



Latimer's Loose Threads

Issue 92 March – April 2025

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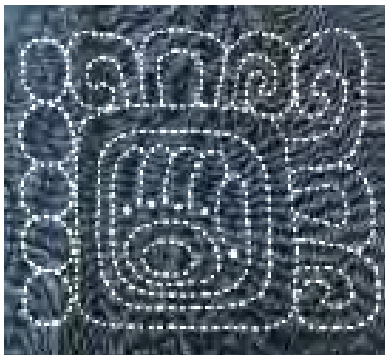


Sashiko – Boro – Big Stitch & Beyond Helene Knott

This exhibit displays work falling under the category of Big Stich. The focus is on Sashiko but other forms of cultural stitching such as Kantha will also be on display.

see article on Sashiko, p.8

OPEN HOUSE
March 2, 2025
12:00 TO 4:00 PM



A Message from our President

The Ingenious Miser's Purse

Miser's purses originated late in the eighteenth century and were variously called misers, hookers, almoners wallets, or long stocking, ring, and string purses. The shape of miser's purses originated from the medieval practice of carrying coins in the toe of a stocking. An original large version as much as a couple of feet long and largely used by men, gradually became smaller and more refined.

During the second half of the century, miser's purses became one of the most common purses carried by Victorians. Used by both men and women, the typical nineteenth-century misers' purse was a long tube made of "purse" or "netting" silk, often crocheted, netted, or knitted, with or without beads. Narrow in the middle and closed at both ends, miser's purses ranged in the course of their history from four to 36 inches long. The "toes" of the purse, which might be of the same or different shapes, were often tasseled or fringed.

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Board Members

Carol Weber, President
Rhoda DeGiovanni, Vice Pres.
Kathy Park, Secretary
Linda Machuta
John Rodriguez
Marilyn Roossinck
Arlene Sachitano
LaRayne Woodward

Regular Board Meetings are held on the 3rd Wednesday of odd numbered months.

"When we engage in fiber arts...we are participating in historic traditions tens of thousands of years old. You are...making art for your soul, for future generations, and embodying the work of our ancestors." *-the woven road*

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The square end with fringe might contain silver coins, and a contrasting or tasseled end, gold coins. Gilt thread often stitched beaded or embroidered patterns on the end intended for gold coins and silver thread on the end intended for sterling. They could be quite elaborate.

Directions for working the purses appeared in popular magazines throughout the late Victorian era. By the 1880s, miser's purses were becoming less popular as commercial leather coin purses became available. *Excerpts taken from Gwen Blakely Kinsler*



Miser's purse from the Metropolitan Museum, NYC

As for going's on at the Center, we have a new gallery show going up in early March by Helene Knott, with the open house on Sunday, the 2nd.

Stop in and look at the new consignor items and take a look at upcoming classes being offered.

By for now,
Carol

Latimer News and Updates

Latimer continues to look for someone willing to work on a written history. Please contact a board member if you are interested. We have someone who will be doing oral histories. If you are contacted for that please help out and do an interview.

Submit ideas for next year's members challenge to a board member or email us at: latimer2105@gmail.com

New Town Cartoons



Answers to last Newsletters Town Cartoons

6. Roseburg, 7. Cannon Beach, 8. Bend, 9. Burns, 10. Sisters

(the editor apologizes for the quality of these cartoons, they have been corrected as much as possible)

Letters to the Editor.

None. Submit your letters to mjr25@psu.edu

Library News

SEE OUR NEW BOOKS

- "Sew Flakes" Papercut, Applique, Quilts
by Kathy K Wylie
- "The Big Book of Nickle Quilts"
by Pat Speth with Charlene Thode
- "Creative Quilts with Simple Shapes"
by Ann Castleberry and Mischele Hart
- "Colorific"
by Pam Goecke Dinndorf
- "Circle Pizzazz"
by Judy Sisneros
- "More Biblical Quilt Blocks"
by Rosemary Makham
- "Flipflop Block Quilts"
by Kathie Alyce

Latimer books can be searched: go to the Latimer library web page (<https://www.libib.com/u/latimerquilt/1/887228>). In addition to books, Latimer has equipment that can be checked out to members.

MEMBERS, DONORS, AND VISITORS:

December 2024 & January 2025

NEW MEMBERS:

Joan MacFarlane
 Jan Neel
 Jeseka Harrington
 Darlene Johnson
 Natalia Santos
 Janet Morningstar
 Josephine Richardson

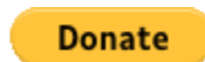
VISITORS:

Tillamook County	246
Oregon	58
USA	20
International	2
Total:	326

DONORS:

Jane Jones
 Ann Johnson

TO DONATE TO LATIMER QUILT & TEXTILE CENTER [<https://www.latimerquiltandtextile.com/funding-donations>] and click the "donate" button or use the QR Code below.



MEET YOUR BOARD MEMBERS

Linda Machuta

Linda has been quilting since she was in her 40s; she also crocheted and knitted. She moved to the Tillamook area from southern California in November of 2007 (just in time for winter). Her daughter's mother-in-law, Lorie, introduced her to Latimer. In 2008 Carol Weber convinced her to become the manager of Latimer, and she felt she should learn the other fiber arts too, so she learned weaving and rug hooking, and honed her knitting skills.

Linda was the director for "a long time, five or six years". During that time she was involved in getting the Quilt Trail started. Now she does mostly weaving (dishtowels) and quilting. She works in the repository with Carol Weber and LaRayne Woodward, getting the collection organized and entered in the computer, and making sure that new acquisitions are properly cared for.

Linda has three children who live in Michigan, Idaho, and here in Tillamook.

Currently Linda works for Tillamook County at the county campground in Bar View.



WHAT'S IN THE REPOSITORY?

The Latimer Quilt and Textile Center collection comprises a diverse array of hand made textiles, spanning various historical periods. Antique woven coverlets are one of the most historically significant items in the collection. These coverlets, remarkable for their intricate designs and exceptional craftsmanship, offer a window into the textile artistry of the past. The Latimer collection contains approximately 36 coverlets, most woven with a natural cotton background and indigo wool for the pattern, although, we also have coverlets woven with reds, greens, browns and golds.

Our oldest woven coverlet is circa 1780, made by or for Mrs. Campbell for her son Samuel Campbell, born in 1777. Samuel gave it to his son, Samuel, who passed it to his son, Warren. Warren gave it to his great-nephew, Edwin who gave it to his children who donated it to Latimer.

One of our coverlets, woven by Dennis Cosley in 1853 is very similar to a coverlet woven by the same artist that sold at auction for more than \$1,500. A similar woven coverlet by Dennis Cosley dated 1860 is hanging in the National Museum of American History.

A coverlet donated by Shirley Medsker is a Jacquard coverlet woven by Elman Tyler in red and white with "United We Stand Divided We Fall" 1859 with "Made for Mary Ann Hurd" and "Made by Elman Tyler" woven into the coverlet (below, left).

An 1851 Craig coverlet in our collection has a signature corner motif of a courthouse and borders of thistle (their family was from Scotland). Coverlets by the Craig family of weavers are in collections of the National Museum of American History, the Metropolitan Museum of Art and the Art Institute of Chicago.

Many of our coverlets are Jacquard which are distinguished by bold colors, tight weave, double-facing, pictorial centerfield designs and striking borders incorporating designs like American eagles, railroads, buildings, trees, or ships. A Jacquard loom, invented in the early 19th C. by the French inventor Joseph-Maria Jacquard, uses a system of cards punched with holes to control the weaving process, with the pattern of holes dictating which warp threads are raised and lowered to create intricate designs on the fabric; essentially, each card, made of a stiff material, represents one row of the pattern, and the holes on the card correspond to the warp threads that should be lifted in that row, allowing for complex patterns to be woven automatically by simply changing the sequence of punched cards. The cards are linked together in a chain and fed through the Jacquard mechanism one at a time. The Jacquard mechanism reads the holes on the card and uses pins to raise the corresponding warp threads.



"Birds feeding their young" donated by Sandy Strunk

The Jacquard loom revolutionized textile production by allowing weavers to create complex patterns with great precision and efficiency, previously only possible with manual labor.

The Jacquard card system is considered a crucial precursor to modern computing technology, as it demonstrated the concept of storing information using a pattern of holes, similar to how early computers used punch cards to input data.



Cards in position for weaving, from the National Museum of Scotland

A jacquard weaving in progress



Card, or tablet weaving is a precursor of Jacquard weaving, but much older. Cards of clay, wood, and metal have been found in European archeological sites dating back to the iron age, around the 8th C. BCE. Although elaborate woven belts were found in older Egyptian sites, these were done using other methods. Card weaving is quite popular today, and can be woven on a variety of looms, including inkle looms, usually using cardboard cards.

right, card weaving on an inkle loom, from Lone Star Weaving



RECENT EXHIBIT, FRUIT SALAD, BY LATIMER MEMBERS



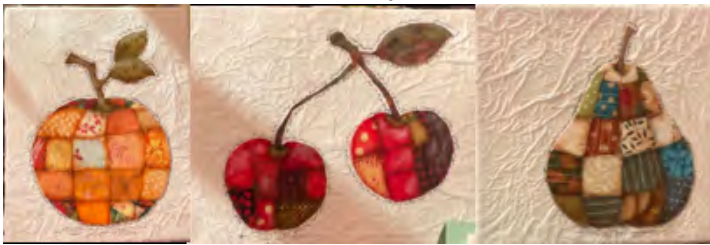
Quilted Fruit Salad, LaRayne Woodward



Lemon Drop Tea Cozy
Marilyn Roossinck



Fruit Salad Hat and Scarf
Dana Carlson



left, Three quilted fruits from Carol Weber



Four bowls of fruit, from left, paper mache by Nita Spencer
Crocheted fruit, Jon Rodriguez; Knitted fruit, Arlene Sachitano; Felted fruit, Nancy Larson



Exotic fruit salad
Wanti Luft



Quilted fruit salad
Linda Stark



Pineapple, strawberry and pear
Jackie Lund

FUTURE EXHIBITS: May/June, High Fiber Diet
July/August, Rogue Valley Piecemakers

REPORTS FROM THE GUILDS

The Fiber Artisans have been weaving, spinning, and making T-shirt yarn. Tamara and Sofie are finalizing the setup for the AVL loom, Nita has been spinning some lovely white roving, and Wanti has been working on piecing a quilt from squares made by other quilters. We have been fairly quiet in the past few months, not unusual for the winter, and we have been missing our members from "over the hill" as the weather hasn't been conducive to driving over the pass on Hwy. 6.

right Basket of t-shirt yarn; Nita at her wheel



These chilly days of winter afford quiet times for the members of the **Tillamook County Quilter Guild** to ponder possibilities for new quilts and finish the stitches needed in those near completion. The hum of long arm quilting machines can be heard in the distance as completed tops are worked on by those with a passion for this art form. Many members have machines that allow them to complete the final quilt sandwich in a beautiful stitch that enhances the work of the piecer. Long arm quilting in itself is a quilting art form.

One task quilters may complete in these winter months is to go through their stash for items to donate to the annual fabric sale fund raiser for the guild taking place at the February meeting. The group shared items they have lost interest in, have duplicates of, or just wish to pass on. This meeting occurred at the Rockaway Community Church basement, allowing items to be spread out for consideration.

During our January meeting, Wanti Luft shared a new pattern that she chose for our Quilt Block in 2025. Wanti won a drawing for blue/green quilt blocks at the end of 2024, and because of that, she gets to choose our new block. She found a lovely sunflower pattern. Members of the guild will use the pattern to make their interpretations and these will be raffled off in December of 2025.

The Oregon Quilt Festival will be at the Oregon State Fairgrounds February 27 to March 1, 2025. There will be several nationally known quilters there to teach, including Kimberly Einmo and Rob Appell. This will include a vendors mall, classes, and quilt displays.

The guild will move forward in 2025 with more group activities related to the donations of single bed quilts to the Oregon Youth Authority, using time at the March Retreat to create quilts from bolts of fabric that the young men who complete the OYA program will receive at graduation. Our three day retreat in March will be the 20th, 21st, and 22nd at Rockaway Community church. TCQG wishes you and yours a bright and happy Spring. May your creative juices flow with inspiration and the joy of your art add beauty to the world around us. Creating beauty heals in hard times, and encourages all to have hope for peace.



Cordelia's Knitters have been busy working on a variety of projects. Next up for several of us are Emotional Support Chickens (the pattern is on Ravelry if you want to knit your own). The chicken in the pattern only has one wattle, but we country folk know chickens have two wattles!

We have had several new knitters join us for the new year and they are busy making scarves and hats for the beginners and refreshing skills for those who have knit before. All knitters are welcome to join us on Thursdays from 1:00 to 3:00 pm.



From Right, Pam Russell recently completed a beautiful green and white Christmas Stocking; Sue Trout and the group enjoyed Japanese snacks that were sent to Arlene by her former Japanese exchange student Natsuko. Above, Minnie Trout, the group mascot enjoying a bone under the knitting table. She's wearing a hand knit sweater created by her 'mother' Sue.

Greetings from **Latimer's Weavers!** When you visit our weaving room, you'll notice signs on most of the looms that say 'Work in Progress Please Don't Touch'. However, we currently have one loom that says 'Please Touch - Would you like to weave?' The Oregon Trail Loom is dressed for weaving in the Japanese SAORI tradition, which celebrates personal expression and creativity. Everyone is welcome to try it out. When you visit, be sure to take a look at the projects in progress on our other looms. The Fireside loom is dressed in merino and silk for a scarf in a crackle weave structure. There's a second merino and silk scarf on the Macomber woven in deflected doubleweave. Yarn made from recycled and hand-dyed T-shirt is being woven into table mats on the Glimakra. A new set of cotton twill kitchen towels is in progress on our 8-harness Gilmore loom.

We have two very different projects using a Scandinavian krökbragd structure: a heavy wool floor rug and tiny fine cotton mug rugs. krökbragd is a weft-faced weave, which means that only the weft yarn is visible. At long last, we've finally completed assembling, warping and getting familiar with software for our newest loom, an AVL CompuDobby production loom. We will be weaving unmercerized cotton kitchen towels in the waffle weave structure. Waffle weave is considered the most absorbent weaving structure because it has more surface area, which makes it ideal for towels.



The community loom; anyone can weave

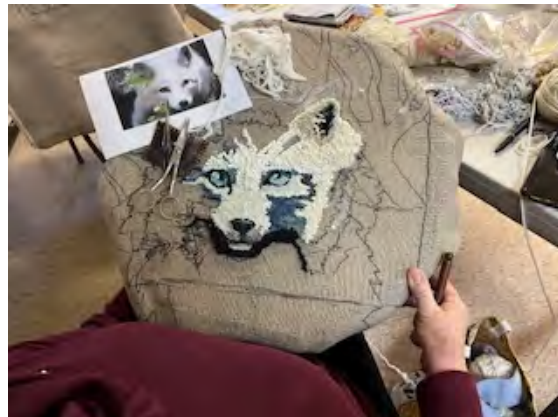


Kathy Park weaving towels

The **Oregon Breeze Rug Hookers** are growing in numbers and knowledge. We had a workshop with a marvelous teacher from Portland, Lynne Powell. She taught us how to hook white on white. Our subject was a beautiful Arctic Fox pattern drawn by our own Jenny Francis. One of our class members had hers finished in a week which surprised us all!

We also had the joy of a field trip to Waldport to teach six new ladies wanting to learn rug hooking. Several of them expressed interest in coming to Latimer to hook with us on a Friday.

Please know you are all welcome to come see what we have going on most Fridays from 10 am to 2 pm.



The Art and Craft of Big Stitch - Helene Knott

Sashiko, Boro, Kantha, and Kawandi... These all fall into the category of Big Stitch, also sometimes called Slow Stitch due to the relaxed, meditative pace. We live in an era of instant gratification, we want it fast, and we want it now. Much like the Arts & Crafts movement was a revolt to the Industrial Revolution, current interest in Slow Stitch arose to challenge the mechanization of machine stitching.

In hand quilting, the goal is to make stitches so small and close, they blend together to define a design line. With Big Stitch, defining a design line is still a goal but each stitch is also important. The stitches are larger and the thread thicker; the resulting work is more pleasingly rustic.

Sashiko originated in Japan, probably around the 17th Century. As fabric is a fragile medium and the objects originally stitched with Sashiko utilitarian, only a few examples dating back more than 200 years exist. Sashiko was not practiced as a refined formal art to create objects of great beauty, it was rooted in practicality, it is only in recent times that Sashiko has evolved into a more decorative than functional craft. In past centuries, all fabric was made by hand, labor intensive to produce, and very precious. Sashiko was a way of strengthening and reinforcing cloth to make it wear better. Stitch a patch of fabric over a hole or thin spot on a garment, and it becomes Boro, or what in our current era is often called



Above - Antique Jacket with Boro

Right – Child's sleeping mat, late 19th C.

With limited resources, these patches rarely matched the cloth they were being used to repair, and this became a defining aspect of Boro, no attempt to hide the repairs were made and the rustic patches were considered beautiful in themselves. Other than the aim of using the stitches to attach a patch to another piece of fabric, a key difference between Boro and Sashiko lies in the design of the stitching. Sashiko consists of intricate patterns carefully stitched to preserve the design while the stitching that is used in Boro is more likely to be plain – a running stitch laid out in parallel rows or a grid pattern, Sometimes the linear stitching forms echoing shapes or spirals into the middle of the patch, and occasionally, the stitches might be a crude cross stitch. Sashiko has named patterns that are stylized representations of natural objects – waves, flowers, tree bark... Boro stitching makes no attempt to mimic a natural design, it is purely functional. As a comparison, think of a quilt made of 4-patch blocks compared to a pattern such as a Feathered Star.



Right – Boro stitching on flannel

Far right – Allover Sashiko pattern

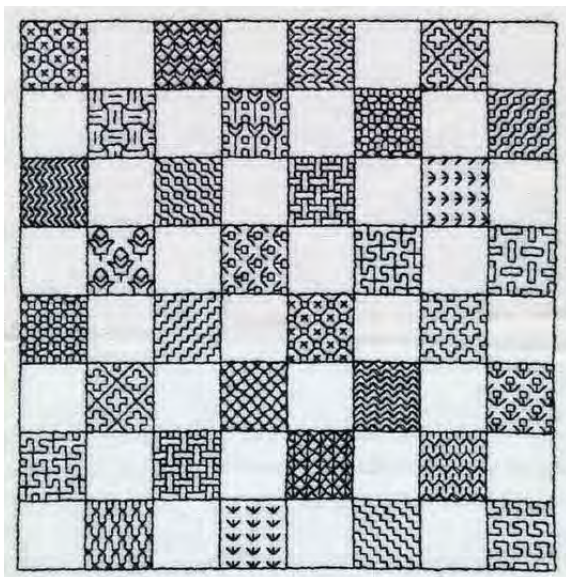
Komon were another style of design popular to render in Sashiko. These are clan crests – self contained motifs ranging from simple to complex often in a circular format. These lovely motifs are similar to British Heraldic designs and represent a familial or clan lineage.

Traditionally, Sashiko is associated with white stitching on Indigo cloth. The indigo plant is easy to grow, and makes a fairly colorfast and inexpensive dye making it a universal choice for the poorer and working classes in feudal Japan. These days, anything goes and Sashiko thread and fabric are available in a wide range of colors.



Above - Iris Komon in Moyozashi style

There are two types of Sashiko, the more familiar, frequently seen style with gaps between the stitches is called Moyozashi, but there is a more intricate version in a counted thread method that resembles English Blackwork Embroidery called Hitomezashi, also called Kogin.



Above – Hitomezashi Sashiko (photo courtesy of Susan Briscoe)

Right – English Blackwork Embroidery (photo courtesy of Renata via Wikimedia Commons)

Various forms of Big Stitch span many cultures over the globe. In India it is called Kantha.

These days, what is called Kantha is essentially the same as Boro – a basic, rough running stitch that is used to sew patches of fabric, usually a light cotton gauze or sari silk, to a fabric base with plain parallel lines of stitching. However, classical Kantha is an entirely different craft that is more a form of tapestry style embroidery. It is still carried out with a running stitch, but the stitched lines swirl and follow or fill design areas and align to form intricate secondary patterns similar in appearance to Swedish Darning. The running stitches may align or be staggered to form a chevron texture in the filled areas.

The Patchwork Kantha is often used to make quilts from salvaged scraps made by the Siddi, descendants of Africans brought to India in the colonial era. In Africa, where that form of textile originated, the craft was called Kawandi and used to make summer weight quilts. In both of those styles, patches are sewn to a backing starting at the perimeter and held in place with a continuous running stitch that spirals into the middle of the quilt.

My exhibit in March and April at the Latimer Quilt and Textile Center, will focus primarily on Moyozashi style Sashiko, but will include a few examples and exploratory works in these other styles.

Written by Helene Knott



Contemporary Kantha, from Wikimedia Commons



Above – Vintage Kantha Tapestry (courtesy of Wikimedia Commons)
Right – Kawandi Quilt (student work)

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Hours of operation:

Tuesday – Saturday: 10:00 AM to 4:00 PM

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you to members for pictures.

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e-mail: latimer2105@gmail.com phone: 503-842-8622.



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 Preserve, promote, display, facilitate the creation of, and provide education about the textile arts.
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[]	Student Member	15.00
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[]	Business Member	50.00
[]	Business Member (with advertisement in Newsletter)	100.00
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[]	Sponsor-Lifetime Member	1000.00
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	Hardcopy Newsletter by USPS*	12.00
	Donations are welcome and appreciated**	\$
	TOTAL PAID	\$

We have added a new category for students.

**Extra cost for mailing a hard copy.*

***Any gifts of \$100.00 or more will have your name acknowledged in our newsletter*

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March & April 2025

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						March 1 Basic Sachiko 10 to 4
March 2 Open House 12 – 4 pm	March 3 CLOSED	March 4 OR Coast Fiber Artisans Guild 10-4	March 5	March 6 Cordelia’s Knitters 1-3	March 7 Ocean Breeze RugKrafter’s 10-2 Weavers 10-4	March 8
March 9 CLOSED	March 10 CLOSED	March 11 OR Coast Fiber Artisans Guild 10-4	March 12 Branch Weaving 10-12 Needle Felting 1 to 3	March 13 Cordelia’s Knitters 1-3	March 14 Ocean Breeze RugKrafter’s 10-2 Weavers 10-4	March 15
March 16 CLOSED	March 17 CLOSED	March 18 OR Coast Fiber Artisans Guild 10-4	March 19	March 20 Quilter’s Guild 10:30 to 12 Cordelia’s Knitters 1-3	March 21 Ocean Breeze RugKrafter’s 10-2 Weavers 10-4	March 22
March 23 CLOSED	March 24 CLOSED	March 25 OR Coast Fiber Artisans Guild 10-4	March 26	March 27 Cordelia’s Knitters 1-3	March 28 Ocean Breeze RugKrafter’s 10-2 Weavers 10-4	March 29
March 30 CLOSED	March 31 CLOSED	April 1 OR Coast Fiber Artisans Guild 10-4	April 2	April 3 Cordelia’s Knitters 1-3	April 4 Ocean Breeze RugKrafter’s 10-2 Weavers 10-4	April 5
April 6 CLOSED	April 7 CLOSED	April 8 OR Coast Fiber Artisans Guild 10-4	April 9	April 10 Cordelia’s Knitters 1-3	April 11 Ocean Breeze RugKrafter’s 10-2 Weavers 10-4	April 12 Beginning Quilting 10 to 3
April 13 CLOSED	April 14 CLOSED	April 15 OR Coast Fiber Artisans Guild 10-4	April 16	April 17 Quilter’s Guild 10:30 to 12 Cordelia’s Knitters 1-3	April 18 Ocean Breeze RugKrafter’s 10-2 Weavers 10-4	April 19 Beginning Quilting 10 to 3
April 20 CLOSED	April 21 CLOSED	April 22 OR Coast Fiber Artisans Guild 10-4	April 23	April 24 Cordelia’s Knitters 1-3	April 25 Ocean Breeze RugKrafter’s 10-2 Weavers 10-4	April 26 Beginning Quilting 10 to 3
April 27 CLOSED	April 28 CLOSED	April 29 OR Coast Fiber Artisans Guild 10-4	April 30	May 1 Cordelia’s Knitters 1-3	May 2 Ocean Breeze RugKrafter’s 10-2 Weavers 10-4	May 3

For more information and class prices, please check the website (www.latimerquiltandtextile.com/classes) or call Latimer at 503-842-8622.

