



In this video I'm going to talk about choosing our colours for double huck.

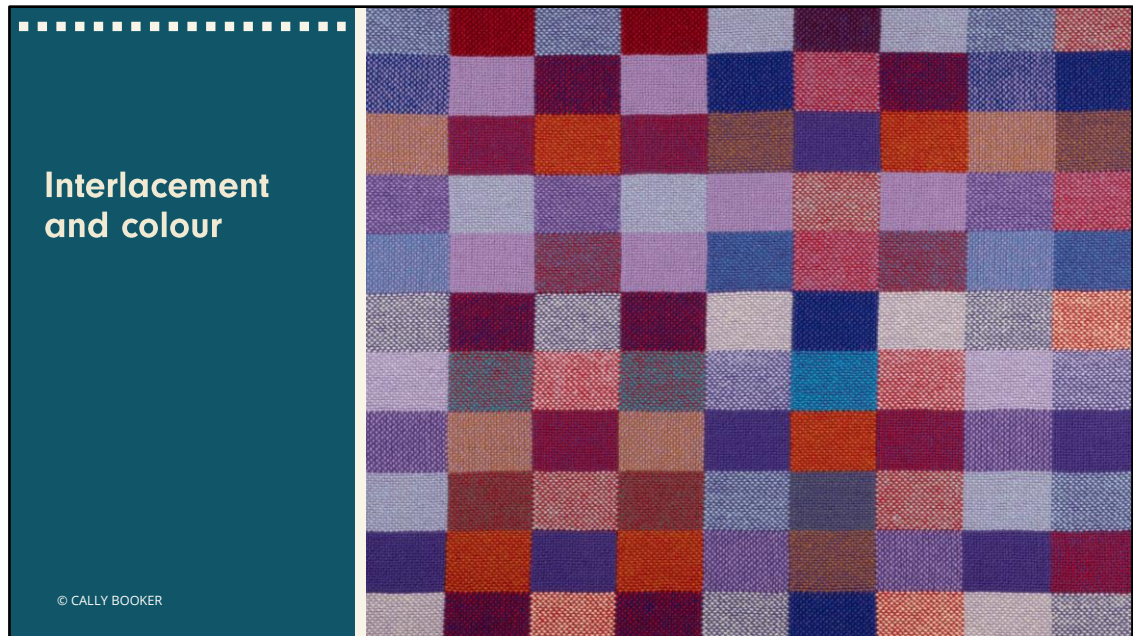
## Choosing Colours



When it comes to colour, my number one suggestion for this sampler is to keep it simple. I recommend limiting yourself to two colours, one for each layer.

The main reason for this is to give prominence to the structure and avoid distractions. Why would colour be distracting? Well, colour can be a challenging aspect of huck lace even in single cloth.

## Choosing Colours



Every weave structure has its characteristic interlacement which affects the way we perceive colour.

A plain weave, for instance, tends to produce an optical blending of our warp and weft colours. In other words, our brain tends not to see a red warp and a yellow weft, but instead sees an orangecloth, rather as if we had mixed two paint colours together. A plain weave has the maximum possible interlacement, so each yarn is visible only in tiny spots.

Other weaves are less interlaced, and therefore show us larger quantities of the individual colours. From close up our brain doesn't blend them as easily, so we see them as adjacent patches of colour.

# Choosing Colours



This is particularly true of huck lace, where the floats mean that warp and weft each resolve into quite dense blocks of colour. If you are not expecting this effect - and even if you are - it can sometimes come as a nasty surprise. We'll have an opportunity to experiment with our weft colours later on, and we'll get a clearer view of those experiments if we keep the warp simple.

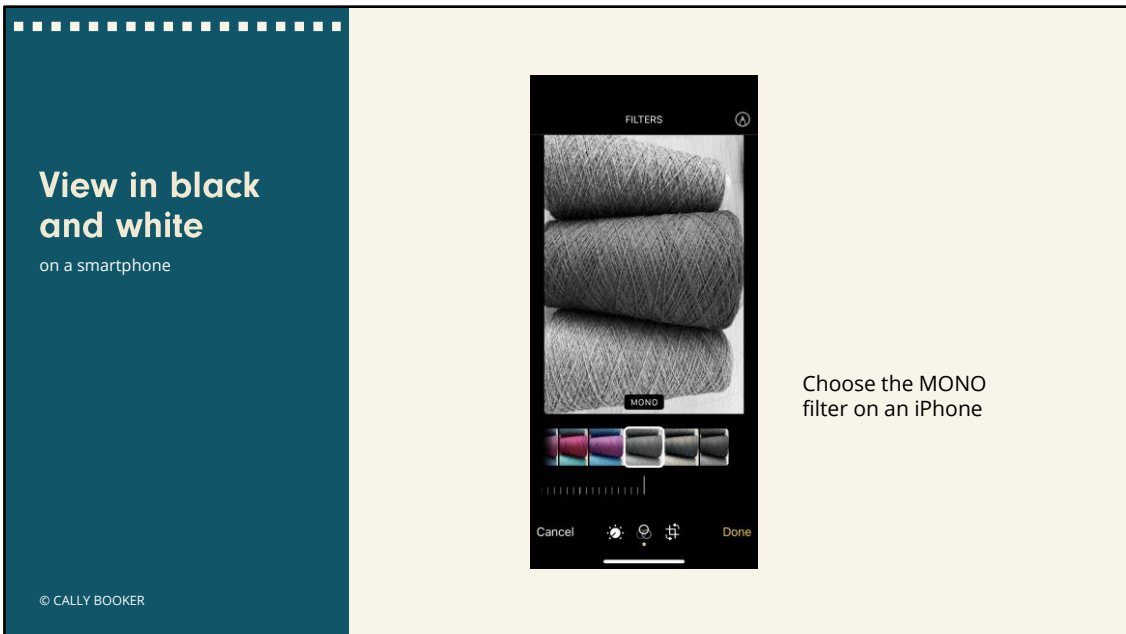
### Colours of similar value



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What should guide our choice of those two colours then? Well the field is wide open! There is no perfect pair of colours that will be optimal for every structural possibility. For good all-round performance, though, I have found that two colours of similar value serve really well.

## Choosing Colours

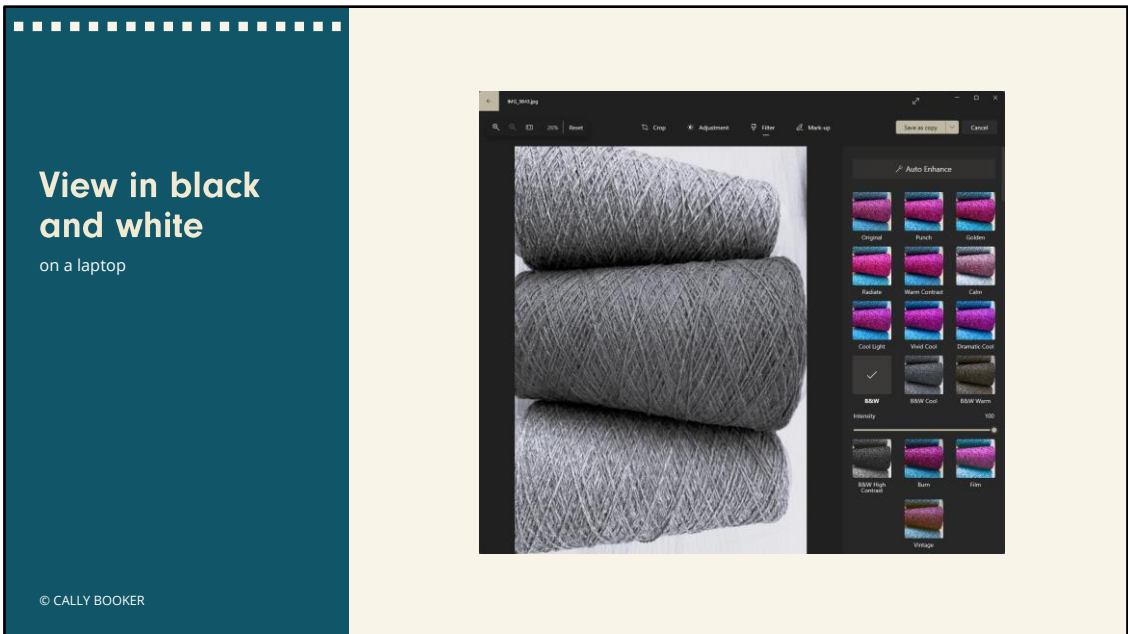


The easiest way to compare the values of my colours is to take a photo and view it in black and white. Most smartphones will have a range of filters, though it isn't always obvious which one you need.

On an iPhone the filter labelled 'Mono' is the basic black and white view. Some filters are designed to boost the contrast or add other effects, and these are not what we want.

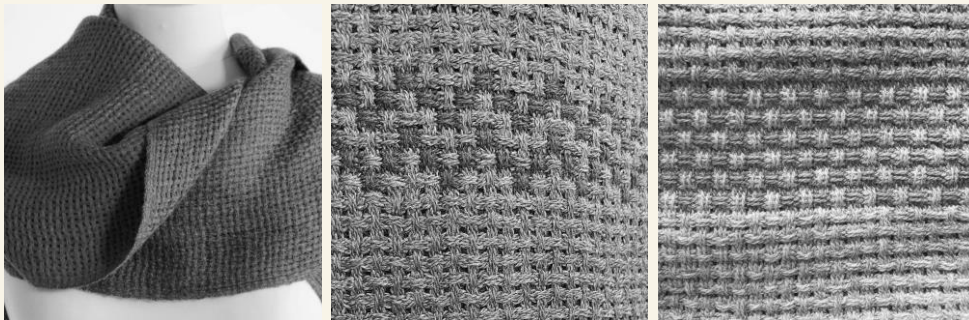
If you cannot find a plain black and white filter, then another option is to find the saturation setting and turn it all the way down to -100.

# Choosing Colours



Or you may find it easier to transfer your photos to a laptop and adjust them there in the native photo-viewing app. For instance, in Windows Photos the B&W filter will give us the view we need.

### Record and reflect



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One of the benefits of using technology in this way is that we can keep a record of our decision-making, and we can also reflect back on design decisions we made earlier to see how value was at work. These are the same photos we saw a moment ago, but now in black and white. When I planned the warp to weave the wrap on the left, I didn't consider value at all, and it was a surprise to me when I saw how similar the two shades of blue were in this regard.

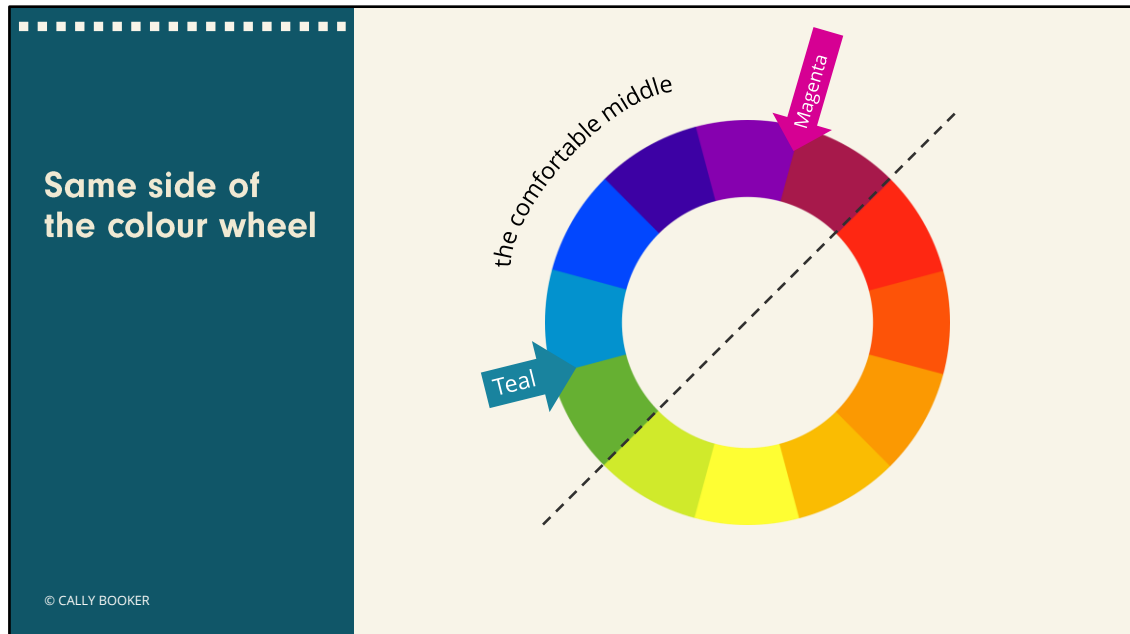
However, technology is not essential. You can also get an impression of value by turning off the lights and looking at your yarn with your eyes almost closed. These are ways of reducing the amount of colour information that we receive, so that brightness becomes the more important factor.

## Choosing Colours



It was only in looking back over all my work in double huck that I realised I have a consistent habit. I tend to pair a more colourful yarn with a more neutral one, and it has proved a good strategy because it allows for lots of structural variation as well as some gentle introduction of extra weft colours without too much difficulty.

## Choosing Colours



However, that is by no means the only viable strategy. For this class I have been weaving samplers in different yarns using a combination of teal or blue-green with magenta and enjoying the zing of the two strong colours as a change from my usual diet. The one limit I placed on my selection when I chose these colours, was that they shouldn't be at opposite poles of the colour wheel but within one half of it. This allows me to find a comfortable middle ground (in my case, among the blues) for additional yarns that could be woven with either layer.

The most important point is that whatever colours you use, you will get feedback from your choices about what you like and what you don't like in the ways that they work together in the double huck structure.

Colour wheel CC BY-SA 3.0 via Wikimedia Commons. Originally uploaded by Sakurambo at English Wikipedia.