TINY HACKLE STUDIO

Fun with Spikes!

REPEATABLE HACKLE COLOUR
PATTERNS - HANDBOOK

by Suzy Brown

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Welcome to a new system for creating the colour palettes you want, and in the placements and proportions you need for your projects This system will give you consistent results from one hackle load to the next, so is a great way to create repeatable patterns! In these pages you will find a whole new world of colour management, a world in which the humble hackle rules over an entire fibery kingdom, one that is incredibly rich in colour and design possibilities!

In this handbook, I am bringing you a system I have developed to help you plan your colours and load your hackle to gain dominion over how your hues are expressed and organised in the yarns you spin. Using this system you can plan for small or large projects, create unique and interesting, yet totally repeatable variations in the way you manage your colours, and you will do this by using specific patterns. I have created a number of these within this handbook, and provided you with the knowledge and tools to make your own as well.

Even though I have been using my hackle for many years, it was only when I was offered the chance to teach a dedicated hackle course at Majacraft Magic Camp New Zealand in 2020, that I really started to map and consciously create 'patterns' that I could share with others. I believe I have developed a way to do that that is simple and easy to follow, and more importantly, you can continue beyond the scope of this book to create your own patterns and yarn designs with complete control over the amount of each colour you will use and how it will be placed in the yarn you spin. The first part of this handbook covers how to create the combed top you want, and the second part contains tips on how to spin the combed top you make to get the most out of the colours. The third part was the most labour intensive for me but in creating it, I learned a massive amount about managing colour from hackle to knitted fabric, it is all the samples I created along with the notes I made throughout the process., I hope you will study these and learn from my own experiments, then go on to continue your own!

THIS HANDBOOK IS YOUR GUIDE TO:

- Understanding how my hackle patterns work and how to 'read' them

- Exploring the purpose of the patterns and why you might need them

- How to control the placement and proportions of colours in a predictable way

- The purpose of spinning samples and knitting swatches

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READING YOUR PATTERN

The patterns we will be using are simple to read, especially if you think of it as a kind of vertical colour chart. ***We read each pattern vertically, from one end of the hackle to the other***, I usually begin on the left and read along the hackle to the right hand end. You could read it the other direction so long as you continue to read across the hackle end to end, and then spin the fiber by starting at the same end you started reading from.

When you want to know what proportions you will have of each colour in your pattern, start at the left hand end of the pattern, you will see there are layers of colour, so reading vertically means that you can see at a glance exactly how many colours you will have at any one time, and the proportion it will be in the design, in great detail. So if the first third of your hackle contains three layers - red, yellow and blue, in which the thickest layer is red, the blue layer is three quarters as thick as the red, and the yellow is a quarter of the thickness of the red, your yarn will contain mostly red, almost as much blue, and a touch of yellow when you spin that section.

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● THE BASIC PRINCIPLES ARE AS FOLLOWS:

- Start with pre-prepared fiber, I love to use commercial top for this but you can also use your own combed fiber or carded fiber, so long as the staple length throughout is of equal length.

- Number each colour you want to use as a 'key' and match that to a number in the Hackle pattern.

- Count the number of 'lashes' you add for each colour, for example, if you are creating a triangular shape, start with a thick layer of 5 lashes, next two layers of 3 lashes each, next 2 layers 1 lash each.

- Build up each shape of colour completely before moving on to the next.

These principles will help you create multiple hackle loads that, while they will not be exactly the same, will give you the most similarity between hackle loads as possible for a consistent look to your project.

If you are not sure how your colours will work together, always do your first hackle load as a sample, spin it up and swatch it before you move on to making your project quantity,

Note:
In my patterns I have used simple fibers and colours, you should also feel free to add sparkle or bling at any point if you want to, adding in a layer of sparkle will not change the overall placements of your colours and if it is something you like, go ahead and add it in!

You can use any kind of colour palette and any number of colours, you are only limited by the amount you can fit onto your hackle.

THE RULES

In order to have complete success there are really only a few important rules that you need to follow.

1. Make sure all your staple lengths are the same! We diz the fiber off from the tips, so if you have short fibers in the mix they will come off last. This means that if you have long black and short white and your goal is to create a stripe, what will actually happen is you will get a block of mostly black, which comes off first because it is longer, and then a block of mostly white from the same area on the hackle, because the longer black fibers will diz off first. So keep your staple lengths the same for predictable results.

2. Use pre-prepared fibers. I like to use combed top because it is consistent, easy to measure with about the same amount per 'lash' staying on the hackle, and it dizzes off beautifully.

3. If you choose to use carded fleece, you can! Just make sure ALL your fiber, per hackle load, is also carded in order to ensure equal consistency for your colour placements. I would not recommend locks or unprepared fiber because it will give inconsistent results and is also difficult to diz as it tends to jam. If you also have a set of combs, comb your locks first, or at the very least flick card them and open them up.

These are the only rules! The rest is up to you, follow the patterns in this book with the confidence of knowing they have already been tried out and you can see the result in the samples. Then create your own unique patterns and yarns too! There are so many possibilities with this tool!

HOW TO LOAD FROM A PATTERN

The principles:

- It helps to count the number of lashes you add into each colour block, shape, or area (and note them down)

- Build up your colour shapes from one side of the hackle to the other - read the pattern and work out which colours to add in the bottom layer and which go on top

- Use layers and plan which order you will be adding your colour before you start

Always start from one end and work your way across. You might need to build up each section as you work across the hackle, or you might need to add layers the width of the hackle, but decide to start with, and where you will begin loading

HOW TO USE THE DIZ

Use the diz by starting at one end of the hackle, drawing the fibers into a point and threading them through the largest hole in your Diz. Draw enough through to get a good hold on the fibers, then pinch the fiber right up next to the hole on the side of the diz facing away from the fiber,

Gently draft all the fiber backwards away from the hackle, to about the length of one of your staples. Let the Diz float on the fiber your have just drafted, then move it forward back into the fiber supply until you feel a little resistance, now pinch and draft again,

If you find you cannot get the fiber to start drafting you could try moving it side to side to get it started, then continue to draft backwards, each time letting the diz follow your fingers and then sliding it back up towards the tines again till it resists. This is the simple routine to create your top.

Important points to remember:

Keep the full thickness of the fiber feeding into the diz so the vertical colours are all picked up together.

Work into one area at a time till you have removed as much as you can, then move across to the next area, this avoids blending multiple sections together unintentionally.

Work across the width of the hackle one time only, this will ensure the pattern is not altered and your dizzed fiber remains a regular thickness (and the pattern is regular).

Make your own hackled fiber using one of Suzy's pre-made patterns as a guide.

Load your hackle according to the pattern, use the space below to record your process

Notes
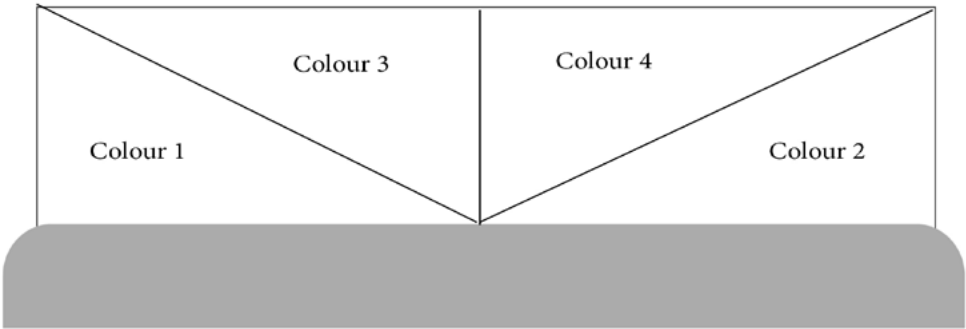
|	Layer one:	Colour 1 Fill to top then taper down to middle
Colour 1: Dark Brown		Colour 1 Fill to top then taper down to middle
Colour 2: Camel		Colour 2 Taper from middle to right top
Colour 3: Oatmeal	Layer two:	Colour 3 One lash top left to fill in middle
Colour 4: Mid Brown		Colour 4 fill middle to one lash top right

TIPS FOR LOADING

- Lay out your colours out first, in order 1 to 4

- Plan the sequence you will load them in before you start

- Count the lashes for each colour as you load it

- Record the number of lashes you use for each colour in the table above as you go

- Don't worry if your lash number recording isn't perfect, some lashes will contain more fibre than others depending on the thickness of your fibre supply or the amount you catch at the tips, the goal is to get a close estimate of the proportions of each colour you are using and when you place it in the process.

ACTIVITY

Once complete, fill in the 'notes' section - is there anything you did that worked out differently from the pattern? Make sure you record that for replication next time! Did you discover anything you might want to do differently next time you make this pattern? (add bling? and where? swap out the colours for another palette? etc)

HACKLE HOMEWORK

1. Use Suzys next pattern to create one more hackle load, then with a pen and ruler make your own pattern in the third template, create this with fibre.

2. Make sure you create two hackle loads of at least one of these patterns, you will use that later to spin a two ply yarn, spinning each hackle load onto a new bobbin so you can ply them together. You need to use the entire hackle load for each single, otherwise you will lose the colour organisation.

3. Make sure you create at least one full hackle load to spin as a chain ply and swatch later. You will need to use the complete hackle load for your chain ply.

4. You will need to knit the entire spun amount of each different pattern, in order to see how the whole pattern will look in the fabric.

Colour 1	Colour 2	Colour 3	Colour 4
Colour 4	Colour 3	Colour 2	Colour 1
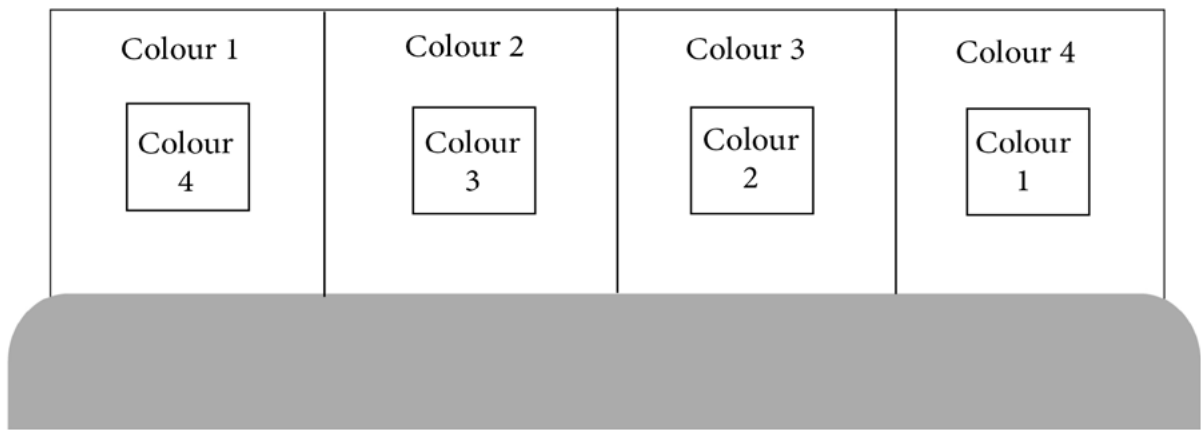
Colour 1: Dark Brown
Colour 2: Mid Brown
Colour 3: Oatmeal
Colour 4: White

Layer one:	Create the four colour blocks to the base of the inside colours
Layer two:	Block in the inside colours completely
Layer three:	Add the colours either side of the inner colour blocks to where the colours are even across the top.
Layer four:	complete the colour blocks across the top of the inner blocks

SPINNING

Tips for spinning

Keep in mind that when you do a larger quantity of multiple hackle loads from one pattern, when you spin these you will be joining one end to the next, so you can choose if you want to join right end to left end, or reverse each section joining right end to right end - depending on the pattern this can double the length of the sections at the ends of your hackle load, and potentially create longer colour changes in those areas.

The following may help you in keeping your colours organised:

If you are finding just a single colour coming through with your drafting, when there should be two or more colours, stop and pre-draft your fibre gently to line the colours back up. Refer to your pattern to check you have all the colours lined up the same way.

Pre-drafting each section as you go can make it easier to keep your colours organised and in the same proportions as you planned on the hackle. Carefully pre-draft by pinching the full width of the fibre and gently draft enough to smooth and thin while still keeping all your colours side by side. A smaller pre-drafted section is better than a larger section so you don't risk the top breaking.

Spinning thicker will show the colours more boldly and the stripes will be less blended

You will notice that the colour/end you start spinning from is the 'pure' colour as in the pattern, and as you progress through the top you will see a little of the colour from each section is melded into the next section.

PLYING

If chain plying make smaller rather than longer loops. this will help keep the colours together better.

If you are making a two ply, expect that your two singles will not match up perfectly, even if you are being extremely regular in your drafting, there will always be some variation in your hackle loading that you cannot control for completely. You should, however, see many areas 'generally' matching up enough to express your overall pattern design in a predictable way.

When you have finished spinning you should set the twist in your yarn, then knit a swatch using the entire quantity.

PLANNING YOUR FABRIC

Once you have created your blend, spun and knitted a swatch, you will be able to see exactly how the colours in the design express themselves in the knitted fabric. From this you can make decisions about how you will organise your hackle loads into your fabric. You may, for example, choose to use a dark to light gradient in a dark to light pattern, knitting the first section from dark to light, then returning to dark and knitting to light again. THis would give you distinct changes when you switch to dark at the end of the light section. You create this effect when you spin this yarn by starting each top by spinning from the dark end first, attaching it to the end of the light section you spun up to before.

Alternatively you may choose to organise it going from dark to light, then light to dark, effectively doubling the length of both your dark and light areas by joining them together, You would spin this dark to light, then join your next top from the other end, the light end to the light end, finishing back on dark. The following section would start with dark and move back to light, so you get a more undulating effect in the finished fabric. You can use this technique with a wide range of colour designs.

Making a swatch is also important for you to work out where the colour changes will occur. If you cast on 40 stitches and you have ten rows of each colour gradient, then you could expect that if you cast on 20 stitches that would double and if you cast on 80 stitches you would get 5 rows from each hackle load and a colour repeat starting every 5 rows. This is part of your planning process, and more important for the gradient style patterns than the more marled and random appearing patterns, which will all meld together into more of a natural and consistant effect from hackle load to hackle load with no great transitions, so your planning very much depends on the kind of repeat pattern style you create.

TAKING NOTES

Always, always take notes as you go! Record your colours and use a colour key, keep small samples of each individual colour you use so you can replicate the design again, Keep notes on loading the hackle, recording any special planning requirements you discover along the way (the order you load the colours for example) and record how many layers you created when you loaded the hackle, and which direction you loaded it in.

Record your spinning of the sample, which end did you start at? Did you have any issues with your drafting or did you do something different to get a specific effect? These are things that are useful to note down for future reference.

You can also keep Swatch notes - anything you observed while you were knitting up your swatch? Changes you could make in loading, any specific colour issues that only became apparent as you knitted?

Finally I always try to create 'Use Notes' and 'Variations' - ideas that I might come up with that would be interesting variations on the design, such as adding in bling or highlights, maybe ideas I might have for creating it with different colours, any notes of fiber type that might be relevant,. I also give myself notes on ideas I might have about using the design in garments both large or small, ideas for organising the colours for certain effects, and ideas about what kind of garment the design would work best in.

Finally, I keep all these notes together with the blocked swatches. I have found that building up a library of thse samples and swatches is not only creating a great design resource for when I want to create a specific yarn, but it is also a lot of very satisfying fun! The pages that follow are photographs of the book I have made, which I also out together and stitched into a very large book indeed! I used !3 size card folded in half for the 'signatures' and used a coptic binding to hold them together. You could however create your own, smaller resource book in a large ring binder, adding your swatches and notes to pages and creating a new section for each new sample.

I strongly suggest reading through at least some of the notes I created with each of my samples, there is a lot to be learned from them, as they creation of them was part of my own learning process.

Once you are famiiliar with the process go ahead and start creating your own designs! Make a Hackle template and let your imagination guide you! There is also a video available on my YouTube channel in which I talk more about this system and show you how to go about creating your own design as well. The Hackle is the only fiber preparation tool I can think of that gives us the opportunity to be so much in control over colour placement and proportion, and this control leads to a great deal of extra freedom when you want to design something new and unique!

Happy Hackling - have fun with your spikes!

Suzy

SHARING

I have offered this to the fibery community as a free guide, and as such I welcome you to share it with anyone you know who may find it interesting or inspiring! The only thing I ask is that when you share this method and the things you create with it, that you credit me (Suzy Brown) for the development of this hackle colour management system.

I also ask that if you would like to share any of the patterns in this book (and you are welcome to do so!), that you share the entire book, not just parts of it. This helps to keep the information complete and again, credited to me as my Intellectual Property.

I have spent the best part of a year developing this idea and how to teach it, and I hope you will find it to be exciting and unique! I definitely encourage you to use it, and to share it with your spin groups, online and offline!

PATTERN ONE
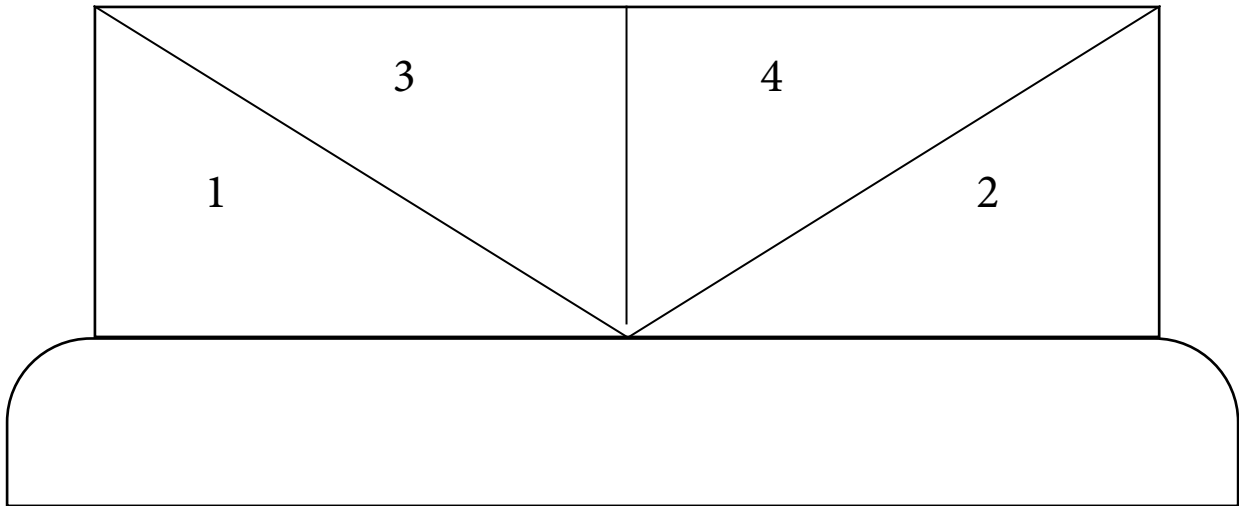
NOTES

Load the hackle from left to right. Start with colour one and create the entire shape. Then add colour 2 followed by 3 and 4.

The number of lashes you add of each colour can vary depending on fiber, but you may find it useful to do a rough count. The main thing is to fill (1) and (2) first, leaving a clear 'U' shape between for colours 3/4.

When full, the hackle should be evenly filled across its entire width to about 3/4 of the height of the tines. Overfilling will make it hard to take the fiber off in the order it was placed on.

SWATCH NOTES

The 2 ply sampke is made of 2 hackle loads spun separetly into singles then plyed together
The hain ply is 1 hackle

This pattern provides 2 graduations, first from colour 1 to 2 then moving to graduating between colours 3 to 4.

In the 30 stitch wide swatch - 2 ply you can see the gradient takes the same angle as it was loaded on the hackle. This is less obvious in the chain ply, perhaps because the colours are more compacted.

In my sample I could have increased the amount of camel as it tends to be taken over by the dark brown.

There will be a repeat with each hackle quantity from mostly colour 1 through to mostly colour 2.

COLOUR KEY

1 - Dark Brown
2 - Brown
3 - Camel
4 - Oatmeal

USE NOTES AND VARIATIONS

I suggest using strong contrasts between colours 1 and 2, also 3 and for 4, for greatest effect

An alternative is to use harmonious colours that are close to each other on the colour wheel, this will create a pretty variation of colour without strong contrasts.

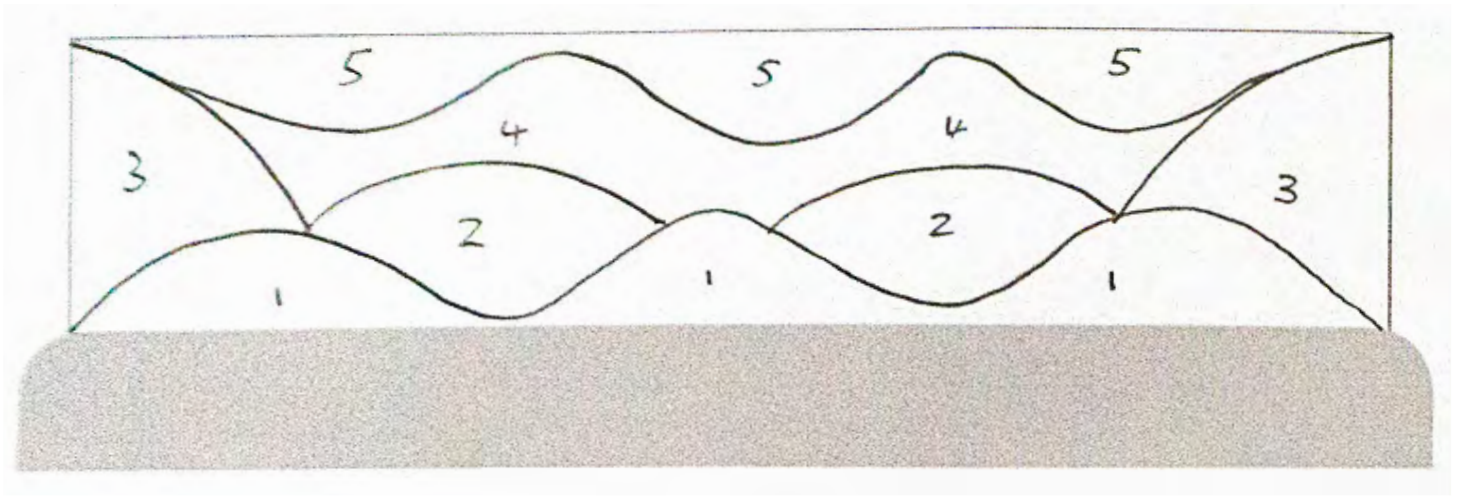You could also try swapping colours around 1 - 4, 2 - 3

Sparkle or bling could be added between any layer. Add between all layers for even spread throughout the entire yarn.

This pattern can be easily replicated for a larger project.

To lighten the blend you could also could add a stripe or layer of white between layers, over the top of colours 1 and 2, this would run the full length of the finished 'top'.

PATTERN TWO

COLOUR KEY

1 - Dark Brown
2 - Brown
3 - Camel
4 - Oatmeal
5 - White

PATTERN NOTES

Load bottom to top in layers

Layer One - 1 (DB)
Layer Two - 2 (B)
Layer Three - 3 (C)
Layer Four - 4 (O)
Layer Five - 5 (W) In-Fill till horizontal

Counting lashes makes it easier to approximate when repeating

SWATCH NOTES

This pattern works to break up colour well so the end result in both samples is a gentle fleck.

The variation in the peaks and valleys of each colour means the colours are not trying to stripe in the swatch but instead provides a natural look to the cloth and colour mix.

It is possible to see each area of dark brown in particular as each 'peak' was placed,.but the chain ply has brought it into more of a gradient.

USE NOTES AND VARIATIONS

It would be interesting to try this with 5 shades of a single colour such as blue; maybe replaces the white layer with a harmonious colour like a purple or green to run through the entire mix.

Counting (and recording) lashes for each section of colour placement will be very important for this one to gain consistency in hackle loans for larger projects.

Colour 2 is the least amount of fiber and could get a bit lost in the mix. Could try making that the strongest colour, it showed in the middle of the chain ply swatch and in the midst of colour 1 in the two ply.

CHAIN PLY

DARK BROWN PEAKS (1)

This is why it is important to knit a swatch, it is very hard to see how your pattern will be expressed in the knit while it is still in skein form.

Colour 1 Peak = Dark Brown stripe in the fabric

TWO PLY ↑

WHITE SHOWS MORE PRE-SPUN, TURNS INTO FLECKS IN YARN
THE CAMEL COLOUR IS LESS VISIBLE IN TWO PLY

The three dark brown stripes reflect the first layer of
the pattern and the three peaks created with colour 1

SAMPLE 2 COLOUR VARIATIONS

SAMPLE 2:A →

CHAIN PLY

SAMPLE 2:B ↓

COLOUR KEY

SAMPLE 2:A

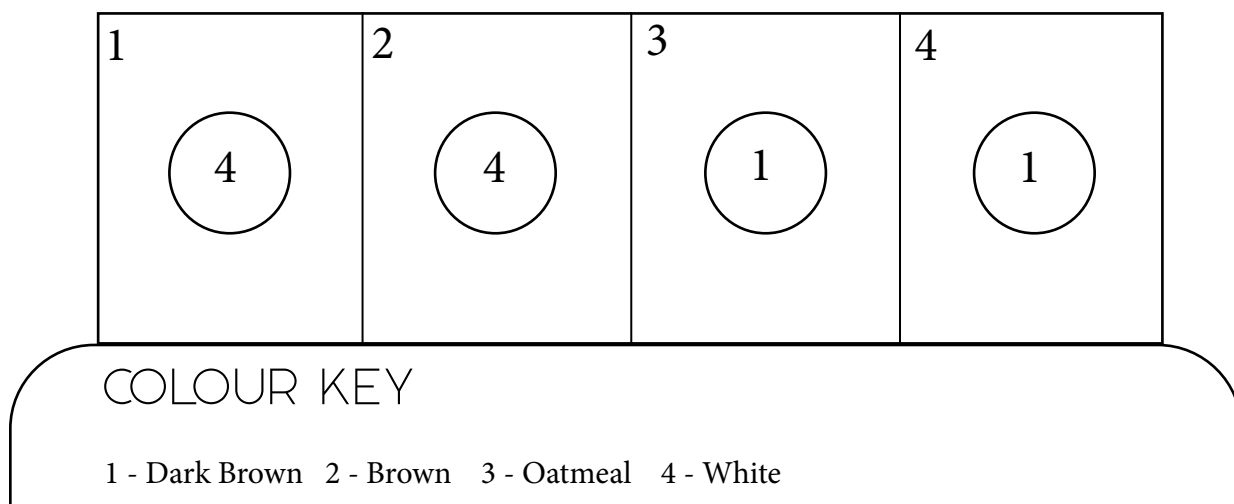|	
1	NAVY
2	ORANGE
3	BLUE
4	YELLOW
5	BURGUNDY

SAMPLE 2:B

1	NAVY
2	YELLOW
3	GREEN
4	GREY
5	NAVY

COLOUR KEY

SAMPLE 2:C

1	GREEN
2	BLUE
3	BURGUNDY
4	GREY
5	BURGUNDY

PATTERN THREE

1	2	3	4
(4)	(4)	(1)	(1)

COLOUR KEY

1 - Dark Brown   2 - Brown   3 - Oatmeal   4 - White
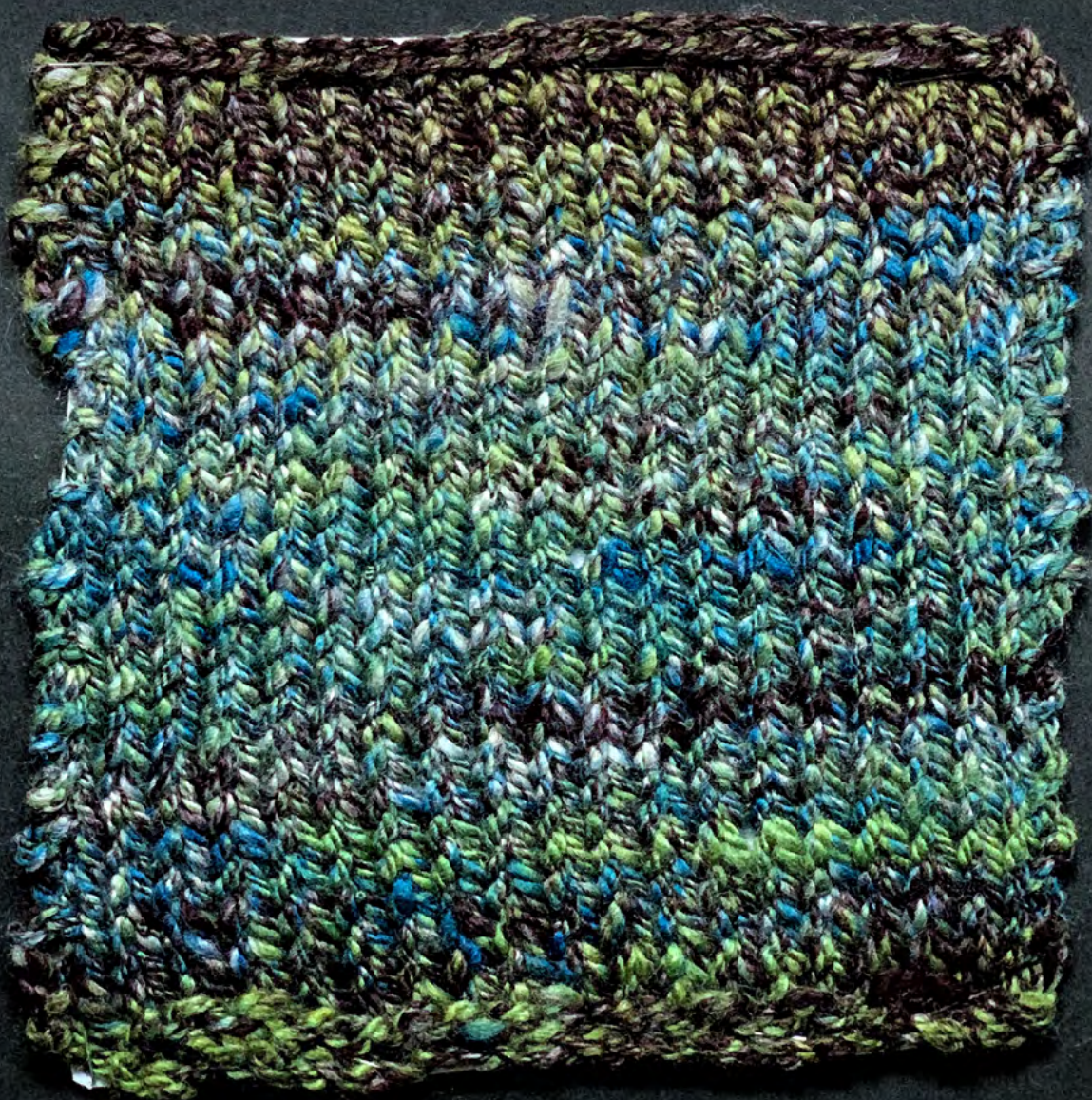
PATTERN NOTES

Load left to right. Fill each colour block ½ way Add the colour circle then keep building the rest of the block around that.

My sample needed a bigger block of white, which got a bit lost at the top and bottom edges of the swatch

Count the number of lashes to keep the blocks and circles consistent

Make the circles in layers:

Layer 1 - 2x lashes side by side
Layer 2 - 4x lashes across the previous 2
Layer 3 - 4x lashes across the previous 4
Layer 4 - 2x lashes in the middle
Add another layer of two if needed

SWATCH NOTES

The swatches show the potential of this pattern to produce a gradient

Gradient could be lengthened when spinning by starting with (for example) dark end and spinning to light end, then starting the next piece from light and spinning to the dark end-elongating #1 & 4

The best contrast shown in the swatches were in the blocks with colours 1 & 4

Both 2 ply and chain ply showed the gradient however chain ply with its more compact colours showed the circle sections more clearly.

USE NOTES AND VARIATIONS

This pattern provides an almost solid colour with a controlled small amount of contrasting colour flecks throughout.
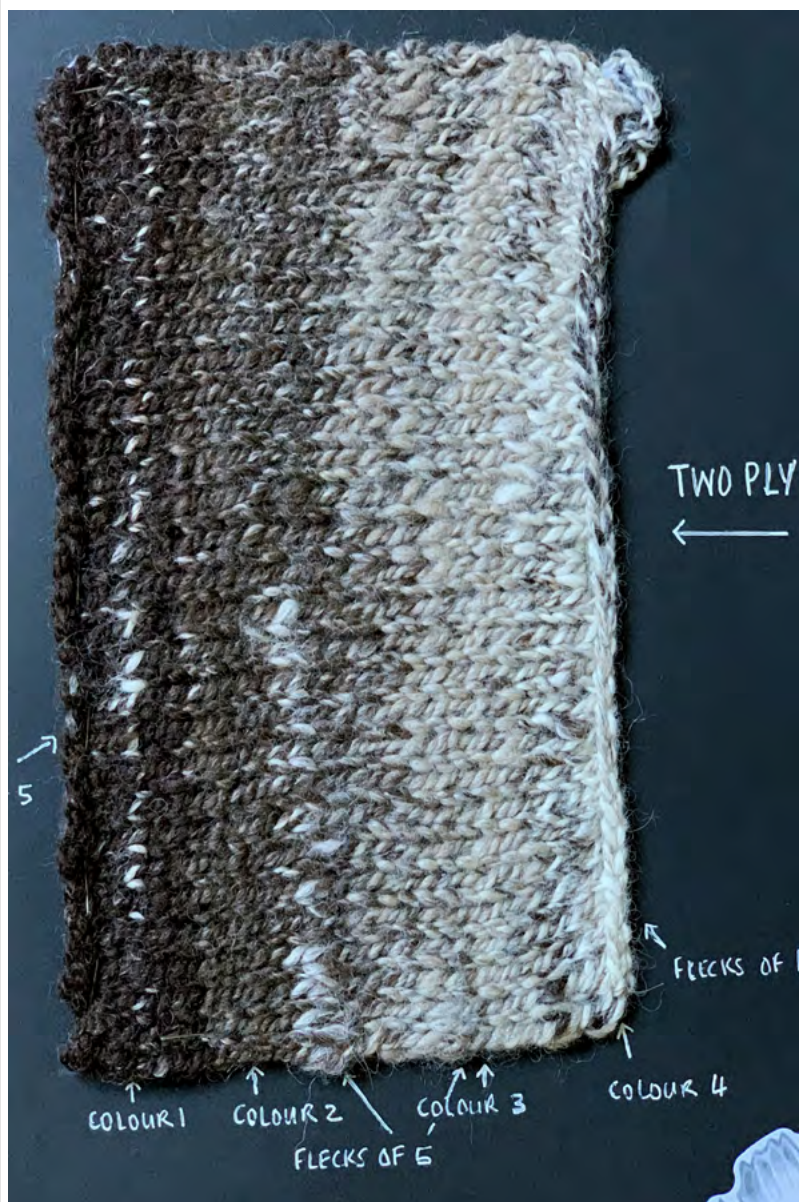
Variations could include:
Colours 1 - 4 could be a light to dark gradient
Colours 1 - 4 could be variations of a single colour (such as 4 blues) and circle colour could be a single contrasting colour

Instead of 4 blocks could be a single colour and make the circles four different colours or a single contrasting colour.
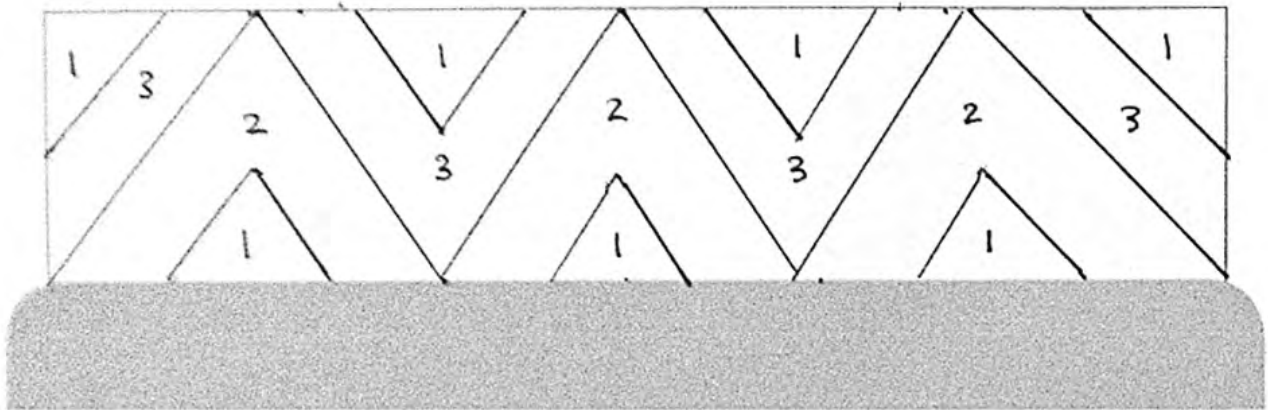
The circles don't really need to be perfectly round, position and proportion is more important.

FLECKS OF 1   FLECKS OF 4

COLOUR 4   COLOUR 3   **CHAIN PLY**   COLOUR 2   COLOUR 1

FLECKS OF 4
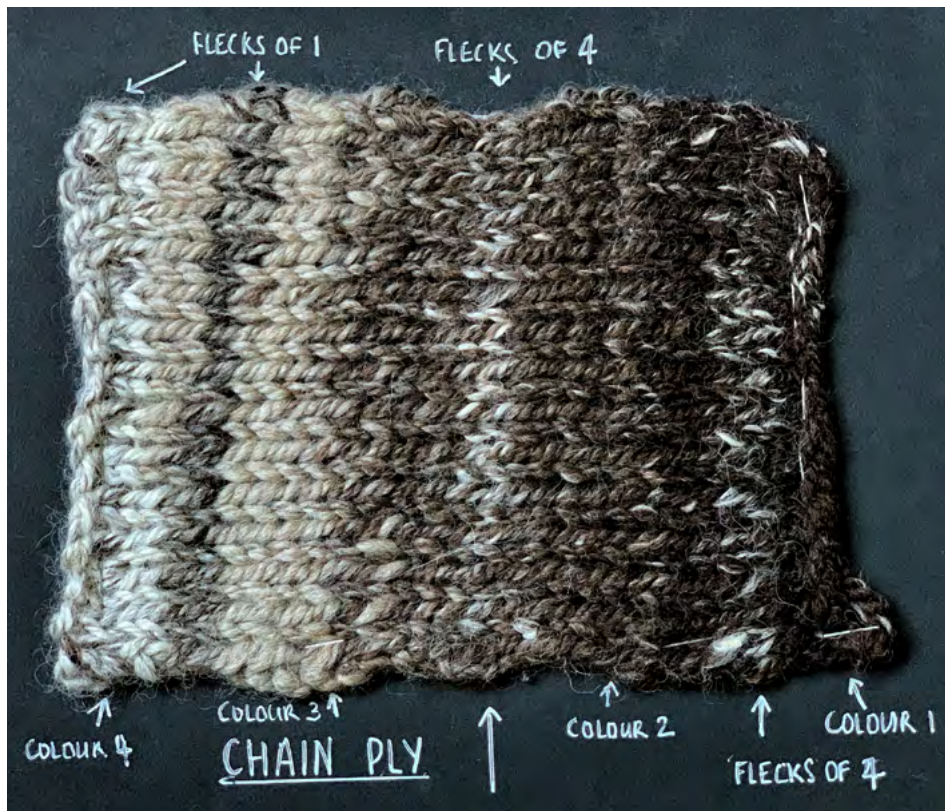
The variation below usess only two colours in two tones of blue, with white as a third colour highlight in the centre blocks. The amount of impact that highlight has depends on the quantity added, in this case it was just a couple of lashes.

TWO PLY

5

FLECKS OF 1

COLOUR 1   COLOUR 2   COLOUR 3   COLOUR 4

FLECKS OF 6

COLOUR 1 NAVY
COLOUR 2 BLUE
COLOUR 3 WHITE

MORE SUBTLE COMBINATIONS OF COLOUR CREATES A GENTLY UNDULATING COLOUR CHANGE THROUGH THE FABRIC

PATTERN FOUR

PATTERN NOTES

Load in layers

    Layer 1: silk in 3 places (colour 1)
    Layer 2: dark brown triangles around the silk (1 lash either side & on top)
    Layer 3: Oatmeal in a layer around colour 2 all the way across
    Layer 4: Infill white triangles

Load white triangles 3, 2, 1 or more if required to create a peak- silk does not layer on as thick as wool
On layer 3 simply load 2 lashes, side by side across the whole width as a continuous layer. White wool
can be used in place of silk

COLOUR KEY

1 - White Silk
2 - Dark Brown
3 - Oatmeal

SWATCH NOTES

Despite being loaded in a si,milar way for each single and being spun in a similar short forward draw,
rthere is a marked difference between the two and chain plyed swatches. The chain ply shows more
colour pooling and more distinct colour blocks.

The use of silk in this blend provided a nice drape to the finished swatches
It is of interest to see the streak of white inside the dark brown at either end of the chain ply\
It was quite difficult to create 'actual' geometric shapes when loading the hackle, however on spinning
the singles and in the swatches it is possible to see the gentle colour repeats.

USE NOTES AND VARIATIONS

This pattern produces nicely blended colour flecks with gentle colour repeats
The use of silk in this pattern adds drape and also bright white highlights that 'lifts' the colours. It could
also be interesting to use some angelina bling for extra sparkle.

This would be particularly pretty if done in two similar colours (such as green and teal green) with
flashes of white silk as regular highlights.

TWO PLY

CHAIN PLY

LAYER 1

LAYER 2

LAYER 3

LAYER 4

PATTERN FIVE
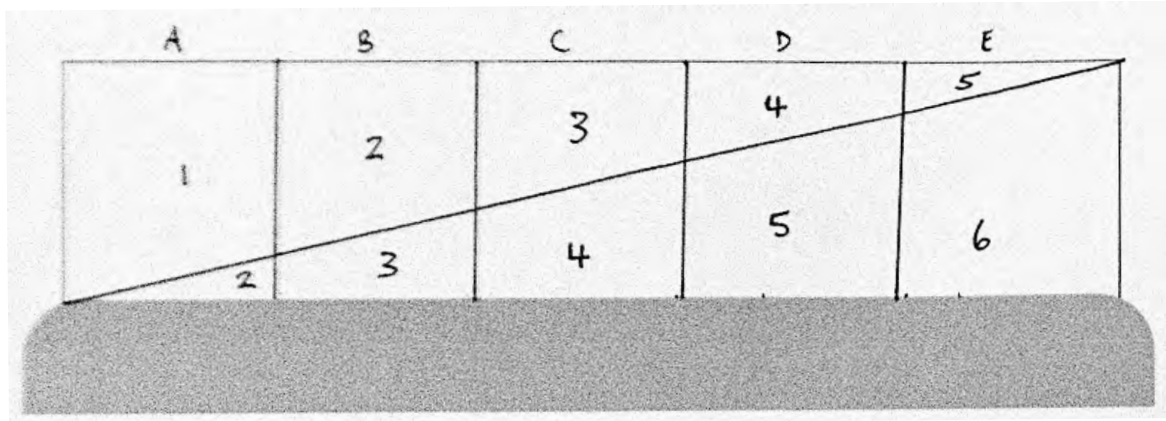
PATTERN NOTES

Layer in blocks left to right A - E

Load with increasing number of lashes on the lower colour to create the angle

A = 2/ 1, 2, 3, 4   ADJUST AS NEEDED
B = 3/ 4, 5, 6, 7
C= 4/ 7. 8. 9. 10
D= 5/ 10, 11, 12, 13
E= 6/ 14, 15, 16, 17

The top colour fills the block till level:
A= 1/ 17, 16, 14, 13
B= 2/ 13, 12, 11, 10   CONTINUE TILL HACKLE FULL
C= 3/ 9, 8, 7, 6….

For undulating gradient spin A-E then E-A, so
#6 and #1 will be a double length

COLOUR KEY

1 - White
2 - Oatmeal
3 - Camel
4 - Brown
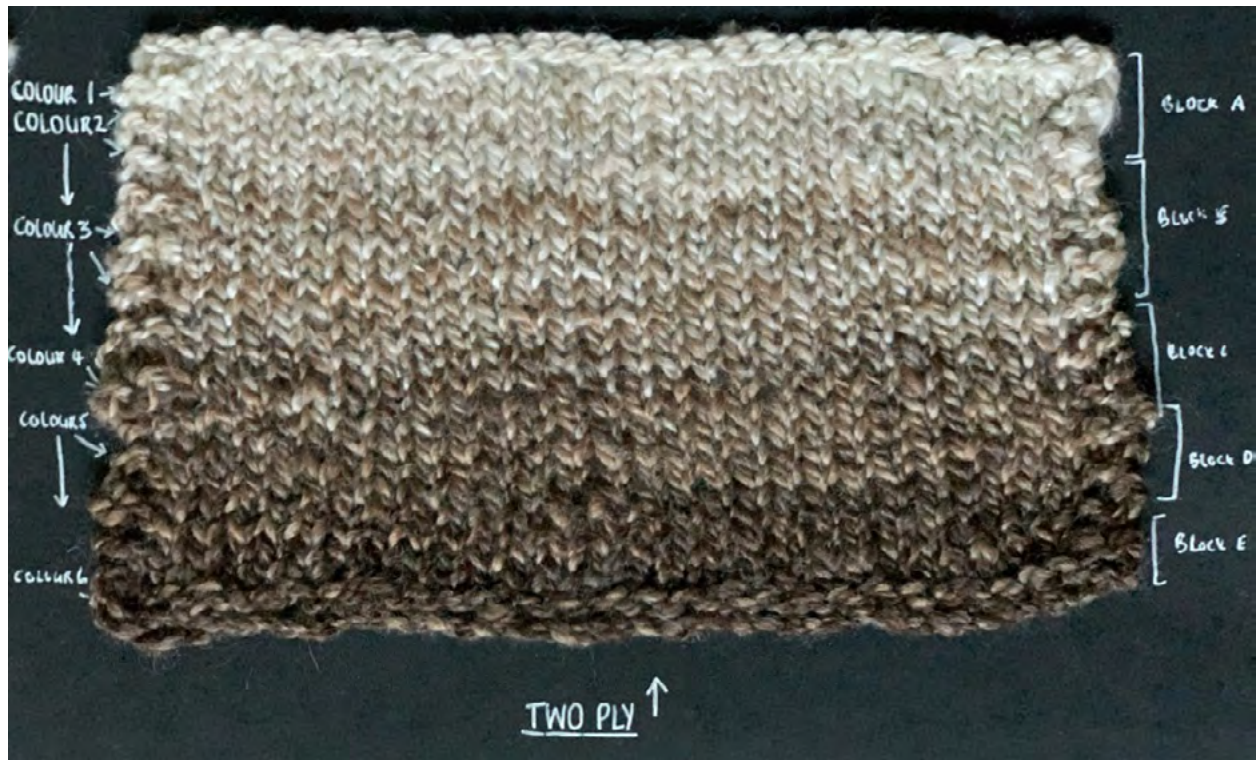5 - Dark Brown
6 - Black

SWATCH NOTES

Both swatches express the gradient in quite similar ways

The 3ply does show more solid colour while the 2ply shows more of a marled effect, in part due to the variation in plying two that don't match perfectly.

My 2ply was spun to be more chunky, which has also helped to keep the colours a bit more solid.

By combing the 2 colours in each block in their varying proportions it has given the gradient more gradual transitions moving from one colour to the next.

COLOUR 1→
COLOUR 2→
COLOUR 3→
COLOUR 4
COLOUR 5
COLOUR 6

BLOCK A
BLOCK B
BLOCK C
BLOCK D
BLOCK E

TWO PLY ↑

USE NOTES AND VARIATIONS

This pattern produces a lovely gradient effect with an easy transition between colours.

It would be fun to experiment with other colours combining contrasts or using shades of the same colour, such as light blue to navy, or even teal to dark blue.

Silks or bling could be added in between the two colours in each block to give an even spread through the yarn.

As with all hackle patterns so far, the way the fibers are drafted and taken from the top does influence the amount of marl and the amount of solid.

BLOCK E   BLOCK D   BLOCK C   BLOCK B   BLOCK A

CHAIN PLY ↑

COLOUR 6   COLOUR 5   COLOUR 4

PATTERN SIX
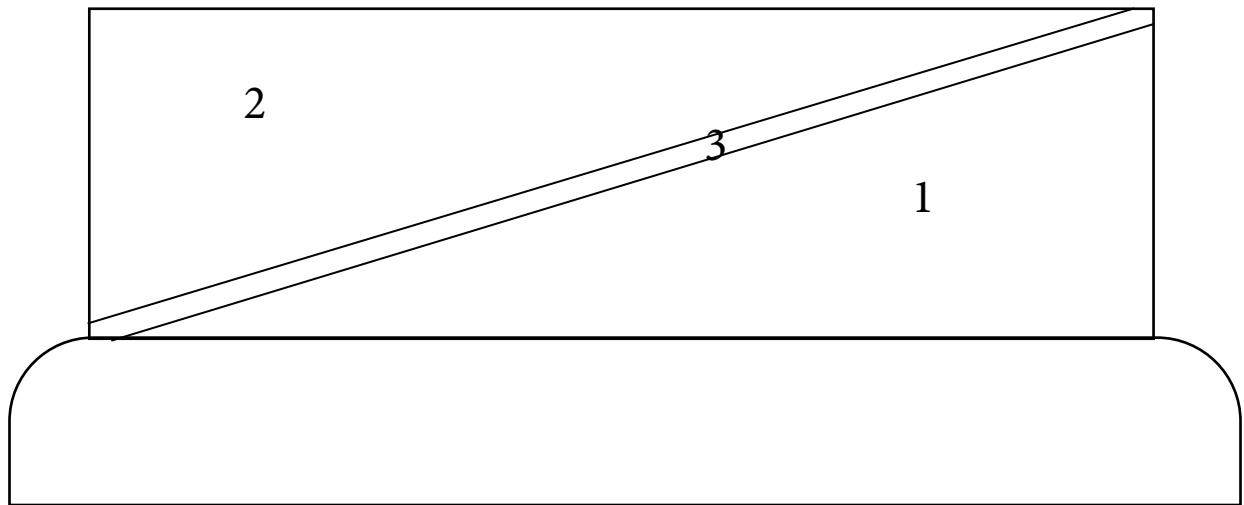
PATTERN NOTES

Load left to righ

Completely load colour 1 first

Angelina is a thin layer added after colour 1 is filled

Angelina can be replaced with silk or another colour of fiber

COLOUR KEY

1 - Brown
2 - Camel
3 - Angelina (or contrast fiber)

SWATCH NOTES

The two ply has mixed up the colours more than the chain ply so it looks more evenly blended.

The thin line of 'bling' has created a subtle amount spaced evenly throughout the swatches

The chain ply shows a clearer angle of colour change that reflects the angle in the loaded hackle, but some of the variation with this is also to do with the spinning and drafting, when picking fiber from the end of the fiber supply, sometimes more of one colour is drafted from the length.

USE NOTES AND VARIATION

This pattern creates nice solid areas of colour however at all times there is at least some of all three colours in the yarn, just in gradually varying percentages.

While this would work with two contrasting colours I think it works best with colours that are similar values so the solid areas blend better side by side visually.

This one is really easy to replicate, weigh fiber and split equally into hackle loads.

COLOUR 1 ↑   **CHAIN PLY**

COLOUR 2 ↑

GRADIENT ANGLE

TWO PLY

SAMPLE 6

PATTERN SEVEN

1	3	1
	1	
	2	
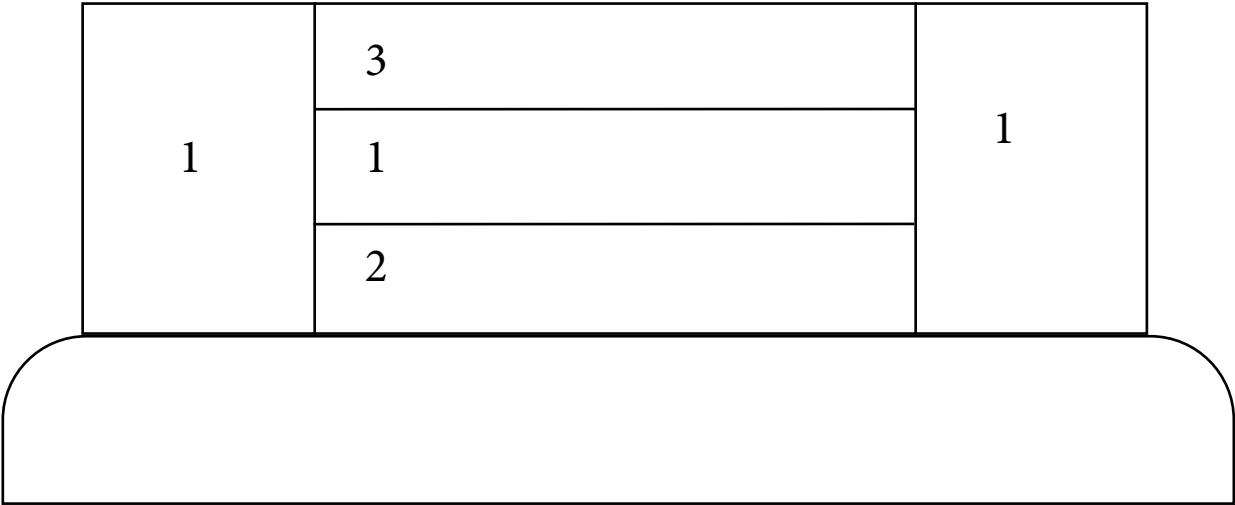
PATTERN NOTES

Load number 1 blocks left and right first

Layer on number two next, followed by number 1 and then 3

Try to keep the three centre layers as even as possible

This is an easy pattern to replicate and can also be filled to the top of the hackle while easily maintaining proportions of colours

SWATCH NOTES

Both swatches are very similar in the way the colours are placed, the main difference is that the chain ply has shorter colour changes.

Drafting is important for keeping colour 1 solid, care needs to be taken not to let the centre colours creep in. This could be spun fine or bulky without altering the look greatly.

USE NOTES AND VARIATIONS

This pattern creates a beautifully marled look, with solid blocks of colour creating a strong contrast to break up the much busier looking section between.

There are many possible variations of this pattern: You could swap colour 1 for colour 2 or 3 to create light coloured stripes and a darker 2 colour mid.

Or you could use any combination of coloured/dyed fiber . Add a contrasting stripe into the middle of the solid blocks of #1 to break up the solidity of the colour and reduce the overall contrast.

With drafting choices at the end of the solid section (and the start) it is possible to create more gradient by drafting some of the middle colour into colour 1.

When repeated this pattern will give areas of solid colour between areas of marled colour which contains some of the solid colour carried through it.
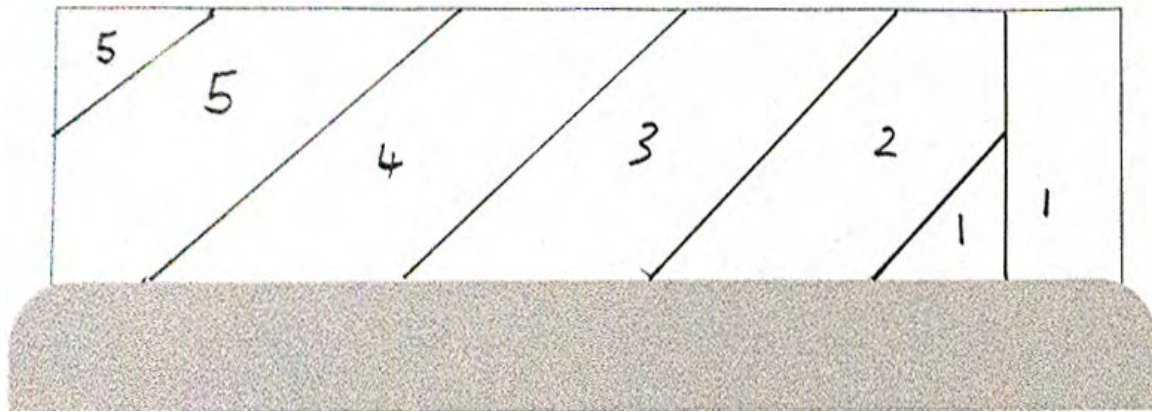
EQUAL AMOUNTS OF EACH COLOUR IN THE CENTRE

← SAMPLE 7:1 ↑   CHAIN PLY ↑
2 PLY

SAMPLE 7:2 ↓
CHAIN PLY

BURGUNDY - GREY - BURGUNDY - WHITE - BURGUNDY

COLOUR KEY (ABOVE)

1 - Burgundy
2 - Grey
3 - White

SAMPLE 2:A →
CHAIN PLY

SAMPLE 2:B ↓

COLOUR KEY

	SAMPLE 2:A
1	NAVY
2	ORANGE
3	BLUE
4	YELLOW
5	BURGUNDY
	SAMPLE 2:B
1	NAVY
2	YELLOW
3	GREEN
4	GREY
5	NAVY

PATTERN EIGHT

COLOUR KEY

1 - Dark Brown
2 - Brown
3 - Camel
4 - Oatmeal
5 - White

PATTERN NOTES

Start loading from right hand side so the colours will layer and blend when drafted.
You can vary the amount and colours, the key is to make sure they overlap.
At any one time while spinning between 1 & 5 there can be up to 3 colours in the drafting triangle.
The width of the 'stripes' can be varied to include more or less colours.

SWATCH NOTES

The two ply and chain in the naturals are very similar, although in the chain ply colours fo appear to be more intense.

Both dyed fiber versions show bold blocks of colour with nicely marled transition areas.

This is a simple pattern but it can be hard to get the stripe widths even, I would suggest using some masking tape on the front of the hackle and then marking the spacing to create a kind of template for successive loads.

The thin stripe of orange gave a visual 'lift' to the two darker colours it went between.
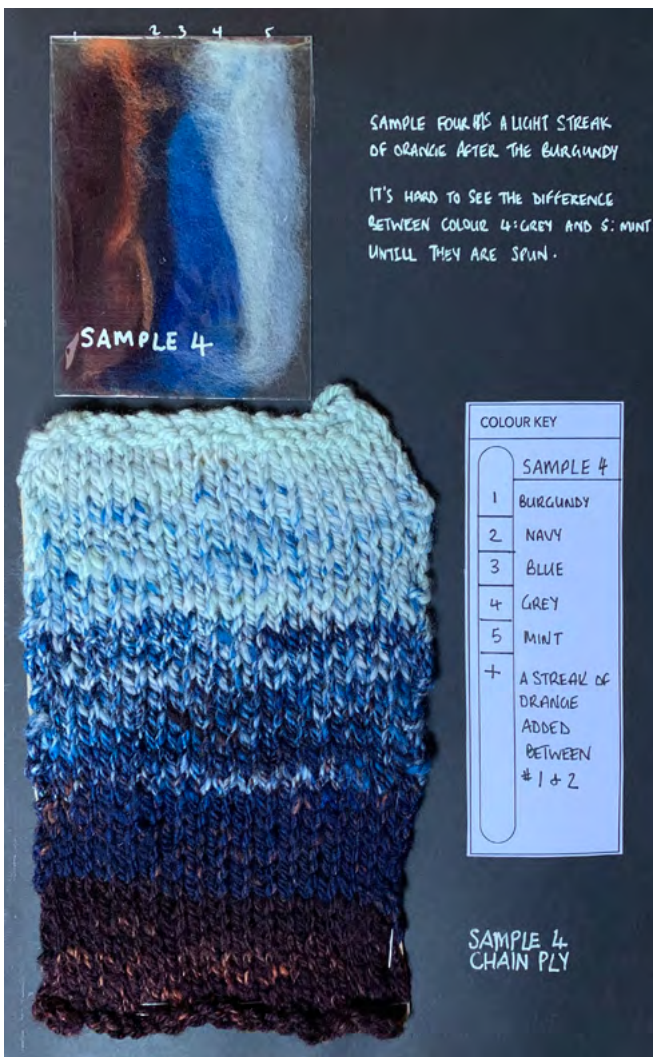
USE NOTES AND VARIATIONS

The pattern can be used as in the samples to create a marled gradient, or it can be used to create a dynamic semi solid using 4 or 5 shades of the same colour.

As with all hackled fiber patterns so far, this design can be used to create wide bands of gradient or colour pattern that can be repeated throughout a larger project.

Adding a thin layer of either a contrasting colour or some silk or bling can create a subtle change or a zap of interesting contrast.

The effect of the blues in the middle of sample 4 shows how the pattern would work using all the same colour range.

↑ SAMPLE #2 CHAIN PLY

SAMPLE #1 2 PLY ⟶

SAMPLE FOUR HAS A LIGHT STREAK OF ORANGE AFTER THE BURGUNDY

IT'S HARD TO SEE THE DIFFERENCE BETWEEN COLOUR 4: GREY AND 5: MINT UNTILL THEY ARE SPUN.

SAMPLE 4

COLOUR KEY

	SAMPLE 4
1	BURGUNDY
2	NAVY
3	BLUE
4	GREY
5	MINT
+	A STREAK OF ORANGE ADDED BETWEEN #1 & 2

SAMPLE 4 CHAIN PLY

COLOUR KEY

	SAMPLE 3
1	NAVY
2	BLUE
3	GREEN
4	GREY
5	WHITE

SAMPLE 3

VARIATION SWATCHES

With these two variations I experimented with the same pattern and different colours (above) and by adding a thin streak of a contrast colour between two of the colours (left). I could next try the same thing between all stripes of colour to bring the contrast through the entire fabric.

PATTERN NINE
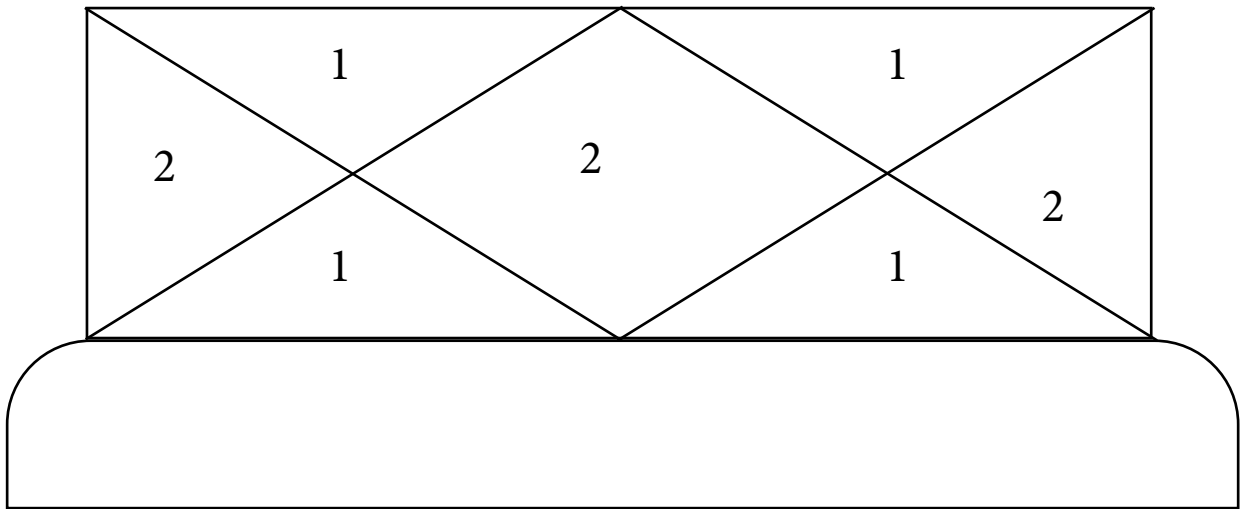
PATTERN NOTES

Load the 2 oatmeal/ colour 1 sections first

Complete the colour 2 sections before adding the final 2 triangles of colour 1.

Build the triangle shapes in the first layer by first putting a thin layer over the width of the hackle then building up the points.

Work on making the areas with the crosses X into as much of a point as possible, these are the areas where colour 2 fades out colour 1 is most dominant.

SWATCH NOTES

Both the two ply and chain ply swatches show clearly how the colours swap back and forth.

In the multi colour swatches, which are all chain plyed, the colours move gently back and forth, the blue and grey sample is the most similar to the natural 2 colour, while the three and four colours are more complex but still move from dark to light as the dominant colours swap.

When spinning, as with all the patterns, it was easier to control the colours when drafting just the 2 colour patterns.

This pattern works well for either two colours only, or four or even five.

USE NOTES AND VARIATIONS

This pattern can be simple or complex, it makes a very versatile design that can be used in many combinations.

This is an ideal pattern if you need to 'tone down' your colours, place the 'opposite' colours (check on a colour wheel if unsure) on opposite sides of the pattern, mixing them together into the marled areas to soften and tone them down.
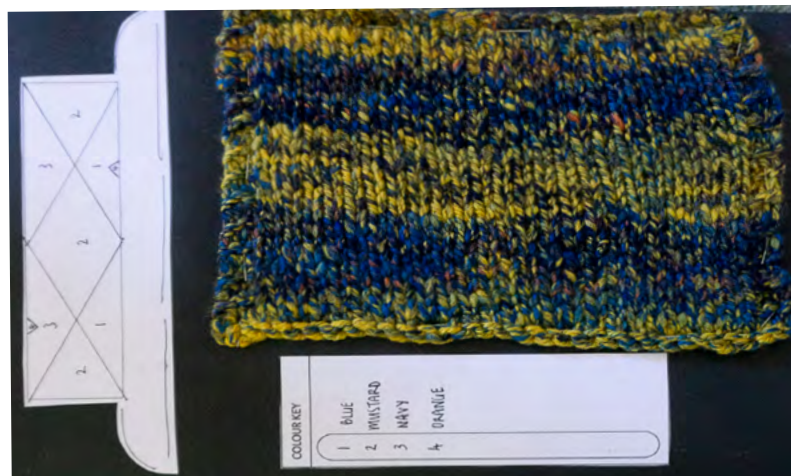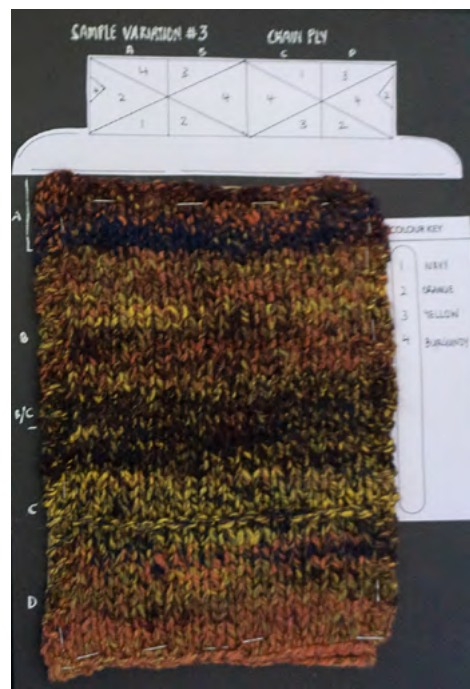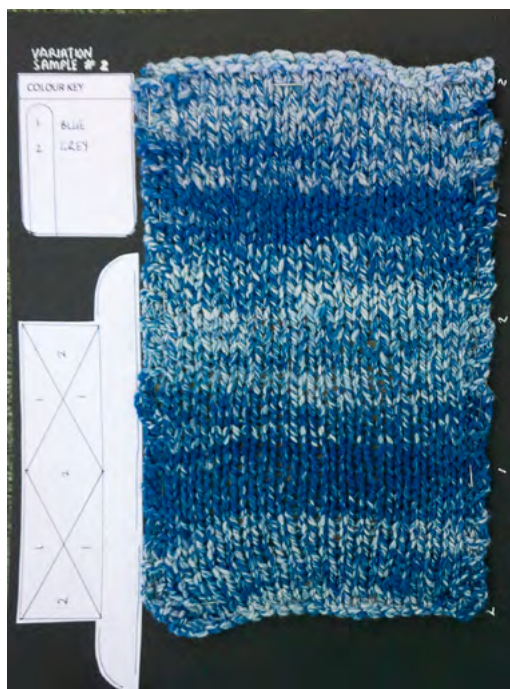
Variations of this pattern could be continued by mixing up the colour orders proportions.

Splashes of bling could be placed in the centre of each colour block.

SAMPLE ONE: CHAIN PLY

CENTER
SECTION
COLOUR 2

SAMPLE 1 2 PLY

VARIATION
SAMPLE # 2

COLOUR KEY

1 BLUE
2 GREY

SAMPLE VARIATION # 3   CHAIN PLY

COLOUR KEY

1 NAVY
2 ORANGE
3 YELLOW
4 BURGUNDY

COLOUR KEY

1 BLUE
2 MUSTARD
3 NAVY
4 ORANGE

The variations show how different colours can effect the end fabric, and the pattern on the left also adds a little highlight of orange in the mix too.

PATTERN TEN
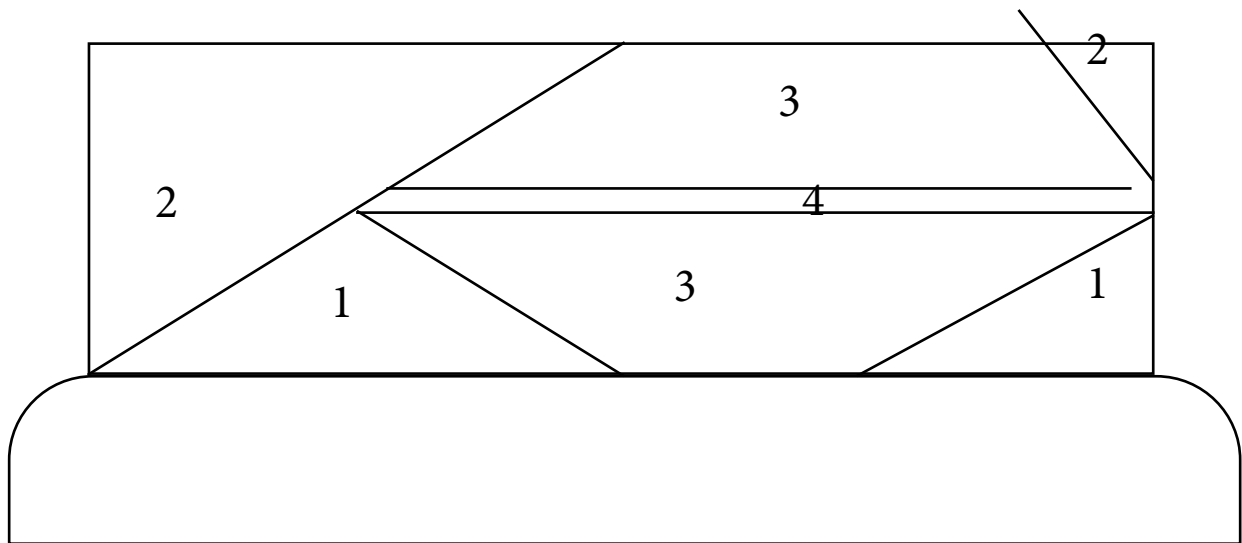

COLOUR KEY

1 - Yellow
2 - Navy
3 - Green
4 - Silk (white)

PATTERN NOTES

This pattern looks more complex than it is! It is a great way to create a design with a dominant main colour yet retain enough contrast and colour variation to create rich variations.

To blend the silk evenly through all the colours just extend the number 4 stripe across the entire width.

Colour variations allow for a more subtle blend if colours 1 & 2 are replaced with lighter and darker shades of colour 3. Also the silk can be dyed to match.

PATTERN ELEVEN

1	2	3	4
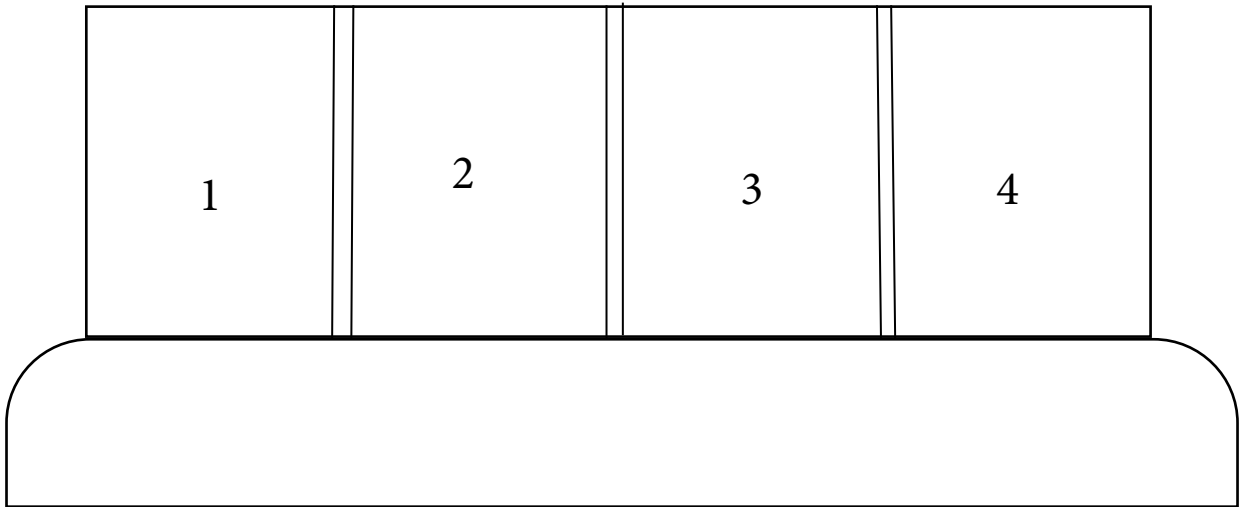
PATTERN NOTES

Fiber type: Merino Corriedale Silk chain ply sample

Pattern Notes

A simple pattern that can be used to create a gradient or stripes. For repeats make the 1st and 4th block ½ the width of blocks 2 & 3.

Note that the thin stripe will spin through all the colours in a small quantity

COLOUR KEY

1   YELLOW

2   ORANGE

3   BURGUNDY

4   NAVY

IN BETWEEN STRIPES = SILK

NOTE THE PATTERN OF THE MOVEMENT OF SILK AS REACHED AND DRAFTED.

PATTERN NOTES

• A SIMPLE PATTERN THAT CAN BE USED TO CREATE A GRADIENT OR STRIPES. FOR REPEATS MAKE THE 1ST AND 4TH BLOCK ½ THE WIDTH OF BLOCKS 2 AND 3

PATTERN TWELVE

1	2	3	4
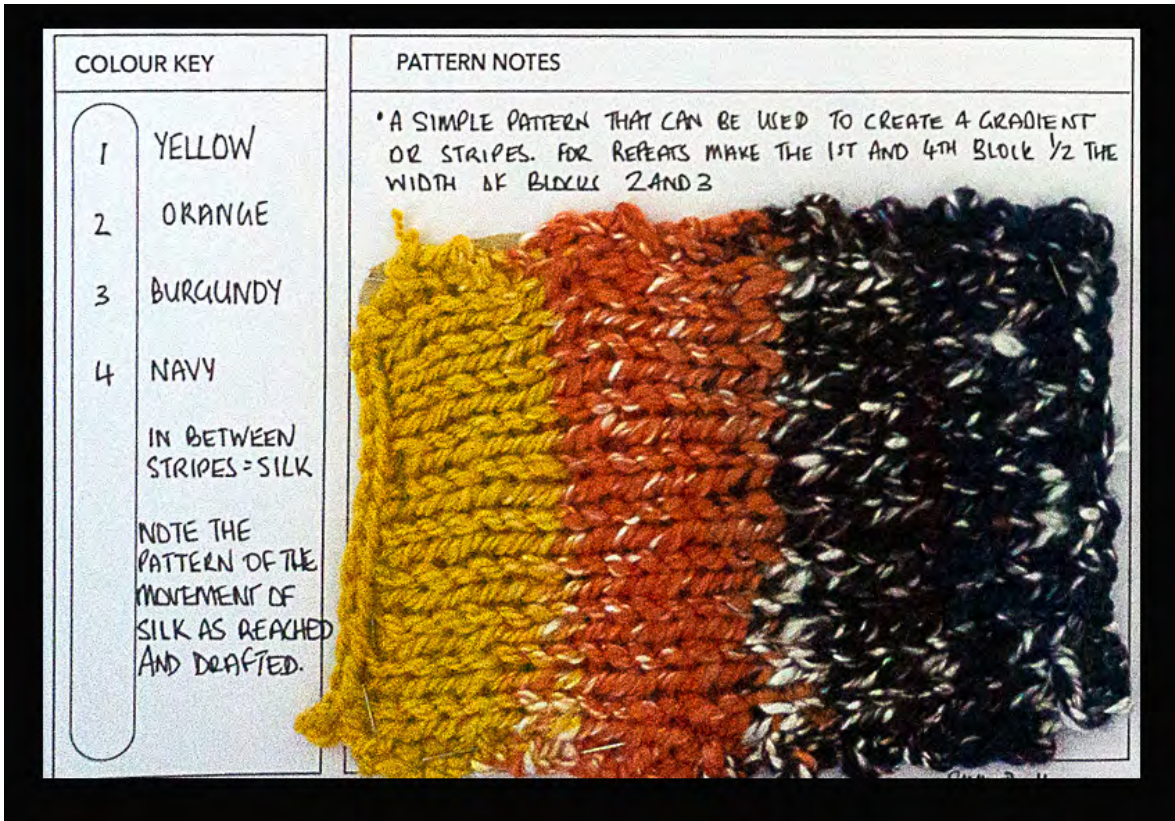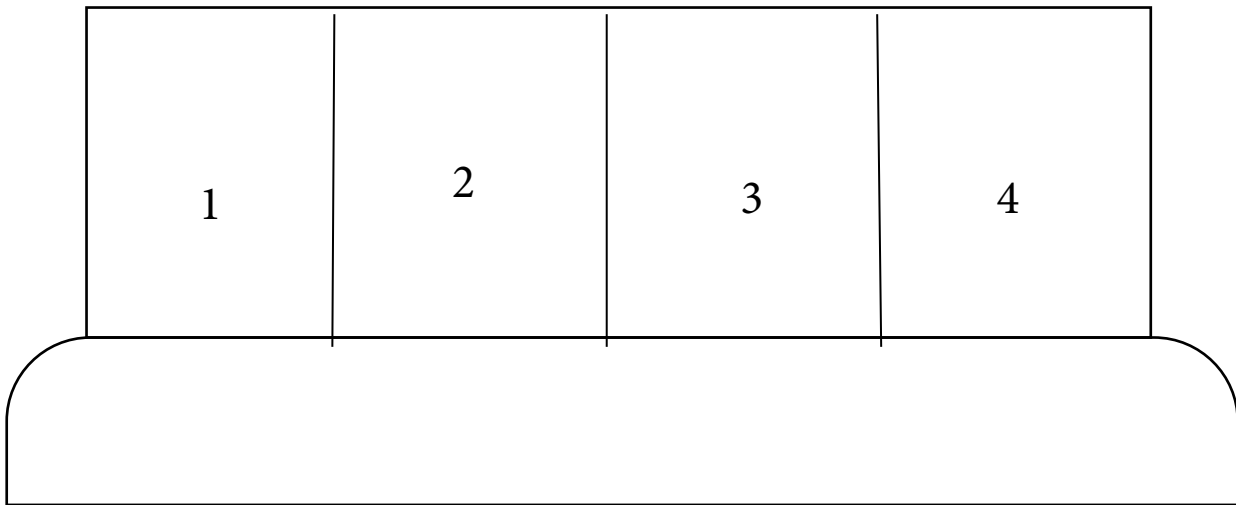
COLOUR KEY

1 - White 2 - Yellow 3 - Orange
4 - Pink 5 - Burgundy

PATTERN NOTES

Similar to sample 11, this pattern creates either stripes or a gradient, with a gentle blend between colours. You can also clearly see the direction this was spin in, as the white is pure white at the edge and then pulled into the yellow, the yellow merges into the orange etc, so it was started at the white end. Keep in mind that this will happen in all your colour designs.

PATTERN THIRTEEN

A   B   C   D

3	2	3	2
1	1	1	1
2		2	
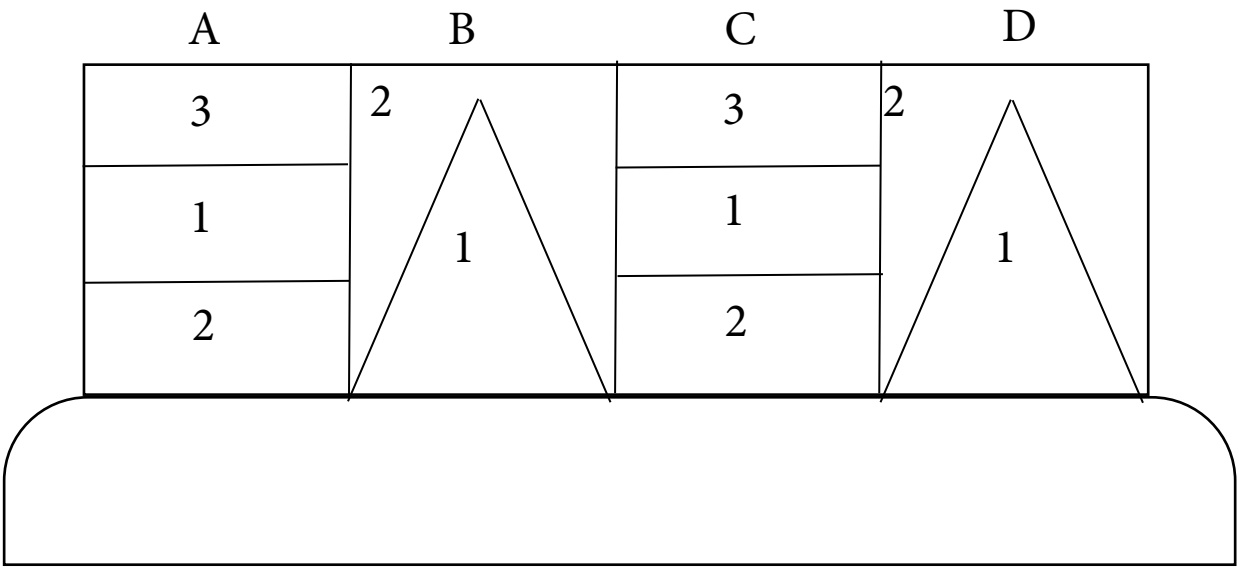
COLOUR KEY

1 - Green
2 - White
3 - Blue

PATTERN NOTES

This is a simple pattern with quarter width blocks of mostly green and white (two colour), with regular additionss of blue, going from a three colour to a two colour in gentle blocks

This pattern gives a really organic looking, yet regular variatioon of colour.

This would look great in a gersey or larger knit item.

Colours can be changed either using high contrast, or low contrast colours for different looks.

The sample swatch is chain plied to keep the colours together with less marling than a two ply would create.

This is designed to be spun from left to right and the next section joined and spun right end first and attached to the same colour, to continue the alternation between colour 3 sections and colours 1 and 2.
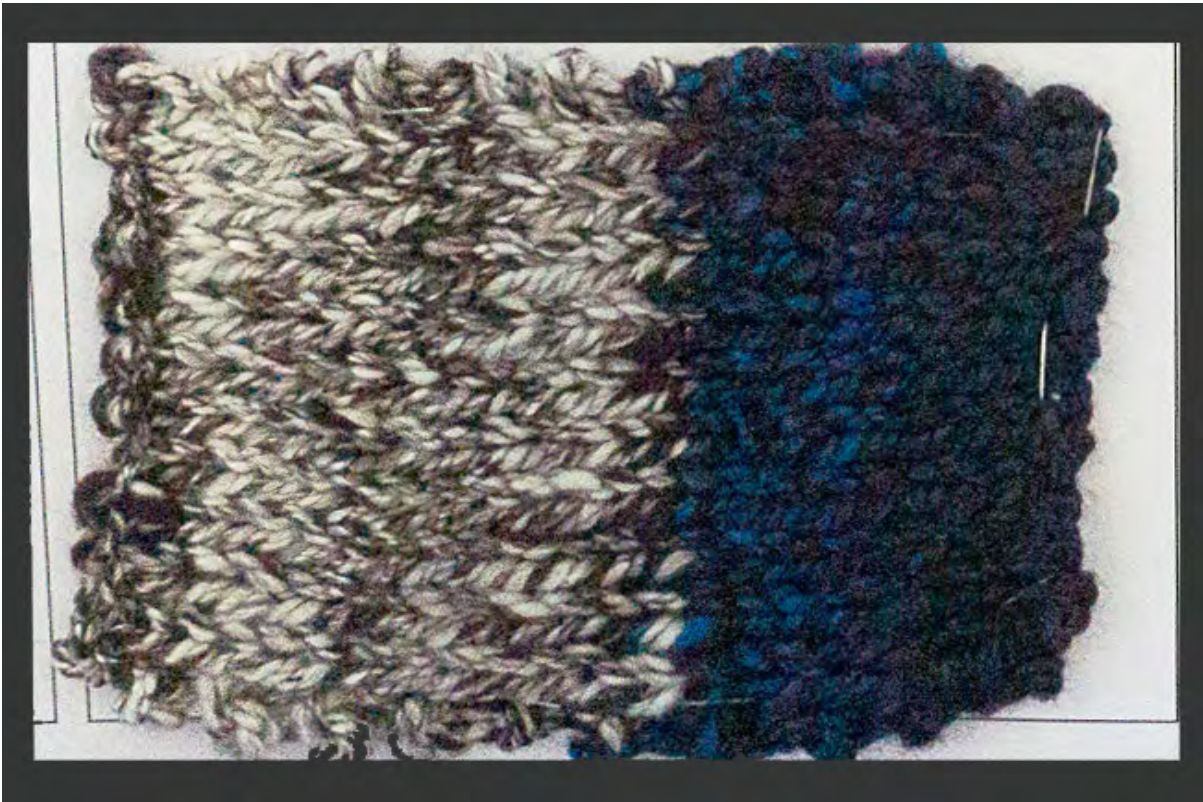
PATTERN FOURTEEN

1			
2	3	4	5
1			
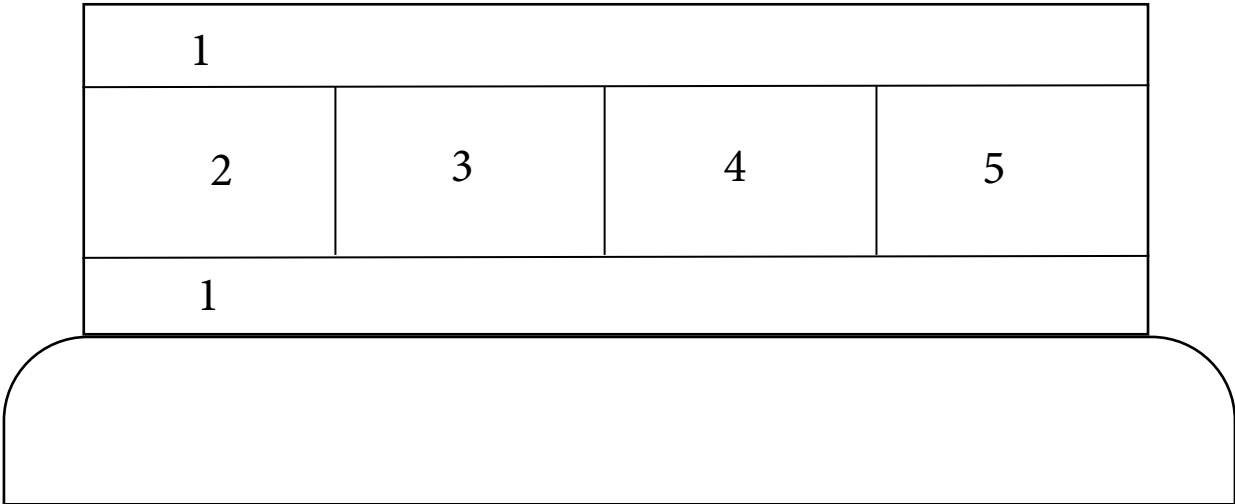
COLOUR KEY

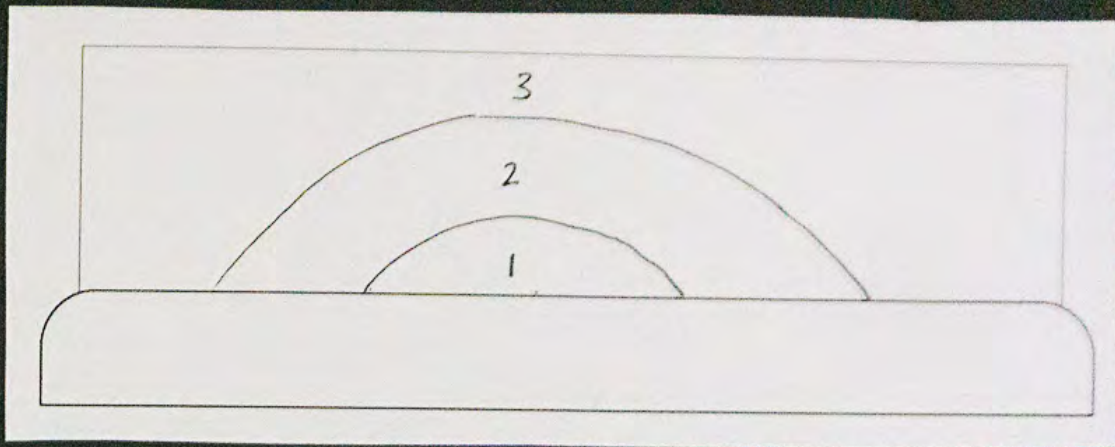1 - Burgundy
2 - White
3 - Grey
4 - Blue
5 - Navy

PATTERN NOTES

An easy pattern to load, and with colour 1 along the top and bottom for the entire length it works to draw together even strongly contrasting colours.

SAMPLE NUMBER 14

MERINO: CHAIN PLY

3

2

1

PATTERN NOTES

- SIMPLE LOAD PATTERN WHICH CAN BE EXTENDED INTO MORE COLOURS AND LAYERS

- THIS PATTERN WILL GENTLY CYCLE THROUGH THE COLOURS WHILE COLOUR 3 WILL REMAIN DOMINANT /CONSTANT.

- IF SPUN AS A 2 PLY YARN THE COLOURS WOULD REMAIN VERY SIMILAR TO THIS THREE PLY SAMPLE BUT WOULD ELONGATE AND BLEND A LITTLE MORE

- WITH THIS DESIGN BOTH ENDS FINISH ON THE SAME COLOUR SO IT DOESN'T MATTER WHICH WAY YOU JOIN THEM

COLOUR KEY		
1	ORANGE	
2	BURGUNDY	
3	YELLOW	

PATTERN FOURTEEN
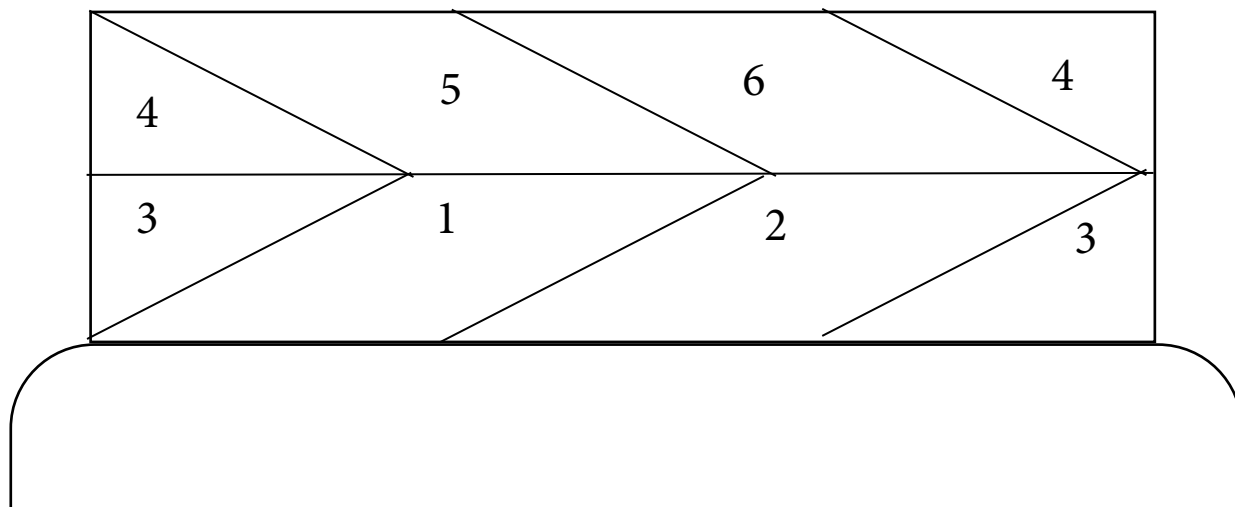
COLOUR KEY

1 - Burgundy
2 - Blue
3 - Yellow
4 - Orange
5 - White
6 - Navy

PATTERN NOTES

Start loading with the yellow on the right hand end (Colour 3). Make a wedge shape then work right to left adding blue (2) then burgundy (1) then yellow (3). (Layer 1)

For layer 2 start with orange (4) on the left end and work left to right for the top layer of colours.
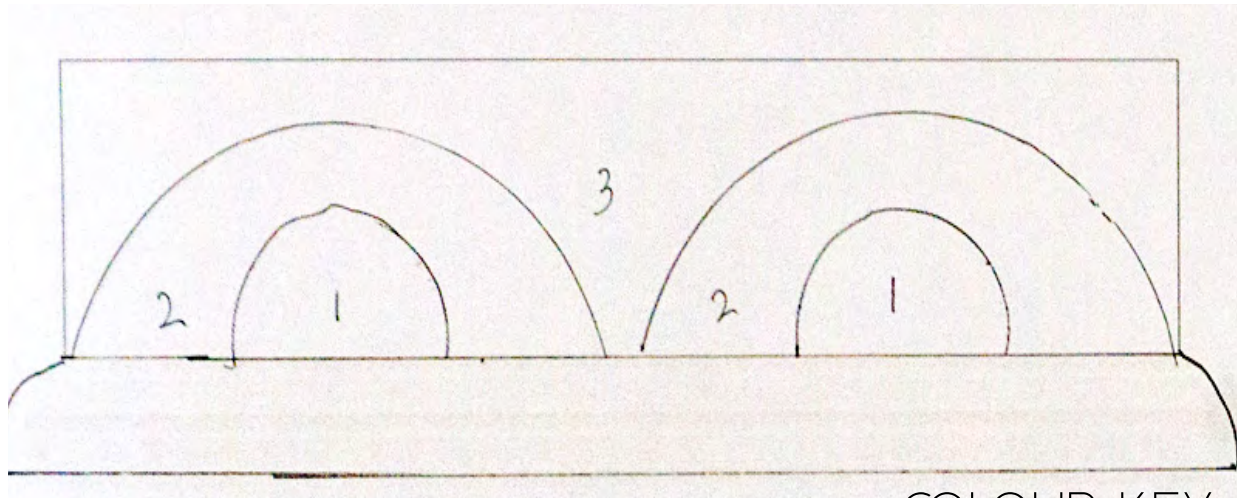
USE NOTES

This pattern would look lovely in any sized garment. The colours can be altered for more or less contrast.

Note how opposite colours along the side of the middle line work together - especially the high contrasts of 1 and 5, and 6 and 2.

The colours at each end should match so they can be joined for multiple hackle loads.
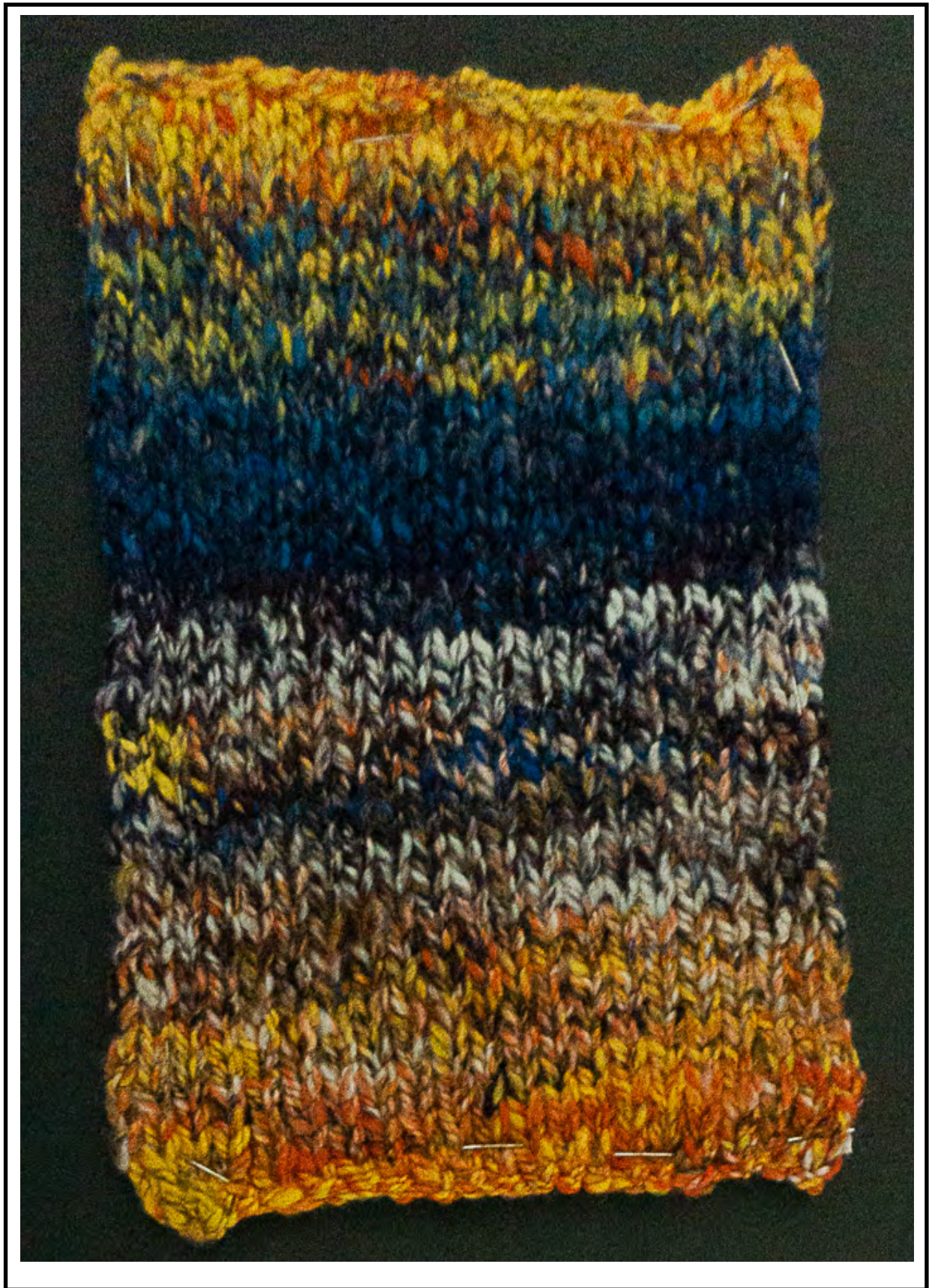
PATTERN FOURTEEN

COLOUR KEY
1 - Pale Blue
2 - Teal
3 - Navy

PATTERN NOTES

This pattern is similar to Sample 14 but with a faster colour repeat (shorter colour repeat)

Load colour 1 first, then layer colour 2 over that. Followed by colour 3 to fill to the top of the hackle evenly.

Colour 1 and 3 make the gentle stripes, while colour 2 blends subtly between

This is an easy pattern to load and repeat, it would be easy to pre-weigh the three colours in the proportions you want, then split them evenly between hackle loads.

In this example, a thin layer of gold angelina was added between 1 & 2 and again between 2 & 3, giving a quite even spread through the fabric

In this pattern only colour 3 becomes a solid colour between the arches of colour 2, the other colours (2 & 3) will always be a blend in varying proportions, of all 3 colours.

SWATCH NOTES

This is a design that will move from solid to solid with a little marling in between colour changes.

Split the design into 3 sections/layers and fill the first layer before adding more to colour 3 to build the circles.

The colours chosen could be strong contrasts or similar shades - because there is only a little marling it won't muddy.

This pattern would be particularly nice for a smaller project such as socks, write warmers, hats etc, the shorter colour changes make it idea for these kinds of garments
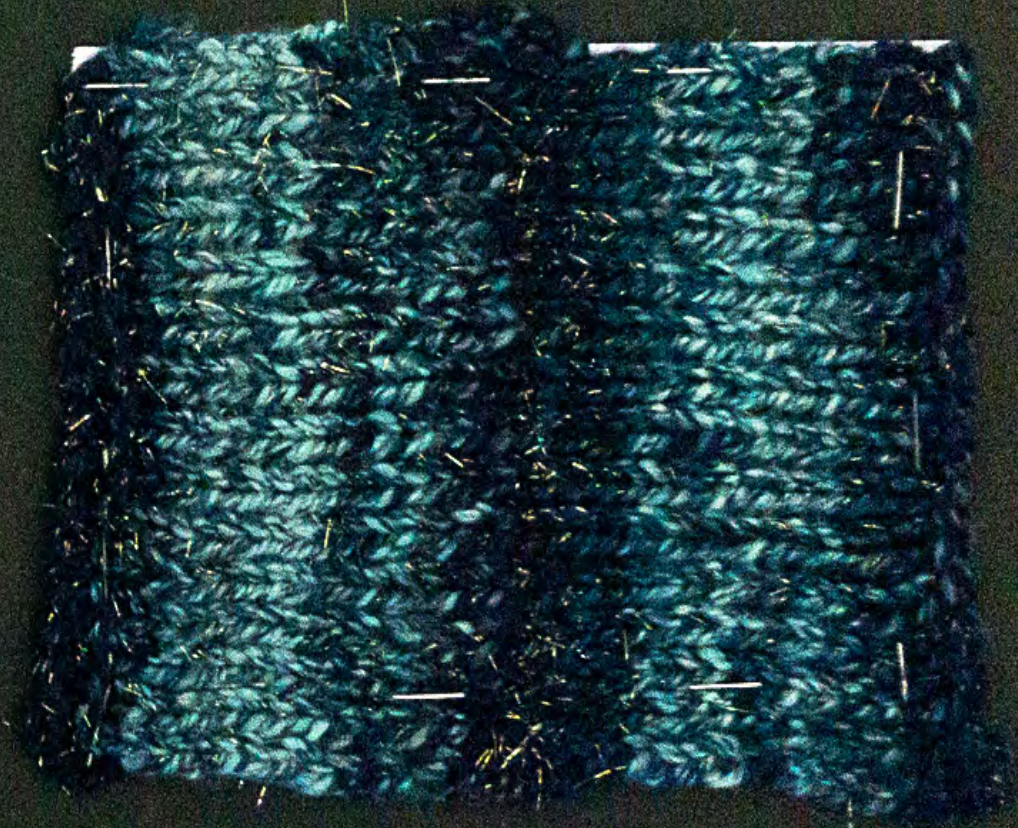
Now that I have shared with you the System for managing your colour on the hackle, and subsequently in your spinning and knit projects, I hope you will continue on and create your own hackle patterns and yarn designs!

As I mentioned earlier in this handbook, you are free to share this system and Handbook with as many people as you like, please just credit me for the system and the Hackle Pattern method. I would really appreciate the support!

You may also want to create your own patterns and share them too! During my face to face workshops the participants came up with so many unique ideas, the possibiltiies seem endless! One person drew and outline of their dog on the hackle template and used the colours of their dog to create the colours - symmetry is not necessary, only the ability to repeat what you have done enough times to create the fiber you need for your project! Someone else did lightening bolts, others played with making heart shapes and so on, So much potential!

If you DO create your own patterns I would love it if you would come and share it on our Facebook group https://www.facebook.com/groups/tinyStudioMagazine/

I will also be continuing to write more about this system in the form of articles and tutorials for **tinyStudio Creative Life Magazine,** these will almost always be accompanied by video demonstrations available to subscribers of the magazine! If you havent yet discovered our gorgeous and inspirational publication, please come and visit us at www.fiberygoodness.com/tinystudio - there is a free Issue for you to download and explore, and subscription is easy and affordable.

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