



## Mood Board: SUMMER 2025- TENSION

Proposals due by: **June 1, 2024**    Final work due by: **December 1, 2024**

Tension is one of those elements we use all the time while we spin. Think about all the ways tension figures into and impacts your spinning. We want to hear about all of them!

Wheel tension and wheel systems: how do they work and which works best for what type of yarn? Is there a reason spinners might like this one over that one? How about drive bands and brake bands? How often should you change them, and what considerations go into the types of materials that are you favorites? What about e-spinners?

It's often confusing to keep track of the amount of tension while spinning. Do you have great tips on notating and measuring your take-up?

Crosslacing is a fantastic technique for decreasing tension. When do you use it and how do you do it on different wheels. Do you have any other methods to reduce the tension?

Tensile strength is all about how much tension a fiber can be put under before it breaks. Which fibers are the strongest? Which breeds? When prepping fibers, the amount of tension used often results in unwanted neps. Do you have tips for reducing or eliminating them on hand cards, a blending board, or a drum carder?

Can the right amount of tension make or break the consistency while plying yarn? Why do we need tension to ply? What tips do you have to use tension to ply a consistent yarn? Is tension the key to reducing bumps in chain-ply yarns? What can you tell us about the different styles of kates and their tensioning systems and when you might use a particular type for both wheels and spindles? When do you apply more tension; when do you just let your bobbins spin?

What about textured and art yarns? Bouclé, spirals, coils, beehives, core spun, and other textured yarns rely on differential tension while plying. Tell us how you determine how much and how little tension make the best textured yarns. How do you control the mixed tension and still keep a yarn tidy? Is there a yarn that uses no tension?

How about color? Why do some colors seem to vibrate and explode when they are next to each other? Is there a way to make it happen or lessen the visual tension?

What about the release of tension? How do you plan, spin, and weave a structure that collapses on itself? What about knitting? Releasing the tension in high-twist singles can create sculptural effects. Can you teach us about it?

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