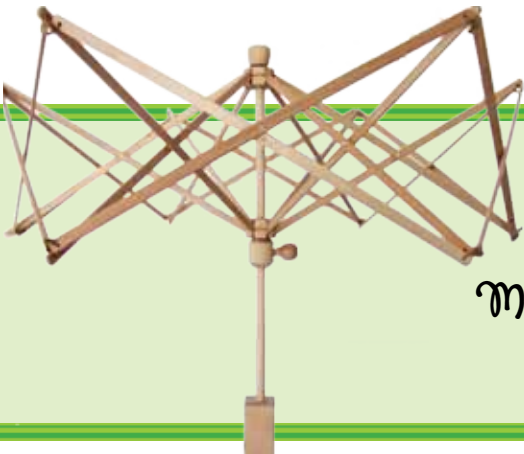


**2016
Convention
Info Inside!**



MAWS

Montana Association of Weavers and Spinners

July, 2015

Our work retreat was a tremendous success!

In order to get a discount on the MAWS 2016 fees, a dedicated group of volunteers cleaned the camp where the convention will be held.

We had 18 volunteers, including one MAWS board member and 4 family members spring cleaning all of the cabins, fixing screens, raking gravel, moving furniture, oiling the chapel floor, splitting wood, and sewing drape dividers to put between bunks. The camp manager was so ecstatic that she lowered our rent \$1500 instead of the \$1000 we expected. We will NOT go back to do it again next spring. We did get a lot of conference work done as well. Teresa and Judie made notes on which classes would work where, which class spaces had better handicap accessibility, where instructors could sleep, etc. We also quickly realized that we would need three golf cart drivers all the time, and Vicki gave almost all of us driving lessons. Joan drafted a list for volunteers on site per day for the conference. The conference president and vice president, guild president and MAWS president reviewed and edited the proposed budget and discussed registration deadlines. Other members, including past president and treasurer Vanetta Burton, gave some valuable input as well.

Do note that none of us were moving too quickly the next morning. We definitely impressed the staff at the camp by the intensity and quality of our work, as well as the long hours we put in.

- Joan Goldstein, Alpine and Weavers Guild President



Great time with the Alpine Spinners and Weavers at the United Methodist Church Camp on Flathead Lake. Working with the Alpine Guild as they loook forward to a great MAWS Conference in 2016. Thanks for letting me join you ladies! From left - Teresa Knutson, Vanetta Burton (Missoula Guild), Judie Overbeek, and Joan Goldstein. - from Vanetta Burton, photo by Vicki Faulkner

In this issue...

- Classified Ads p. 2
- Board Members p. 2
- Wheel Winner p. 3
- Selvage Tips p. 3
- Call for Entry p. 3
- Mountain Colors Workshop p. 4
- Awesome News p. 5
- FiberTrain News p. 6
- Sheep Shearing p. 7
- Spinning in the Bronze Age and Today p. 8
- Upcoming Events p. 9
- Attention Weavers p. 9
- News from our Guilds p. 10
- About Superwash p. 11
- Kuba Textiles p. 12-13
- Found on Facebook p. 14-17
- MAWS Board Meeting Minutes p. 18
- MAWS Board Meeting Show and Tell p. 19
- MAWS 2016 p. 20-21
- Big Sky Fiber Arts Festival p. 22-24
- Bev's Booth p. 24
- Charlie Shaw Wheel p. 25
- Google Sheep View p. 26

Check out the MAWS website for info and photos!

Classified Ads



For Sale: 36" 4-shaft Harrisville floor loom. Has a 12-dent reed, bench, sliding tool tray on top of castle. The loom is clean and in great working order. It has recently replaced nylon-coated steel cables from Harrisville. \$750.00
Contact Terri Schaub dlstks@bresnan.net
Phone: 406 493-0349



For Sale: Tapestry loom, Leclerc Nilus, 45" wide, 12 dent reed, \$400 - Call Mary Melander, 406-388-2150 or email mmmelander@earthlink.net

**Classified ads are free to MAWS members.
Send your ads to traceyhensen@gmail.com by
October 1st for inclusion in the next newsletter.**

**This newsletter will display correctly on ipads, computers, phones, laptops or in print. If you have any trouble, don't hesitate to send me an email. Thanks to everyone who contributed to this issue. I welcome submissions, corrections and feedback. Have a great spring everyone!
- Tracey Delaney, Newsletter Editor**

Visit www.mawsonline.org

Send in your stories and photos!

As always, it is your user-submitted content that helps makes this newsletter great. Please email any photos or articles you have that relate to your guild, fiber, fiber animals or anything MAWS related to traceyhensen@gmail.com or be sure to tag me (Tracey Hensen) in your fibery Facebook posts!

Maws Board Members

President - Sylvia Callantine
P.O. Box 793
Ronan, MT 59864
406-833-2810 • c402bbblack@yahoo.com

Past President - Judie Overbeek
2953 Rufenach Lane
Kalispell, MT 59901
406-257-6520 • overbeekr@montanasky.com

Treasurer - Linda Shelhamer
446 Tabriz Drive
Billings, MT 59105
406-259-9160 • shara@bresnan.net

Newsletter Editor/Secretary - Tracey Hensen
1016 W. Montana
Lewistown, MT 59457
406-366-3738 • traceyhensen@gmail.com

Internet Coordinator - Kathy O'Hern
ohern_1@mawsonline.org

Joan Goldstein - 2016 Conference Chair

Members-at-Large

Vanetta Burton
9200 Butler Creek Road
Missoula, MT 59808
406-214-6756 • battenbird@yahoo.com

Gwen Haferkamp
136 Sam Leo Road
Miles City, MT 59301
406-234-7603 • gwenmrh@midrivers.com

Mary Melander
mmmelander@earthlink.net

Susan Lohmuller
- (Also HGA Representative)
P.O. Box 522
Lewistown, MT 59457
406-538-2596 • susanlohuller@gmail.com

Bev Polk
PO Box 61
Wilsall, MT 59086
btpolk@q.com

Julienne Valentine
14364 Community Lane
Big Fork, MT 59911
406-890-5683 • jvalentine@montanasky.com

The Big Winner!



Bet Ackles, shown here with Steve McEwen, was the big winner of the antique Swedish spinning wheel at the Big Sky Fiber Fest. The wheel was donated by Sheila Lindquist and restored by Steve McEwen.

Selvage Tips from DJE Handwovens

I've decided to share some of the observations/troubleshooting selvage improvement practice that I've had over the past many years (besides just an end feed shuttle.)

#1 If you use a boat shuttle with bobbin, it's very important to evenly feed the weft onto the shuttle when winding with good tension. It's not a race, so go a little slower until you get the knack. Wind across, then back and then across. Beware creating build ups where you go back and forth in the same spot. These spots are where the bobbin/weft will catch as you throw the bobbin, which in turn will pull in the selvage edge.

#2 If the weft pulls in the selvage thread, DON'T pick at the weft thread at the selvage. Simply insert your finger into the open shed and push down toward the fell line. The weft will pull out of the shed toward the selvage and that pulled in selvage thread will disappear

#3 Use your weavers angle (place the weft at about a 30 degree angle in the shed) and beat on a closed shed. This will prevent those little loops at the selvage edge and give extra weft so the weft can start the over/under journey through the warp threads without creating excess draw in.

#4 Good, consistent tension on your warp. If it's too sloppy/loose in some warp advances and then tight on the next advance, you are going to see problems in the selvages.

**Call for Entry for
Montana Fiber and
Textile Artists.**

The Shane Lalani Center for the Arts, a non-profit in Livingston, MT 2nd Annual "Festival of the Thread" exhibition is Sept. 4-6, 2015. Digital Entries are due Aug 3, 2015. For more information, visit www.thefestivalofthethread.com for info and entry form. Email: threadfestival@gmail.com for a .pdf of entry form. Call Colleen Story at (406)220-0732 for questions.

Mountain Colors Workshop

The Missoula Weavers Guild will be participating in a “Hand-painted Dyeing Techniques for Weaving and Knitting” workshop, at Mountain Colors in Corvallis, Montana, with a tentative date of November 7th, 2015. Mountain Colors offered a similar workshop to our guild in November of 2014 and it was a huge success. This year, we would like to open it up to MAWS members. We were awarded a MAWS Workshop Grant in the amount of \$250 to offset the cost of the workshop.

Mountain Colors is a small wholesale yarn company that produces hand-dyed yarns and is co-owned by guild member Leslie Taylor. Mountain Colors has agreed to charge \$250 which will cover the cost of instructor’s fees, salary for an assistant for the day, supplies of dye, acid etc. The Missoula Weavers Guild feels this is an extremely generous offer from Mountain Colors and would like to pass this opportunity to MAWS members. Participants of the workshop will be asked to purchase yarns from Mountain Colors rather than bring their own. Prices for the yarn will be available in the fall, well in advance of the workshop. Information on yarns that will be available can be found on their website at <http://mountaincolors.com/yarns/index.html>.

As soon as current prices are made available to us, we will pass the information on to those who have registered for the course.

- Instructor – Leslie Taylor – Co-owner Mountain Colors
 - Class to be offered – “Hand-painted Dyeing Techniques for Weaving and Knitting”
 - Date, time and place of the workshop – Tentative date November 7th, 2015; 10:00 AM until finished; Corvallis, MT
 - Total cost to local guild – Participants will only be charged for purchasing yarn from Mountain Colors
 - Maximum number of participants - 24
 - Plan for communicating to MAWS members - MAWS Newsletter and MAWS Website (Those registered will receive direct communication via email from the Missoula Guild with updates as needed). In addition, we will email other Montana guilds to encourage their participation in the workshop.
 - Beginning registration date o September 1, 2015
- Contact: Terri Schaub, Community Liaison at dlstks@bresnan.net or 406-493-0349 or email Vanetta Burton at battenbird@yahoo.com.



Missoula Guild participants last November. Photo by Leslie Taylor of Mountain Colors

**From Mokihana White:
Wild Blue Flax colorway,
Polwarth/silk**



Awesome!

Handweaver Bev Polk's (Weaverbird Studio) table runner "Fawn Pass" is now hanging in the foyer of Senator Steve Daines' office in Washington, D.C. Congratulations, Bev!



From Diana Lasa Blair: I was invited to teach a yarn dyeing class to the knitting club in Big Arm, MT. It was great fun. I shared how to hand paint and also dip dye yarn. Thank you for the nice time with nice people!



Raven Ridge Fiber Arts Colorways Inspired by Montana Landscapes



FiberTrain News

FiberTrain Festival was wonderful! We met so many talented and enthusiastic knitters and spinners. I loved talking color and fiber with all of you! Among the highlights were the people who brought projects that they knit or spun with my yarns or fibers.

Janet is an enthusiastic supporter of Raven Ridge Fiber Arts, and we are holding just a few of the pieces she has created. She kindly loaned me the Lolo Shawl she is wearing (in Distant Mountains and Vixen) to use as the model for the pattern at the Big Sky Fiber Arts Festival - Thanks Janet!

Monica, Brandi, and Cheri are three happy customers who just bought yarn.

Tammy brought her lovely shawl knit with one skein dyed by Carolyn Greenwood (Greenwood Fiber Works) and one skein dyed by me. Carolyn and I were delighted to have collaborated via Tammy's beautiful shawl.



Time for Shearing!

Tammy Daugherty Jordan shared a few pictures from Tabitha Calvert's shearing. It was a fun day. The day started with Shannon Kennedy-Kahler transporting a few sheep in her car for Tabitha Calvert. Add Melinda Hawkins, Diane Sitter, Tammy Daugherty Jordan and some other helpers and sheep you have the makings for a day of shearing - even the cows, bunnies and dogs got into the act!



Spinning in the Bronze Age and Today

by Anne Merrow

You could make spindles from stones or clay, you could spin plant fibers, and you could spin any animal fibers that you could cull from hides or gather when they were shed.

But you would have had one thing at your disposal that would make everything easier: early domesticated sheep.

On the path from the relatives of the Bighorn Sheep and mouflon to today's huge variety of woolled sheep, there was an era when sheep gave us so much of what we needed. They were bred to perfectly suit their people, shedding their fleeces so that their wool could be processed without shearing. Each fleece provided the wool for almost any textile we could want: soft, next-to-skin pieces; hard-wearing outer garments; coverings for cold, hard floors; in some cases even sails to get us where we needed to go.

We now have not only metal tools, but plastic and electrified ones, too. Just as we have a tool for every occasion, we have a different sheep for every purpose: Merinos for very fine, crimped wool; Wensleydales for long, shiny, wavy locks; Corriedales for sweater yarns; and more breeds than we



The Mouflon is thought to be the ancestor of domesticated sheep. Imagine living without metal tools.

could name. (Do your own breed study and explore them!) But why would we want such an old-fashioned sheep today? When we could select a fleece with exactly and only the characteristics we want, why would we want a fleece that varies from nose to tail?

Handspinners are not industry. We don't buy wool by the ton; we buy it ounce by ounce, pound by pound, and fleece by fleece. If one sheep could give you a hat and mittens, a lace shawl, and a pair of socks, wouldn't that be better than buying three fleeces? (Well, I guess a dedicated fleece-buyer would say that's debatable, but for the sake of space and budget, the multipurpose sheep is more economical!)

There's something fitting about hand-spinning a pre-industrial sheep. Why spin a Shetland, Icelandic, or Jacob sheep? Why spin in the first place? For connection with our past; to preserve an old tradition; to make the best product you can find; and for the sheer joy of it.



This Jacob ewe from Meridian Jacobs provides two colors in a single fleece. The horns are a classic primitive-breed trait. Photo by Robin Lynde.

Huntley Threshing Bee August 15-16

We have been invited to demonstrate again this year at the Huntley Threshing Bee at Osborn Park in Huntley on Saturday, August 15th and Sunday, August 16th from 10am-4pm each day. Join us for a couple of hours – or for the day. It's a wonderful event with a lot of history, VERY cool old tractors, and of course, our talented group of spinners!

Chairs are not provided, so please bring your own. We'll have the canopy there to sit under. Also, because they are donating the space for us to demonstrate, we are not permitted to sell any of our items at this event.

Please RSVP to Tammy via email at tamara-leighjordan@gmail.com. We'd love to have you there spinning with us!



Check
this out!

Hello Montana Weavers,

I want to let you know of a very direct way to support women weavers in Nepal. I am a board member of the Conscious Connections Foundation that is providing very direct support for earthquake relief in Nepal. This morning I got an email from a producer group based in Kathmandu which employs many weavers, several of whom I have met and been to see the looms in their houses (where some weave), and the workshops (where other weavers gather to do their weaving). Many of these women have lost their houses and of course the looms in them. If you go to this link, you can read more about the quake relief work that is being done by CCF and Ganesh Himal Trading, a Fair Trade business that has been importing goods from Nepal for 30 years: <https://ganeshhimaltrading.com/fair-trade-more/ganeshquakerelief/>

If you scroll down on the webpage, you can see there is are 2 donate buttons. If you would like your donation to go to weavers, please give to the one for artisan relief, and email me and let me know you would like your donation to go to weavers, and I will make sure that happens. If you are ok with your donation helping all the artisans, then just hit the donate button (other artisans include, but are not limited to...felters, knitters, sewers, copper workers, leather workers, jewelry makers, glass blowers).

Another way to help is to buy Fair Trade products from Nepal and other countries at the store at the Jeannette Rankin Peace Center in Missoula and the Global Village in Billings.

- Martha Newell
Missoula

Upcoming Events

August 1-2, 2015 - Fiberfest Eureka is being held at the Lincoln County Fairgrounds, Eureka, MT on Aug 1, 2. Our featured instructor is Ilisha Helfman of Portland, OR who has created a knitting techniques she calls "Jazzknitting". We are also offering Mini Classes in weaving, basket weaving, spinning among others. These classes are designed for the people who want to sign up at the festival. We also have a fleece show, fiber art show, vendors and a silent auction. You can access the Fiberfest Eureka!! booklet by going to <http://www.montanamohair.org/>, click on FiberFest on the line just below the header. Scroll down and click on "2015 revised booklet" and choose to SAVE the document to your computer, then open it in Word. Questions? call 406-442-9729 or email Laurel Orthmeyer at orth@in-tch.com. Hope to see you there!

August 11-16, 2015 - Western Montana Fair, Missoula

August 12-14, 2015 - Jackson Hole Knits even in Jackson Hole Wyoming. There are 4 national teachers teaching, including our own Linda Shelhamer. Visit <http://jacksonholeknits.com/>.

September 2-5, 2015 - Ravalli County Fair, Hamilton

October 16- 18, 2015 - Camp Marshall Retreat

October 17-18, 2015 - Fiber Fusion Northwest in the Commercial Building and Display Hall 14405 179th Avenue SE at the Evergreen State Fairgrounds in Monroe, WA 98272. More information at <http://www.fiberfusion.net/>.

November 13-15, 2015 - Knit Fit! Seattle's own indie knitting festival at the Ballard Community Center, 6020 28th Ave NW, Seattle WA 98107. Class information will be available in June 2015, and online registration will open August 1st. More information at <http://www.knitfitseattle.com/>.

June 26-July 2, 2017 - Treadle Lightly 2017 ANWG Conference at the University of Victoria hosted by The Victoria Handweavers' and Spinners' Guild. More information at <http://www.anwgconference2017.com/>.

June 23-26 - 2016 - MAWS 2016! - Fibers on the Flathead will be hosted by the Alpine Weavers and Spinners Guild. The conference location is the newly renovated Flathead Lake United Methodist Camp at Rollins on the west shore of Flathead Lake. The website for the venue is <http://www.flatheadcamp.org/>.

June 26-July 2, 2017 - The Victoria Handweavers' and Spinners' Guild is joining with ANWG to host the 2017 ANWG Conference at the University of Victoria.

News from our Guilds

From the Helena Weavers and Spinners Guild:

Hello and Happy Spring greetings! I just wanted to let you know to check out the latest issue of Handwoven, page 8. The activities of the Helena Weavers and Spinners Guild was published. I am so proud of our Guild!

Roving Reporter for the Helena Weavers and Spinners Guild - Jannine Turner



Our very own Annette Cade was selected as a Living Treasure during the 2014 MAWS Conference. Pictured here with fellow 2014 Living Treasure Judith Colvin.



May 2015, Basket Weaving Class taught by Elaine Hammer



From the Missoula Weavers Guild: Submitted by Heather Torgemund

At the April meeting we were treated to dozens of colorful photos of the weaving that Bonnie Tarses has produced in a career spanning more than fifty years. She called her presentation A Virtual Quilter Tells

All, and in it she shared the many ways she has approached the idea of "piecing" in her work. They ranged from the pieced front panel in the top she was wearing (below, right), to the pattern design she does in Photoshop using images of her woven material (below, left), to a merino wool bedspread woven in narrow strips with both coned yarn and thrums, to groupings of lavender sachets arranged in wall displays, and many more ideas too numerous to mention here. On the monitor in the photo above, is a collection of photos Bonnie assembled a few years ago in a long accordion strip, from babyhood on, to make a "best ever" gift for her mother.



Photo: Bente Winston



Photo: Heather Torgemund



What does Superwash treated Wool mean?

People have been spinning wool fiber into yarn for thousands of years, and the hand wash care of these yarns have been long understood. Then along came the synthetic yarns and machine washable garments that fiercely competed with wool. In the 1950's the wool industry developed a process by which wool could withstand machine washing and would not shrink.

This is what a wool fiber looks like under a microscope. Under conditions of warm alkaline water (aka warm soapy water) with agitation, the scales on the shaft of the fiber become the "locking device" and the wool will shrink and felt.



Superwash Treatment

Several different anti-felting processes have been developed. The Kroy/Hercosett method is the most frequently used industrially. This is the process used for Ashland Bay Superwash treated products. First the scales are removed

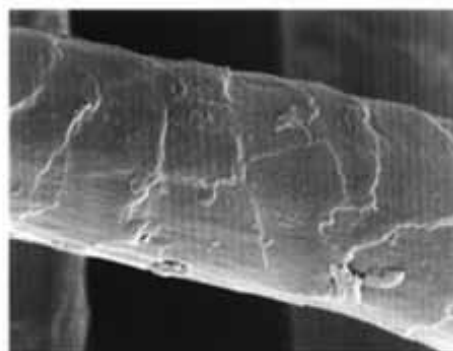
with chlorine and then a polymer resin is applied to smooth the fibers.

The other added advantages to the superwash treatment process is the improved dyeability of the wool and less pilling tendency.

For more information and images from: http://www.drpetry.de/fileadmin/user_upload/petry/pdfs/Lanazym_Wool.pdf



REM photo of an untreated wool fibre



REM photo of a chlorinated wool fibre

'Kuba Textiles: Geometry in Form, Space, and Time' Review

Redressing the misconception that sculpture should be considered Africa's most important art form.

by Lance Esplund
The Wall Street Journal

Purchase, N.Y.

In 1885, German explorer Heinrich Ludwig Wolf (1850-1889) was the first European to enter the Kuba kingdom in the present-day Democratic Republic of the Congo. United under one ruler in the 17th century, Kuba refers to both an empire and each of its 18 distinct African tribes. An engraving illustrating Wolf's first encounter is reproduced in the catalog for "Kuba Textiles: Geometry in Form, Space, and Time," a groundbreaking and visually stunning exhibition at the Neuberger Museum of Art.

The print depicts the moment when the Kuba prince, leading an immense procession, reaches Wolf's camp. Enormous, stalwart and barrel-chested, the prince wears a feathered headdress, a richly folded woven raffia skirt and a beaded sash. Standing in a borne basket, he holds a buffalo-tail scepter and towers above everyone else. Unusual for its time, the illustration (c. 1887) gives pride of place—and scale—not to the "civilized" Wolf, but to the "primitive" prince. "Like many subsequent images," Christraud M. Geary, curator emerita of African and Oceanic art at Boston's Museum of Fine Arts, writes in the show's catalog, "this first depiction seizes the spectacle and splendor of Kuba royalty."

One might expect, then, that a Kuba exhibition would be resplendent—a stupefying array of exotic feathered headdresses and ornately beaded costumes. Nineteenth- and early 20th-century photographs, postcards and trading cards here show Kuba kings swaddled in multicolored armadillo-like regalia—riddled with glass beads, ivory and mottled seashells; as fireworks of plumage shoot from their crowns, and all but their tightly cropped faces disappear beneath bedazzling second skins.

Curated by Marie-Thérèse Brinard, the Neuberger's show of more than 100 objects does include a gathering of superb shell-and-beadwork pieces—intricate, ornamental royal baskets, sashes, bracelets,

anklets, armllets and a visored crown that exemplify the Kuba's decorative embrace of horror vacui.

Here too is a section devoted to tukula—a reddish powder, or subsequent paste, extracted from trees and utilized for everything from money to sculpture. Dry, tukula was used to dye textiles. Mixed with oil, it served as a cosmetic, which stained the interiors of its wooden storage boxes the colors of blood and fire. Tukula hardwood, when shaved and mixed with clay and leaves, produced a malleable paste that was sculpted into talismanic animals, tools and human heads. These blackened, handheld abstract objects, known as mboong itool, suggest carved burned-wood and reddish sandstone. Made only by women, and incised with abstract patterns, they were often bestowed as funerary gifts.

A remarkable ensemble of tukula, mboong itool and lidded wooden boxes—all never before exhibited—is on display. Though abstract, the mboong itool represent turtles, huts, headrests, boats, masks, insects, musical instruments and the moon. One ubiquitous form, the shinambwa, or the wagging "tail of dog," is also believed to represent a knife or a catfish. Resembling those forms, and also a butterfly, bird, foot, hook, boomerang and amoeba, it is commonly found on the Kuba's masterly, unassuming woven raffia fiber (palm leaf) textiles—whose richness, subtlety and understated power are the soul of this exhibition.

Abstract, spare and often monochromatic, the raffia fiber textiles—experienced here in numerous men's and women's ceremonial skirts and overskirts, some nearly 30 feet long—were also at the very heart of the Kuba. In the show's catalog, Ms. Brinard reminds us that African sculpture, favored by Western collectors, was long-believed to be "Africa's major art form," but that "textiles, pottery, decorative arts, and furniture [are] of equal cultural importance in African societies." "Kuba Textiles" redresses that misconception. And it does so much more.

Not only is this show overflowing with huge, gorgeous textiles, but it acts as an object lesson in the language of pure abstraction. The textiles' decorations may at times suggest abbreviated or



Detail of ‘Panel (?) for a ceremonial skirt’ (late 19th-20th century). Photo: Musée Royal de l’Afrique Centrale, Tervuren

distilled forms from the natural world, but forms exist here as elemental forces. The Kuba skirts achieve what the Dutch abstractionist Piet Mondrian referred to as “dynamic equilibrium”—the energetic bond between figure and ground, energy and form, stasis and movement, the organic and the rational.

These extremely long rectangular skirts, completely unfurled here—hanging from the ceiling and mounted in enormous vitrines—expand like abstract landscapes. Earth-toned, their grounds are usually a natural tan or deep tukula red. They are starkly, geometrically decorated with black, blue, red, brown, tan and white checkerboards, rectangles, lines, diamonds, circles, dashes, dots, triangles, organic shapes and interlacing, zigzagging and overlapping patterns. When overlying sandy colored scraps of cloth are sewn together with darker thread, they conjure an undulating desert. At other times, as in “Central panel for a woman’s royal overskirt (ncák buiin)” (19th century?), interlacing, variously sized crosses—as if lifted directly from the carpet pages of the medieval “Lindisfarne Gospels”—suggest the strumming pulse of nature.

Since these ceremonial skirts were originally wrapped around their wearers, they were never intended to be experienced as full compositions. But, since they were created as a whole (woven into cloth by Kuba men; then hemmed, dyed and embellished by Kuba women), one senses in each skirt an evolv-

ing composition in which forms, patterns and logic develop, as if working out their own fates.

Most striking here is a sense of birth and evolution; of forms and forces interacting, responding, gathering and multiplying. The roughly 3-foot-by-9-foot “Panel (?) for a ceremonial skirt” (late 19th-20th century), made up of polyphonic series of multisized diagonals, lines, rectangles and triangles, is as rhythmically dynamic as the taut, pulsing plane, comprising variously sized, primary colored rectangles, in Mondrian’s “Broadway Boogie Woogie.” Other pieces, though sparser, are equally ordered and comprehensive. Or they are activated further with scalloped borders, fringe and pompoms.

In “Four panels for a ceremonial skirt” (20th century), within a series of consecutive rectangular mazes, we experience points becoming lines, which widen into planes and then group together, suggesting veins, limbs, deltas and archipelagoes. Explored here are notions of penetration, expansion, growth and progression. We experience the birth of the diagonal, the diamond, repetition and frieze.

Looking at this and other masterworks here, I couldn’t help but wonder if Wolf, who was first to write about and to sing the praises of Kuba textiles, felt as if he had encountered the cradle of civilization.

Mr. Esplund writes about art for the Journal.

Found on Facebook

These photos were collected from Facebook. To submit your own creation or fiber news for MAWS newsletter publication please email it to traceyhensen@gmail.com.

Shared by Diana Lasa Blair: I attended the Hockaday Art Festival in Kalispell and there was a wonderful weaver... Mel Mendez from Prescott Valley, AZ. He weaves rugs similar to the Navajo rugs, but uses a two treadle loom that was introduced into his culture when the Spaniards conquered Mexico. <http://mendezrug.com/index.html> - there is a video of him weaving on his website.



Shared by Melody Murter: My start of second Navajo weaving project at Estes Park Wool Market. Great class.



Shared by Vanetta Burton: Delivered this rug/wall hanging to a family in Big Timber last week. Working with this many colors was challenging, but I learned a lot! Working on a second for myself.





A new crocheted hat. Shared by Edie Schilz

I would like to share a photo sent to me by my dearest friend, Joyce Keeling, of Kalispell. She is so talented and does every handcraft very well. This is a rug she has woven out of some of the Going to the Sun Fiber Mill's core spun rug yarn. Plus, she also made the belt, which is cascading down the middle of the rug. For those who do know her, here is a photo of her modeling a poncho she has woven. Shared by Diana Lasa Blair.



Shared by Mokihana White: Be still my heart... "Distant Mountains" is all washed and dried. It's perfectly balanced, too. I adore this!



Here is my spinning and weaving shed. Just got it cleaned out, now to move my loom back in. Shared by Laureli Scribner.



Shared by Diana Lasa Blair: One of my grandsons, Raymond Sanchez, has been wanting to learn spin for a very long time. I finally sat him down and it only took him a split second to understand the mechanics of the wheel and spinning. He is a natural. His yarn has even twist and his singles are about a sport/fingering... and.. he is now spinning some of Joan Contraman's Cross-patch Creations fiber.



Shared by DJE Handwoven: Remember the pretty, sparkly Kreink threads? Here's a piece I'm creating for a Handwoven article - Montain Colors Bearfoot in Spruce and Kreink threads #8 heavy braid in Orange (although I prefer to call it "shiny new penny.")

Shared by Melody Murter: Ruth at Estes Park Wool Market dying samples! Beautiful.



I so enjoyed being a vendor at the Big Sky Fiber Arts Festival in Hamilton. One (of many!) highlights was this lovely Lolo Shawl handspun and knit by fellow vendor, Judy, of Judy's Novelty Wool. Her shawl won first place at her county fair! Shared by Rickie van Berkum.



Shared by Steven McEwen: Bavarian Courtship Wheel, circ. 1850. A true pleasure to bring back to life. I reconstructed the MOA adjuster, flyer, bobbin with spalted Maple and 9 pieces of ivory (vegetable) along with my usual TLC oil baths and such. This is a real beauty. Note the weighted drive wheel (center of the grooves), very cool.



Shared by Melody Murter: My pretty Debouliet fleece from Texas!



Shared by Susan Lohmuller: Check out the Spring 2015 issue of Shuttle, Spindle and Dyepot to see the award winning scarf woven by our own MAWs member Roxanne Zahller! She won the Handweavers Guild of America's award at the MAWS conference in Great Falls in 2014 for her beautiful silk "Shoshone River Scarf."

Also receiving recognition is Hedy Lyles, past member of the Bozeman Weavers' Guild and now a member of the Pennsylvania Guild of Handweavers. Congratulations to both of these fine weavers!



MAWS Board Meeting Minutes

**Submitted by Tracey Hensen
MAWS Secretary**

The June MAWS board meeting was called to order by president Sylvia Callentine at 5:36 p.m. in Hamilton. The meeting opened with show and tell. Doilies knitted by Bev Polk were seen, Kathy O'Hern showed her trivets and "pot" holders out of hemp. Susan Lohmuller had woven hand towels and Linda Shelhamer shared a shawl she designed to go with Ricky Van Bercum's hand dyed yarn.

Members present were Joan Goldstein, Bev Polk, Susan Lohmuller, Judie Overbeek, Kathy O'Hern, Sylvia Callentine, Tracey Delaney, Linda Shelhamer, Vanetta Burton, Mary Melander and guest Tina Gilchrest.

First order of business was the minutes from the last meeting. The minutes were approved. Linda moved to approve and Kathy O'Hern seconded. Linda Shelhamer gave the treasurer's report. Linda also gave the budget committee's report. They came up with 6 recommendations for things to improve the income of the MAWS board. The guild discussed cutting back grants to non-conference years and cutting back the grant amounts. Kathy O'Hern moved that on non-conference years we offer up to 4 grants of \$250 for workshops and on conference years we offer up to 2 \$250 grants for workshops to be held after the conference. Joan Goldstein seconded. After discussion Kathy moved to add the wording "at the board's discretion" to the end of the motion. Joan seconded. Discussion followed. The motion was voted on and failed. Vanetta moved that on non-conference years the board offer up to 4 \$250 grants at their discretion and offer no grants on conference years. Linda Shelhamer seconded. Discussion followed. Vanetta amended that the money must be used for workshops. Linda seconded. Susan will type of modifications for the policy handbook and send them to Sylvia.

Vanetta moved that the board raise the dues to \$10 instead of the current \$8. Susan Lohmuller seconded. The motion passed. The new amount will take affect October 2015. Staying

within budget limits was emphasized and extra funds will continue to be used on a case by case basis. Limitations on gas reimbursement for MAWS board members to attend meetings were discussed. That discussion was tabled until the next meeting.

Vanetta presented the booklet she is working on about guidelines for organizing the MAWS conference. She suggested we create a single resource that the conference organizers could use to simplify the planning process. One suggestion made during the meeting was to make the conference chair person's attendance to the MAWS board meetings mandatory. The book would include contracts, forms, budget information and planning materials. It's designed to make the planning processes consistent and simpler.

A new scholarship process for the MAWS convention was discussed. Sylvia will ask Gwen to rewrite the scholarship application with new deadlines and to include the verbage "as funds are available."

Joan asked that the January newsletter be sent out by January 15. The hard copies will need to be mailed by January 12.

Susan Lohmuller presented Robyn Spady's recommendations for changing the guidelines for the open show. The idea is to make the open show even better than ever. Categories will be arranged by skill level and much more information about the piece will be required in the next convention. The hope is that this will encourage more people to enter.

Joan submitted her conference report and preliminary budget. She asked for assistance in some areas including the making of woven ribbons, help with the fashion show and checking in and out items.

Sylvia asked for volunteers for the Living Treasure Award chairperson. Mary Melander volunteered.

The next MAWS board meeting will be October 10 in Montana City at noon. Vanetta moved to adjourn. Linda seconded. The motion to adjourn passed and the meeting concluded at 7:58 p.m.

MAWS Board Meeting

Show and Tell



Bev Polk



Bev Polk



Kathy O'Hern



Kathy O'Hern



Susan Lohmuller



Save the dates

Pre-conference June 22nd and 23rd, 2016

Dinner and Accommodations available June 21

Main Conference Begins with BBQ June 23

Classes June 24-26. 2016

On-line registration opens Jan 15, 2016

Follow updates at mawsonline.org/conference

Classes, dormitory sleeping and meals at the *Flathead Lake United Methodist Camp*
www.flatheadcamp.org

between Kalispell and Polson, Montana on the west shore of Flathead Lake

MAWS 2016 Classes and Instructors



Weaving

Robyn Spady

Mary Sale

Joanne Hall

Annette Swan Schipf

Jo Anne Setzer

Block Party

There are 2 Sides to Every Cloth

Beginning 4-Harness Weaving

Rigid Heddle Weaving, Weave with 2 Heddles

Tapestry Weaving (Frame Loom)

Leno & Beyond

Fabrics that Flow & Show

Get Cracking With Crackle

Spinning

Sarah Anderson

Kara Basko

Jane Fournier

Buying a Fleece

Spinning Soft Core Yarns

Spinning Bubble Crepe Yarns

Spinning Beehives, Cocoons and Variations

Beginning and Rusty Spinners

Silk Tasting

Joan Contraman
Steve McEwan

Spinning With a Purpose
The Care and Feeding of Your Spinning Wheel

Knitting

Cathy Marquard & Katy Duncan Sock Knitting Machine
Mary Warner Fan Mittens
Tammy Thompson Fair Isle Knitting (Fingerless Mitts)

Felting

Judy Colvin Large Felt Bag
Joan Contraman Felt Beaded Necklace and Matching Earrings

Jewelry, Designing, Embellishments

Marilyn Moore Sea Urchin Pendant
 Egg Basket? Oval Twined Wire Bowl (1" x 2 3/4")
Jo Anne Setzer What to Do With Kumihimo!
Joan Contraman An Open and Shut Case (Innovative Closings)
 Creative Clothing
 Felt Beaded Necklace and Matching Earrings

Baskets

Marilyn Moore Egg Basket? Oval Twined Wire Bowl (1" x 2 3/4")
Cindy Hackenberg Pine Needle Basket
Carole Baginski Garden Gate Basket
& Vickie Faulkner

Dyeing

Judith Colvin Introduction to Eco Printing

The Alpine Weavers and Spinners Guild thanks the other guilds and individuals for offering the following support:

Bozeman: Checking in and out items for the Open Show, providing cards for the judges' comments.

Susan Lohmuller and Bev Polk: Set up Open Show and draft categories, judging criteria, comment cards.

Kathy O'Hern: Weaving awards for the Open Show. Hope to find a 2nd weaver.

Billings: Plan the Fashion Show, soliciting entries, developing a program, and emceeding the non-judged event similar to the Fashion Show at the MAWS 2014 Great Falls Conference.

Missoula: Organize set-up and take down of guild booths.

Helena: Fill goodie bags (bags, items AWSG has collected and guild contributions to be delivered to the Helena guild at the time of the spring MAWS meeting.)

All guilds: Bring items to contribute to goodie bags to the spring MAWS meeting.

Consider having a guild booth. The logo above presents the conference colors of blue, green and yellow. The theme of Fibers on the Flathead embraces the lake, the wooded lakeshore, the Flathead River valley with the Mission and Swan Mountain Ranges as a backdrop, and the Flathead Indian Reservation just a few miles south of the camp. The booths will most likely be set up along the perimeter of the dining hall. Look for guild booth registration when registration opens on Jan 15, 2016, mawsonline.org/conference.

Big Sky Fiber Arts Festival 2016



Dave Godfrey and his knitting.



Sue and her spinning wheel.



Joan Contraman's beaded bracelet class.



Kathy Riggs and her spinning wheel.



Randy Glick teaches beaded yarns.



Joan Contraman's polymer clay buttons class.



Big Sky Fiber Arts Festival 2016 Continued

Bev's Booth



Bev Polk (Weaverbird Studio) was in Durango, Colorado as a vendor at the Intermountain Weaving Conference. She reported it is a lovely place and shared these beautiful pictures of her booth before everything began. She also reported that Robyn Spady's keynote address was great.



A Charlie Shaw Wheel Finds a Good Home

Hi,

My name is De'Andrea Priddy, I am down here in Texas. Back in 2008 my husband and I were coming back through Oregon from a trip to Alaska for my son's wedding. While there I stopped at a weaving store in Carlton, OR named Woodland Woolworks. They had an old spinning wheel that I fell in love with and I bought it from them. I had it shipped to my home while we continued our trip back to Texas. They shipped it upright in the box instead of taking it apart and it did break one of the spindles that holds the wheel up. My husband was able to put a double threaded bolt in the spindle and glue it back into place salvaging the wheel.

After he finished the repairs I was cleaning the wheel and found on the underneath side of the base a name, date and place had been written on it. That writing said: 1975 Charlie S. Shaw Kalispell Mont. 129. In 2008 I did not have internet and never thought about researching information on my spinning wheel. Recently I have felt an urge to research it and found a few bits of info in the Daily Inter Lake Newspaper of Kalispell, Montana regarding Mr. Shaw's building his first wheel for a Mrs. Houston upon her urging him to do so in 1968. It went on to say after that he went on to build hundreds more. That article mentioned the Weaver's and Spinner's Guild which gave me the idea of checking if they had a website and contact email. I found some info about his years as a forest ranger up there. Quite intriguing information that I really enjoyed reading.

My reason for writing you is to only find out if anyone has any more information about Mr. Shaw as a spinning wheel builder? And if not or it is not allowed to be shared, could you please let any members of his family he may have know that one of his wheels is alive and well and living in Texas? I understand it is an odd request, but I thought maybe some of Mr. Shaws family might be interested in knowing where his wheels have since gone. I am very much an amateur spinner and weaver. I hope to one day get much better at it and I will continue to give Mr. Shaw's wheel # 129 a good home. I included a photo of my precious wheel and the writing on the bottom of the base.

Respectfully,
De'Andrea Priddy
Haskell, Texas
nakeatheart18@yahoo.com



Google Sheep View!

Sheep owners share Google Street View's images of their flocks.

For more go to <http://www.googleSheepView.com>



"wait for me mommy!" near Cowling, England
Submission by fanny-cornforth



Wolfville, Nova Scotia, Canada
Thanks taranosaurus-rex and a couple others for the submission!



Enjoying a seaside stroll in Vatersay, Scotland
Thanks to Shaun (the sheep?) for the submission!



Dues policy for MAWS

Guilds are encouraged to have the date their dues are due be October 1st so that MAWS dues could then be sent to Linda by November 1st. Thank you for your consideration.



MAWS Online

Please check out the site at www.mawsonline.org. Your feedback is critical and much appreciated. Send your ideas on ways to improve the site. Some of the links you find are still under construction but as time allows and information is provided – they will all be updated.

Websites are a wonderful thing and a great way for MAWS members to stay

connected but they do need constant attention. New photos, upcoming events, change of officers or duties updated contact information needs to stay current. Don't forget to submit your guild's newsletter if you have one. If your guild has a contact person – please send that information along to Kathy at ohern_1@mawsonline.org.

Order of Rotation for MAWS Conferences:

Bozeman
Helena
Billings
Missoula
Great Falls
Alpine - 2016

Note: You can place quarter page paid ads for \$15 an issue.

Our newsletter reaches over 300 fiber artists. Contact Tracey Delaney: traceyhensen@gmail.com.

Montana Association of Weavers and Spinners (MAWS) is a 501(c)(3) nonprofit organization. Membership runs from November 1st through December 31st. Annual dues are \$8 and include a newsletter subscription. To join MAWS, send dues to: **Linda Shelhamer**, 446 Tabriz Drive, Billings, MT 59105. She can be reached at 406-259-9160 or by emailing shara@bresnan.net. Donations to help offset expenses are gladly accepted and can be mailed to Linda.

Next Newsletter deadline is October 1, 2015.

Email articles to Tracey Delaney at traceyhensen@gmail.com

Or snail mail: 1016 W. Montana, Lewistown, MT 59457

Phone: 406-366-3738

