

Northwest Arkansas Handweavers Guild

The Guild is a 501(c)(7) non-profit organization.

March 2011

Meets Second Saturday of the month, 10:00 a.m., at the Arts Center of the Ozarks, Springdale, Arkansas, unless otherwise announced. Dues June 1-May 31: \$20; Newsletter by mail surcharge: \$8.

Officers 2010-2012: President: Beverly Maloney; Vice Presidents: Flo Schumacher & Laura Redford; Secretary: Monica Milam; Treasurer: Florence Johnson

March 12 – Sewing With Handwoven Fabric

We've all seen Carol Alford's creations and she's planning to tell us more! Carol will present our March program titled, "**Sewing With Handwoven Fabric**" on March 12—our regular meeting day. She says she will give us hints, tips, and tricks to keep us from being scared to death of cutting and sewing our handwoven cloth. Bring your own creations to share.

Refreshments: Angie, Sharon, Sallie. Book report: Roberta.

February – Snow, Snow, Snow

Our February meeting was cancelled due to snow and ice still covering roads, sidewalks, and parking lots. The program, **Coverlets and 18th Century Linens** which was to have been presented by Tammy Sowers-White, has been rescheduled for the September 2011 meeting. That will be a great way to kick off our 2011-12 program year!

Weather Cancellation Policy

Sometimes March gives us a surprise snowstorm. If the roads are bad or if bad weather is forecast for meeting day, Beverly and the other officers will make a decision the evening before about having a meeting. A notice will be sent to all on the email list and those who do not have email will be called. If you are unsure if the meeting will be held, call Beverly or one of the officers.

Staying Afloat—A Surface Weave Workshop, April 16-17

This workshop is a GO! We have the minimum number of students. Those who have registered and paid the \$20 fee will receive threading instructions at the March 12 meeting or by mail or email. Both table and floor looms can be rented from the Guild. See the last page of your yearbook for a list of available looms, rental cost, and required deposit. YOU are responsible for picking up and returning the loom to Marilyn Stewart in Bella Vista.

Message from Beverly

Loomers, Even though Tammy couldn't speak to us last month, she will be here in September. And if you are going to attend the Surface Weave workshop please sign up at our meeting. Also if you are going to be exhibiting something in July at the Summer Seminar, "Weaving Threads, Weaving Lives", two things. First let the girls know what you want to exhibit and if it is for sale. And second, really think how you would like your pieces exhibited. Maybe you have props, or hangers to use. It's coming soon. It is amazing that it is already March. Don't forget your potholders for June. That's the challenge for this year. If you don't want to weave something, maybe you have a sample that could be made into a potholder. Start a wish list of programs for next year and workshops for next year and your own weaving projects. If you write it down it will get done. *Beverly*

Study Groups

The four study groups will meet following the March 12th meeting. The card/tablet weaving group will see a demo of free-form weaving by Barbara; the rag jacket group is problem solving and many of the items are nearing the finish; the towel group has at least two members working on towels; and the warping group is continuing to provide support to members.

Save the Date

July 11-22, 2011, The Studio in Bella Vista Northwest Arkansas Fiber Seminar, commonly referred to as **Summer Seminar**. See below.

June 23-25, 2011, Finlandia University, Hancock (Upper Peninsula), Michigan: **Midwest Weavers Conference** sponsored by Midwest Weavers Association. Registration is now open. See: <http://www.midwestweavers.org/conference/index.asp>

July 15-21, 2012, **Convergence** presented by Handweavers Guild of America, Long Beach, CA

Learning Opportunities

Registration booklets for **Northwest Arkansas Summer Fiber Seminar** are available NOW! Two new classes this year are a somewhat different approach to rep weave and miniature overshot. Returning favorites include dukagang and lace along with regulars: beginning weaving, smorgasbord, and from start to finish. Remember that class size and loom rentals are limited so please register early.

Class descriptions for the 2011 season of the **Arkansas Craft School** are now posted on-line: www.arkansascraftschool.org. Classes will take place at the Arkansas Craft School, located just off the Courthouse Square on Main Street in Mountain View; at the Ozarka, Mountain View College campus; or at select individual artist studios across the state. Over 40 classes will be offered this year.

There are several weaving classes including an excellent opportunity to learn from a nationally known instructor: "Wearables Extravaganza" with former *Handwoven Magazine* contributing features editor and weaver Daryl Lancaster.

For further information, contact Terri Van Orman, Executive Director of the Arkansas Craft School at (870) 269-8397 or arkcraftschool@mvtel.net

Weaving classes for children at ACO include:

"Let's Weave! Mugrugs!" and "Let's Weave! Pockets," taught by Betsy Allison-Cornelius. For more information: www.artscenteroftheozarks.org or 479-451-5441

Interesting Tidbits of Information:

Sallie sent this link to a very interesting article about Harris Tweed:

<http://living.scotsman.com/features/Harris-Tweed-may-have-something.6721405.jp>

Authentic Harris Tweeds are only woven in the Outer Hebrides of Scotland. You can read more, and see photos of the process of creating Harris Tweed, at: <http://www.harristweed.org/index.asp>

And Cecelia sent this link to another interesting article about alpacas and the fine woolen fiber of the Inca in Peru:

<http://discovermagazine.com/2001/apr/featalpaca> . Discovery of mummified alpacas about 10 years ago has sparked a drive to restore the fine quality fiber through breeding techniques.

Shiloh Exhibit Follow-Up

In the last newsletter, you read about getting the twice-warped towel on the 1840s era loom but the exhibit was not quite complete at that time. The snow/ice melted enough to be able to get the warp placed properly and I hope you'll go see it after the March 12th meeting. There is a plain weave blanket mounted on the back wall that could have been woven on a loom such as this one (2-shafts) and a coverlet that was woven on a 4-shaft loom of the same era. Thanks to Janelle who supplied cotton for the gin. AND, Beverly discovered one of the women pictured is her Aunt May. Go check it out!

Equipment/Fiber exchange:

For sale: 45" Newcomb Studio floor loom, \$500.00.

Over 200 lbs. of rags for rugs or whatever some solids, some prints, many still on spools \$200.00

Herd reduction: llamas for sale. Some bred, some with babies, some young females. Sue Self, 870-647-1000

For sale: 24", 4 shaft, 4 treadle loom in Springdale. Charles Young: 479-927-9217 or 479-263-1780

For sale: 28" 8-shaft, Mountain Loom table loom, 12 & 10 dent reeds, swinging beater, texsolv heddles, oak stand. \$450. Scarlett Brewer, London, AR, 479-293-1559 or jsbrewer@centurylink.net

(Editor's note: Louise Maringer has mentioned the differences between European guilds and U.S. guilds—particularly the attitude toward learning and accepting new members. I shared an article with her titled, "The Guild Phenomenon: A History Lesson" by Verna Suit (Shuttle Spindle & Dyepot, Spring 1997 and a follow-up in the Summer 1997 issue) which she summarizes for you below. The article has much more detail than will fit in our space and I encourage you to read the article which should be in our Guild library. Following that is a brief bit of history of our Guild.)

A HISTORY of GUILDS in the U.S.

When the immigrants came to this country, they brought their culture and their skills. They came from countries with a strong movement of Guilds for arts and crafts. The Potters Guilds, Stoneworkers Guilds, Knife Guilds, Weavers Guilds etc. The Guilds were more than a group of people who were interested in doing a certain kind of art or craft. They were very influential in the lives of the towns and villages: politically and commercially. The guild members' title was based on a set of rules and regulations. There were tests to be passed to go on to the next level. Often you could not be a weaver, potter etc. unless members of your family were in that profession.

By the mid-nineteenth century, weaving and spinning skills seemed old-fashioned with the advent of the Industrial Revolution. Machines and factories took the place of handweaving and the arts were more or less forgotten, except by a few rag rug weavers and some isolated weavers in the Southern Highlands.

There were people who wanted to keep the art of hand-weaving alive such as William Henry Harrison Rose, who in 1912 invited some women to his home who decided to call themselves Colonial Weavers Association with the purpose to encourage handweaving as art as well as a craft. This group lasted about a year until Rose's death.

There was, however, a rebellious movement to keep handweaving alive in different parts of the world. In the US the Arts and Crafts movement started and societies were started to bring handweaving to the schools. In 1897 Boston Society of Arts and Crafts, 1906, Oregon School of Arts and Crafts and 1907 California School of the Arts and Crafts. In 1922 several weavers called themselves the Weavers Guild of Boston. In 1926 the Weavers Guild of St. Louis was started.

At the same time the idea of using hand crafts to make a living spread from Appalachia to Berea College, Hill Institute in Massachusetts; Gatlinberg, Hull House in Chicago and in 1925 the John C Campbell Folk School. Teaching these crafts was seen as a way to help impoverished immigrant families. In 1936 The TVA had work shops to help farming families. The work shops also included an outlet for their work.

By late 1930s, under the influence of Mrs. Gallinger and Mrs. Vanderbilt Webb, craft groups were created and eventually the America House of New York City was opened to sell art crafts on consignment. From 1936 to 1941 new Guilds started appearing. New weaving guilds came to be in the 30's. In Washington, New Hampshire, California, Montana, Minnesota and also in Canada. W.W.II, however, caused some of the guilds to come to a standstill while others flourished by weaving blankets for the war effort or teaching weaving as therapy in the hospitals.

After the war with many new yarns on the market and new synthetic materials being made, the textile industry turned to local markets for the designs. Under the GI bill veterans could study anything they wanted in college - even weaving.

A large number of women, being displaced by returning veterans, took up the challenge of weaving and possibly opening a small business. Communications had changed, many more periodicals for weavers appeared on the scene making it easier to share knowledge and new ideas. Through these magazines, information about guilds was also shared, such as details of operating a guild and goals to be obtained.

Soon guilds were becoming more organized. Starting libraries, putting together traveling exhibits of woven pieces, offering equipment to loan or rent, workshops, demonstrating for the communities. Guild memberships grew. Many out-grew their meeting places and found that friction had developed between creative artists, traditionalists and amateurs....

Guilds were formed to unite people who enjoyed weaving, either as a hobby or as a means of livelihood. To help share new ideas and projects. Some did copy the pattern of the old guilds. They had programs that had to be followed, tests that were given, but the guilds with strict membership requirements soon gave way to two requirements- payment of dues and an interest in fiber and the intricacies of manipulating this fiber.

To try to point to one person, or one group that had the most influence on the idea of starting Guilds would be difficult. There were many scattered throughout the States, Lucy Morgan in North Carolina, "Mama" Gravander from Sweden in San Francisco, Lili Blumenau from Germany. Mary M. Atwater opened a weaving shop in 1916 and instituted the Shuttle Craft Correspondence Course in 1922. The list goes on and on.

How to share information? From weaving classes grew the need of an organization to share your ideas, solve your problems, and most of all promote a friendship of like-minded people. This of course was all before the Web Sites that make sharing information an everyday occurrence. Sharing today has become world-wide, something Weaver Rose in 1912 could never have imagined.

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Laura writes: Inside the front cover of our yearbook is a "short history of the Guild" and it is truly that: SHORT. There is so much more to our Guild's history, much of it sort of hidden in the minutes and communications stored in scrapbooks and files. Below are excerpts from notes taken by our late member, Lois Imhoff, at the June 23, 1983, gathering at the War Eagle Arts and Crafts Seminar. That year, 18 states were represented at the seminar. My comments are in italics in parentheses. Question marks indicate words I could not make out. Read what's in the yearbook, then read this.

Late 1920's Blanche (Elliott) was home dem(onstration) agent, Benton Co.

Mary Babb, a widow with 3 children, lived on (??) VA Hospital (Babb Hill). She left and went to Neb. to homestead and took up weaving again in her sod hut. As a child in Shenandoah Valley of VA after the Civil War she had to grow flax, spin and weave linens. She knew pattern weaving. She moved back to northern Benton Co with her daughter and told Blanche she feared pattern weaving would be lost as they were making only rugs in this area.

She and Blanche set up a demonstration in the office in the Benton Co. Court House basement and 7 came. (*I have a newspaper article about that loom in the courthouse basement. No one I've talked to seems to know what became of the loom.*)

During 1930's weaving centers were set up under WPA.

In 1930's-1940's a couple came from Sault St. Marie, Mich to Westfork that organized NW Ark Handweavers Guild at War Eagle (Rev. Leggett) near the mill. (*I believe this is the Jensions.*)

They thought of a week's workshop and when Blanche furnished War Eagle Farm she set the first one up. Jane Jurland (*I think this is Jane Durland*) of Rogers was from Chicago. She knew a lot about weaving and was the first teacher. Following her was: Fred Pennington, Des Moines, Iowa, Meeke?— couple from Lincoln, Neb.

They invited folks to come see what was being done. Workshop (was) held each year. In 1954 at first fair they decided to hold the War Eagle Fair.

The NW Ark Handweavers Guild ?expanded? fairs 1954-7 when the War Eagle Fair Assoc. was organized (1957).

Exhibit Prospectus
Weaving Threads, Weaving Lives
July 6-9, 2011
The Studio, Village Art Club, Bella Vista, Arkansas

The exhibit, "**Weaving Threads, Weaving Lives,**" will celebrate the 20th anniversary of the Northwest Arkansas Fiber Seminar, aka Summer Seminar, and is co-sponsored by the Northwest Arkansas Fiber Seminar and the Northwest Arkansas Handweavers Guild.

Exhibitor Eligibility	Any past student or instructor of the Northwest Arkansas Fiber Seminar (1992-2010) OR any current member of the Northwest Arkansas Handweavers Guild (dues paid for 2010-11 fiscal year) may submit pieces for exhibit.
Display Pieces	Each piece must be predominantly handwoven. Non-handwoven elements may include linings, interfacings, or embellishments. For spinning students and instructors, handspun items may be skeins, knitted or crochet or used as part of a handwoven piece.
Selection for Exhibit	<p>Any item for sale must be original in design and execution. Items for display only (not for sale) may be substantially the same as a project found in <i>Handwoven</i> or other weaving publication. For guidance regarding copyright of intellectual property, see: http://weavingtoday.com/media/p/62.aspx.</p> <p>Pieces will not be juried in the traditional sense. While there is no limit to the number of pieces you may submit, the exhibit committee reserves the right to select pieces which provide a variety of styles, colors and techniques for the overall exhibit and to accommodate space limitations. If you submit more than three pieces, please designate the three you prefer to have exhibited. "Sets," such as a placemat and matching napkin, count as one item. On the entry form, indicate that multiple pieces are part of an entry.</p> <p>All entries must be "presentation ready." If an item requires special handling or extraordinary equipment for display, that equipment and clear instructions should be submitted with the piece.</p>
Sales	<p>Pieces may be photographed for the purposes of publicity and as a record of the exhibit.</p> <p>Displayed items will not be for sale during the exhibit. However, items that are for sale will have an asterisk in the exhibit catalog along with contact information so that an interested party can contact the weaver/spinner directly.</p>
Liability	Every effort will be made to properly care for each item during the time the pieces are displayed for public view. However, neither the Guild nor Seminar nor the Village Art Club will be responsible for lost or damaged pieces. Most homeowner policies cover such items. Check with your agent for verification.
Entry procedure	Fill out the entry form completely. Make a copy for your records and a copy to give to the check-in committee. A third copy should be cut apart and attached firmly to each entry. Submit with your items no later than June 6.
Contact	Laura Redford, 479-925-1102 or wannaweavemore@cox.net

Weaving Threads, Weaving Lives Entry Form

Exhibitor contact information:

Name: _____

Address: _____

Town/State/Zip: _____

Phone: _____ Email: _____

<p>Exhibitor: Entry One Title: _____</p> <p>Size: Height _____ Width: _____</p> <p>Description/Techniques:</p> <p>Materials used:</p> <p>Source or inspiration:</p> <p>Item for sale?</p>	<p>Exhibitor: Entry Two Title: _____</p> <p>Size: Height _____ Width: _____</p> <p>Description/Techniques:</p> <p>Materials used:</p> <p>Source or inspiration:</p> <p>Item for sale?</p>	<p>Exhibitor: Entry Three Title: _____</p> <p>Size: Height _____ Width: _____</p> <p>Description/Techniques:</p> <p>Materials used:</p> <p>Source or inspiration:</p> <p>Item for sale?</p>
<p>Exhibitor: Entry Four Title: _____</p> <p>Size: Height _____ Width: _____</p> <p>Description/Techniques:</p> <p>Materials used:</p> <p>Source or inspiration:</p> <p>Item for sale?</p>	<p>Exhibitor: Entry Five Title: _____</p> <p>Size: Height _____ Width: _____</p> <p>Description/Techniques:</p> <p>Materials used:</p> <p>Source or inspiration:</p> <p>Item for sale?</p>	<p>Exhibitor: Entry Six Title: _____</p> <p>Size: Height _____ Width: _____</p> <p>Description/Techniques:</p> <p>Materials used:</p> <p>Source or inspiration:</p> <p>Item for sale?</p>

Make a copy for your records. If you have more than 6 entries, make additional copies of this page.