

Writing regularly for Handwoven Magazine exposed me to areas of study that I hadn't thought about before. I wrote a fabric/color forecast column, publishing two groups of palettes per year, Spring and Fall, and the research into the color forecasting industry and working with yarn vendors and pattern designers gave me tremendous inspiration.

In 2005, after a weaving conference in New England, one of the weavers I used to help design garments for the Forecast Column, Sara Goodman, from Lyme New Hampshire, invited me to her studio to learn how to dye yarns and paint warps. Her premise was that if I wrote this forecast column, which not only was used by weavers, but also dyers and other surface designers, that I should know something about dyeing. And she was right...

So off I went to Sara's beautiful studio in the mountains, and over a three-day period, I learned how to use synthetic dyes, both acid and fiber-reactive, and I learned how to hand paint warps, which was just becoming a thing back in 2005. That three days changed the trajectory of my work for the next 20 years.

I learned how to control color, to create color, to combine color and I brought home several hand dyed warps, presumably for scarves, and hung them in my studio for a few months. I'm not usually a scarf weaver and it occurred to me that I could put them all together into one warp and create yardage.

The result of that is *Phoenix Rising*, the first yardage I made where I started with white yarn and created the color myself. I immediately followed it with *Dragonfly*, and the rest is history. I found that I could just dye small 100-200-yard skeins of varying fibers and create a wall of options that aren't available commercially. Much of the work I create now, started with white yarn. And when I dye yarn, or paint warps, I never have a goal in mind. Winter is for creating color, and by spring, I've usually refilled my colorful wall of skeins and then I can start setting up the loom!

-Daryl Lancaster