

❖ Northwest News ❖

Association of Northwest Weavers' Guilds

northwestweavers.org

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PRESIDENT'S MESSAGE

"Crossing Borders, Crossing Threads" The Language of Weaving

The theme of our upcoming ANWG conference in June has taken on new meaning for me as I recently returned from working on a Habitat project in San Lucas Toliman, Guatemala, a Mayan town on the shores of Lake Atitlan in the western highlands. While I was part of a team working to provide better housing, smokeless stoves and better water and sanitation, my experience with the weavers I met are wonderful memories I will treasure. I speak only limited Spanish, but found that, as a weaver, I could communicate with the Guatemalan weavers at their local weaving co-op as they helped me to weave intricate patterns on a backstrap loom. The hospitality and help I received from the weavers became a very special part of my trip.

For the women, there is also an unspoken language, spoken through their clothing. Their blouses (*huipils*), belts (*faja*) and skirts (*cortes*) all tell you something about the person's identity. Each of the predominately Mayan towns around the lake has its own unique surface design for their clothing, and, by the design of her *huipil*, you can tell from which town a woman comes. These *huipils* are woven on backstrap looms that are generally about 18-20 inches wide. Identical lengths are joined and a neck hole cut to make the blouse. Where pieces are joined they are either stitched together, or a decorative embroidery (called *randa*) is used to cover the join or the overlapping edges. The neck hole is cut and the edges are bound with additional embroidery.

Skirt fabrics are usually woven on simple counter-balanced floor looms by the men. These ikat (*jaspe*) designs may also include figures that represent parts of their culture. The women use the woven fabric to make their skirts (either short or long), often joining the pieces with embroidery (*randa*). Some of the villages have particular patterns or use the traditional dark blue indigo fabrics for their skirts. The yardage is either formed into a tube or simply wrapped around and then held in place by a belt, with the top being folded down to make the skirt the right length. A narrow belt sometimes indicates a single woman and a wide belt someone who is married. For a weaver, the great variety of colors and patterns of the *huipils* and *cortes* is beautiful and fascinating.

As North American weavers and people who use fiber, we, too, have a "fiber language". It is often expressed through the colors, patterns,
(Cont'd. on p. 2)



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PRESIDENT'S MESSAGE (Continued)

and ways we use fiber to express ourselves. I look forward to our conference as an opportunity to see how the people in our guilds speak through their work as it will be displayed in the fashion show, the open show and the juried show. Each of the instructors in our workshops and seminars has also developed particular ways in which fiber is used for their personal expression.

Through the medium of fiber, we can also connect with history, and other cultures as we learn to appreciate and understand their unspoken fiber languages.

I hope that 2013 will be a year when each of you will have opportunities to explore and expand your knowledge of this unspoken but universal language of weaving and fiber.

Woven together,
Mary Anna



2013 CONFERENCE NEWS

Since registration opened on January 8th, I have not been able to make a sentence without expletives. I am simply unable to make a coherent statement about the response without OMG attached. That is how incredible the response has been.

When fantastic PR is coupled with an equally fantastic lineup of top notch instructors, "incredible" is what results. Our first workshop closed within an hour of opening. Within a day 350 weavers registered. Six days later we had 400!

Workshop only registration opens January 15 and while a number of workshops are full, we still have openings in some great workshops. We have added more spaces in some popular seminars as well. So come see what we have open. There may just be something that fits your interests perfectly.

And don't forget...there is still time to weave something wonderful for our fabulous fashion show or submit a piece of woven art for the juried or open shows. And even if our classes fill, our vendors will be open to the public on Friday, June 21st and the gallery will be open. There will be demonstrations and an air of enthusiasm that will be hard to miss.

Rae Deane Leatham
2013 ANWG NW Weaver's Conference Chair

CONFERENCE GRANTS AWARDED

The Education Committee is pleased to be awarding \$400 Conference grants to the following ten people:

(alphabetically listed)

Diane Bigelow	(Anchorage Weavers and Spinners Guild)
Kaliope Creighton	(Methow Valley Spinners and Weavers Guild)
Lucy DeFranco	(Saturday Handweavers Guild)
Isabelle Fusey	(Richmond Weavers and Spinners Guild)
Susan Garvie	(Ponderosa Spinners, Weavers & Fibre Artists)
Louise Hamilton	(Chilliwack Spinners and Weavers Guild)
Sarah Nopp	(Olympia Weavers Guild)
Margie Preninger	(Mid Island Weavers and Spinner Guild)
Elinor Tapio	(Skagit Valley Weavers Guild)
Ilze Tomsevics	(Seattle Weavers Guild)

Alternates (in order)

Terry Standley	(Arachne Weavers Guild)
Lizzy Tegeler	(Portland Handweavers Guild, Inc)
Marg Harkness	(Desert Sage Spinners & Weavers)

There were 16 applications for the grant, distributed as follows:

WA = 6
BC = 5
OR = 4
AK = 1

The distribution of the ten grantees is

WA = 4
BC = 4
OR = 1
AK = 1

The selection committee consisted of Gloria Lebowitz, Rae Deane Leatham, and Christine Bunnell.

We thank all 16 applicants as well as the guilds that nominated them for the grant.

Happy Conference to all!
Gloria Lebowitz, Education Chair

Out and About in the Guilds

**CHRISTMAS EXCHANGE:
MYSTERY BAG**

The Christmas Exchange this year for the Handweaver's Guild of Boise Valley started with a "mystery bag" filled with goodies. Each person interested in participating received a small bag of fiber or weaving related things—yarn, fiber, beads. We were to use at least a little bit of each item in the bag in our exchange project. We could also eliminate one thing. Plus, we could add yarn or fiber from our own stash. The item to be made could be anything of our own design. While creativity was not one of the items added to the bag, our members included a good portion for this fun project.

Mystery Bag Goodies



Finished Products



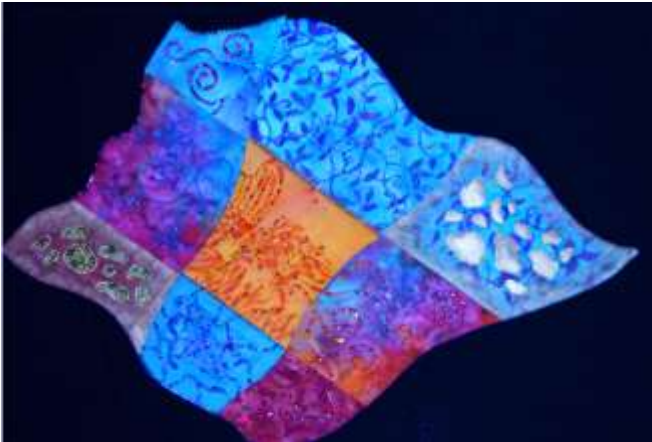
**FIBER IN MOTION
DFA EXHIBIT 2013**

**AT THE GALLERY IN THE PARK, RICHLAND, WA
JANUARY 3rd – FEBRUARY 8th**

2013 ushers in a dynamic array of fiber art at the Desert Fiber Arts Guild (DFA) biennial exhibit at The Gallery in the Park. Allow yourself the indulgence from winter in experiencing the "Fiber in Motion" exhibit in which 110 DFA members present their artistic talents. These pieces are sure to tantalize everyone's taste: spun and plied yarns, baskets of natural materials, tapestries, knitted and handwoven wearables, felted masterworks, and home textiles. Docents from DFA will be present during the show.

Also, join us in celebrating the work of our featured artist, JoAnne Rieger (City & Guilds of London Graduate)! JoAnne is a talented surface design artist. A true feast for the eyes, her work directs your senses to a place of beauty, color and texture.

Mark January 3 – February 8, 2013 on your calendar to join us in making the New Year sparkle!



Sample of JoAnne's Work

GUILD GRANT REPORT

EXPLORING DOUBLE-WEAVE A 2-DAY WORKSHOP WITH JENNIFER MOORE

The workshop that Jennifer Moore provided for the Clatsop Weavers and Spinners Guild was held on Friday and Saturday, November 9 & 10, 2012 on the Long Beach Peninsula, Washington. The workshop is normally a 3-day event and Jennifer did a wonderful job of providing the really large amount of information on this complex weave in two days to save our small Guild some money. Highlights of Jennifer's instruction include:

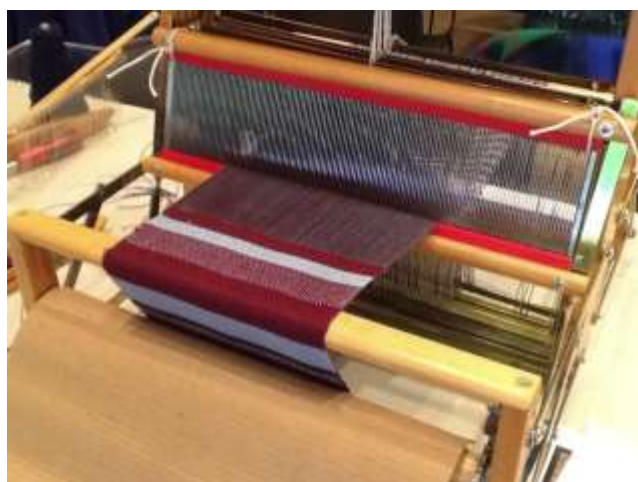
- ✦ Special detailed instructions for warping our looms with the dense double-weave warp.
- ✦ Brief lectures which included the unique tie-up that Jennifer uses to make weaving and designing easier, uses for double-weave cloth, tips on throwing the shuttle and reading double-weave charts and graphs, and wonderful encouragement and assistance when facing challenges. An opportunity to look at and touch the beautiful samples of Jennifer's work which went from simple to highly complex 8-shaft designs.

Our two days with Jennifer were spent working on a double-weave sampler which began with how to weave 2 layers with light (yarns) on top, dark on top, and horizontal striping with light and dark alternating. Jennifer then discussed the structure of double cloth and weaving folded cloth with light or dark on the top layer. Tips were given on where to place shuttles to ensure that the weaving sequence didn't get mixed up and that the fold would be closed with an open side. We then wove tubular cloth and learned how to put a slit in the center with the idea of weaving a poncho or tunic.

The second day we learned three double-weave "Color and Weave" methods, a pique weave and then tackled "quilting" in double-weave. Jennifer gave clear instruction on how to use the quilting design chart she provided in our booklet and walked around checking on each of us and providing support and guidance for a challenging but rewarding double-weave technique. We then got to have fun weaving Leno and Brook's Bouquet on our top layers only.

Finally, Jennifer carefully walked us through the weaving of a double-weave pick-up pattern and provided us with a color copy of the [Handwoven](#) article in which the pick-up and other sampler patterns are described.

Our member, Marty Lemke, opened her home to all of us on Friday night for a potluck supper complete with oysters and other wonderful dishes provided by workshop participants. We loved spending casual time with Jennifer and hearing about her upcoming, very exciting Peruvian project. Clatsop Weavers and Spinners can highly recommend a Jennifer Moore workshop to any Guild which would like to learn about fascinating double-weave.



**ANWG Financial Report
Annual
January 1 to December 31, 2012**

Income and Expenses

Income		
Dues	3968.50*	
2011 Conference	913.58	
AMM Housing	622.20	
Total Income		\$5,504.28
Expenses		
Guild Workshop Grants	4000.00	
Newsletter	14.65	
Administration	10.00	
Website (includes development)	1309.64	
2012 AMM	<u>3931.36</u>	
Total Expenses		\$9,265.65

Conference Loans for Biennial Conferences

Loaned to Seattle 2013 10,000

Current Assets as of December 31, 2012

Checking Account	\$11,953.87
Savings Account	24,973.40
36 month CD	20,000.00
Total Assets	\$56,927.27
Note: Interest Pd on Savings	\$56.69
Interest Acc. On CD	\$28.31

Submitted by Marty Lemke, Treasurer
December 31, 2012

Notes on the Treasurer's Report

1. Dues- Since we are a calendar fiscal year and some dues are paid in the fall and others in the spring you never really see the annual dues payments for any one calendar year. FYI: Dues for 2013 paid to date in this calendar year = \$3242.50. Dues paid for 2012 in 2012 = \$726.