


From: Lisa Renee Bushman jeffandlisabush@eoni.com 
Subject: Fwd: Threadbenders Weaving Guild Show and Share
Date: October 6, 2022 at 9:58 AM
To: Annali Cross rockytopweaver@gmail.com



Threadbenders Weaving Guild

Baker and Union Counties, Oregon

April 2022

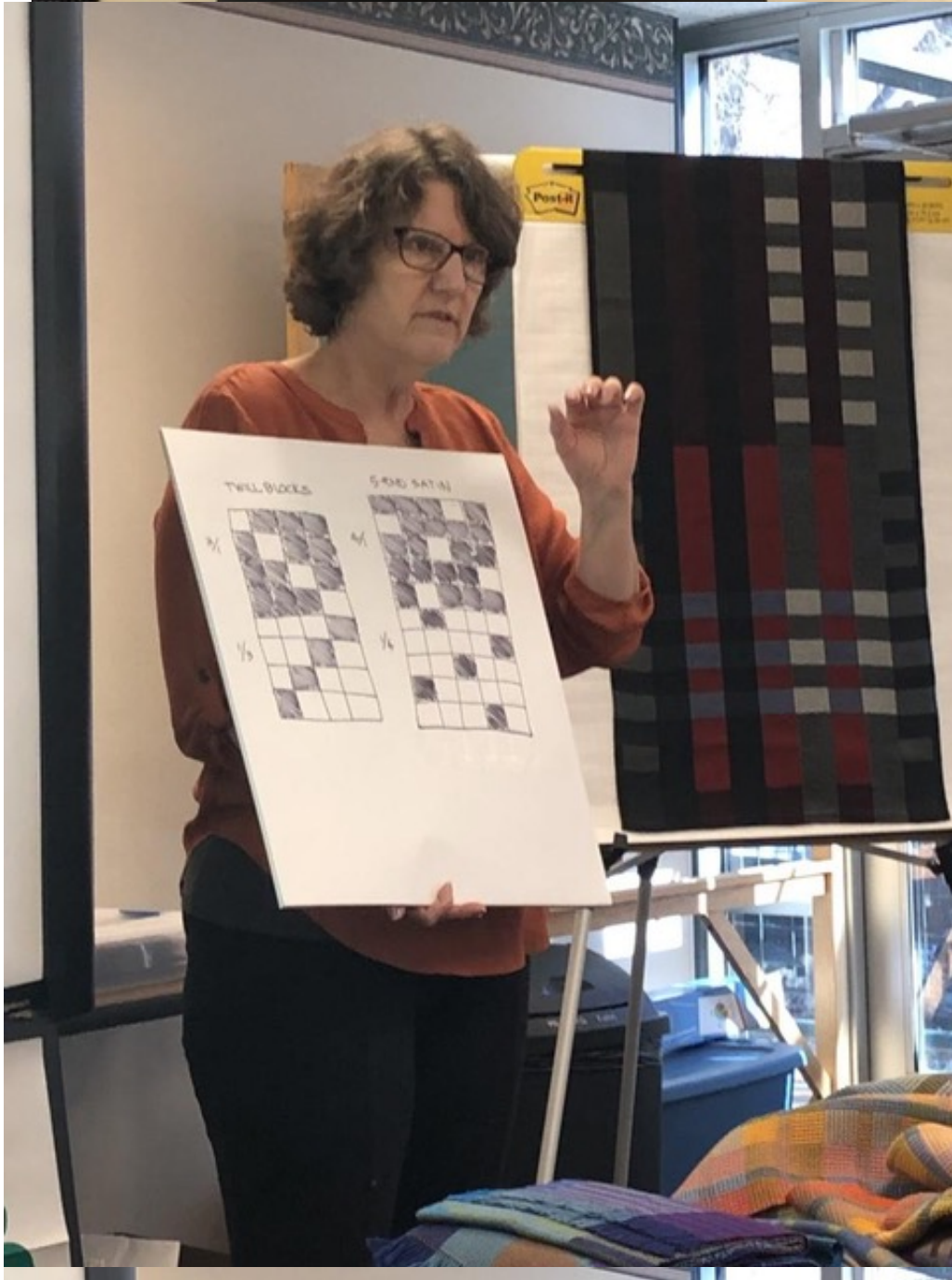
Color in Composition

Block Design Workshop

Cynthia Newman Instructor Extraordinaire

One strategy to predict how colors will interact is to wrap the different colored yarns around a piece of cardboard in different combinations and scale. Colored pencils can be used as an alternative to yarn.







What a wonderful 3 days of learning, weaving, and being inspired ! Cynthia shared her expertise and experience in weaving and art through the amazing variety of samples that she shared with us as she explained the many ways to use color in weaving. We learned that we can energize and calm the feelings generated by our projects by adjusting the colors in the design. In addition to color, there are many other elements that affect the energy level of a weaving, such as, patterns, symmetry, design and weave structure to list a few.

We brought our looms warped in Twill or Summer & Winter blocks. Cynthia explained how blocks can be manipulated separately or together, and asked us to experiment with different colors in the weft, as well as, varying the length of the blocks. We had a huge color selection of thick and thin yarn from which to choose. As we moved from loom to loom, each with different warp colors, we were able to see how different weft colors ar

change in block size affect the weaving. *It was a very productive 3 days to be sure.*

Thank goodness we have an extensive notebook to remind us of all we learned and more!

Margaret Jean Kirstin

Maureen

(Pam)

Nancy F Vicki Lisa Mickey Cynthia Elizabeth

The happy participants of the *Color in Composition* workshop!



Samples of our colorful weavings!

May 2022





Show and Share:
Lisa Bushman

Summer/Winter asymmetrical placemat using Lunatic Fringe 100% cotton 10/2 and 5/2 yarns.

Taking advantage of Cynthia Newman's Color in Composition workshop, I experimented with some unique color combinations hoping to reflect the early spring colors: Thyme, Kelp, Butter Yellow, Very Light Gray, 5 purple, and violet. I will be experimenting with different weft colors in 5/2 with each placemat I weave

Nancy Findholt

This is from a tea towel kit from Cotton Clouds.

The warp is 8/2 cotton used doubled and a novelty yarn. The weft is 8/2 cotton used doubled except for the hem, which is 10/2 used singly.



D o n n a

R a i n b o t h

This was my first needle felted creation. It was intended to be a mouse but formed itself into a rat instead. Small critters like this are fairly simple to make. Jump in and give it a try.

There are lots of tutorials available. Living Felt is a good resource for tutorials on both needle and wet felting. I have been felting for a couple of years now. It is a fun process with numerous possibilities for being creative and trying new things.





Kirsten Badger

I took a zoom double weave workshop with Jennifer Moore through the Bois Guild. The color order was suggested, and I chose Jewel Tones from Lunati Fringe in 5/2 Perle Cotton on my 8-shaft table

Both Sides of My Sampler

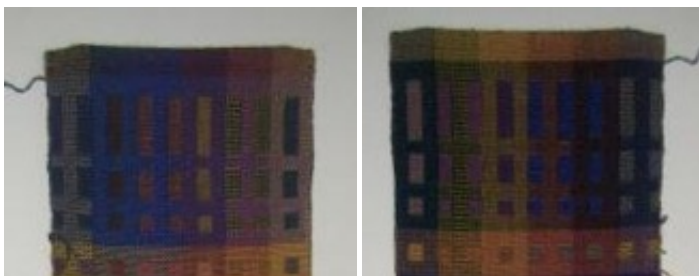




Table Runner (weft is blue and copper)





Purse (weft is black)



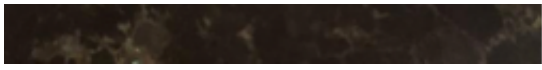
The purse is made from a second table

runner that had some boo-boos on the side that became the inside.

Pam Miller

Below and to the right is the remaining warp from the Color in Composition workshop, the warp is 10/2 pearl cotton in magenta and teal. The weft is 5/2 pearl cotton alternating with 10/2 pearl cotton in several different colors. Below I experimented with a change in the treadling, as well as, different color combinations of 10/2 and 5/2 in the weft. In the table runner to the right, I used 5. orange as the weft except in the solid stripes. 10/2 orange, 10/2 teal, or 10/2 magenta alternated with the 5/2 orange to create variety in the blocks.





June 2022

Show and Share:





Elizabeth Venn

This is her latest rug !

Program:

Lisa presented a very informative and interesting program on Inkle weaving. She brought quite an array of tools that are used with Inkle looms. Several looms we provided that were already warped and ready for us to try weaving. There were even Inkle looms warped with card weaving, producing more complicated patterns. However, first we had to learn to warp an Inkle loom ourselves. We worked in groups of 3, chose our colors, made the heddles and warped our loom to make shoe laces. After practicing on the shoe laces, we tried weaving on the other looms.

It was a wonderful afternoon with lots of time for "hands on learning and weaving" !





July 2022

Show and Share:

Vicki Wares

The “I Love Twill” Rug

Woven - 2013-14 from my “endless warp” on “Payton” my sinking shed, 4 harness loom. I had just “retired” from my town job and went home to ranch and tend to my ailing Paul.

Basic weaving information:

- * Warp - wool & cotton cones plus acrylic plied on spinning wheel
- * Weft - acrylic-on hand & wool (yellow), i.e., from stash(circa 1973)
- * Reed - 9” @ 9 dpi
- * Patterns - Davidson’s Twill Treadlings, pp 4-5: Vertical Herringbone IV;

Cord Weave Reversible VI; and Pebble Weave VIII What I learned from this project:

* I enjoy planning and weaving using Marguerite's **Handweaver's Pattern Book**.

* I like the way this project turned out. The colors are nice. I especially love the yellow (vertical herringbone) twill even though it doesn't measure up to a rug weight, i.e., sleazy texture.

* I think using the variety of patterns; adds overall interest.

* I'm really glad that I've learned the hem stitch. It affords more

security to the ends of the warp and I like the way it enhances a

handmade look. Besides I enjoy doing it on the loom.

* Yes, project record-keeping is invaluable! I'm planning to do a better job of it.



Donna Rainboth





These are wet felted vessels.

I have been experimenting with making different shaped vessels and also playing with designs.

September 2022



The **August Progam** was on weaving rag rugs,

presented by Elizabeth at her house/weaving studio.





A

strong, evenly tensioned





warp is very important.



Twining gives a strong foundation for the finished edges.

Finished bias cut cloth strips are used for the weft and packed into the warp using a weighted beater bar. A temple helps keep the selvages straight.

Securing the warp threads by weaving them back into the weft with a sturdy tapestry needle.

Show and Share:

Maureen Kelly



I made these M&W twill kitchen towels with 8/2 cotton warp set at 24 epi. The lighter towel has natural linen for the weft, and M&W treadling. In the darker towel I changed the treadling to an advancing twill and the weft to 8/2 purple cotton.

Vicki Wares

2022 Color Sampler~Encouraged by Cynthia Newman's Color in Composition Workshop Pattern: Summer & Winte
2 block design - 4 shafts

I was assigned Draft #1, an asymmetry design. Warp: cotton: Orange 6/2, Blue 8/2

Weft: 2 weights: the Pattern weft and a Ground weft. Ground weft is treadled in tabby and normally finer than the pattern weft.

My Workshop Goals:

1. To learn the mechanics of using colors and to understand some history and development of color “artistry”
2. To discover what colors and techniques please me most.

I learned:

1. Start simple. Used 2 colors only in each section.
2. The Pattern weft is the lead character in the duo; the one most evident and on which the blocks (A &B) are constructed. However, the Ground weft is an important player too as it is evident when the weaver is using the opposite block, that is treadling for block A, builds block B design on the same picks. The pattern color chosen for shows up underneath on the B block. I had a hard time choosing the ground color to complement the pattern color.
3. At my level of weaving, it is best for me now to use warp of the same weight. My sampler had tension problems the blue (8/2) side.
4. A bright yellow takes the stage. It is hard to tone down and pure yellow upstages other colors used.
5. The Color Wheel is an amazing tool in selection of colors for my projects. I will use it as a jumping off place to choose my colors.
6. I want to design another way to do a color sampler - to more clearly show color relationships. My sampler seems cluttered to me and thus confusing; not so very helpful. Will research this.
7. After experimenting willy-nilly with colors, I finally decided I had to organize my approach and built the last 6 sections on the primary and secondary colors. This helped clarify relationships better but, with thought, I think I can design a more methodical approach that will be simpler and eye-pleasing.
8. Best of all! The workshop convinced me that I love the bright “pure” colors of the colors of the Color Wheel. Except for yellow! I know I will always find the hues and tones and tints of the purer colors very pleasing but now I not afraid to reach for the bright ones in my stash. I love the advice that Carol Etchemendy gave us: “If you don’t like the color, use more of it!” ☺





Mickey Edwards

Paper made from "poker plant". The leaves were left on the ground over winter and processed into paper in July. Lots of variety as I changed the viscosity of the slurry.

October 2022

Show and Share



Mickey Edwards shared her beautiful felted lap rug with us. *Ooohs* and *ahhhs* were heard around the room! Mickey explained that she was gifted an approximately 42"

x 45" Jacobs sheep fleece. She alternately crossed four layers and wet felted them together. In the process, the piece had a 28% shrinkage. The center compass cross was created by needle felting silk fibers onto the fleece then wet felting. Mickey intentionally left two of the edges raw.

Lisa Lauch finished the triangle scarf that she was knitting at the August meeting and wore it to show that it IS possible to finish a project that has been lost and forgotten! And another way to bend thread—a silk “thick and thin” fine yarn!



Kirsten gave us a fabulous demonstration of how to wind a multicolored warp. She then took that warp and showed us how to warp back to front on her table loom. She wrote a detailed handout describing the process step by step and shared a copy with each of us.

And thank you Kirsten for helping the participants of the Rep Weave workshop get their looms warped correctly!

Program







