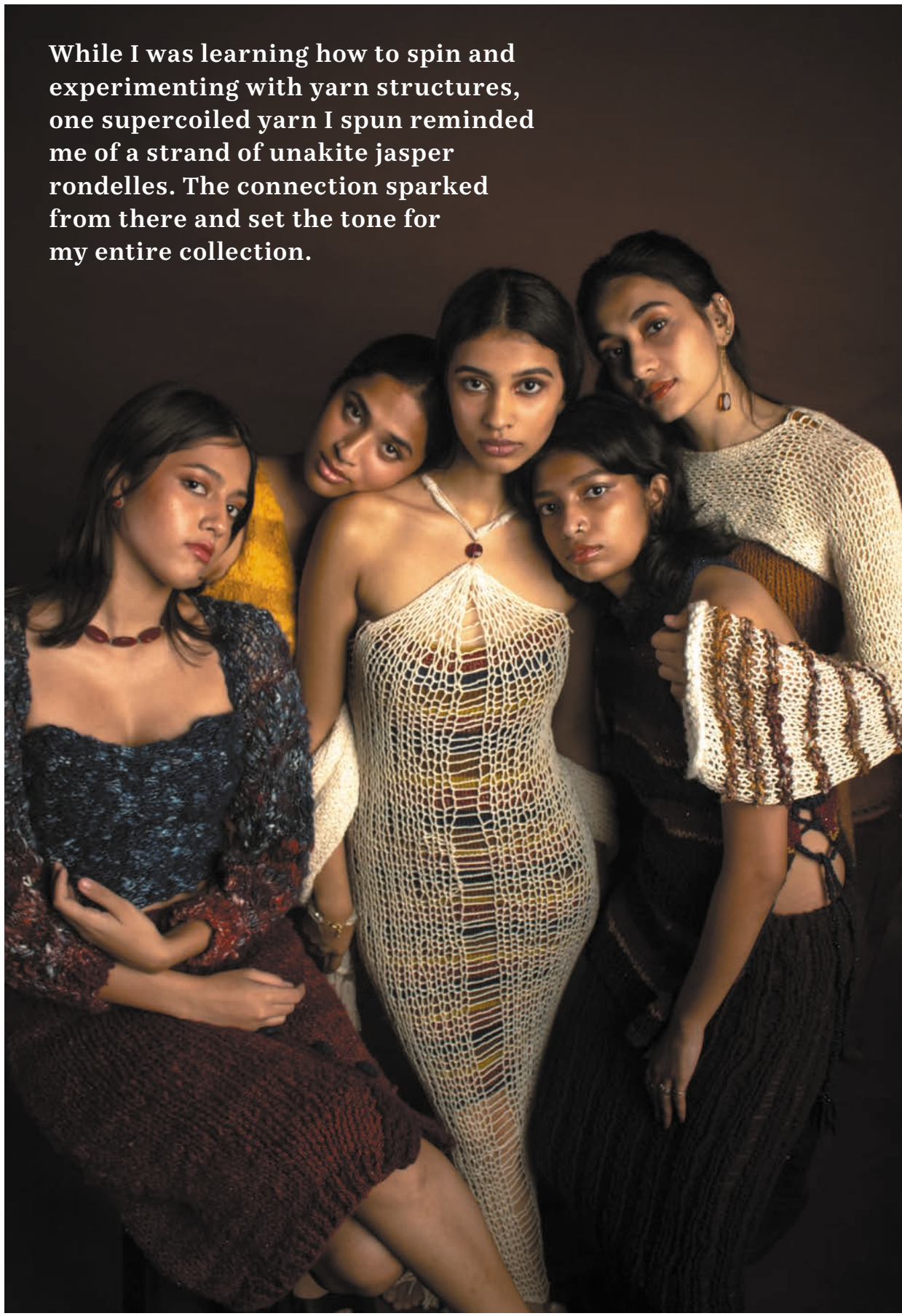
With slow fashion and self-care elements being of utmost importance to my design philosophy, I strive to create a holistic and mindful approach to fashion. I believe that in today's scenario, we need to approach sustainability with radical optimism and really make a difference with each piece of clothing we bring into existence.

In my work, the process of meditating with the spinning wheel and while handknitting garments adds a deep level of intention and care to each piece created. Be it on fully fashioned, machine-made pieces or totally intentional garments, a handmade personal touch remains irreplaceable. By incorporating this aspect into the design process, wearers of my garments are invited to experience the same sense of intention and care that went into each piece. The outcome is not just about aesthetics but also about a deeper connection to the earth, the process of creation, and the self.

What else would you like us to know about your work?

I enjoy working with different types of materials and wish to evolve as a multidisciplinary designer who places the earth at the core of their practice. I have just started my postgraduate degree, MA Fashion Futures, at the London College of Fashion. I look forward to building a research-informed design practice with a focus on regenerative and responsible design.

Find **Lalitha Alwan** @chilleez on Instagram, where she shares her process and in-progress projects. She is also open to commissions and freelance work! Find out more about Lalitha's graduate design collection at artsthread.com/portfolios/genesis-earth-to-garment.


While I was learning how to spin and experimenting with yarn structures, one supercoiled yarn I spun reminded me of a strand of unakite jasper rondelles. The connection sparked from there and set the tone for my entire collection.

Blooming Twill Tote

MALYNDA ALLEN

Every year, our local spinner's guild, the Wasatch Woolpack, has a dye exchange. Each person dyes 2 pounds of wool fiber, splits it into 1-ounce bundles, and then exchanges it with the other members of the guild. The purpose is to encourage guild members to try something new and to dye wool. Our theme for 2017 was "My Flower Garden," so most of the dyed wool was in colors inspired by flowers and gardens. I dyed my 2 pounds, exchanged it, and took home 2 pounds of 1-ounce samples of dyed fiber. Some of it I spun right away; some of it sat in my stash for a few years.

Many spinners like to use a drumcarder or handcards to blend fibers together and create gorgeous batts or rolags for spinning. When I was a new spinner, I did not have any tools for blending fiber, so I would play with various methods of combining small bundles of fiber (such as these 1-ounce bundles from the dye exchange) into a pleasing bundle of fiber that would spin up into a larger quantity of yarn. By choosing colors that coordinated nicely with each other, I found that I could spin enough yarn to weave into useful fabric.

To create the yarn for my tote, I divided the bundles of fiber into smaller pieces and spun these balls of coordinating fiber into lovely singles. Plying the variegated singles with a single tonal color combined the hues into a pleasing, cohesive yarn.

I chose to weave a twill fabric and to sew a bag. I even went a step further and chose a yarn I had previously spun from the same dye exchange to weave into an inkle band to make handles. These handles are soft, light, and sturdy. They add a unique finishing touch to my project.

SPINNING NOTES

I chose 2 ounces of a variegated mystery wool from the dye exchange that felt soft, like Merino. I also chose 2 ounces of a semisolid tonal wool that felt more like Corriedale. The colors complemented each other, so I began there. Each color would become one ply of my yarn, and the solid color would help unify the variations.

I began by splitting the variegated fiber lengthwise into many pieces. I rolled each piece into a nest and randomly spun these into fine singles. Because I planned to weave with this yarn and hadn't decided whether it would become warp or weft, I put in more twist than I usually do—about a 30- to 40-degree twist angle. The variegated fiber I spun at home on my Country Craftsman using my custom high-speed whorl at a ratio of about 24:1. The solid pink tonal I spun on my Electric Eel Wheel Nano while I was out and about. I then plied these two singles together and finished my yarn by washing it in warm water and allowing it to dry. I ended up with 822 yards (752 meters) of yarn weighing 3.4 ounces (96 grams).

For the handles, I used previously spun yarn from my stash. I had spun 2 ounces (57 g) of gradient fiber and split it lengthwise into two pieces. I spun each half separately and then plied them together to make 328 yards (300 m) of gradient yarn. This stash yarn had the hand of a soft knitting yarn, with less twist than it should have had for weaving. Though it worked on my inkle loom, I had an occasional broken warp end. The yarn would have held together better if I had added more plying twist before weaving with it.

WEAVING NOTES

I chose to weave a twill fabric (see Resources) to show off the variations in the yarn. I warped my loom with a commercial 20/2 wool yarn in purple and wove with the handspun weft. I wound my bobbins and kept track of the order, using the bobbins in the reverse order so that my yarn colors would flow smoothly with few

Photos by Matt Graves

Combining handpainted tops created a complex palette.

abrupt color changes. When I finished weaving, I cut the fabric from the loom and wet-finished it. I ended up with a lovely wool fabric about 17 inches wide by 57½ inches long (43 cm by 146 cm).

I suggest reserving a yard or so of each color of the gradient as you wind your inkle warp. Sometimes handspun yarn has a few weak spots, and if a warp end breaks, it is nice to have a perfect match for repairs until you have woven far enough to bring the original warp end back into the weaving.

FINISHING NOTES

Washing machines vary. I recommend testing a sample to ensure your machine does not full the cloth. You may prefer to wet-finish in warm water by gently agitating and leaving the fabric to soak for 20 minutes.

The warp-faced inkle bands combine warp spun from a handpainted braid with a neutral weft.

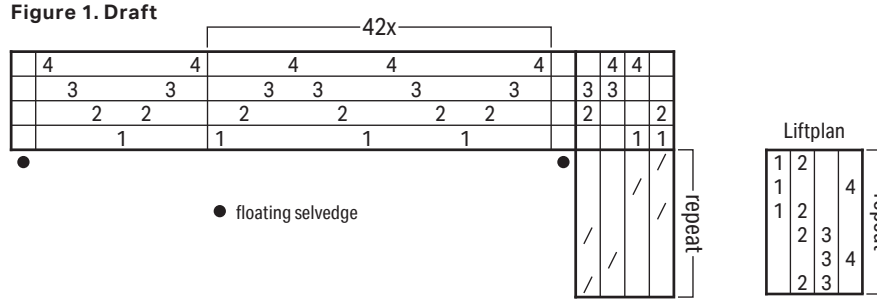
Resources

Davison, Marguerite Porter. *A Handweaver's Pattern Book*. Swarthmore, PA: M. P. Davison, 1971, 22, treadling VIII.

Lamb, Sara. *Spin to Weave: The Weaver's Guide to Making Yarn.* Loveland, CO: Interweave, 2013.

Heddle Count	
Shaft 4	128
Shaft 3	170
Shaft 2	170
Shaft 1	127
Total	595

Figure 1. Draft



MATERIALS

Bag Fabric

Fiber Corriedale wool, dyed in a tonal pattern, 2 oz. (Mine was dyed by Rebecca Thomas-Mauer with Cushing's acid dyes.) Fine wool, such as Merino, dyed in random colors as desired, 2 oz.

Yarns ***Warp:*** 20/2 Wool Weaving Yarn; (5,600 yd/lb; Pacific Wool and Fiber), Purple, 1,791 yd. ***Weft:*** 2-ply handspun (32–36 wpi; about 3,868 ypp; laceweight), 830 yd.

Equipment 4-shaft loom, 20" weaving width; 15-dent reed; 1 shuttle.

Structure Twill.

Warp Length 597 ends 3 yd long (includes floating selvedges, 22" for sampling and take-up, 24" for loom waste). *Note:* The bag exterior uses 42" of fabric. The remaining 13½" may be used for exterior pockets or another project if desired.

Setts ***Warp:*** 30 epi (2/dent in a 15-dent reed). ***Weft:*** 21–22 ppi.

Dimensions ***Width in the reed:*** 20". ***Woven length:*** (measured under tension on the loom) 62". ***Finished size:*** (after wet-finishing) 17" × 57½".

Inkle Handles

Fiber ***Warp:*** Ashland Bay Cheviot top, dyed in a gradient pattern, 2 oz (dyed by Kim Sorensen with Country Classics acid dyes). ***Weft:*** Coarse mystery wool, perhaps blended with mohair, undyed, natural light brown/tan.

Yarns ***Warp:*** 2-ply handspun (30 wpi; about 2,624 ypp; laceweight to fingering weight), 292 yd. ***Weft:*** 2-ply handspun (42 wpi; about 3,335 ypp; laceweight), 63 yd.

Equipment Inkle loom; 63 heddles; belt shuttle.

Structure Warp-faced plain weave.

Warp Length 125 ends 84" long.

Setts ***Warp:*** 55 epi. ***Weft:*** 12 ppi.

Dimensions ***Width:*** 2½". ***Woven length:*** (measured under tension on the loom) 75½". ***Finished size:*** 2¼" × 71½".

Completed Tote

Other supplies Lining fabric, 1 yd; 22" zipper; 45" wide fusible fleece, 1 yd; fusible interfacing, 20" wide, 1⅓ yd.

Dimensions ***Finished size:*** 19½" × 13¼" × 5¼" with 28" handles.

Visit **spinoffmagazine.com/spin-off-abbreviations** for terms you don't know.

INSTRUCTIONS

Bag Fabric

1 Wind a warp of 595 ends of Purple 3 yd long. Wind 2 additional ends for floating selvedges and set them aside. Warp the loom using your preferred method, following the draft in Figure 1. Centering for a weaving width of 20", sley 2 per dent in a 15-dent reed. Sley the floating selvedges in an empty dent on each side of the warp and weight them over the back beam.

2 Wind a bobbin with handspun weft (see Weaving Notes). Spread the warp with scrap yarn.

3 Weave following the draft in Figure 1 for at least 48" or until you run out of weft. Weave several picks of scrap yarn to secure the weft.

4 Cut the fabric from the loom. Zigzag stitch the ends of the fabric to secure the weft. Wet-finish by machine, washing on a cold, delicate cycle (see Finishing Notes). Allow to air-dry until damp-dry. Press.

Handles

1 Wind a warp of 125 ends 84" long on your inkle loom, beginning and ending with a heddle.

2 Wind a belt shuttle with the neutral weft yarn.

3 Weave for 75½" in plain weave.

4 Cut the band from the loom. Wet-finish by machine washing on a cold, delicate cycle. Air-dry until damp-dry. Press.

Sewing

1 Bag sides: Your handwoven fabric should have a finished width of about 17". Measure and mark 2 rectangles 17" × 21" for the sides of the bag. Cut out 2½" square notches from the bottom corners of the bag sides and a 2½" × 5" rectangle from the adjacent bottom corners. Cut the bag sides apart. See Figure 2. Set the cutout pieces aside. The 2½" × 5" piece will be used later for the zipper stop cover.

2 Cut out two 17" × 21" rectangles each from the lining, interfacing, and fusible fleece. Cut out 2½" notches from the bottom corners of each piece. Set the pieces aside.

3 Optional interior pockets: Cut out four 8½" × 13" pieces from the lining fabric. Cut two 8½" × 13" fusible interfacing pieces.

4 Following the manufacturer's directions, fuse the fusible fleece to the handwoven bag side pieces. Fuse the interfacing pieces to the bag lining pieces. If you are sewing interior pockets, fuse the pocket interfacing pieces to two of the pocket pieces.

5 If sewing pockets, with right sides together, place one interfaced pocket piece on a pocket piece that is not interfaced. Starting on a long edge, sew around all four sides with a ¼" seam allowance, leaving 3" unstitched on the long side for turning. Trim corners. See Figure 3. Turn the pocket right side out. Press. Topstitch ⅛" from the edge of one long side of the pocket, closing the gap you left for turning. This will be the top of the pocket in the bag interior. Repeat for the remaining two pocket pieces.

6 Center a pocket piece on each bag lining piece, placing the pocket 5" from the bottom edge of the lining. Stitch the pocket in place on the sides and bottom ⅛" from the edge to match the topstitching on the top long edge of the pocket, reinforcing the top corners. Set aside. Repeat with the second pocket and lining piece. On the second pocket, stitch vertically down the center of the pocket to divide it into two compartments. See Figure 4.

Figure 2. Cutting layout

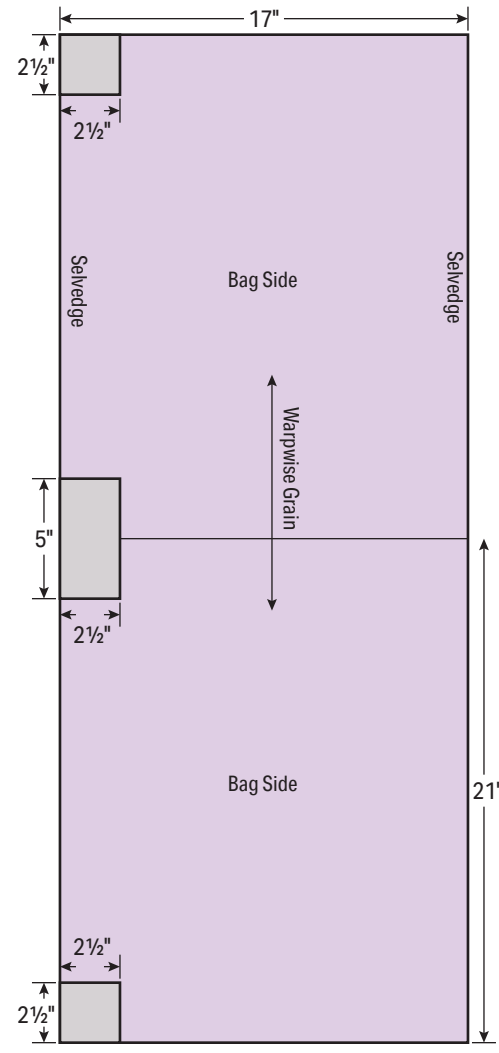


Figure 3. Pocket

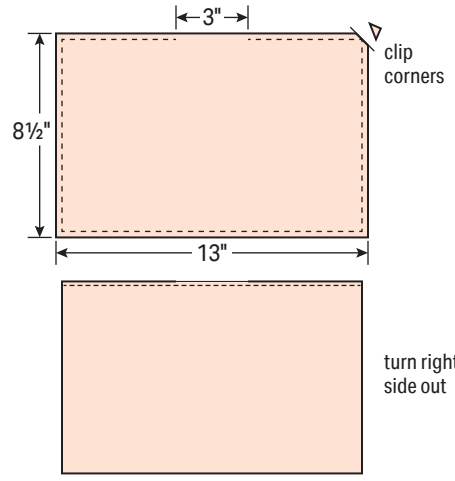
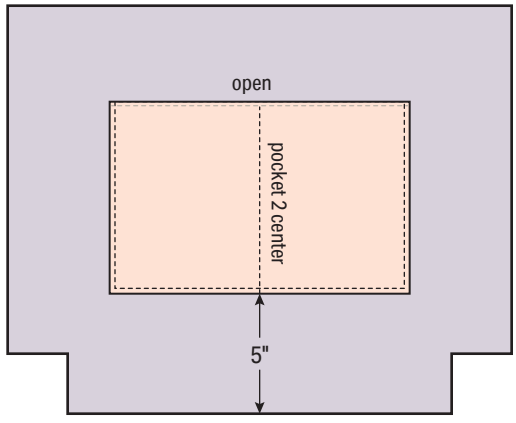


Figure 4. Pocket placement



7 Lay one handwoven bag side piece right side up. Lay the zipper on top of the fabric, teeth side down, with the zipper tape aligned with the top edge of the bag fabric and the top end of the zipper tape at the side of the fabric. Make sure the zipper pull is about ¾" from the side of the fabric. Fold the zipper tape back at an angle. Pin or baste the zipper tape and bag fabric. Lay a lining piece right side down on top of the bag side and zipper, aligning the top edges. Pin in place. Baste the lining to the bag fabric and zipper tape.

8 Using a zipper foot and ¼" seam allowance, stitch the top seam through the bag fabric, zipper tape, and lining, stopping about 1" from the end of the fabric. Fold the zipper tape down away from the seam, then continue sewing to the edge of the fabric.

9 Turn the bag fabric and lining wrong sides together. Press.

10 Lay the remaining bag fabric piece right side up, lay the zipper on top of the bag fabric, teeth down, aligning the unsewn zipper tape to the top edge of the fabric. The zipper pull will face the opposite direction. Fold the pull end of the zipper tape back at an angle and make sure the zipper is about ¾" from the fabric edge. Lay the lining piece on top, right side down, aligning the top edge. The sides of the bag fabric should align with the pieces already sewn to the zipper. Pin and baste the second bag fabric, zipper tape, and lining. Using the zipper foot and a ¼" seam allowance, sew the top seam as you did the first side, tucking in the zipper tape at the end.

11 Turn the second side of the bag and lining wrong sides together. Press, being careful not to melt the zipper teeth.

12 Open the zipper partway. Turn the fabric to place the bag fabric pieces right sides together. Align the bottom and sides. Pin in place. Sew along the bottom and sides with a ½" seam allowance, taking care not to catch the zipper in the seam. Separate and refold the bag fabric still with right sides together but aligning the side and bottom seams at one corner. Line up the raw edges of the corner notch. Sew straight across the corner edge. Refold the bag to repeat for the other corner seam.

13 Place the lining pieces right sides together (pockets facing), aligning the bottom and sides. Pin in place. Sew around the sides and bottom with a ½" seam allowance, leaving about 4" open in the bottom seam. Separate and refold the lining pieces to sew the corners as you did for the bag fabric.

14 Turn the bag and lining right side out through the opening left in the lining. Fold the seam allowances to

the wrong side of the lining along the opening. Slip-stitch the lining closed.

15 Push the lining into the bag. Press around the top edge. Topstitch along the top edges, sewing through the bag fabric, zipper tape, and lining.

16 Trim the tail of the zipper about 1" past the edge of the bag. Make a zipper tab using the 2½" × 5" cut-out piece of bag fabric: Trim the fabric to 1¼" wider than the zipper by about 3" long. Fold all four edges of the fabric piece ½" to the wrong side. Press. Fold the tab fabric in half widthwise, wrong sides together. Slip the end of the zipper into the folded fabric. Topstitch around all four sides of the folded fabric, taking care not to stitch through the zipper teeth.

17 Cut two pieces of inkle band, 30" long each. Fold each piece in half lengthwise. Beginning and ending 4" from each end, stitch close to the selvedge edge of the band lengthwise to form a folded handle.

18 Place the handles 4" down from the top of the bag and 4" in from the side seam of the bag. Open the unstitched edge of the handles with the fold facing out and the seam toward the bag. Turn the raw edge of the inkle band under ¼" and sew handles in place as shown in the photo. *Note:* Instead of using an inkle band for the handle, you could sew a handle from a strip of fabric, or use purchased webbing to make the handles.

A mother of nine, **Malynda Allen** enjoys reading. She can also be found spinning, weaving, knitting, sewing, and dancing.

The unfinished edges of the inkle band are turned under before stitching down. The rectangles removed from the base of the bag form the zipper tab.

Malynda chose a lovely coordinating fabric for the bag lining.

Spin Off

Contact Michaela Kimbrough for magazine standing order opportunities.
mkimbrough@longthreadmedia.com

Retail Shop Directory

ARIZONA

Fiber Creek
Suite 123, 1046 Willow Creek Rd
Prescott, AZ 86301
(928) 717-1774
fibercreekprescott.com

Tempe Yarn & Fiber
1415 E University Dr
Tempe, AZ 85281
(480) 557-9166
tempeyarn.com

COLORADO

Blazing Star Ranch
3424 S Broadway
Englewood, CO 80113
(303) 514-8780
blazingstarranch.com

Entwine Studio
4003 North Weber St
Building H
Colorado Springs, CO 80907
(719) 761-1211
entwinecos.com

Lambspun of CO
1101 E Lincoln Ave
Fort Collins, CO 80524
(800) 558-5262
lambspun.com

Longmont Yarn Shop
454 Main St.
Longmont, CO 80501
(303) 678-8242
www.longmontyarn.com

Piney Creek Yarn
15460 E. Orchard Rd
Centennial, CO 80016
(303) 953-1967
www.pineycreekyarn.com

Serendipity Yarn & Gifts
PO Box 5120
Buena Vista, CO 81211
(719) 395-3110
serendipityyarn.com

CONNECTICUT

In Sheep's Clothing
10 Water Street
Torrington, CT 06790
(860) 482-3979
in-sheeps-clothing.com

Madison Wool
56 Wall St
Madison, CT 06443
(203) 245-5921
madwool.com

IDAHO

Yarn Underground
409 S Washington St
Moscow, ID 83843
(208) 882-7700
yarnunderground.com

ILLINOIS

Fiber Universe
305 Southwest Water Street
Peoria, IL 61602
(309) 673-5659
thefiberuniverse.com

INDIANA

Spinnin Yarns
145 N Griffith Blvd
Griffith, IN 46319
(219) 924-7333
spinninyarns.com

KANSAS

Yarn Barn of Kansas
930 Massachusetts
Lawrence, KS 66044
(785) 842-4333
yarnbarn-ks.com

KENTUCKY

LSH Creations
1584 Wellesley Drive
Lexington, KY 40513
(859) 321-7831
lshcreations.com

The Woolery
Ste 1A, 859 E Main St
Frankfort, KY 40601
(800) 441-9665
woolery.com

MAINE

Belfast Fiber Arts
171 High St
Belfast, ME 04915
(207) 323-5248
belfastfiberarts.com

Halcyon Yarn
12 School St
Bath, ME 04530
(800) 341-0282
halcyonyarn.com

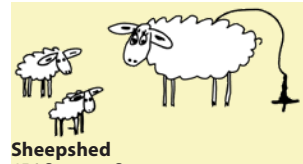
One Lupine
170 Park St
Bangor, ME 04401
(207) 992-4140
maineyarnandfibersupply.com

MARYLAND

Black Sheep Yarn Shop
9602 Deereco Rd.
Timonium, MD 21093
(410) 628-9276
blacksheepyarnshop.com

MASSACHUSSETTS

Newsbreak
581 GAR HWY
Swansea, MA 02777
Newsbreakmags.com



Sheepshed
456 Summer Street
North Andover, MA 01845
(603) 533-0664
www.sheepshed.net
Sheepshed specializes in all fibers for spinning and felting, Jacquard Dyes, our own exclusive line of sheep pottery, soaps, candles, knitting yarns, Unicorn fiber wash.

The Fiber Loft
9 Massachusetts Ave
Harvard, MA 01451
(978) 456-8669
thefiberloft.com

WEBS - America's Yarn Store
75 Service Center Rd
Northhampton Rd., MA 01060
(800) 367-9327
yarn.com

MICHIGAN

Heritage Spin & Weaving
47 E Flint
Lake Orion, MI 48360
(248) 693-3690
heritagespinning.com

Leelanau Fiber
310 N. St. Joseph St.
PO Box 52
Suttons Bay, MI 49682
(231) 271-9276
www.leelanaufiber.com/

The Hen House Quilt Shop
211 S Cochran Ave
Charlotte, MI 48813
(517) 543-6454
thehenhousemi.com

MINNESOTA

Bella's Flock
11 Division St E
Suite 200
Buffalo, MN 55313
(612) 741-6437
https://bellasflock.com

Rocking Horse Farm Knitshop
25636 County Rd 74
St Cloud, MN 56301
(320) 252-2996

Weavers Guild of Minnesota
1011 Washington Ave S, #350
Minneapolis, MN 55415
(612) 436-0463
weaversguildmn.org

MISSOURI

Hillcreek Yarn Shoppe
4093 E. Ketterer Rd
Columbia, MO 65202
(573) 825-6130
hillcreekyarn.com

NEBRASKA

Plum Nelly
743 W 2nd Street
Hastings, NE 68901
(402) 462-2490

NEW JERSEY

The Spinnery
33 Race St
Frenchtown, NJ 08825
(908) 996-9004
thespinnery.square.site

NEW MEXICO

Espanola Valley Fiber Arts Center
325 South Paseo de Onate
Espanola, NM 87532
(505) 747-3577
www.nmfiberartscenter.org

The Natural Twist LLC
@Fiber Arts On 4th
6463 4th Street NW
Los Ranchos de Albuquerque , NM 87107
(505) 323-2315
TheNaturalTwist.com

NEW YORK

CeCe's Wool
2080 Western Ave
Suite 138
Guilderland, NY 12084
(518) 779-9985
www.ceceswool.com

Fiber Kingdom
137 E Broadway
Salem, NY 12865
(518) 854-7225
fiberkingdom.com

Spinning Room of Altamont
190 Main St / PO Box 427
Altamont, NY 12009
(518) 861-0038
spinningroom.net

NORTH CAROLINA

Studio 256
106 S Greene Street
Wadesboro, NC 28170
(704) 507-1160
Studio256.online

Three Waters Farm
5330 Three Waters Lane
Grahm, NC 27253
(866) 376-0378
threewatersfarm.com

OHIO

Gwen Erin Natural Fibers
44 N Main St
Hubbard, OH, 44425
(330) 269-9511
gwenerin.com

OREGON

Eugene Textile Center
2750 Roosevelt Blvd
Eugene, OR 97402
(541) 688-1565
eugenetextilecenter.com

Little Hawk Yarns
544 SE Main Street
Roseburg, OR 97470
(458) 262-0046
www.littlehawkyarns.com

PENNSYLVANIA

ChickenKnitz
562 Main St
Harmony, PA 16037
(724) 473-4900
https://chickenknitz.com

Twist Knitting & Spinning
5743 Route 202
Lahaska, PA 18931
(215) 794-3020
twistknittingandspinning.com

SOUTH CAROLINA

LoftyFiber
415 E 1st Ave
Easley, SC 29640
(864) 810-4747
loftyfiber.com

SOUTH DAKOTA

South Dakota Natural Colored Wool Studio
109 N 2nd St
Groton, SD 57445
(605) 397-4504
sdnaturalcoloredwool.com

TENNESSEE

Smoky Mountain Spinnery
466 Brookside Village Way Ste 8
Gatlinburg, TN 37738
(865) 436-9080
smokymountainspinnery.com

Sunshine Weaving and Fiber Arts
327 W. Main Street
Lebanon, TN 37087
615-440-2558
sunshineweaving.com

Yarn Patch
68 N Main Street,
Crossville TN 38555
(931) 707-1255
www.yarnpatch.com

UTAH

Desert Thread
29 E Center St
Moab, UT 84532
(435) 259-8404
desertthread.com

Needlepoint Joint
241 25th St
Ogden, UT 84401
(801) 394-4355
needlepointjoint.com

VERMONT

Six Loose Ladies Yarn & Fiber Shop
287 Main Street
Chester, VT 05143
(802) 875-7373
sixlooseladies.com

VIRGINIA

The Knittin' Coop
7 S. College Ave
Salem, VA 24153
(540) 588-2447
www.theknittincoop.com

WASHINGTON

Cabled Fiber & Yarn Studio
125 W 1st St
Port Angeles, WA 98362
(360) 504 2233
cabledfiber.com

Northwest Yarns
1401 Commercial St.
Bellingham, WA 98225
(360) 738-0167
nwyarns.com

WISCONSIN

Icon Fiber Arts
590 Redbird Cir
De Pere, WI 54115
(920) 200-8398
iconfiberarts.com

Fiber Garden
N5095 Old Hwy. 54
Black River Falls, WI 54615
(715) 284-4590
fibergarden.com

WYOMING

The Fiber House
146 Coffeen Ave
Sheridan, WY 82801
Vendors for Schacht, Ashford, and Kromski wheels and looms. Supplies for all fiber arts needs. Individual and group classes. See our website for more.
(877) 673-0383
thefiberhouse.com

AUSTRALIA

Grumpy Ginger Yarn Co. Pty Ltd
11 Anzac Avenue
Wyong, NSW 2259
(040) 261-6733
grumpyginger.com.au/

JAPAN

Kakara Woolworks
580 Yagami
Akaiwa-shi, Okayama-ken
709-0734
Japan
+81-(0)86-995-9988
kakara-woolworks.com

UNITED KINGDOM

George Weil & Sons
Old Portsmouth Rd
Peasmarsh, Guildford GU3 1LZ
United Kingdom
01483 565 800
www.georgeweil.com

The Handweavers Studio and Gallery
140 Seven Sisters Road,
London N7 7NS
020 7272 1891
handweavers.co.uk

Weft Blown Ltd
17 Ailsa View
West Kilbride North Ayrshire
Scotland, UK, KA23 9GA
by appointment only
+44 (0) 7930 657900
info@weftblown.com

Advertiser Index

Aker Fiber Farm 65
Akerworks 29
Bellwether Farm 65
Brother Drum Carder 35
Daedalus Spinning Wheels 17
Davis Family Livestock 65
Estes Park Wool Market 3
Eugene Textile Center 23
Fiber Fusion Northwest 35
Golding Fiber Tools 23
Great Basin Fiber Arts Festival 64
Hansen Crafts 3
John C. Campbell Folk School 5
Kromski North America 5
Lani's Lana 29
Lisa Souza Knitwear & Dyeworks C4
Louët BV C2
Majacraft C3
Maryland Sheep & Wool Festival 17
NABSSAR 65
New Hampshire Sheep & Wool 64
Pure Valais 65
R.H. Lindsay Co. 23
Rabbit Hill Wool Mill 65
Salida Fiber Festival 64
Schacht Spindle Co., Inc. 21
Shenandoah Valley Fiber Festival 64
Soundview Fiber Mill 65
Stewart Heritage Farms 65
The Fiber House 79
The Ross Farm Mercantile 65
The Sheepshed 78
The Sheepwalk Ranch LLC 35
The Woolery 21
Treenway Silks 23
Valais Blacknose Sheep Society 65
Wild Rose Farm 65
Yarn Barn of Kansas 21

Save Your Braids

Sometimes braids need more than a little fluffing before spinning. Check out our roundup of prep options for compacted combed tops.
LT.Media/Compacted-Braids

A Natural Haven

Listen to the podcast to learn how natural dyer Kenya Miles balances farming, teaching, community building, and her own artwork.
LT.Media/Miles

Knit a Twilight Fade Pillow

Not a crocheter? *Spin Off* Editor Kate Larson shows you how to adapt the pattern for knitting.
LT.Media/Knit-Fade

Master Fractal Spinning

Spin Off subscribers can learn more about Becks's inspiration by reading Janel Laidman's original article that started the fractal spinning craze.
LT.Media/Fractal

Dive into Color

Want to learn more about color? Find a suggested reading and watch list for dipping into color theory and dyeing your own fiber.
LT.Media/Color-Books

Marls are color theory at work! Find the Evergreen Marls Hat on page 18.

Photo by Matt Graves

Find more articles, patterns, tutorials, podcasts, and videos on our website! Visit **spinoffmagazine.com** for the latest content.