

NORTHWEST ARKANSAS HANDWEAVERS GUILD

February 2015

Meets Second Saturday of the month, 10:00 am at the Arts Center of the Ozarks, Springdale, Arkansas, unless otherwise announced.
Dues are for June 1-May 31 and are \$20.00. If mailing newsletters by mail there is a surcharge of \$8.00

PRESIDENT'S COMMENTS

RAINBOW BRIGHT. As I sat in front of the computer screen to write my bit for the newsletter, all I could think of was Rainbow Bright, did you or one of your children have one of those dolls to play with? If you were at the January meeting you probably understand why she's what I'm thinking of. Marty's program on the color wheel, especially the information about color strength and how colors can be combined has me considering color in a whole new way.

Our hostess, Roberta, Tammy, and Nann did an excellent job of providing us with a wonderful snack to sustain us while we were busy with the hands-on exercise; and two scholarship winners were selected, Jeri S. and Loyanne C. Another great meeting.

Laura, Larry and I taught an intense 2-day beginning weaving class on Jan 31 and Feb 1, we will be able to give a report during our February 14 meeting. Hope to see you then.

What's on your loom?

Glenna

Hostesses

Our hostesses for the month of February are Ann Weymouth, Gayle Pace, and Janet Giardina. The ladies always do such a wonderful job and we appreciate them volunteering.
See you in February, Linda O

PANTONE COLOR OF THE YEAR 2015 MARSALA

The impactful, full-bodied qualities of Marsala make for an elegant, grounded statement color when used on its own or as a strong accent to many other colors. "Marsala is a subtly seductive shade, one that draws us in to its embracing warmth." Leatrice Eiseman Executive Director, Pantone Color Institute® Much like the fortified wine that gives Marsala its name, this tasteful hue embodies the satisfying richness of a fulfilling meal while its grounding red-brown roots emanate a sophisticated, natural earthiness., Add elegance to any room by incorporating this rich and welcoming hue in accent pieces, accessories and paint. Marsala's plush characteristics are enhanced when the color is applied to textured surfaces, making it an ideal choice for rugs and upholstered living room furniture.
INTRODUCING MARSALAPANTONE 18-1438 A naturally robust and earthy wine red, Marsala enriches our minds, bodies and souls.



Northwest Arkansas Handweaver's Guild January 10, 2015 Minutes

The January Meeting was called to order by President Glenna Renner. She welcomed members and guests Jan Ainsworth, Mariann Green, Debbie Saalfeld, and Karlie Moncur. Roberta Hamilton, Tammy Sowers-White, and Nann Miller were thanked for their yummy refreshments. The Minutes and Treasurer's Report had a motion to be approved and seconded by Nann Miller and Ann Weymouth. The motion carried.

Old Business There is a sign up sheet for Guild shirt orders. Baby blankets for charity are due in March. Napkins for Midwest are due in April.

Committee reports Monica Milam Sunshine: Christmas cards were sent to members unable to attend meetings. Cards were sent to members who have been ill or lost family members.

Scholarship drawing will take place at today's meeting. The winners were Jerri Seigler and Loyanne Cope. Reports to the Guild about the workshops attended will be given by the recipients.

Beverly Maloney was thanked for a great Newsletter. Marty Benson was thanked for the information shared in the Newsletter.

New Business The Shiloh Museum has opened a permanent exhibit today, January 10th, Pioneer Home Life 1820-1870's, with many donations by our Guild members, Linda Long, Laura Redford, Jill Maddox, Larry Mizell, Crow Johnson Evans, and Cecelia Jaffe.

The weavings that were produced at Sheep to Shawl and Hobbs were offered so that items could be made for the Shiloh Gift Shop. A Japanese design book was donated to the library by Jill Maddox. Linda Long announced that the Scottish Tartan Robert Burns' event is January 24 at St. Paul's Episcopal Church. Marilyn Stewart looms were for sale at the meeting and both were sold. Spring sale of Marilyn's other items will probably be a silent auction. Summer Seminar will be July 13-24, 2015. Classes are developing in many interesting areas. Roberts Hamilton shared that we all need to be sure to visit the Fleece and Flax in Eureka Springs. This is a fiber persons "Place to Be". This shop is owned by 2 of our members, Debbie Davis and Glenna Renner. April Workshop is filled but there is a waiting list. A new "Beginning Weaving Weekend" seminar with Laura Redford as the teacher will be sponsored by the guild at the January 31 at Shiloh Museum.

Show and Share

Jerry Seigler: Upholstery rep weave cotton for antique rocker

Crow Evans: Baby blanket thick and thin cotton

Cecelia Jaffe: Knitting 2 socks at one time.

Meeting Adjourned

Respectfully, Loyanne Cope, Secretary

Spinning and Weaving Lessons: Crafting a Life



When we weave and spin, we create something new. From nature, we gather that which appears to be formless and apply the uniquely human work of our hearts, hands, and minds. We spin countless individual fibers together into a yarn that is strong. We then cross that yarn with another one, over and under, to make the cloth. The child of this marriage is strong, beautiful, and imperfect. There is wonder in these ancient crafts.



This hand-spun, hand-woven project is special to me because of where it came from and where it will take me. I must believe that dozens, if not hundreds, of hands touched my *tallit* (Jewish prayer shawl) before it became mine. Before I even started spinning the yarn, the sheep had to be fed, the lambs wormed, the fleece sheared. Take another step back and the barn had to be built, hay harvested. To take a step forward, the fleece had to be processed, transported, taken to market. To spin the roving, I used a spinning wheel, which, like the barn and the truck and the thresher, required a skilled builder with the right tools.

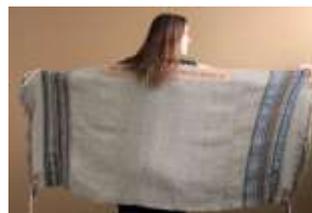
I used a commercial yarn for a warp, behind which there are people I will never meet but who, like me, make their living in this trade. Some handle the product, while others support the companies through accounting, machine maintenance, or answering phone calls. We are among the lucky few who feed ourselves and our families from the proceeds of handmade.

In my own circle, Cindy, Denise, Judy, and Lucas all gifted me with yarn, spun on wheels built by Luis, Mercedes, and Joe. Ben took one glance at the painting of wings I was puzzling over and scampered off to write a pattern for me. Sara, who years ago taught me to weave on a rigid heddle loom, helped me get oriented on her floor loom (built by Mike) and let me spend days in her studio with her cat. Alice helped me to tie the *tzitzit* ("fringe" - here, the white knots at the corners) that after months made my rectangle into a *tallit*.

The amazing thing is that every person that touched this project carries with them their own stories and communities. It's difficult to comprehend that everyone's life is as compelling to them as mine is to me - that spirit is inconceivable but permeates this work. We all likely learned spinning and weaving, agriculture, commerce, from someone else, who learned from someone before them, a priceless tradition of tinkerers, perfecters, and teachers. Then, we take up the mantle and day by day, engage in our craft - whatever it may be - untangling our own knots in the process of creation.



So now I have a tallit, an object with a rich story of its own, made from untold hearts, hands, and minds creating something out of formlessness. Considering the energy infused into this object helps me to consider the energy that has brought me to this life - the warmth of my loved ones; the richness and depth, heartbreaks and struggles of each of those people; the infinite network of relations and ancestors that have brought us all here; and a few sheep. When I wrap myself in this garment, I wrap myself in the fable of fiber, the heritage of the Jewish people, and my own mythology. If I'm lucky, I can catch the tail of And it's all possible because we spin countless that is strong, and then we cross that yarn with the cloth. crafts.



this sense of timelessness and eternity. individual fibers together into a yarn another one, over and under, to make There is wonder in these ancient
-Kate White

Schacht. Some of the many roles she plays each day include computer operating system liaison, project manager, data maven, and interface between our sales and production departments.

Thanks for the article, Roberta. b

Program WITH MARTY

February Program

This month, we will continue our study of the art principles for weavers – specifically the element of color and how to use it more creatively and effectively. We spent time learning more about the hues and how they fit together at our last meeting, and this month we will tackle that important, but somewhat elusive topic of value. In addition to a hue name, each color has a natural value – the degree to which it approaches white or black. Colors that are full of light are said to have high values, and they tend to be very noticeable when used in designs. Darker colors are said to have low values, and tend to sit back, or blend into designs. Awareness of values and how they impact our creations can help us predict how our color choices will look when woven together. Come prepared to share and to learn!

Tips and Tricks

This month's tips and tricks discussion is on twill and tabby. To refresh your memory, recall that there are only three primary weave structures – plain weave (or tabby), twill, and satin. The vast majority of all woven fabrics fall into the first two structures. Let's talk about them one at a time.

Tabby – the simplest structure, in which each warp end and weft pick goes over one thread and under the next. Most of us use “plain weave” and “tabby” interchangeably, although some purists will insist that tabby is the binding or ground weave for pattern weaves, and all other “over-one-under-one” is plain weave. Tabby is the strongest way to weave, and makes a sturdy, firm cloth. You can weave tabby on two shafts, although many of us prefer using four shafts so that the warp threads are more spaced out. Tabby holds the threads a little bit apart, so that the selvedge edges of the fabric tend to stay pretty straight and strong. So when designing your project, think about how you want the fabric to feel when you are done. Firm, with a bit of stiffness? Tabby is for you!

Twill – there are innumerable variations of this basic structure, but all of them involve threads that go over and under more than one thread at a time in a regular pattern. Generally, twills form diagonal lines across the woven cloth – although the diagonal lines of broken twills are not very evident. Twill is not as strong as tabby, and makes a softer fabric with better drape. Twill allows the threads to snuggle together, so the selvages will tend to pull in compared to tabby. And if you are not careful, the selvages will keep pulling in as the weaving progresses, causing broken warp threads and heavy sighs. If you want a more supple, drape-able fabric, go for twill.

TIP: be aware of twill's tendency to pull in at the selvages, and counter act this trait by making sure you stay relaxed, with no tugging or pulling on the weft as you weave, and make sure that you leave plenty of weft in each pick.

TIP: “Cramming” the selvages may also help. This means that you sley extra warp ends at the edges to strengthen the selvages. Typically, two to four extra ends are threaded at each edge in their own heddles, but are threaded more closely through the dents than the rest of the warp. For example, if your threading draft says to place one thread on shafts 1, 2, 3, and 4 and sley two ends into each dent in your reed, you would cram the warp by threading 1, 1, 2, 2, 3, 4 and then sley 3 ends into the first two dents in your reed. At the end of your warp, you would thread 1, 2, 3, 3, 4, 4 and again sley three ends into the last two dents.

ANOTHER TIP: since twill pulls in more than tabby, it makes a narrower cloth. This can become a problem if you are weaving a nice, firm tabby border on your piece to make a hem. The tabby border will be wider than the twill body of the cloth, and will cause the hem to buckle or extend past the selvages. Try weaving your hemming border in basket weave, which like twill also goes over two threads and under two threads. (On a 1, 2, 3, 4 threading, you would treadle 1 and 2 twice, then 3 and 4 twice for basket weave.) Basket weave pulls in the edges like twill. The drawback to basket weave is that you weave each shed twice, requiring a floating selvedge to catch the weft thread as it turns to weave back. A compromise is to weave half-basket weave for your hemming border, which creates a firm fabric, pulling in more than tabby and almost as much as twill. (On a 1, 2, 3, 4 threading, you would treadle 1 and 2, then 3 and 4 for half-basket weave.)

AND ONE MORE TIP: for really classy hems on any woven item, use Lillian Whipple's trick of weaving the first quarter inch or so of the hem allowance with sewing thread. This first bit of weaving will be folded under as the hem is made, and won't be seen. Using a very fine thread will cause your hem to be less thick, and it will lie nice and flat.

Still reading? Then you can pick up one final tip. When you are using tabby as the ground weave for overshot, thread the selvages as 1, 3, 2, 4 rather than 1, 2, 3, 4. This will keep you from having to use a floating selvedge to catch the pattern weft at the edges. This threading trick works well for just about any four-shaft twill pattern. Sample, try it and see!

Drafting and Design Workshop

The workshop with Jette Vandermeiden will be here before we know it! We will spend April 17 – 19 learning to draft like pros. Be sure to pay any remaining balance on your registration fee by March 14 to secure your spot. Contact Larry or Marty if you are not sure what you owe.

Arkansas by Design

Our study group has been generating a lot of interest and excitement. Please plan to stay a little later at our February 14 meeting to talk more about historic Arkansas designs. We have 16 members who are planning to participate in the towel exchange. Remember that you are to base your towels' pattern on an historic Arkansas stripe, weave it in the authentic colors or choose your own, and bring your finished towels to the May guild meeting. At the June meeting, you will receive one towel for each towel you wove to exchange. Please plan your towel to be within the normal range of hand or kitchen towels, say at least around 15 inches wide and 17 inches long. And have fun!

Program Notes: January 10, 2015

Color

Color is the most complex design element. Peter Collingwood once said, "Ideas about color slip through any net of words." Weavers everywhere can attest to the truth of this statement as they struggle to apply classic color theory to woven cloth. There are many different ways to organize and think about color, such as the systems developed by Brewster, Munsell, and Ostwald. Each of these systems have different "primary" colors, and the latter two are most often used by industry. The Brewster color wheel is the one most commonly used by artists.

Brewster decided that color has three attributes:

- Hue – the name of the color family. Hue functions much like the "last name" of the color. There are 6 basic last names for colors in the Brewster system – red, orange, yellow, green, blue, and purple. White and black are not hues, but are achromatic.
- Value - the relative lightness or darkness of the color. A high value is very close to white, while a low value is very close to black. The hue on the color wheel is the "normal" value for that color. Yellow has a "normal" high value, while purple has a "normal" low value. Most of the other hues tend to be in the medium-value range. Value can be changed by adding white or black to a color, as well as by adjusting its intensity.
- Intensity or Chroma - how bright or how dull the color looks – in other words, how close the hue is to its saturated, color-wheel level. High intensity colors are those pure colors in the rainbow and on the color wheel. Low intensity colors are more broken or murky, and range from slightly dulled tones of the pure hue to indeterminate grays. Adding white, black, or the color's complement to a hue will lower its intensity, because it will lose its pure color-wheel chroma.

Brewster's primary colors are red, yellow and blue. The three secondary colors, orange, green, and purple, are created by mixing two primary colors (i.e. red and yellow make orange), and six tertiary colors are created by mixing a primary color with an adjacent secondary color (i.e. blue and green make bluegreen.)

So we know the names of the colors, but how do we decide how to put them together? Color gamps are good places to start – they visually demonstrate what happens when colors interlace. Some colors blend, while others vibrate against each other. Another technique is to use tried and true methods of combining colors. Here are two simple systems for creating color schemes that work:

Weights: All colors are not created equal. Every color has a degree of “strength” or the extent to which it will dominate the other colors. Yellow is the strongest color, and purple is the weakest. Johann Wolfgang von Goethe and Johannes Itten came up with a color weighting system that works like this:

	Strenght	Inverse
Yellow	9	3
Orange	8	4
Red	6	6
Purple	3	9
Blue	4	8
Green	6	6

Weak colors are easier to work with, because they go with all the other colors. The inverse numbers tell us how much of each color to use in a design. For example, if you chose orange and blue as your basic colors, use twice as much blue as orange. This works well as a rule of thumb, but be careful when colors interlace. For example, red and green weigh the same, but don't look great when interlaced together.

Compliments: Also known as Barbara Walker's Quick and Dirty color trick. Look at your color scheme and identify the dominant color. Then add just a touch – even a few threads – of that color's compliment. Compliments are the colors directly opposite each other on the color wheel. Example – if you are weaving a purple and blue scarf, add a few strands of gold or yellow- orange for a pop of contrast and interest. Barbara's theory is that our eyes look for that contrasting color (simultaneous contrast) and so we give our eyes what it wants to see. Play with color combinations. Collect color images from magazines, advertisements, boxes, and nature. Identify the color combinations used, and develop a set of color schemes that please your eye.

LIBRARY

The guild library will be open 30 minutes before each meeting and during the break. The library will not be open after the meeting. However if you need in after the meeting I will gladly open it for you. Lisa Edmiston.

LOOM AND EQUIPMENT

The Guild looms are now housed in a climate controlled storage facility in Springdale making it convenient to pick up and return equipment on regular meeting days. Please contact Laura either directly (wannaweavemore@cox.net or 925-1102) or through the guild's email address (nwahandweaversguild@gmail.com) to make arrangements. See the inside back cover of your yearbook for a list of available equipment and monthly rental fees.

Yearbook update

Here are some additions and a change to your yearbook. You ARE writing all these into your book, aren't you? (If not, I'm wagging my finger at you.) Look for a supplement page at the February meeting, just in case you are not updating your book.

Larry has changed his email address to: LarryMizell244@msn.com

Jennifer Craig-Stidham

7903 Hwy 71 North Also Thane Stidham @ same add.

Alma, AR. 72921

(479) 871-2123

Stidhamfarms@icloud.com

Jan Ainsworth

2682 E Petunia CT

Fayetteville, AR.

(870) 807-1139

janretires@yahoo.com

Deborah Saalfeld

8 Kings Lynn Lane

Bella Vista, AR. 72715

(479)-721-9383

debbylynns@aol.com

Treasurer report

January 15, 2015 Treasurers Report

Description	Deposit	Debit	Current Total
Bank Balance			\$8,188.79
Total Deposit	\$865.00		
Linda Organ		-\$10.91	

Budget Breakdown

April Workshop	\$130.00	
Dues	\$70.00	
Hospitality	-\$10.91	
2-Loom Sold	\$400.00	
Shirts	\$245.00	
Loom Rental	\$20.00	
Working Balance		\$9,042.88

CALENDAR OF EVENTS

- February 14 Guild Meeting, Color as a design tool, Emphasis and Rhythm
- March 14 Guild Meeting, Color as a design tool, Proportion
- April 11 Guild Meeting, Jette Vandermeiden. **The meeting will be held at the Shiloh Museum in Springdale** Napkins for Midwest and Arkansas by Design are due.
- April 16-19 Yarn Fest, Loveland, Co.
- April 17, 18, 19 Off-loom Workshop in Eureka Springs, Contact Marty
- May 9 Guild Meeting, Wide World of Weaving
- June 13 Guild Meeting, Anniversary Celebration and Challenge Exhibit
- June 18-20 Midwest Conference
- July 11 Guild Meeting, Small Looms
- July 13-24 Summer Seminar
- August Guild Meeting, Book and Stash Exchange

FLEECE AND FLAX, 51 SPRING STREET, EUREKA SPRINGS

I have natural 8/5 linen rug warp by Bockens. It is what Jason Collingwood recommended, so I ordered some for the shop before his workshop. I can get 12/6, 12/9, 12/12, 12/15, and 12/18 cotton rug warp in natural, and the 12/6 in a variety of colors.

Most of my yarns are made by Bockens and Borgs - high quality Swedish yarns in linen, cottolin, and Egyptian cotton. I have all colors in Faro wool, great for overshot, and the popular Tuna wool, which weaves and felts beautifully. I have everything that is available from Glimakra, as well as Glimakra looms and equipment. I also have some 5/2 Perle cotton and assorted silk cones and unbleached silk suitable for dyeing. There are a limited number of clearance cones which are mill ends in cotton.

I am also a dealer for Schacht and Louet products, but don't keep them in the shop at this time. Shop location is at 51 Spring Street in Eureka Springs, which is the old Fleece 'N Flax shop. We are also selling cross-stitch and needlepoint inventory. I will have four Glimakra countermarch and counterbalance looms on site which will enable us to offer weaving workshops on a regular schedule. We will also have classes and resources for quilting, rug-hooking, needle felting, crochet, and knitting.

Debbie Davis in Eureka Springs

FIBER SHOPS IN OKLAHOMA

Unless you are interested in weaving tapestry, no shops in Tulsa carry weaving yarn.

Janette Meetze's *Fiber Studio* (actually in Bixby, just south of Tulsa) sells Australian YmmYarns tapestry yarn in over 60 colors of wool and something like 30 coordinating colors of silk. The wool is a fine, tightly spun yarn, maybe a little harsh for next-to-the-skin weaving, but perfect for blending multiple strands for intermediate colors in tapestry. The silk is about the size of 5/2 pearl cotton and comes in 30 yd skeins, and 100 gm skeins. These latter are surprisingly reasonably priced, I think, and they would be suitable for weaving scarves and garment fabrics. She also sells Mirrix tapestry and beading looms, and you can check her out on her blog, <http://www.jmeetzestudiocommonthreads.blogspot.com>

My friend Donna Hilton in Guthrie (just north of Oklahoma City) owns *The Weavery at Indian Meridian*, and sells Schacht looms and spinning wheels, UKI pearl cottons and JaggerSpun wool yarns, along with spinning fibers, Louët, Ashford and Kromski products. Here's her website: <http://www.indianmeridian.com/Wim/Welcome.html>

Lynn Tedder from Tulsa

SHOP IN VAN BUREN

Right now, we carry cascade, kollage, and darn good yarns, along with some local wool and yarns. Right now, we have some 100% Icelandic rug warp from a lady just outside Fayetteville. I really like it. The skeins are huge, probably around 1000 yards each, and we have them for 30\$ a skein.

I just got a job at the library in Van Buren, so if you'd like to come look around, it's a good idea to call or e-mail to make sure I'll be there. My number is 479-287-9958. Thanks! Margaux in Van Buren

Interesting quote—from Laura

From *Weavers of the Southern Highlands* by Philis Alvic, page 146:

"Weavers are, by nature, organizers; the craft demands attention to detail, an ability to see patterns, and deferment of gratification until a rigidly defined series of small actions add up to a whole greater than the sum of its parts. The same abilities required for weaving contribute to good management skills."

BUY AND SELL

I am trying to either sell or donate my loom as we are downsizing and I need to get rid of it. I currently have it for sale on Craigs List for \$400 but would be willing to donate it to a worthy organization or sell it at a substantially reduced price. I have contacted Methodist Manor (have no room) and Waterworks (waitint to hear back from the. Do you know of any other group that might want it or someone who really would like a lloom but can't afford to pay much for one? You can see the loom on the ad at <http://tulsa.craigslist.org/art/4511813495.html>. Thank you. Robin Crowell
crowellandcrowell@sbcglobal.net 918-863-5433 7/6/14

I am requesting that you notify your members of my loom for sale, and please give them my contact info.

Lynette Glass, phone: [870-997-1368](tel:870-997-1368). Email: meglass@gmail.com

I have a Schacht standard 8-shaft loom with high castle (tool tray) in cherry wood, with a matching cherry bench. In excellent condition, very well- kept - 14 years old. I am the second owner and just purchased it a few months ago, but am selling for financial reasons. Includes 6 and 12-dent reeds, inserted-eye heddles, lease sticks and homemade raddle. Also please let them know that I have around 100 lbs of mercerized cotton yarn for sale for \$15/lb. I would like to sell it as a whole if possible - maybe several members want to go together to buy it and split it up. There are 3 sizes - 3/2, 5/2 and 10/2 and many colors as well as white and natural. Also I have a complete set of Handwoven Magazine for the years 1984 to 2014 (30 years- 150 magazines) for \$2.50 each that I'd like to sell as a whole also. I forgot to put in the email that the 8-shaft Schacht Cherry loom I have for sale is the 46" weaving width. (\$2500) Phone: 870-997-1368 or 559-797-0232 or email me at : meglass@gmail.com

Thanks so much, Lynette 12/4/14

I have a The Studio Four Harness Art Loom by Newcomb Loom Co. for sale. It is a beautiful antique and is very rare. We are offering it at \$500. We are located in Little Rock Arkansas and because of its size it would need to be picked up. For more info and photos please email me Meridith Stack meridithstack@gmail.com 12/4/14

36" 4 shaft, 6 treadle LeClerc Artisan loom for sale, \$500. One reed and lots of heddles included. Possible help with area delivery. Please email Janet at mjjohnson2@centurytel.net or call at 417-858-3232. 12/4/14

FOR SALE 8 shaft highcastle cherry Schacht Loom, 46 inches weaving width (53 inches wide), 10 treadles, one stainless steel 15 dent reed, a raddle, and a cherry loom bench with one bench bag. Price: \$3,800 All items are in excellent condition Contact: Laura Thompson at Phone: 870-428-5923; e-mail: thompson04@ritternet.com or P O Box 58, Deer, AR 72628.

Lamb and fleece for sale:

Chops, ground and leg of lamb are in the freezer, \$6.00/pound.

Cheviot roving for sale, and there is lots of it! \$2.00/ounce or \$30/pound.

Roberta Hamilton 417-435-2674

I'm trying to find a home for some of Hazel's things. Two knitting machines with gobs of do-dads and stuff. \$50 gets both machines and everything that goes with them. Does anyone collect tea cups and saucers or know someone who does? We have 100 of them, lined up on a shelf that runs all the way around Hazel's bedroom. crowjohn@ipa.net Crow 1/5/15

For Sale: Card Weaving Loom... 21 1/4" long by 10 1/2" wide; \$16.00. Includes 49 4 hole cards.

Card Weaving Book (new) by Candace Crockett \$16.00

Call Flo Schumacher: 445-5001

1/21/15

Summer Seminar 2015--

Dates and classes have been announced for the Summer Seminar. There are changes afoot! Be sure to check out the brochure when it is available next month. Here are the basics:

July 13-17--beginning weaving with Laura Redford at The Studio in Bella Vista

July 13-17--study and weave 1850 weaving drafts with Marty Benson in her studio in Eureka Springs, looms and materials included in registration fee

July 20-24--advanced beginning weaving with Laura in Bella Vista

July 20-24--summer and winter and other tied unit weaves with Jill Maddox in Bella Vista

September 18-20 and September 26-17--Marty will also present her class over two three-day weekends in her studio in Eureka Springs

All classes are subject to minimum and maximum number of students. Mark your calendars and watch for more information!!

SHOW AND SHARE





Marty and her color class

New weavers!

The guild sponsored a two-day beginning weaving class at the Shiloh Museum in Springdale this past weekend. Four new weavers took part and all left with a great deal more knowledge than they came with. Laura, Glenna and Larry started the students on pre-treaded looms so that they learned how to manage the loom and the shuttle first. For the second project, a herringbone or goose eye twill, each student wound a warp and threaded the loom and then wove as much as time permitted. It was a packed two-days and there is still a lot to learn but they got a good taste of the process and the weaving.

