



ASSOCIATION OF NORTHWEST WEAVERS' GUILDS

NORTHWEST NEWS

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Website: <https://northwestweavers.org>

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President's Message

The Prince George 2019 ANWG Conference is now in the rear view mirror. It was a grand time; I enjoyed myself as did our group from Oregon that attended. Many thanks to Laura, Birthe and their entire conference committee for a wonderful event.

The Annual Membership Meeting was held in Prince George on Friday morning, June 14. Minutes from the meeting and the attachments are on the website at <https://northwestweavers.org/about/anwg-meetings/>. Thanks to all those who attended. We have a new board of directors with Deborah Staehle as 1st. Vice President and Wanda Johanson is our new Treasurer; welcome aboard. Their information will be up soon on the ANWG board page online.

The new study group “Wrapped in History” lead by our Education Chair, Isabelle Fusey met at the Prince George conference and had a display of woven items based on 20th century historical weavers in the exhibit hall. It’s not too late to join in the fun. The group is meeting again next year at the AMM, June 6, 2020 in Salem at Willamette University. The weaving topic for next year is “For the Table”.
<https://northwestweavers.org/education/history-study-group/wrapped-in-history/>

The 2021 ANWG Conference website and blog is now online. <https://anwgconference2021.com> Please visit the website and see what’s already there and sign up to receive the ongoing information updates as we move toward June, 2021 in Salem.

More guild grant reports are featured in this newsletter. Please remember that if your guild received a grant this past year, we do need to have a report and photos of the event forwarded to my attention at president@northwestweavers.org. They will be included in a following newsletter.

Have a good summer,

Linda Gettmann

ANWG News

ANWG Conference 2019



**The Prince George Fibre Arts Guild
invites you to join us for the
2019 Association of Northwest
Weavers' Guilds Conference
June 11th to 16th, 2019**

"Hi Laura,

I just wanted to drop you a little note to say that my husband and I attended the conference in Prince George last week. We drove up from Seattle; it was our first visit to Prince George and my first attendance at an ANWG conference since Bellingham several years ago when I was a brand-new weaver.

We were both very impressed with the conference! I did not attend any workshops or seminars, but we thoroughly enjoyed the exhibits and vendor hall. We met many wonderful local people; everyone was welcoming, friendly, and happy to discuss their passion for their work, from woodturning to weaving. We were happily (and comfortably) accommodated at the Coast Hotel, which had many more amenities than we were anticipating. Everywhere we went we felt relaxed and welcome.

Overall we had a wonderful time and I wanted to let you know! Thank you for your work in putting together a lovely gathering."

We received many such messages after the conference, but this one kind of summed up the feeling.

We welcomed over 200 people - registered conference delegates, instructors, and 15 who took just a workshop, due to life circumstances. The venue was compact and entirely accessible and people with mobility issues expressed their appreciation. The weather was generally good - not too hot, cool enough for hand made shawls.

Our committee was small but as usual the community came forward with help of various kinds - the loan of display equipment for the exhibits, family members who helped move in - and out - local businesses who offered discounts via the Show Your Badge program organized by PG Tourism. The staff at the facilities provided very helpful suggestions for formatting the event and co-operated in various ways.

It was a smaller than 'usual' ANWG conference, but the positive feedback has been heart warming.

Thank you to everyone who came, who participated by entering the exhibits and fashion show, the guild and individuals who sponsored awards and provided assistance in other ways. Such an event reminds us that many hands make light work.

Laura Fry and Birthe Miller, co-chairs

NOTE: Please go to <http://anwgconference2019.com> to see pictures (under Gallery) and to find out who won the prizes (under Awards) and to northwestweavers.org.

Study Group -- Wrapped in History

Wrapped in History is an ANWG study group formed a year ago. The goal of the group is to explore and communicate the weaving history of the Pacific Northwest. This past year, we created scarves inspired by a weaver of the past. These items were displayed at the ANWG conference in Prince George.



The theme for the next challenge is "For the Table". Once again, the idea is to design and weave something inspired by the weaving history of our region. The deadline for this project is June 6 2020, to coincide with the ANWG annual membership meeting in Salem.

We also plan to compile a list of regional museums with textile collections and hope that you will share your best

addresses. And finally, we look forward to working with other groups such as the Gorge Handweavers guild, to name just one, who is investigating handwoven textiles in the museums of the Columbia Gorge.

The group is open to all ANWG members. Hope that you will join us. Go to <https://northwestweavers.org/> or email webmaster@northwestweavers.org for more information.

Isabelle Fusey

Instructors Crossing Borders

Many of you are aware of several instances of instructors being unable to cross international borders and teach in a country where they do not reside. This is unfortunate. The impact to our fiber arts community and to arts and culture worldwide is huge.

ANWG has researched this issue hoping to develop some guidelines for member guilds but have come up with none: each situation is different; each border crossing is different; each country is different. If your guild would like to hire an instructor from another country, both parties need to research the border crossing, visa/work permit, and tax/wages issues. Susan Irwin in Vancouver, BC is looking for help with Canadian requirements. Please contact her if you are interested in helping: susan.irwin@shaw.ca

News from Member Guilds

British Columbia: Qualicum Weavers and Spinners Guild

CHALLENGE GRANT REPORT

Eleni Harvalis, Pat Collins and Jetty Niet received each part of a grant which was given to the QBSW by ANWG towards taking different courses.

Jetty Niet received \$100 towards taking an Appalachian basket weaving course on Denman Island. The course was given by Cynthia Minden(www.cynthiaminden.com) and lasted two days. The process of weaving the basket was fun and the end result was a beautiful basket. Jetty showed the basket at our general meeting and gave a workshop of two hours on the basics of basket weaving with some extra material. Those that attended seemed to enjoy it and some words that were expressed during the workshop were “hard on the hands” “fun ,as a person is able to socialize” and ”therapeutic.

Pat Collins: I would like to thank ANWG and the Qualicum Weavers and Spinners Guild for the education grant of \$250. With the aid of the grant I was able to attend the “World of Dyes” workshop organized by Maiwa School of Textiles in Vancouver, British Columbia. The Maiwa organization supports textile artisans and the hand production of textiles on an international stage. The school presents a program of textile related workshops twice a year. The instructor for “World of Dyes” was Natalie Grambow. She is a well-known textile artist with a wide range of expertise in both natural and synthetic dyes.

I took the course because I would like to add another level of colour complexity to my woven pieces. I’ve used weave structure and painted warps to blend or separate colours but I want to explore the options for dyeing cloth after I’ve woven it.

The 4 day workshop covered traditional natural dyes, fibre reactive dyes and acid-fast dyes. We also looked at different techniques including immersion dyeing, fabric painting, resists and low immersion dyeing. I came home with an extensive sample collection of different textiles, colours and dye types as well as detailed notes. As I was the only weaver in the class, it was enlightening to see how other textile artists approached colour in their designs. I enjoyed sharing the workshop experience with guild members through a presentation. Preparing for the presentation helped me to consolidate the lesson’s learned in the workshop and the interactions during the presentation have given me (and I hope the participants) new ideas to explore.

Eleni Harvialias: i got the loom first and then learned that I've probably been doing a bit of Saori weaving for a very long time. Since then, I applied and received \$125 from our guild to take a workshop with Terri Bibby on Salt Spring Island. I found 3 other people interested and we packed up, had a marvellous experience and became hooked. "In SAORI, we do not weave only a cloth. We weave our true self", a quote which hits the philosophy of Misao Jo, the Japanese lady who started the movement. The "SA" of SAORI has the same meaning as the first syllable of the word "SAI" which is found in Zen vocabulary. It means everything has its own individual dignity. And the "ORI" means weaving. I presented to the guild, the loom, some samples of my weaving, my experience and what I hope to move forward with. I am very grateful to have received this opportunity.



Jetty Niet's Appalachian basket weaving course



Pat Collins' dyeing class



Eleni Harvialias studied SAORI

With a sincere Thank you to the ANWG for the grant.

Jetty Niet

British Columbia: Shuswap Spinners and Weavers

CHALLENGE GRANT REPORT

One of the goals of most guilds is to grow their membership. Membership for the Shuswap Spinners and Weavers in Salmon Arm, B.C. Canada, has hovered between 35 and 50 members for many years. However

in the past two or three years, we have experienced an explosive membership growth. 2018/2019 saw our membership grow to 80 members. How did we do this? We feel it's been a direct result of the continuing exposure and presence of our guild in the community at large. Our guild provides community presence at fairs, local malls, library, local heritage locations, seniors' care homes and also in neighbouring communities during their special celebration days. It definitely has paid dividends. Rapid guild growth creates a greater need to assist new members in learning their craft. We saw ANWG's grant offer to be the answer to our problem. We applied and were successful.

It was decided to coordinate three workshops; weaving, spinning and felting, using the ANWG grant money to pay experienced instructors, who were members within our own guild. There was an overwhelming response! All workshops were met with resounding success and took place over 2018/2019. The workshops were not only filled but, much to our surprise, resulted in waiting lists for all three disciplines. We quickly decided to plan three more workshops (to absorb the waiting lists) using guild funds to pay the instructors. The end result was six workshops over six months that our members were able to attend. The learning curve was amazing!

WEAVING: There were many beginners for weaving. Consequently, our weaving workshop consisted of a day-long pre-workshop class so students could learn loom parts, see different styles of looms, jack, counterbalance, front and back hinge treadles and 4 to 10 shafts. On the actual workshop day, students wound warps learning to use warping boards and warping mills, sleyed their reeds, threaded the heddles and beamed mug rug warps in a front to back warping method. The students learned also many tips and tricks along the way. They were able to tie on and start weaving their mug rugs.

FELTING: All aspects of wet felting were taught; the basic mechanics of how to felt, why fibres would or would not felt, and types of wool best used for felting. The artistic component of felting was also covered, along with basic idea of how to embellish and what makes a good embellishment. The students made a side

purse, choosing their own colours and style of purse.

The purses were lovely and each one unique to the individual student.

SPINNING: The object of this workshop was to expose students to a firm foundation for understanding different spinning draws. Time was spent learning how and when to choose different draws and why we need to choose correct ratios, tension and fibre preparation to go with different draws. The morning topic was “everything worsted: and the afternoon, “everything woollen.” Students worked with different fibres from coarse to fine, ending the day spinning cotton long draw.

We would like to thank all who contributed to the success of these six wonderful workshops. Thanks to Jacquie Hamilton and Louise Smith for their work in developing the ANWG application. Thanks to our Workshop Coordinator, Louise Smith, for the tremendous amount of work she did in organizing six workshops within such a short period of time. Thanks to our instructors, Louise Smith, Gwen Martinuk, Jennifer Rodgers, Judith Glibbery, our weaving mentors, Ann Nikmo, Sharon Wickstrom, Lis Borthwick and Sherry Barker, and thanks to Piccadilly Mall in Salmon Arm B.C. for the use of free workshop space.

Most of all, we’d like to give a very special and sincere thanks to ANWG for their generous grant which enable us to address the important need of educating our fast-growing membership in these three disciplines.

Thank you, ANWG.



Weaving with Louise Smith

Felting with Gwen Martinuk
and Jennifer Rodgers



Spinning with Judith
Glibbery

British Columbia: Woolgatherers

In the fall of 2018 the Woolgatherers weaving study group decided to do an exchange of twill placemats. Any twill structure and any number of shafts was allowed. Looms available ranged from four to sixteen shafts.

We chose to all use the same warp - 2/8 Orlec in a light beige ("champagne" from Brassard). For the wefts, we chose colours from a photo in a magazine that one of the members brought to the meeting. The wefts were 2/8 cotton from Brassard. The size, fringe style, and hem stitching were to be the same on all so that we would end up with a "set" even though the colours and structures varied.

Spring arrived, and the number of completed sets had dropped from 14 to 11, by the time of the exchange on June 6th. We exchanged the place mats in loom state and then each did our own wet finishing so that they had a better chance of all ending up the same size. The finished mats were then displayed at our guild's annual spring luncheon June 24th.

At the exchange on June 6th we each took turns explaining our structure and colour choices. The first picture shows some eight-shaft mats made by study group leader Norma Dean.

Four members of our group attended the ANWG conference in Prince George, so we decided to enter a set of placemats in the exhibits. We were thrilled to be awarded the prize for best interpretation of the conference theme for woven items! Second picture.

The last picture reflects some of the placemats on display at our guild luncheon. There was an amazing variety of structures and colours, and no two sets were the same as everyone had done several variations



Sheila Carey

Montana: Billings Weavers Guild

CHALLENGE GRANT REPORT

Billings Weavers Guild hosted the Triad Dyeing Workshop on May 5, 2019, in Laurel, Montana. Peggy Doney from The 100th Sheep was our instructor. Peggy was a regular dyer for Treenway Silks and brings her love of color and her enthusiasm for the art of dyeing fiber to her workshops.

We jumped right into the workshop doing what we were told to do in order for the first half of the triad colors to begin cooking. 1 gram skeins of yarn in 3 different color bases (white, tan and gray) were used for the samples. We began by soaking the skeins in water, mixing the dye per Peggy's instruction, checking pH of the dye water, suspending the skeins in their respective mason jars, and putting the jars into pots to cook. Peggy then began her classroom instruction explaining what and why we did what we did. The instruction included discussion about the dyes Peggy uses, equipment used for dyeing, why it is important to be very methodical in weighing and measuring the materials used (both fiber and dyes), the importance of keeping good records and

the fun of experimenting with just 3 base dye colors and 3 base yarn colors (triads).

After the first batch of skeins had finished taking up the dye we moved onto the second half of the skeins this time measuring, mixing dye and applying the information Peggy had given us.

We had a barn with colorful yarn skeins hanging on a line to dry while Peggy covered more of the math and formulas used to achieve what we had done. We learned about dye ratios, how to keep color from bleeding out of the dyed fiber, the color you want can be achieved using a few base colors there by avoiding buying each dye color separately, and how to reduce or increase the saturation of color.

After the sample skeins were mostly dry we assembled the sample cards for our notebooks so we would have experience in keeping good records. It was amazing how well organized and efficient Peggy was to be able to dye, teach, and have each student walk away with a notebook filled with samples, the information to recreate the colors dyed during the workshop and a spring board for future exploration in color.

The colors used for our triad workshop were yellow, polar red, and turquoise. With these 3 colors we achieved 66 unique colors for each base yarn color for a total of 198 colors. This was a successful workshop and our goal of students learning and being able to share their knowledge with their community was achieved. Our participants were from Oregon; Columbus, MT; Bozeman, MT; Laurel, MT and Billings, MT.

Thank you ANWG for providing the \$600 grant that enabled BWG to offer a unique learning experience to the Billings fiber community for an extremely affordable price.



Ruth Terry

Montana: Helena Weavers and Spinners Guild

The Helena Weavers and Spinners Guild hosted Daryl Lancaster, Weave A Wardrobe, on 6/1-2/2019. We had invited guilds and members from around the State to attend. The setting was Carroll College, in beautiful Helena, Montana.

We, as a group of weavers and spinners, were inspired by her “down to earth approach” to designing and creating cloth for sewing magnificent pieces of wearable art. “I do not design a project first, I let the cloth develop, and then decide what to do with it”, stated by our honored speaker.

It was quite refreshing to hear, “You sheared the sheep, you spun the wool, and you wove the cloth, so now, ..., why not sew something!!!” So, why not, we were able to learn industry standards and history.

We started off learning Color attributes, with a refresher on primaries, color wheels, color tools and resources. We then moved on to Know Your Body. We moved on to “how long do we wind our warps, how wide, do we sample.”

Fabric preparation was discussed along with an explanations of how to cut, press, and what other materials to use to stabilize for sewing. We then moved on to patterns and how important it was for accurate measurements.

We learned about the straight of the grain of the material, how to find it, how to adjust. Pressing, sewing, adding stabilization, ease stitching, hems, and

hand sewing--and many other sewing hints and tips including seam finishes and zippers/closures.



Jannine C. Vogley-Turner

Oregon: Clatsop Weavers and Spinners Guild

CHALLENGE GRANT REPORT

For three days at the beginning of March, Janis Thompson of the Eugene Textile Center, presented a Dye Extravaganza workshop on 3 different methods of dyeing to our guild, Clatsop Weavers and Spinners Guild. Eleven members of our guild signed up for this special event, which was held at a member's home. The 1st day we dyed cellulose items, using both folded and scrunched methods for creating designs. We also dyed a partial cotton warp. The 2nd day we created a color chart using natural dyes on wool and silk. On the 3rd day we Eco Printed on Silk. It was, as Janis describes it, three GLORIOUS days of color! We learned mordanting techniques, how to make a dye bath, over-dyeing, pH color shifting, & more. Janis' workshop was, in part, sponsored by an ANWG grant, so a big 'Thank You' to ANWG for its' financial support.



LeAnn Meyer

Washington: Arachne Weavers Guild

CHALLENGE GRANT REPORT

Many thanks to the ANWG Grant Committee for awarding us a \$600 study grant. Our idea was to introduce our members to all the ins and outs of a Sheep to Shawl competition if they had not previously participated in one. We planned a three part study and invited members from other guilds in the area to attend. Each session had over 20 participants and since we held our sessions in public libraries, members of the public also popped in to see what we were doing.

Session One: How to Select a Fleece

We invited a local expert on sheep and fleeces, Amy Wolf, to tell us all about fleeces and what to look for in selecting a fleece for a sheep to shawl. Amy first brought out about 15 samples of different prepared fleeces for our spinners to try out. She had us describe what we thought of the fiber and write down on a 3x5 card our impressions. All the samples were processed the same way so we could have a good comparison.

We discussed our impressions and Amy talked first and foremost about enjoying the spinning process. Her enthusiasm is contagious! She talked about staple length, and uniformity in a fleece. She suggested we open up a fleece if we could and observe the top line because that is where problems can show themselves. We were shown fleeces with lots of vegetation. Cheat grass is not good. Mold and algae can be bad, but not

necessarily. One of our samples had algae growth but it washed out and was a lovely fleece. An overly elastic fleece might seem like a good choice, but after weaving the yarn can shrink. Also elastic, springy fleece can create nepps when carded which makes for difficult spinning. Since a sheep to shawl is a timed event the time to card and spin is important. We all concurred that a staple length of 4-6 inches would be a good choice. A fleece with breaks can be weak for a warp but okay for the weft. Another consideration is the color. If you are going to dye, you may want a gray fleece for a rich effect.

After a short break, Amy brought out six fleeces and let us examine them as if we were judging. Then she asked us what we found (breaks, vegetation, etc.) and told us which fleece was a winner in a fair. We did another judging session as well which gave us more valuable experience in really examining fleeces.

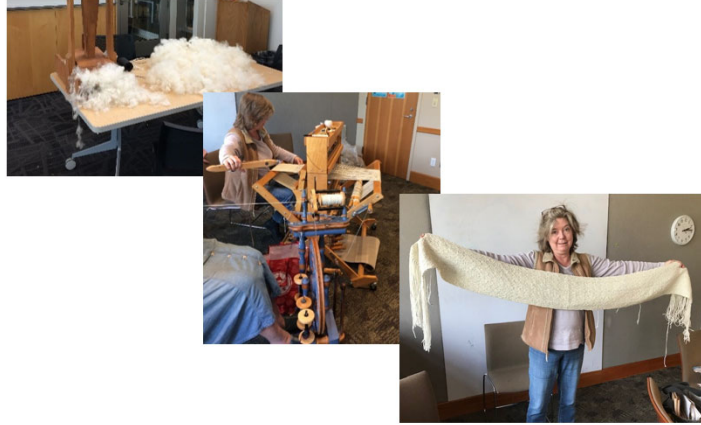
Session Two: It's All About the Prep

Georgian Curran started off session two with a brief history of sheep to shawl competitions. Then she went over the rules and procedures for our own sheep to shawl which Arachne competes in at the Washington State Fair in Puyallup. Georgian emphasized the fun of participating in a sheep to shawl competition. Then we got right into fiber prep, using pickers, drum carders, hand cards and even some combing practice. Several folks who had not prepared fleece for spinning got some valuable experience. We had purchased two fleeces from Amy Wolf and used those, one was to be used for our scarf in session three and the other will be used for our big sheep to shawl in September.

Session Three: Sheep to Scarf

The culmination of our grant was an actual mini sheep to scarf at the Puyallup Public Library. We had four hours to warp our loom, and card and spin the weft for our weaver, Deb Staehle. It was a great day! We had several visitors popping in to check out what the crazy spinners were doing so we got a chance to practice speaking to the public about sheep to shawls, and

spinning and weaving. All an important part of the sheep to shawl competition.



Janet Abubakar

Fiber Events

Please check our website

<https://northwestweavers.org/events> for guild-sponsored events, other events and calls to artists.

Montana Association of Weavers and Spinners 2020 Conference--Visions in Fiber

Conference June 25-28; Post Conference Workshops June 28-30 to be held at Carroll College, Helena, Montana

For more information: helenaweaversandspinners.org

Workshop in Peru

Aula Artesana partners with artisans and Indigenous communities throughout Peru, sourcing products and developing hands-on immersive workshops. They bring people closer to the things that they buy, not only through photos and stories, but also through actual in-person interaction and exchange.

Aula Artesana will be holding its inaugural textile and natural dyes workshop, Tintes & Textiles Cusco. During the first week of September, guests will be immersed in the traditional natural dyeing and weaving techniques of

the Andean communities, with time to explore the area.

For more information, please go to www.aulaartesana.com.

Swedish Art Weaves Classes

Joanne Hall will be teaching a two-day Swedish Art Weave workshop August 23 and 24, 2019, in Deary, Idaho. The class will be open for rigid heddle and floor loom weavers, covering Hafkrabbe, Krabba, Rolaken Tapestry, Dukagang and Monks Belt.

For additional information: <http://www.piesafebakery.com/classes.html>

ANWG Newsletter Deadlines and Formats

The deadline for news articles for the ANWG newsletter "Northwest News" is the 10th of the month of issuance: January, April, July, and October. Articles may be sent at any time to newsletter@northwestweavers.org.

Articles should be no longer than two pages typewritten and contain a maximum of three photos. Newsy, short articles with photos about guild happenings are of greatest interest. All photos sent may be used in the ANWG newsletter "Northwest News" and/or on the ANWG website. Before sending photos obtain permission of those people pictured to have their photo in the ANWG newsletter and/or website. If you have any questions, contact Ila McCallum, Communications Chair and Newsletter Editor, at newsletter@northwestweavers.org.

This newsletter is in HTML format. If you would like it in a pdf file, please go to our website: <http://northwestweavers.org/about/newsletters/>.

ANWG REGION

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Saskatchewan, Yukon

USA

Alaska, Idaho, Montana, Oregon, Washington, Wyoming

Membership open to all fiber arts guilds, affiliate
individuals and fiber-related associations.

CONFERENCES

June 7-13, 2021 -- Location: Salem, OR. Sponsor:
Weaving Guilds of Oregon

2023 -- Location: Billings, MT. Sponsor: Montana
Association of Weavers and Spinners

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