

# ❖ Northwest News ❖

Association of Northwest Weavers' Guilds

northwestweavers.org

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Editor's note: I apologize for not having all the wonderful pictures some of you sent with your reports, my computer would not allow me to capture all of them. There is a learning curve for this new editor. Thank you, Patty Huffer

## Your Board Members

Anne Oglevie, President  
[anneroglevie@gmail.com](mailto:anneroglevie@gmail.com)  
Mary Anna Swinnerton, 1st Vice-Pres.  
[luvmaps2@bendcable.com](mailto:luvmaps2@bendcable.com)  
Melanie Smith, Secretary  
[yarnsnthreads@aol.com](mailto:yarnsnthreads@aol.com)  
Linda Gettmann, Treasurer  
[lindag@bendbroadband.com](mailto:lindag@bendbroadband.com)  
Isabelle Fusey, Education Chair  
[i\\_fusey@telus.net](mailto:i_fusey@telus.net)  
Liz Moncrief, Membership Chair  
[l.moncrief@me.com](mailto:l.moncrief@me.com)  
Patty Huffer, Communications Chair  
[loomroom@gmail.com](mailto:loomroom@gmail.com)  
Isabelle Fusey, Webmaster  
[webmaster@northwestweavers.org](mailto:webmaster@northwestweavers.org)

## PRESIDENT'S MESSAGE

I would like to take this opportunity to introduce the potential new President for ANWG. Some of you will know her...Linda Gettmann. She is currently the treasurer of ANWG. She has lived in Bend, OR with her husband Rich since 2012. She had an extensive career in banking ending up a Vice President in the northwest. She also had a career as a writer about scuba diving and travel and did underwater photography. She is now a full time weaver, knitter and sometimes dabbles in Kumihimo and beading. She is an active member of Central Oregon Spinners and Weavers Guild. Where she is inspired with their educational programs and workshops. She has been named co-chair for WeGO with Sue Walsh for the 2021 ANWG conference in Salem, OR. She has a busy time ahead and I wish her well.

### ANWG 2017 Conference Registration is open.

The conference is open to both ANWG and non-ANWG members. Go to <http://www.anwgconference2017.com/registration-options/> for the online Conference Registration Form. We have over 400 people registered to date, but we still have lots of great classes left to choose from.

Please go to the [workshop](#), [class](#), and [seminar](#) pages and scroll down for listings of which classes are full.

Late registration fees of \$50.00 CAD apply effective 12 am PDT, March 17, 2017. Registration closes March 31, at 11:59 am PDT.

Woven together  
Anne



## **From Seed Money to Grants**

The first gathering of weavers and spinners in the NW Region happened in Seattle in 1957 when 550 people gathered in Seattle at the University of Washington. This marked the beginning of what is now known as ANWG (the Association of Northwest Weavers' Guilds).

Eight years later (1965) another conference was held in Portland, Oregon when weavers and spinners again gathered to learn and share with each other. At the end of the conference the Portland Guild discovered they had actually made money and made a decision to share some of that and keep the idea of guild conferences going. Over the next several years, the Portland Guild gave "Seed Money" (about \$250) to a guild who would be willing to host the next conference two years later. The Portland "seed money" helped to fund conferences until 1975 when ANWG was officially formed and continued the practice of providing seed money to the guild who agreed to host the next conference. Conferences began to be held every two years on the odd numbered years.

Currently about \$10,000 in seed money is provided to the guild/s who agrees to do a conference. This seed money is then returned to the ANWG Treasury once the conference books have been closed. Along with the return of the seed money, 20% of any conference profits have also been returned to the ANWG treasury, which has allowed seed money to also be provided for conferences two and four years in the future. When a guild agrees to do the work of putting on a conference, ANWG will guarantee its backing so no guild is left with any debt after a conference is held. In most cases there is a profit for the sponsoring guild.

Over the years the ANWG treasury was increasing with the return of seed money and the 20% from conference profits. Beginning in 2011, the ANWG Board began having conversations about how some of the money might be given back to the guilds. The Seattle Guild put on a very successful conference in Bellingham, WA in 2013, but no guild had offered to host the 2015 conference. Betty Bell was elected ANWG President, and bringing her past experiences on the ANWG Board from the 1990s, suggested the idea of taking a large chunk of that money and give it back to the guilds in the form of grants which could be used for programs, workshops, etc. in lieu of a conference.

As a non-profit organization, ANWG needed to disburse some of the accumulated money. So from 2014-2016, the ANWG Board awarded 47 grants to 51 guilds, reducing the treasury by \$31,800. It was decided to always keep up to \$20,000 on hand to provide seed money for future conferences but the 20% profits from a conference would be turned back to the guilds in the form of grants in the even numbered years. The annual dues of \$1/guild member of the ANWG member guilds currently are enough to provide basic administrative costs for the ANWG Board.

We are all looking forward to the 2017 conference in Victoria, B.C. and seed money has already been given to the Prince George, B.C. guild to begin their planning for the 2019 conference. WeGO (Weaving Guilds of Oregon) is also beginning to plan the 2021 conference in Oregon.

Conference attendance and profits will now be the determining factor in the amount of grants available in the "even-numbered years". The 20% of the profits earned (after seed money is returned) will be the amount available for grants between conferences.

Let's all try to make sure that conferences are well-attended and thus more grants are possible in the future. The Board asks that your guild or several guilds in your area consider sponsoring a conference in 2023.

### **ANWG's Unique 2015 "Grant Conferences"**

As no guild or guilds volunteered to host the ANWG conference in 2015, the ANWG Board began to look at some alternative ways to provide resources and support the guilds. The Victoria Guild had already agreed to do a conference in 2017 and ANWG had money that needed to be spent because of its non-profit status.

In the fall of 2013, the ANWG Board began working on the idea of \$600 grants that could be given to guilds to help with the expenses of bringing in teachers, having special retreats, etc. Guilds would apply for the grants with a description of how the money would be used and a proposed budget. The ANWG Board would determine the amount of money available for grants, review the requests in a blind format, and determine the recipients of the available monies. During this period, ANWG was able to give back to member guilds \$31,800.

From 2014-2016, ANWG made 47 grants to 51 guilds. As a result, rather than having a conference in one location, weaving, spinning, and fiber art events were held in 5 states and 3 Canadian provinces: Alaska, Washington, Oregon, Idaho, Montana, British Columbia, Alberta, and Saskatchewan.

## **CHALLENGE GRANT REPORTS**

### **Threadbenders' Workshop, 2016**

#### **Designing Full Circle with Mary Berent**

When the Threadbenders discussed bringing a weaving instructor to our region, Mary Berent was a natural choice with her experience of working with weavers with different interests and skill levels.

We created posters for the workshop inviting weavers to attend the workshop. The posters were distributed throughout all of the small communities around the region and a press release was sent to the regional media. We updated our guild brochure which highlights guild education and activities and distributed it to regional gathering spots.

We received several phone calls from people who were interested in learning how to weave. Although they did not choose to participate in the workshop, they were invited to visit the workshop and observe the looms and weavers.

By 8:45AM on a sunny Friday morning, September 9th, looms were being brought into the meeting room at Baker County Library with much enthusiasm. There were eight participants, one unfortunate guild member having been forced to cancel due to illness. By 9AM tables were set up, looms in place, and Mary ready to start. The format was round-robin; the looms were all pre-warped according to instructions from Mary regarding pattern and color. We had all woven our own samples ahead of time.

Mary started by having the group go around to each loom, where she explained about the pattern, her choice of colors, and what she expected us to be looking for. She also encouraged us to experiment with alternative weft yarns, color as well as texture.

During the three days, we alternated between weaving and interacting with listening to Mary explaining her approach to designing a project. She had all the decisions that consciously or sub-consciously go into the process listed around a circle as there is no “right” order or place to start, but all need consideration. Every point was illustrated with lots of samples she had brought.

Sunday afternoon all samples were cut off the looms, discussed, cut apart and distributed to the owners, plus a pile for the absent member woven by whoever had had extra time. We had all learned a lot and had a great time.

During the month of November the Guild had an exhibit at the Baker County Library with a tri-fold showing Mary's circle and pictures from the workshop; in addition there was a set of samples, a loom with the warp and a sample still on, and brochures telling about the Guild, including contact information.

The Threadbender's Guild has experienced several short and long term outcomes/benefits from the Designing Full Circle Workshop. Physically the workshop was located in a large room at the public library, which overlooks the Powder River and abuts the local park. The sidewalk separating the river from the library is popular and those passing by stopped and watch through a wall of windows. Curiosity grew and several came in and asked questions, others talked about having woven in the past or hoping to sometime in the future. Each person was offered a newly revised Guild brochure. The brochure was revised as part of the outreach for the workshop.

Guild members have been asked to present some of the workshop/weaving information at the Haines Mutual Improvement Society in March. (This is one of the longest standing groups in Baker County.) Adventures from the workshop continue, it was Design, Color, and Structure and so much more; fellowship, community building, learning exchange, and an explosion of creative thought.

Our instructor, Mary Berent provided an atmosphere of ease and exploration. Mary's creativity shines in the concepts explored, and the flexible style of experiential learning she promotes.

This report comes to you with "Thanks for helping to make our workshop possible." Please know that the learning goes on and continues "full circle."

**2016 ANWG Challenge Grant Final Report**  
**Skagit Valley Weavers' Guild Mentorship Program**

Grant Funding Period: January 2016-February 2017

Description of the Project

This 1:1 or small group mentorship program addressed three needs. First, the program provided beginning and less experienced weavers the opportunity to benefit from the wisdom of our experienced weavers, several of whom served as gracious mentors. Second, the program integrated newer members into the guild by working with their mentors and meeting others in the mentorship program. Third, the mentorship program was instrumental in identifying and developing new leaders for the guild.

Information about the program was placed in new member packets, in the guild newsletter, and on the guild website. At our February 2017 guild meeting, we had round robin, round table discussion groups, and one table focused on the mentorship program. All guild members were invited to sign-up either to be mentors with a description of the expertise they were willing to share or to be mentees with a description of what they wished to learn more about. This invitation was issued regularly at guild meetings and in the monthly guild newsletter. Mentorship could be requested at any time. Mentors and mentees were matched by the project coordinator. If a mentor had not volunteered for a mentee's topic of interest, a willing mentor was found among experienced guild members.

Mentors and mentees were urged to meet in a timely manner and were given an orientation packet for the program including principles of adult learning and an agreement form that when completed would describe the topic of study, mentee self-assessment of skill level, their goals, a plan to accomplish goals, and an identified project that demonstrated accomplishment of goals. The agreement form was collaboratively completed by the mentee and mentor.

Mentors and mentees determined a plan of activities and implemented the plan in a manner that was agreeable to them. They also determined the need for any equipment, books, or media not already owned by the guild that they wished to have purchased with grant project funds and submitted a written request to the project coordinators. Requests were reviewed with the guild librarian to be sure there was no duplication of media. As mentors and mentees accomplished their goals, several shared their experiences and projects during monthly guild meeting show and tell times, and one mentor and mentee shared their mentorship journey on color and textile design in a well-received guild program in January 2017.

We originally planned to have a wrap-up luncheon with a guest speaker, but we decided to use the designated funds more effectively on field trips that were very enthusiastically received. Three well known weaver/textile artists in our region agreed to conduct mini-workshops/field trips for us. Mentors and mentees had first access to the limited number of participant spaces, but if all spaces were not filled, other guild members were offered the opportunity to participate. All spaces were filled. The field trips included:

Mary Burks, a color artist and weaver on Whidbey Island, WA. Thirteen of us visited Mary in March 2015 at her studio. She delighted us with color exercises, photos, color wrappings and knowledge about how to combine hues by proportion and value.

Madelyn van der Hoogt invited us to travel to her studio and weavers' school in Coupeville, WA in September 2016. For those who had not been there, it was almost overwhelming. For those of us who had, it was still overwhelming with the looms, yarns, and knowledge provided by Madelyn. We even got insight into her early weaving years, and everyone enjoyed her tour, discussion of weave structures, and slideshow. We had 16 on this trip.

Anita Luvera Mayer treated us to a visit to her studio and home in Anacortes, WA. She has travelled extensively and has many ethnic textiles-- new and old--to show for it. She entertained us with many stories and projects and has a sense of humor like no other. We were able to squeeze 15 participants on this visit and had a wonderful holiday Dutch treat lunch (everyone bought their own) at the Majestic Hotel in Anacortes to close out the fun day.

In summary, this project has met all of its goals. It has been very successful in connecting new and less experienced weavers and spinners with more experienced guild members, and many mentees have been new or newer guild members. Mentees have gained much new knowledge and expertise. Many new friendships have developed, and new/newer mentees are clearly more integrated into the guild. One new member mentee, who is a very experienced leader and now retired, has agreed to be the new mentorship program chair and two mentees who are new members are chairing committees. The guild has also agreed, in principle, to adding the mentorship program as a standing committee to our bylaws that are currently under revision. This will also provide for ongoing budget support for the program.

### Number of Participants

Our mentorship program consists of 25 members including mentors, mentees and some who have declared themselves both – in different categories. This is approximately 1/3 of our current guild membership of 72. All in all, we have had five very successful pairings of 14 guild members out of 25. These pairings have resulted in a better understanding of weaving, spinning, color and textile design, and holiday card production. Even though not all mentors have been actively involved this past year, they have shown interest in being available to assist, thereby increasing our pool of available resources. We also have new mentees showing interest and will get them actively involved.

### Expenditure of ANWG Grant Funds

Description Amount Spinning DVD x2, subscriptions to Ply and Spin Off, and back issues of Ply .....	<b>122.00</b>
Weaving DVDs x2 and Osterkamp book.....	<b>113.00</b>
Field trip honoraria.....	<b>300.00</b>
Field trip supplies (color exercise materials) .....	<b>65.00</b>
<b>Total</b>	<b>600.00</b>

### Notes:

1. The Anita Luvera Mayer field trip honorarium was funded with money allocated by the Skagit Valley Weavers' Guild to pilot the mentorship program.
2. All DVDs, magazines, and books are property of the guild and have been placed in the guild library for the benefit of mentees, mentors, and other guild members.

### Examples of Mentorship Project and Comments from Mentee Reports

4-shaft Twill Gamp Project. Goal: To gain more knowledge in determining ends and picks per inch to create a stable cloth with a pleasant drape. "We used a 4-shaft twill gamp with three drafts and hand-dyed 3/2 cotton . . . in four or five colors." Several challenges were encountered. Some yarn was dyed over 30 years ago, and weight was unknown and had to be determined. The sample draft would have resulted in long floats wherever the patterns changed that would have resulted in unstable cloth. The yarn had white spots where choke ties had been placed before dying and neither mentee nor mentor liked the resulting white spots. "We recognized the frustration of using materials that are not as expected and yet also learned that it is nearly always possible to save something IF one works hard enough." (1 mentor and 1 mentee)

Spinning Projects. Goal: Use videos and Sara Anderson's spinning book to work through basic to more advanced techniques. As well as working through the DVDs and book, there were discussions of many spinning related topics such as fiber preparation, equipment, plying techniques, and different fibers. The group met 1 hour before the spinning study group and discussions or technique demonstrations often continued during the study groups' meeting. "The excitement of show and tell, sharing the ideas of basic concepts, and then sharing our own experience and knowledge has been fun and addicting!" (2 mentors and 2 mentees)

Weaving. Goals for three mentorship pairs: refresher on dressing a loom, sectional warp beaming, and moving forward after taking a beginning weaving class. Three experienced mentors agreed to guide three mentees toward a variety of weaving goals. "I's so lucky to have . . . as my mentor. As she puts it, I've forgotten more than I remember."

Color and Textile Design. Goal: Develop techniques for color selection in textile design. "Most of all, my mentor taught me to be uninhibited in color selection and there really are no rules one must follow."

Handwoven Cards: Goal: To design and produce handwoven cards. Yarn, paper sources, mounting ideas and other related topics were discussed. "It was really inspiring to see where she found ideas for the original designs produced."

## **Handweavers Guild of Boise Valley**

The Handweavers Guild of Boise Valley was awarded a grant by ANWG to help us put on a workshop in March 2016 by Dianne Totten on Crimp and Create. We had 14 participants in the workshop.

In September, we participated in an event put on by the Idaho History Museum called Museum Comes to Life in which we display some of the work done by our members over the previous year, as well as demonstrating spinning and weaving during the event. We ask the visitors to vote on their favorites in our display so we have a pretty good idea of how many people viewed our work.

This year our display included details of the Crimp and Create workshop as well as examples showing the process of creating these fabrics. We had about 400 visitors stop by and view our display.

We provided a description of the weaving process and displayed fabric that had been woven and not crimped, crimped fabric, and fabric after crimping and steaming. We had many examples of the crimped fabric, but no one has of yet made a finished garment using this technique.

### **SAVE THE DATE**

#### **Treadle Lightly**

ANWG 2017 NW Weaver's Conference

Pre-Conference Workshops  
June 28-30, 2017

#### **Conference:**

Saturday July 1, and Sunday July 2, 2017

Spots are filling fast!!! Make sure you are part of this  
Wonderful event!!!!

[www.anwgconference2017.com](http://www.anwgconference2017.com)

## **The Saturday Handweaver's Guild of Southern Oregon**

The Saturday Handweaver's Guild of Southern Oregon enjoyed a three day workshop with Jason Collingwood on March 18th, 19th and 20th, 2016. This was made affordable for our members by a generous grant from ANWG and it is with much gratitude that I submit this report, as it was a very positive experience for everyone involved. We had a great time and learned so many new things.

The workshop began with looms being set up and the busy-ness of the morning giving way to the introduction to his style of rug weaving. This work shop focused on "3-End Block Weave". A pleasant and competent teacher, Jason was able to reach weavers of all levels of skill and experience as we began a new way of warping for all of us. He taught us twining techniques, as well as great insights into the setup of the loom. We then jumped right in to weaving the blocks and it was so fun to learn from an expert with loads of experience. We really had to concentrate when we started weaving; it's one thing to read about it and hear someone explain it, but to then be able to go and try it right away is a great way to learn; not to mention how fun it is to spend a weekend weaving with friends.

On Saturday, we continued discussing various design elements that are possible with the 3-End Block Weave. We learned how to use the blocks to create everything from stripes to dots to solid colors. After a delicious lunch of salad and sandwiches, we talked about Jason's constant colour method and clasped wefts. It's amazing how many design elements are possible with this weave.

Sunday brought us to double faced twill, which adds even more possibilities with this one warp. We then explored clasping within the twill for even more flexibility. Jason also taught us an easy way to set up our looms for shaft-switching, which is a great way to create and change designs within the same warp. It was a new technique for all of us. And in the end, everyone had a beautiful start on their own rug sampler!

Many members of our guild donated their time and attention to the planning of this wonderful weaving workshop. Gratitude must go to our workshop coordinator, Deb Keberle for putting it all together. Deb did an amazing job with all the details from the location to the food! We had a great space, with room enough for 20 looms and a kitchen area with ample space for lunch.

The samples we made at the workshop will be a part of community outreach for our guild. The library in Jacksonville, Oregon has invited our guild to display our works for the community in June and July of this year. We will create a display with our rug samples and other works to show the talents and skills of our members. This is a wonderful way to share our love of weaving with the community and in the past, we have had a great response to our display.

Our guild is extremely thankful for the grant from ANWG to help make this workshop available and affordable for our members. We even had a few weavers from neighboring guilds join us for the weekend. The grant we received went to weaving education for our members, but the generosity rippled out from there and the workshop really became a place to weave with friends, and what could be better than that?

**THANK YOU!!**



## **Report to ANWG on “East Meets West -- Fiber in the Mountains 2016”**

### **September 17-18, 2016**

On a beautiful fall weekend in September, 23 fiber enthusiasts from the Rogue Valley and Klamath area met at Green-Springs Inn in the Cascade Mountains for a 2-day weaving or dyeing retreat. Participants stayed in single or shared “lodge” rooms or shared cabins with many Jacuzzi opportunities. Our weavers and dyers were primarily from Rogue Valley Handweavers Guild and Klamath Spinners and Weavers Guild, but there were also a couple of participants from Saturday Handweavers Guild. During the retreat Janis Thompson from Eugene, Oregon taught three different dyeing workshops to 13 eager participants. Suzie Liles from Eugene, Oregon presented a round robin workshop to 10 dedicated weavers on “Weaving Lace with Linen” (a 3 day workshop compressed into 2 days, so you know they worked hard!) Taking advantage of the warm and sunny days, many looms and dyeing tables were moved out onto the cabin decks. Truly “Fiber in the Mountains”! Over the course of 2 ½ days (some people arrived Friday evening), we all shared our knowledge and love of fiber arts, made new friends, enjoyed way too much good food -- thanks to Green-Springs Inn -- and of course learned many new fiber skills.

**The Weaving Workshop** -- Suzie orchestrated 10 weavers and their looms in a round robin-style class, with each weaver’s loom warped in linen with a different lace structure. Using linen weft, learning to weave Huck lace, creating diamonds and hearts with Huck lace, Bronson lace, Swedish lace, basket weave, leno, window pane and several pick-up lace patterns filled two days of hands-on education. Several helpful weaving techniques were included in Suzie’s thorough instruction, along with her beautiful samples. Each student left with a binder filled with their samples in sleeves and a deeper understanding of weaving lace with linen.

**The Dyeing Workshops** - Our three workshops were Eco dyeing, Color play on Cellulose, and Intro to Natural dyes (with over-dyes). For eco-dye we made prints on silk scarves using leaves, flowers, barks, berries and seeds, bugs, lichens natural dye substances and whatever people brought. We used iron and twig tannin for mordants. Our cellulose fun was dyeing cotton yarn, and fabric squares (think quilts) with Procion MX dyes using different pattern techniques, while the last day was filled with dyeing various fibers with six different natural dyes (and some over-dyes) and assembling a sample card of lovely colors for future reference. A very full and fun filled two days!

**Saturday Evening** -- After a very full day of concentrated weaving or dyeing, it was time to relax after dinner and get to know each other. A simple ice-breaker asking, “what animal would you like to be and why?” proved to be a fun way to meet new people. Everyone was asked to introduce the last person she met to the rest of the group. Lots of interesting responses from banana slug to bear and unicorn. We then had show and share time. Many beautiful, creative and unique spun, woven, knitted, crocheted, or sewn, items including a jacket, scarves, hand spun fiber, jewelry, shawls, blanket-throw, and others were shown. Finally it was Janis’ and Suzie’s turn. Each presented her own biographical story celebrating their lives as fiber artists and giving us all a new appreciation of our instructors. The evening ended with an “open cabin” -- sharing libations, snacks and lots of stories. We learned many interesting things about each other and laughed a lot.

We would like to take this opportunity to thank ANWG for the grants to Rogue Valley Handweavers Guild and Klamath Spinners and Weavers Guild. Without them this retreat would not have been affordable for our members. Grant money was used to help pay the instructors and cover facility use. Living in a low income area of Oregon, we were able to present two workshops that proved irresistible to enough guild members to fill and carry out our retreat.

**“Thank you, ANWG!”**

## Natural Dyes Workshop with Francisco Bautista

Central Oregon Spinners and Weavers Guild ANWG Grant Sponsored Event

Sept. 20-21, 2016      Powell Butte, Oregon

Two days of dying with natural ingredients was led by Portland Guild member Francisco Bautista, a native of a Zapotec village in Oaxaca, Mexico. These techniques have been passed down through 4 generations of his family and he was happy to share them with us. He dyes wool for weaving his beautiful rugs. His wife and 2 children also



weave.

The chilly mornings started with a discussion of the history, processes, and materials used in the natural dying of wool fiber. He brought several rugs and wool skeins as examples of the colors he achieves using natural plant materials and cochineal. The dye pots were heated and we started with a pot of English walnut leaves and nuts. The wool came out of the pot after about an hour of simmering in a rich medium brown color. Next up was the intriguing cochineal: blended dried bugs found on the prickly pear cactus plant in desert climates. He uses minimal ingredients to achieve his beautiful colors, adding only lime juice and vinegar to the dye bath. The rich reddish pink color of the cochineal was transferred to the wool in the hour it was left to simmer.

The group separated dried yellow onion skins for another dye pot, and he also brought yellow marigolds for the fourth dye pot. The richly colored skeins were placed in plastic bags to take **home and 'ferment' for 2-3 more days.** It will be very interesting to see the colors of the yarns once they fermented and have dried. The skeins will be shown at the next Guild meeting in October so we can all see the amazing results. We had 20 guild members participate in this wonderful workshop over two days. The Guild thanks ANWG for the grant we received to help make this event possible at a very reasonable cost for our members



English Walnut dye pot



Cochineal dye pot



CHALLENGE GRANT REPORT  
ALPINE WEAVERS AND SPINNERS GUILD (AWSG)  
and the  
MONTANA ASSOCIATION OF WEAVERS AND SPINNERS (MAWS)

The 2016 MAWS state-wide biennial conference *Fibers on the Flathead* was held June 22 through 26, 2016 at the Flathead Lake United Methodist Camp on Flathead Lake in Rollins, Montana generously sponsored by an ANWG Challenge Grant and by a 2016 Montana Arts Council Strategic Investment Grant for Public Outreach Arts Activities.

The ANWG Challenge Grant helped to bring Robyn Spady to the conference to teach *Block Party* a two day class at the Pre-Conference and *There are 2 Sides to Every Cloth*, a two day class at the Main Conference. Robyn also gave the keynote address *Finding Your Fiber Path* listing things that inspire creation, and the complications we find on the path to creation. Many attendees commented on how fun and inspirational the keynote was.

There were 54 attendees for the Pre-Conference on June 22 and 23, and 82 attendees for the Main Conference on June 24 and 25. Attendees were primarily from the western half of Montana, but also came from Colorado, New Hampshire, Oregon, Utah, New Mexico, Wyoming, California, Ohio, Washington, and Pennsylvania.

Classes had between 2 and 16 students and were chosen to provide a broad range of fiber arts for people with a broad range of skills. **In addition to Robyn Spady's weaving** classes, other weaving classes ranged from rigid heddle and tapestry weaving on frame looms, an introduction to 4-harness weaving, and explorations of leno, and crackle weaves. Spinning classes included how to spin several unique yarn variations, buying a fleece, spinning with silk, color in spinning, and spinning with the end purpose for the yarn in mind. Knitters learned Fair Isle techniques, how to knit fan shapes, and how use a sock knitting machine. Felters made a large bag and beaded necklaces and earrings. There were three types of basket classes and an eco-printing class. For those who wanted something different, there was a class where students made a wire knitted pendant, one with ideas for using kumihimo braids, and classes on making creative clothing and closings for their creative clothing.

In addition to the usual open show, entrants were asked to provide the story behind their weavings. It was called Lakeside Story and both the judges and conference attendees were fascinated with the stories. Like the precedent set at the last MAWS conference, participants in the fashion show wrote out a card with information about their garment which was handed to the emcee to read while they walked around the room showing off their creations.

AWSG and MAWS are very grateful to ANWG for helping make MAWS 2016 so successful!





**Robyn Spady's Two Sides to Every Cloth class during the main conference.** Notice everyone dressed in parkas, because of the cool rainy day. We wanted to make sure everyone at the conference knew the Flathead Valley is more likely to be cloudy than sunny.

## Weaving with Cotton, Linen and Bamboo

A month-long series of four one-day workshops

Fernie Spinners and Weavers Guild, Fernie BC

### FINAL REPORT

This year's workshop was a continuation of our introductory weaving workshop held last year. Five of our original seven participants returned to learn more patterns and techniques on our four-harness looms. We welcomed our newest and youngest (14) Guild member to participate after she was coached on the basics covered in last year's workshop over the winter.

Whereas last year we worked exclusively with woollen yarns, this year we used mainly cottons, with some cotolin and bamboo fibre yarns. When working with the wools we learned variations of twill weaves, but with the finer yarns we were able to explore more complex weaves and use of colours in the patterns.

As we did last year, the day-long sessions were held on consecutive Saturdays. Not all participants were able to attend every week, many having family and work commitments, but all were able to work on the looms on weekdays and weeknights to complete their samples.

Our two facilitators reminded participants of basic weaving techniques and demonstrated on each loom before weaving began. Four tabletop looms were dressed prior to the workshop with sufficient warp for each weaver to complete a 12 inch sampler, 8" wide. The 45 inch counterbalance loom had warp for 24 inch samplers, 12" wide. The turned taquette loom was dressed by students at the first session, which helped to re-

mind them about the process. Looms were set up as follows:

- 1 –Overshot scarf with 8/2 and 16/2 bamboo and 8/4 lamb's wool for pattern weft
- 2 –Ms and Os bath toweling with 8/2 cotton (on counterbalance)
- 3 –Monk's Belt toweling with 8/2 and 16/2 cotton
- 4 – Waffle weave toweling with 8/2 cotton
- 5 – Crackle weave toweling with 8/2 cotton
- 6 – Turned taquete in 8/2 cotton
- 7 – inkle strap plain weave with 8/2 cotton
- 8 – inkle strap with pebble weave pick up using 8/2 and 16/2 cottons

**There were detailed handouts for participants including instructions and treadling patterns for each loom's** setup and illustrated samples of each type of weave. Participants took turns on each loom weaving their samples. The coordinators were on hand throughout the workshops to assist, answer questions and solve problems.

**Photos from all our workshops are available for viewing on the Guild's Facebook page (Fernie Spinners and Weavers Guild).**

Summary:

Having found last year that this workshop format works very well, as it gives participants time to work on their samples with no time pressure, we were pleased with the commitment shown by each weaver. All came away from the workshop with textile samples that they will be able to use to create small pieces such as bags, eyeglass cases, bookmarks and embellishments for larger garments to display in our annual show at the arts council gallery in October!

We are very appreciative of this Creative Challenge Grant offered by ANWG. It offered helpful and timely assistance for our Guild and has brought into the fold a highly creative group of young weavers.

Respectfully submitted,

Mary Cosman

For the Fernie Spinners and Weavers Guild



## Sunshine Coast Fiber Camp

Our sincere thank you to ANWG for financial assistance towards our Third Annual Fibre Camp, Sept. 9-11, 2016. We are fortunate to have the use of the beautiful Camp Sunrise, near Gibsons, BC. The accommodation and the meals are great!

We had an excellent turnout of 46 campers, about half were local guild members and the others from other guilds or non guild members. Many had attended previously and some were attending for the first time.

Our three workshops were very popular:

Kim McKenna- spinning a consistent yarn, Jessica Silvey-cedar bark basket weaving, and Sylvia Olsen- Coast Salish knitting. In addition to leading workshops, all of the instructors participated in a special presentation, talking about their creative journeys.

We had a tea towel exchange, show and tell/fashion show, demonstrations and displays, vendors and door prizes for all. The weather was perfect, which added to our pleasure.

Attached are a few pictures. Many more are on our guild website: [www.scswg.org](http://www.scswg.org), click on the Fibre Camp Link.

I am very pleased to announce that we are busy planning our Fourth Annual Fibre Camp, Sept. 8-10, 2017 at the same location. Our focus continues to be on our interests: weaving, spinning, dyeing, knitting, felting and other fibre arts.

Thank you again for your assistance, which helps us bring superb teachers to our camp.

Doreen MacLauchlan  
Fibre Camp Committee





## Fall Retreat 2016 Double Weave Workshop, Sept. 17-18

Patty Huffer, Instructor ~ Central Oregon Spinners and Weavers Guild

We started the class with nervous excitement once all 16 looms were set up and we got acquainted. After learning cool facts about everyone we hit the ground running, wrapping our heads around the magic of double weave. Soon the room was a clatter of the rhythm of looms creating stripes, lace, and even playing around with stuffing.

The second day started out with feeling inspired after seeing all the different patterns one can create using the techniques of pick-up. After a detailed demonstration we all went back to our looms to test out patience as we tediously counted thread by thread. Patty soon became in high demand to help with trouble shooting. We quickly appreciated the amount of work it takes to create the beautiful patterns that we first saw in the morning. After lunch we learned the magic of double weave double width which got the room bustling again with looms weaving at full speed. The workshop wrapped up with leaving us wanting to expand our new found double weave techniques using an 8 shaft loom and adding more color into future projects.





Thanks to Lindsay Radar for recording and photographing our event.

Central Oregon Spinners and Weavers Guild was able to provide this weaving workshop to our members at a low price in part due to the \$200 WeGO grant. Thanks go to WeGO for supporting Oregon guilds' educational programs.

**Fall Retreat 2016 - “Magic With A Drum Carder”**  
**Instructor: Laura Cunningham**

Often the drum carder is seen as a tool for straightening out fibers to prepare them for spinning. Laura introduced the six people in this workshop to ways in which this tool can produce some magic. Arriving in the morning with a variety of drum carders and our spinning wheels, each of us found a spot at the end of a table where we found a bag of fiber and an information/instruction sheet.

Using three neutral wool fibers (white, dark and medium beige) provided, Laura demonstrated how different yarns could be obtained by the ways in which the colors were placed on the carder drum, and how batts could be split producing variegated, striped and blended yarns. While there is sometimes a tendency to create a thick batt, putting a lot of fiber on the drum, Laura emphasized that thinner batts will be easier to spin and two or more batts can be stacked for spinning, creating interesting yarns. We then experimented with the neutral colors on the drum carder.

A quick review of some color theory prepared us to play with a variety of colors and types of yarn that Laura had brought, encouraging us to experiment and create something unique. We were encouraged to experiment with colors to which we are not ordinarily attracted. It was discovered that, when adding silk to the drum, it was best to cut it into smaller pieces similar to the staple length of the other fibers in order to make it easier to spin. Sandwiching a colorful batt between two black ones can make the colors “pop”.

The concept of a “chromatic neutral” color yarn that could be used to enhance colors with plying and one that is often a good choice as a weft for weaving was new to some of us. Usually this is a darker shade of a color. The use of black to enhance color was also demonstrated and several people tried this technique.

It was fascinating to see how each participant chose colors and how they placed them on the drum and then spun some interesting and beautiful yarns. Some of us spent most of the day creating a variety of batts and just spinning a few into yarn and others would spin after creating an interesting batt.

Laura finished with  
visions of in-  
and yarns that

a demonstration of Navajo plying and we left  
teresting combinations of colors and textures  
could be created for future projects.



## **Gorge Handweavers Guild report on Jette Vandermeiden's Linen Workshop**

The Gorge Handweavers Guild hosted Jette Vandermeiden in a Linen Workshop, October 25-27, 2016, at the Grace Carter Weaving Studio, Odell, OR. This was a process workshop, learning to weave with different types of linen where explained. The objectives:

1. To study techniques for successful warping, dressing the loom, and weaving with various linens.
2. To use a trapeze when warping.
3. To try several weave structures suited to linen weaving.
4. To work with selvages, tension, bobbin control, beat and balance in weaving.

Thanks to our ANWG Grant of \$600.00 and to WeGO sponsoring Jette Vandermeiden as the Travelling WeGO Workshop Leader for Oregon this year, the Guild was able to present this workshop to 18 participants at a fee of \$135.00, which included the cost of all the various sizes of linen used plus a 50+ page notebook. Part of the ANWG grant money was used to sponsor an open "free of charge" lecture, "Shuttleing" for all interested fiber workers in the area. This is part of our goal of educating the public in weaving and fibers. This was a process workshop where the emphasis was on the methods stated above, rather than the product of producing a woven sample during the workshop. Jette assigned each participant a weave structure and a particular size of linen yarn, based on the student's experience, equipment, and based on the size of cotton yarn she was comfortable with using. As agreed by the Gorge Handweavers Guild last spring, each student would, after mastering her sample, would weave off the remainder of the warp which would hang in the Odell Studio for a set time before being taken down and cut into equal pieces and distributed to all students for their notebooks. At present, due to our long, harsh, and lasting winter conditions in The Columbia River Gorge, the sample strips are still hanging on rods on the wall with a few to yet be finished. Each piece has been washed and hard pressed with a heavy rolling pin (cold mangle idea). Presently after the March Gorge Handweavers Guild Meeting the samples lengths will come down, cut apart, edges sealed, and be distributed in April. It has been a great deal of joy for all to inspect the linen lengths when we are at the Studio. During the Workshop we all had to do the process as Jette was presenting, giving no arguments, but being given thorough explanations why this method was the correct way and not necessarily your way. Hopefully many of us will stick with her methods for weaving linen, and other fibers, but time will tell when the "whip" is not held over us.

Submitted by Dottie Smith – Gorge Handweavers Guild

## **Guild Reports**

### **Fibers and Beyond 2016    Whatcom Weavers Guild**

The Whatcom Weavers Guild held a multi-faceted event, Fibers and Beyond 2016. The event included a juried exhibit, a series of textile workshops, a keynote address from noted felter, Flóra Carlile Kovács, and a juried sale of items made by guild members.

The grant money from ANWG helped pay for travel expenses for the workshop leaders and the fee for the keynote speech.

**Juried Exhibit** The exhibit was on display for the months of October and November 2016 at the Jansen Art Center in Lynden, WA. The Jansen Art Center regularly features original art-work in several media, and hosts an Artists' Opening at the start of each new exhibit.

As part of the exhibit, we presented awards from both the Handweavers Guild of America and from Complex Weavers. The HGA award went to Katia Paroczi for her tapestry Bellingham Bay Impressions I. Katia had several beautiful tapestries on display during the exhibit, with the weft in all of them being her own handspun wool yarn. She was inspired to pursue tapestry through a chance encounter with renowned Hungarian tapestry artist, Agnes Kecskes, although it was many years before Katia could dedicate the time required for her art.

The Complex Weavers award was presented to Liz Moncrief for her wall hanging, Manhattan Twilight Cityscape, which was woven as a painted warp crackle weave. Liz is an accomplished weaver and fiber arts teacher. She recently moved to Washington State from Colorado, and has exhibited her work in galleries in Colorado, Wyoming, and Washington. As part of the exhibit, we were pleased to display weavings by Eleanor Jansen, the mother of Jansen Art Center founder Heidi Doornenbal. Eleanor (1921-1992) was a beloved member of her family, her friends near and far, and the local textile community. Her weavings helped inspire the establishment of the Jansen Art Center. In particular, Heidi sought to establish a home for textile artists within the center to honor her mother.

**Textile Workshops**

We had a total of five workshops during the middle of October:

- Deflected Double Weave, with Liz Moncrief
- Band Weaving and Backstrap, with Joanne Hall
- Rigid Heddle Weaving, with Joanne Hall
- 3-D Design and Surface Manipulation on Felt, with Flóra Carlile Kovács
- Nuno Felted Scarf, with Flóra Carlile Kovács

These workshops were held in two of the studios at the Jansen Art Center: the Textile Studio, and the Alley Workshop, which is often used for felting and dyeing classes. Jansen staff handled registrations and other details regarding the workshops. The workshops were full, or nearly so, with many happy people enjoying new aspects of their craft. In total, there were 45 workshop participants.

### **Keynote Address**

Accomplished felter, Flóra Carlile Kovács presented the keynote address, Felt: The Most Ancient Textile Technique and its Revival, and a Photo Report on the First Hungarian Felt Tour. We were all amazed at the versatility and creativity she and the Hungarian felt community have brought to this art. The felted hats created by the Hungarian artists on her tour were something to behold! The keynote was attended by approximately 50 people.

### **Guild Sale**

The guild held a sale of items made by its members, and also allowed our workshop leaders to sell their items. The sale was juried by experienced weavers who were anonymous and drawn from near-by guilds. The sale was an artistic and economic success.

## **Winter Workshop Idea from Desert Fiber Arts Guild**

In the spirit of the book *Steal Like An Artist*, the *Desert Fiber Arts Guild* stole an idea from the *Boise Guild*. We set up a 3-day workshop on a specific weave structure.

We did not have a teacher from our guild or from out of town. Instead we chose a DVD from our library. So we enjoyed 10 chapters of Jennifer Moore's DVDs on doubleweave. We all wove the sampler as Jennifer described the various techniques on our large-screen TV.

Of course we all started out together on Chapter One. But with different weaving speeds and different interests in each chapter, by day 3 we were at different spots of the sampler. But with a DVD, it was easy for folks to replay the parts they were ready to weave.

We learned so much more than the good instruction on the DVD. Our guild motto "Each one teach one" was put into action. Teaching each other how to make a heddle to correct a threading error. How to fix a broken warp. What is the sweet spot for your reed to weave on the cloth, the distance from the breast beam where the fell of both layers weaves best?

Motto from the workshop: We're all still learning.

Reactions from some of the students:

Connie Schlosser, "My brain is tired! I'd do it again in a minute!"

Bonnie Baker, "It was great. We learned things and got to know each other better. This should be repeated."

Clifton Door, "Very informative. We could go over everything enough times that we get it."

Niel Kierulff, "Tiring, exhausting! I'd do it again. It should have been more days, like 2 or 3 weekends."

Susan Schmieman, "Excellent way to learn. It was affordable and in a loving environment."

Julie Davis, "I really learned a lot. I feel more confident as a weaver. There's a real feeling of accomplishment when you do it right."

Webpage: [www.desertfiberarts.org](http://www.desertfiberarts.org)



## Desert Fiber Arts Guild

Centered in south-central WA, in the Tri-Cities = Richland, Kennewick, Pasco.  
We did need to reschedule this January workshop until February, as you guessed.



Double Weave Workshop  
Simple Pique  
Top and bottom



Two tubes become  
Brooks Bouquet

**Threadbenders Guild**  
**Baker & Union Counties**  
**Eastern Oregon**

We are a small guild covering two rural counties with a distance of a good 100 miles between the members furthest apart. We meet the third Saturday each month at each others homes, so car pooling is popular. Exceptions to the regular schedule are July and August. In July, we meet one evening for a potluck- and planning-meeting for Wild Women Weaving in the Woods, our August camp-out. There we agree on who will bring what equipment for common use, like camp stove, firewood, water jugs, etc.; and we each sign up for what meals we will be responsible for. The hard-core arrive Wednesday at “our” campground at a river in the nearby national forest, pitch our tents, set up looms, spinning wheels, or whatever and frolic in the cold snow-melt river, as the temperatures can get to the high 90s or above. This year there were seven of us from the start with a couple more on the weekend. In the mornings, we warm up around the campfire as it can get down around freezing and filter over to the looms as it gets comfortable. When it gets too hot, it is back to the river.

This February, we have just completed a 2-day workshop in Rug Weaving Techniques by Jean Lavell, a long time member of our guild, who some years ago moved to Northern Washington State, but comes back each year for camp. It was a round-robin with different structures, and Jean had brought many examples of finished rugs. Lots of inspiration!



## Seattle Weavers' Guild Winter Programs and Workshops

For the September 22<sup>nd</sup> meeting, Jane Stafford shared pictures of her travel to India (morning) and Africa (afternoon). She has been on a mission to find ways to support village weavers, block printers, and dyers in their efforts to keep ancient textile practices alive. Through the Maiwa Foundation (India) these artisans are encouraged to keep moving forward with their craft and support village life. Jane visited Ethiopia with a Sabahar (Certified Fair Trade company) contact, working with traditional Ehtiopian weavers to improve their weaving and their lives. . She brought Ethiopia to us as well, the weavers, spinners, dyers and silk growers of Sabahar.

For the morning program on October 27<sup>th</sup>, Marilyn Moore presented her inspirations, techniques and results weaving with wire for color, form and texture, in pieces from jewelry to large vases.

The afternoon “program” for the Guild was set up for the Annual Sale beginning that evening!

For the December 1<sup>st</sup> meeting, Robyn Spady presented a study of “Couture Passementerie” from her perspective as a fiber artist. Passementerie is a French (obviously!) term for trimmings of braid, cording, beads, buttons, trim, garment closures, tassels, and more, that become distinctive design elements in couture garments. It also appears on historical garments, military uniforms and in high end home interiors. In the afternoon, Robyn shared some “simple” techniques for creating braids inspired by couture.

The January 26<sup>th</sup> program was presented by Kelly Marshall. Kelly shared the evolution of her weaving business, Custom Woven Interiors. Her passion is for weaving and designing for home and commercial spaces, combining Rep weave’s rich texture and linear structure into textiles inspired by Arts & Crafts esthetics, contemporary design, and traditional Scandinavian textiles. In the afternoon, Kelly discussed the basic structure of Rep weaving and the magic of Rep and its endless possibilities, designing in blocks and the effective use of color in Rep.

The February 23<sup>rd</sup> program was by Kathrin Weber on seeing the color in the world around us. With images from garden and fiber art, Kathrin wants to increase artistic comfort with fearless color choices. Kathrin used pictures and weaving samples to discuss the choices she made in color and technique for each piece. In the afternoon, Kathrin talked about possibilities and surprises, about informative play using yarn of vastly different natures in size, fiber content, textures and color ways can be used to create unique, fabric with excellent hand and tension. These ideas can be tools for designing fabric, dressing up same old warps, or simply great stash-busting techniques.

### **Winter Workshops sponsored by the SWG were:**

In January, Kelly Marshall presented a workshop on using Rep Weave and Design, including tips and technique for weaving Rep, lectures on drafting and designing in Rep Weave.



## SHIBORI FOLD AND CLAMP DYE WORKSHOP

Tacoma Weavers Guild, Tacoma, Washington

ANWG CHALLENGE GRANT 2016





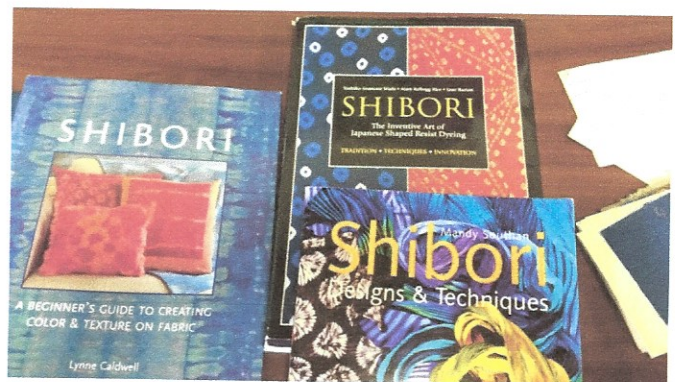
Our guild members are very grateful to the ANWG Grant Committee for funding the grant request of \$600 to the Tacoma Weaver's Guild. The grant from ANWG along with a small tuition fee paid by our members funded all of the costs associated with the Shibori Fold and Clamp Dye Workshop.

There were two 2 day sessions with a total of 26 participants. Our instructor, Pam Cox, was very knowledgeable and very organized. Participants were mostly Guild members, however there were a few people from other guilds and from the public. We are hoping they will become members of our guild in the future. The workshop was held in an amazing local yarn shop which has a large space for workshops.

There were a few customers and some friends who stopped by to see what we were doing.



When we arrived, the table was set with all the dyes, tools, and supplies we would need for the process.







After some instruction,  
everyone chose colors and we  
began to create dye baths.  
Precise measuring and  
temperatures are required so  
we worked together to create  
many colorful dye baths.



After the Dye is mixed, it must be  
strained before adding to the hot  
water.



Fabric to be dyed is folded in specific patterns to create the shibori effect. We had a chance to try many different folding patterns. Each specific fold produces a very different shibori pattern.



After folding, clamps are applied to both sides of the fabric to create an area of resist.

Many types of clamps can be used; wooden geometric shapes, hair clips, chopsticks, binder clips, tongue depressors, or just regular clamps.





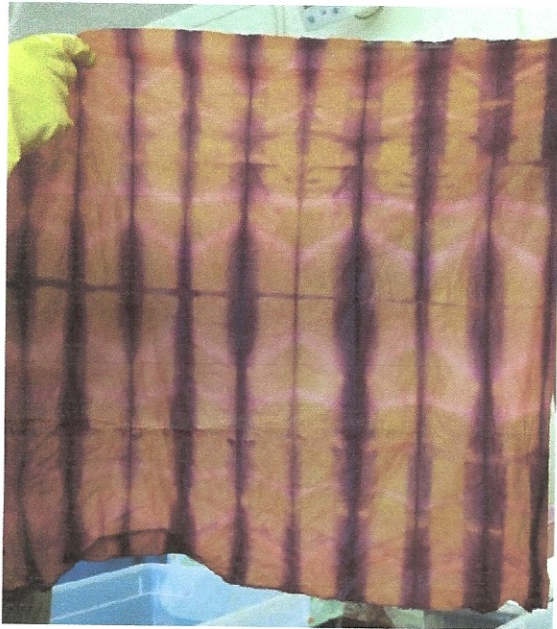
The folded and clamped fabric is immersed into the dye baths and immediately take on color.

It can be immersed into other dye baths after being rinsed and re-clamped to create more intricate designs.





We had such an amazing variety of patterns, colors and fabrics. Everyone was experimenting and trying new techniques and folds as the day progressed.





Our guild works with children at our local library each month and they took many of our shibori fabrics to share with their students. They explained the process to the students using pictures.



The workshops were very successful and everyone learned a lot about dying and had an excellent time. We had so many beautiful fabrics, it was difficult to choose which ones to include.



Again, we appreciate ANWG's willingness to provide grant money to support guilds in their desire to learn more about fiber related activities and to spread the word to our local communities.

Victoria Olson  
Tacoma Weavers Guild President



