

# ❖ Northwest News ❖

Association of Northwest Weavers' Guilds

northwestweavers.org

Volume 18 Issue 1

Winter 2015

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## PRESIDENT'S MESSAGE

G'day from the President,

It is the current Chinese year of the sheep or goat. It started on February 19th. Both are great animals producing wool and fiber for us, the fiber artists. I am currently in Western Australia visiting my family on my brothers' farm...cattle, not sheep, unfortunately! Although, there are merino sheep on the friends' farm next door, and I am lucky to be the recipient of a very nice fleece.

Australia has a long tradition of producing fine wool. It started not long after the settlement of Australia. The First Fleet arrived in January 1788 from England and settled as a penal colony. In 1790 John Macarthur, an army lieutenant, arrived with his wife, Elizabeth and their infant son Edward. Their hard work and struggle over the next 50 years would make a large contribution to shaping the character of the then-fledgling colony of Australia. He was granted land and in 1796 bought his first merino sheep from a flock of Spanish merino sheep reared in South Africa. Others also bought merino sheep, but cross bred them for the meat which resulted in coarse wool of low quality. The Macarthur's bought more merinos from various breeders around the world to ensure a pure healthy merino line and fine quality wool. At one stage, Elizabeth ran the sheep farm for nearly ten years when her husband John was exiled in England. Elizabeth and John Macarthur are recognized even today as the joint founders of the wool industry in Australia.

The spinners I have met while in the south west of Western Australia, have all the enthusiasm I am fortunate to experience in the USA. The differences seem to be that more or most of them spin in the grease. They spin the local merino wool that they are able to buy or have produced themselves.

From the wonderful south coast of Western Australia, we are still  
Woven together,  
Anne



ANWG Financial Report  
Annual  
January 1 to December 31, 2014

Income and Expenses

Income

Dues \$ 3,154.20

Total Income \$ 3,154.20

Expenses

2015 Challenge Grants \$14,400.00

Administration 135.37

D&O Insurance 343.50

Website 90.87

Board Meeting

Lodging and Food 3,177.79

Travel 1,537.59

Total Expenses \$ 19,685.12

Loan for ANWG 2017 Conference \$ 10,000.00

Current Assets as of December 31, 2014

Checking Account \$ 4,644.35

Savings Account 25,023.23

36 month CD\* 20,241.44

Total Assets \$ 49,909.02

Note: Interest paid on Savings \$ 24.94

Interest paid on CD \$121.08

Submitted by Mary Lemke, Treasurer  
December 31, 2014

## CHALLENGE GRANT REPORTS

### Salem Fiberarts Guild WEAVING HISTORY AND ACTIVITIES FOR FOURTH GRADE

Our Guild was awarded an ANWG Creative Challenge Grant to develop a weaving history and hands-on activities curriculum to be offered to elementary school students at the 4<sup>th</sup> grade level with a focus on Title I Schools in our local community. The program will be offered at one school initially with hopes to expand to other schools.

Salem Fiberarts Guild (SFG) is very fortunate to be able to utilize the fourth floor of the Mill Building at Willamette Heritage Center (WHC) and work closely with WHC. Thomas Kay Woolen Mills was the former owner and operator of the woolen mill which is now part of the WHC. WHC has an excellent program for children and Kathleen Schulte, Education Coordinator at WHC, was an excellent resource for this project providing many of the handouts and ideas for this project.

Bush Elementary School was chosen because of their interest in the program, proximity to Willamette Heritage Center (about a block away), and being in a lower economic area.

The experience for the students was divided into three days:

- October 28—1 hour in the classroom.

The guild members went to the classroom with the first activity being a story read to them by a guild member. A copy of the book “The Goat in the Rug” by Charles S. Blood was presented to the classroom. Each student received a folder with information on where fibers originate, wool processing steps, the processing of wool both industrially and handmade, and a word search game. The students were then led through the types of fibers that fabric can be created from, both plants and animals, with samples of the fibers that the students could look at and feel. (The samples were provided by guild members.) The process of preparing wool from shearing to spinning was explained with the students being able to card wool with small wool carders. They were then given a basic spinning tool (see below) and additional roving and fleece, including some dyed in beautiful colors, to learn how to spin and be introduced to why spinning is important. Spinning tool supplies: core from yarn tube (such as cottolin or linen) and a large paperclip. Bore a hole through one end of the core with a nail, straighten out the large end of the paperclip and pull it through the holes, bend the straightened end into a handle and use the small end of the paperclip as a hook. Place fleece or roving on the hook and turn the handle, pulling on the fiber to lengthen it. The students were given the spinning tool to keep.

- November 6—2 hour trip to Willamette Heritage Center with tour of the Mill and activities.

The group of 30+ students was divided into two subgroups. One group toured the Mill with Mill personnel and learned how the Mill manufactured woolen fabric and history of weaving in the Willamette Valley and the other group went to the Textile Learning Center to meet with the weavers. The activities in the Textile Learning Center (weaving studio) were a tour of the many interesting items in the TLC, weaving on floor looms, weaving on inkle looms, and learning to create kumihimo cords on a ring for their own use with a kumihimo kit which they were able to keep so they could finish the project at home.

- November 7 –1 hour in the classroom.

The Guild members returned to the classroom with a second story, the book, “Abuela’s Weave” by Omar S. Castaneda. They were led in a discussion of what they had learned and what their favorite things were (kumihimo was the first choice). One of the guild members traveled to various parts of the world and presented slides on weaving in South and Central America, China and Thailand to the students. She told them about the people in the pictures and what they were doing. She also brought samples of rugs of different types she had purchased on her travels for the students to see and feel. Copies of the pictures were presented to the classroom for display. The hands-on activity was a small core board weaving loom (approximately 6” x 9”) with a warp wound around it, a “shuttle” (small craft stick with hole in one end), and yarn for weft, which they were able to keep. They also received a diagram showing plain weave, basket weave, 1/3 twill, 2/2 twill, and crowfoot satin weave for them to follow to weave their own samples.

- Additionally, the guild is lending the classroom a small 2-shaft table loom for classroom use.

The guild is keeping the loom supplied with warp and weft as needed.

#### Costs

Supplies for hands-on projects, folders with copies, photos	\$606.25
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(Cont’d. on p. 4)

(Cont'd. from p. 3)

### Publicity

One of the guild members took pictures of all of the activities. The pictures were sent to the teacher for approval prior to publication.

Press releases were sent to local media and one newspaper person was contacted directly. No responses to these outreaches have been received at this writing.

### Evaluations and improvements:

Whenever students are away from the classroom, as on a field trip, assign adults to stay with specific students throughout the excursion making sure that all students are well supervised.

Thorough planning proved to be very important. A committee met to initiate the planning and present ideas. Members who are/were teachers were a part of this group. Each session had a time line and specific planned activities. All hands-on activities were complete and ready for the students which facilitated the presentation of the activities.

Active involvement of a majority of guild members in the project is necessary to get all phases of the project completed without overworking a core group of members. Suggestion: Assign specific tasks to individuals rather than relying on members to be available for whatever needs to be done.



## CHALLENGE GRANT REPORTS

### San Juan County Textile Guild ALL ISLAND RETREAT

The October 17-19, 2014 Retreat was a great success! Twenty-one Guild members gathered on Orcas Island at Camp Orkila on Friday afternoon to spend a lovely weekend together in a beautiful and comfortable setting. The intent was to build community and there is no doubt that our goal was accomplished.

The mini-workshops, all taught by our own members, provided variety and a chance for us to learn some new techniques. We have just begun to explore the gifts of our very talented friends. Each of the nine teachers donated their services at no charge, but due to the generous grant from ANWG, were able to get reimbursed for the materials they used. Workshops were offered on Saturday morning, Saturday afternoon, and on Sunday morning, so participants had three different choices in each slot. The workshops included some topics familiar to the world of textiles and others that were a bit outside the usual realm of the Guild. We offered Silk Scarf Painting, Tubular Bead Crochet, Making Felted Flowers, Spindle Spinning, Making a Button Bracelet, Stitched Greeting Cards, Making a Turk's Head Trivet, Drawing a Mandala, and there was even a Nature Walk on a beautiful Saturday afternoon.

The night time activities gave us a chance to get to know each other in a different context. On Friday night, we partnered with someone else, got to know that person, and then introduced the person to the whole group. We also had submitted facts about ourselves that no one knew, and had to guess which fact went with which person. We learned some very interesting things, and laughed a lot. On Saturday night, there was an improvised skit that proved to be hilarious. And we had time for an extended show-and-tell period.

There was something for everyone, and each participant could do as much or as little as they wished. Some signed up for everything; and some slept in, relaxed, and worked on projects of their own. Some went to bed early, while others stayed up late chatting and laughing.

And we ate very well! An Orcas Island eatery provided us delicious dinners on Friday and Saturday evening, and at lunch time on Saturday. No one went hungry! We kept our costs down by bringing our own food for breakfast and eating in our cabins. Then we got to be pampered for lunch and dinner.

We parted with hugs, warm feelings and happy hearts. And a willingness to do it again soon!

Our Guild is so thankful to ANWG for this grant. It made all the difference in both attracting our members to be teachers and to making it affordable for our members to attend.



## Out and About in the Guilds

### Alpine Spinners and Weavers FEASTING WITH JANE FOURNIER

Spinners who sat down for Jane Fournier's "Silk Tasting" class in Kalispell on Nov 1 had more than a taste. Jane treated us to a 16-course feast topped off with plentiful leftovers to take home for later savoring. Starting right out with de-gummed silk cocoons, we worked through hankies, bombyx and tussah tops and noil, following with courses of "waste" and sari silk. We spun, we plied, then blended with wool, cotton and yak down to create beautiful yarns that could accent many kinds of projects. We finished the day not only gorged on silk, but with some nice hand carding skills as well. Did you know that two good ways to blend fibers that vary in length are to either cut the longer fiber or to make a carded rolag to be spun crosswise? Problem fiber: a cotton-silk blend top that felt sticky because the silk was longer than the cotton. Solution: hand-card it. Result: spun like a dream.

After a night to contemplate all we had learned, we met again for a half day of plying. Here's the secret: test the ply right away by making a mini-skein from the first two yards or so and dipping it into warm water. Blot the excess water with a towel and then look to see how the yarn hangs. If it hangs straight, it is a balanced ply. If it hangs twisted, it either has too much or too little twist (book Jane for a class to find out which.)

The weekend workshop was coordinated by the Alpine Weavers and Spinners Guild and sponsored by the Montana Association of Weavers and Spinners. Four spinners from "Over the (Evaro) Hill" joined nine Kalispell-based members. The class had been fully booked at 15, but a couple of people had to cancel.

The class comments speak for the success: "Awesome", "I would like to take it again in a couple of years," "We need to get Jane up here again," "This was my third silk spinning class, and I can't believe how many things I experienced for the first time!" Novice and advanced spinners alike felt the lure of the incredible fibers and techniques. Jane circulated among the wheels, fine tuning and offering words of encouragement. The samples of her own spinning demonstrated her precision, serving as examples of what can be accomplished if rather than just tasting, we take the time to evaluate and test the results.

We thank MAWS for making this possible. Burp!



## Out and About in the Guilds

### Desert Fiber Arts Guild THE WHIMSICAL FEAST OF COLOR

How does a guild celebrate their 40th Anniversary? How do many members of the Desert Fiber Arts Guild, with so many different fiber arts interests, play together to create fiber art? The one element of art that we have in common is our love of color.

We decided to create an installation, an anniversary banquet using any and all of our various techniques. Teams chose one of 8 paint color cards. Their task: create a place setting from fiber that reads predominantly in the color on their card. But, accent colors were expected.

Teams spun, wove, knitted, crocheted, felted, used textile medium, made silverware from driftwood, drew up a Paleolithic menu, put a mermaid in a tiny cave, all to create a banquet table that celebrated our 40 years and our love of color and the fiber arts. Individual settings were showcased in libraries over the summer. The entire installation was assembled for the first time in January, 2015, at the Allied Arts Gallery in the Park, Richland, WA. We're so sorry there was no ANWG Conference in 2015 so you could see it in person.

Indigo setting by Clifton Door, Vicki Huges, & Earlene Mokler

