

RUBY LESLIE'S

# THERE MUST BE 50 WAYS TO WEAVE YOUR COLOR

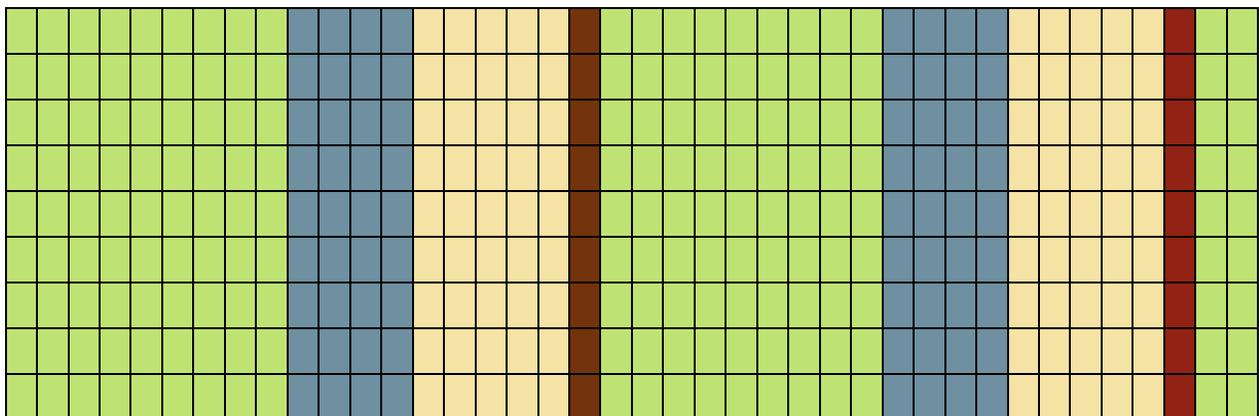
MAFA 2015

PAT HEAVENER

This was more of an experience in process, rather than a traditional pop-in pop-out workshop. The experience begins with the arrival of Ruby's pre-wound warp and directions. Directions are extensive, and include a complete supply list, threading, and tie-up directions. While the sheer volume of material can be overwhelming at first glance, Ruby includes answers to any question(s) you might have, and she was available to answer questions by phone or email as well.

Warp was pre-cut and packaged in color order on cardboard, with all ties in place. All that had to be done was to lay out the warp, insert the warp sticks, and begin. My kind of warping, to be sure!

Ruby uses the Fibonacci sequence to plan her color series, however she said you could use any set of number sequences that you liked, birthdays for example. So, I tried my birthday, and it looks like this.



We were a small group of five in our class, and with an extra loom, we were able to complete six samples. We worked on an asymmetric plaid, a fancy twill, a bumperet, a 2-block twill, and an advancing twill. We were encouraged to use the provided weft, and then given an opportunity to experiment with other color choices.

For myself, this was the most valuable portion of the workshop. Here I learned that what I expected to happen did not always happen, and which colors can make poor weft choices. For example, I chose to experiment with yellow in the fancy twill, and this did not show the pattern at all.

I also enjoyed experimenting with the various patterns, and I was able to see the differences between warp and weft faced designs, and how color choice affects the visual. This is something I understood in theory (I think), but was made clear in this workshop.

The value of sampling when experimenting with color cannot be overstated as well. Another new-to-me concept that I took away from this workshop.

One difficulty that I experienced in the workshop was that the specific weave instructions were on one paper, and the treadling sequence was on another paper. I experienced some confusion when starting a different draft. However, this did not appear to be a class problem, but my difficulty. Ruby was very patient, and explained everything.

The workshop finished up with a discussion of color and color theory. This was a good wrap-up to the workshop, as we had been working with color on a practical level and could relate the theory to our weaving and experiences.

I have already begun sharing my experiences in this workshop, first through a presentation to our guild. In addition, our Program Chair and I visited all of the MAFA classes, and 50 Ways to Weave Your Color was already on her radar as a

possible guild program. Seeing the examples and the samples I brought helped her make the choice. I am not a highly skilled weaver, yet the samples I was able to produce helped motivate even the more advanced weavers in the guild. We had a nice discussion on the use of color, with many shared tips and opinions.

There will be other opportunities to apply and share what I learned about color and color theory at future guild meetings. We have programs scheduled throughout the year that I now view through different eyes, and can now make color choices based on a solid foundation, rather than just impulse and what might strike my fancy at that particular moment. This will ultimately turn into a time saver (and a materials saver) for me in future projects.

To the MAFA grant committee:

Pat Heavener gave a presentation relating to her MAFA workshop at Frances Irwin Handweavers' September meeting. Her talk was well-received and was especially timely. We have several activities planned this year involving color studies and Pat's presentation provided information and inspiration for the year ahead.

Sincerely,

A handwritten signature in black ink, appearing to read "Deborah Irmiter". The signature is fluid and cursive, with the first name being more prominent.

Deborah Irmiter, president

France Irwin Handweavers