

Shuttlecraft Bulletin #5, January 1925

This bulletin is on color-mainly color combinations. MMA reports that she gets many questions from her correspondents about color; combinations, what colors are fast, etc. She takes 4 of the 5 bulletin pages for this topic.

She starts out discussing dyeing, references, materials, over-dyeing for unsatisfactory colors, advising weavers to keep some natural-colored yarn to dye as needed. Then she moves on to color combinations, repeating the advice she got from an art instructor in her student days: "...If it looks right, it is right." Suggesting that trial and error or sampling is the way to approach the subject. She admits though, that not everyone can recognize color differences and goes on to

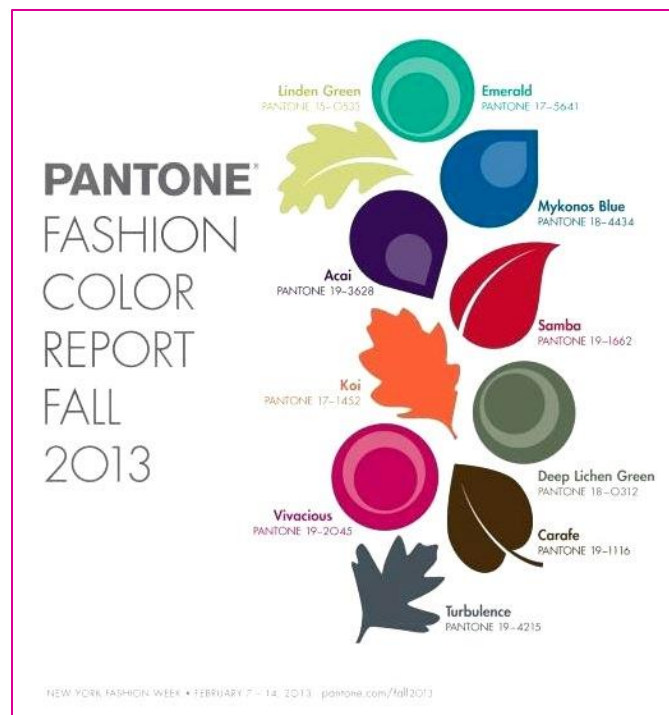
offer some color combinations to those who lack the confidence to experiment with color. She recommends classic color combinations from Chinese or Czech peasant decoration, which is based on a foundation of black or white, combined with another bold color (eg red) in almost any proportion. She discusses "safe" (eg., black and white with another color, green and white, old gold and dull blue, and more) and "dangerous" (combinations of several different shades of blue, purple, lavender or mauve, for example) color combinations.

Color combination recommendations for designers continue to the present day. One of the more well-known ones is from Pantone, the authority on color, provider of color systems and

leading technology for accurate communication of color (see pantone.com/).

They designated emerald as the fashion color of the year for 2013 and gave the color palette seen in the figure here.

Source: Pantone.com



They give color combination recommendations in their press release, moving far beyond a discussion of "safe": "...Multifaceted **Emerald** continues to sparkle and fascinate, bringing luxury and elegance to the palette, while yellow-toned **Linden Green** brings a lightness and brightness to the deeper shades of fall. Try pairing both with **Mykonos Blue**, a bold, meditative blue, for a

classic and relaxed fall look.

Exotic **Acai** adds mystery and richness to the palette and can be incorporated with the other colors to create several powerful fall combinations. Pair the elegant shade of purple with Emerald for a regal disposition, or spirited **Samba red** for an expressive and dramatic look. **Koi**, a decorative orange with dazzling and shimmering qualities, is a statement color that serves as a pick-me-up for your wardrobe. **Vivacious**, an unruly and wildly deep fuchsia, adds an ebullient sensuality to the palette.

Pair Vivacious with anchoring **Deep Lichen Green**, a naturally lush shade of green, for a dynamic juxtaposition that captures both ends of the seasonal spectrum. Rounding out this season's cornerstone colors, Turbulence, a dark mercurial

gray, and *Carafe*, a rich, glamorous brown, provide more interesting and sophisticated alternatives to the black basics usually worn in colder months. Both staple neutrals pair gracefully with more expressive colors within the palette, such as Samba, Koi and Vivacious.”

A color combination review is provided for weavers by Anne Dixon in *The Handweaver's Pattern Directory*, Interweave Press. In addition to many 4 shaft weave structures, she covers color theory and “Color Scheming”, showing some effective ways to use a particular color.

The Bulletin threading draft, given on page 5, is “Ms &Os” a structure classically woven, ironically, in one color, same warp and weft, according to Sharon Alderman's book, *Mastering Weave Structures*, Interweave Press (2004). It was called Sälldräll in Sweden, which Joanne Hall explains in her comment on a blog (see further reading): Dräll is the name for a patterned weave and säll is a sieve, in the Ms and Os pattern, the plain weave

squares become circles and look like a plain weave woven mesh of the circular sieve.

The 4-shaft version illustrated in the bulletin is made up of alternate blocks of plain weave and an over 4, under 4 rib. This structure is a textured, one shuttle (if using only one-color weft) weave that depends on distortions of the grid, with the plain weave sections spreading out to form the “Os” and the rib closing in to form the “Ms”, sort of. This weave structure was traditionally used for table linens. Modern day uses include baby blankets (see the Interweave free ebook on baby blankets and *Weavers Craft*, Issue 27) and dishtowels. In keeping with the Guild theme this year of weaving for fashion, turned Ms and Os are recommended for flowing scarves in several articles in *Handwoven* magazine, with varying color combinations for interesting color and weave effects, and one done in wool and silk, then fulled. Check them out and try Ms and Os on your loom.

Further reading:

Blumenthal, Betsy. A New Look at M's and O's, The Full Story. *Handwoven* Issue 113. January/February 2003. Pp 54-56.

Farling, Kathleen. Learning from a Weaver's Exchange. *Handwoven*. Issue 128. January/February 2006. pp 64-66.

Farling, Kathleen. A new look at threading M's and O's. E book on Weaving Baby Blankets (see <http://www.weavingtoday.com/woven-baby-blankets/> to download your copy). Interweave Press 2013. Weaving today website. pp 8-9.

Harvey, Susan. 2013. Thrums blog. <http://weeverwoman.blogspot.com/2013/07/ms-and-os-sweet-old-thing.html>

Pritchard, Emilie. Turned M's and O's Scarf. Inspired by Handwoven. *Handwoven* Issue 122. November/December 2004. pp 42-44.

Rucker, Barbara Layton. Bumpy bamboo scarves in M's and O's. *Handwoven* Issue 148 January/February 2010. pp 52-54.

Scorgi, Jean. Atwater's Ms & Os Baby Blanket. *Weaver's Craft*. Issue 27. April 2010. Baby Blankets. pp 4-5.

Schlein, Alice. Turned M's and O's: Safe or Saucy.” *Weavers*, Issue 43, Spring 1999. pp 20-23.