



**BURLINGTON
HANDWEAVERS
& SPINNERS
GUILD**



Warped Perspective

Issue 26

February 2011

President's Message:

by *Ruth Thoem*, President



The deadline for this column has drawn me out of the project for a bit, and sent me off on a wonderful thought thinking outside of my box. Note I didn't say *the* box, just *my* box. Nothing fantastic, nothing earthshaking that will change the way weaving is looked at in the future. Just an attempt to stop looking at my weaving as utilitarian, if pretty, tea towels in my favourite colours. Looking outside my box.

Late last year four of us decided that we could put together a window display for this spring. That window is an opportunity to bring weaving to the attention of the hundreds of people who pass the corridor display. Three times a year our Guild mounts a display for two months. Recently the Guild

decided that Guild members should be more involved in this. Hence, *Diane Woods*, *Willa McCaughan*, *Jennifer Earle* and I have stepped up.

Dates to Remember!

Feb. 7/11 – Guild Meeting – The Great Guild Auction!
Mar. 7/11 – Guild Meeting – Triaxial Weaving with Sharon and Nancy
Apr. 4/11 – Guild meeting – History of Napkins with Jette Vandermeiden
May 2/11 – Guild meeting – Vision Renewal
June 6/11 – Guild meeting – Finger Food Potluck and presentation of Perry Gallery Show with Ixchel Suarez
Sept. 12/11 – Guild meeting – What I Did in the Summer; Show and Tell
Oct. 3/11 – Guild meeting – Presentation by William Hodge
Nov. 7/11 – Guild meeting – Swedish Heart Weaving
Dec. 5/11 – Guild meeting – Christmas Potluck and Travelogue of Japan with Bonnie and Jennifer

Special Dates:

March 25 – 27/11 – OHS Weaving Course Unit 4: Tapestry at Georgian College. www.georgian.ca/continuingeducation
Apr. 15 – 17/11 – OHS Biennial Conference: Going back to Woodstock at the Quality Hotel and Suites Woodstock, Ontario. See Fibre Focus Fall 2010 for details or www.ohs.on.ca
Apr. 15, 16, 17/11 - Kaleidoscope at the BAC
Apr. 29 – May 1/11 – OHS Weaving Course Unit 5: Block Weaves at Georgian College

Meetings General: 7:15 pm, the first Monday of Oct., Nov., Jan., Feb., Mar., Apr., May. Dec. and June meetings start at 6:30 pm. Sept. meeting on the second Monday. No meetings in July and August. Wednesday group and Thursday group meet at 12:30 pm each week; the Saturday group meets at 10:30am.

Burlington Handweavers & Spinners Guild
1333 Lakeshore Road, Burlington, ON L7S 1A9
Phone: 905-632-7796
<http://www.weavingworld.ca/bwg.htm>

After a wonderful evening (you can imagine it, I'll bet... Wine, Women and Weaving.), we decided to produce a display using the warm side of the colour wheel. My favourite colours, blue and green, are not on that side. Hmmmmmm.

Thanks to the support of the group, I have found myself looking at, handling and purchasing (!) orange, pink, yellow and red yarns.

While out there I have decided to try other fibres too, so I'm using, and loving, alpaca, soy silk and linen/acrylic mixes. This is Good!

I encourage you to try this. Don't worry about the size of your box, just think outside it. You'll be pleased with what you find.



Ruth

More Dates to Remember!

May 7 – 15/11 - OHS Spinning Certificate Program Level 1 at Haliburton School of the Arts, Fleming College. Registrations as of March 1, 2011.

www.HaliburtonSchoolofTheArts.ca

May 28 – 30/11 OHS Weaving Course Unit 6: Rugs at Georgian College

June 10 – 12/11 Ontario Handspinning Seminar at University of Guelph. Wild About Silk with keynote speaker Karen Selk. www.ontariohandspinningseminar.ca

Sept. 17/11 – Five Counties 2011 presented by **Cambridge Guild of Handweavers and Spinners** at the Rockton Fairgrounds. Guest speakers: Susi Reinick and Margaret Stalker. **Theme: Wear Your Tartan**

Guild Challenge is to use the OHS Tartan to create any project. The project must be composed of at least three of: red, azure, brown, green, gold, grey, black or white.

A Patient Weaver:

by *Julija Paliulis*

Searching, searching and more searching. That is what it takes to find that right item. I have been looking for a table loom going on five years. A few times I just gave up, but I still needed that loom. For the summer last year I put the search aside for the summer. Well back to school went the kids in September. Ever hopeful as I am, I went back to the computer and Googled “used table looms”. I got sites in the USA, England and New Zealand. My mistake was that I forgot to Google it as Ontario Canada. Now with the Canadian Google I got looms in Ontario, but they were way up north.

Still later it was Christmas vacation time, so I tried again. There were about four looms for sale now and finally some were closer to home. Two were sold and two were not. With quick work with my typing fingers, I ended up

driving to St. Catherine's and bought an old four harness loom that needs minimal work on it. Then a gal from Huntsville answers my e-mail with her 8 harness table still for sale. Well I just couldn't let this loom pass me by. I bought it also. OOOH! I was jumping up and down with joy. I got two looms. After all the waiting time I now feel like a lucky duck. If you are looking for equipment, you might check out Craigs list and Kijiji and of course EBay as well as local guild sales and fibre shows.

Patience says Yoda, it always pays back.

News from Our Most North-western Member

by *Lucy Slykerman*

Winter 2011

Hello from the Snowy Northwest BC Coast/Kitimat!

It is hard to believe that I moved here more than a year ago. In some ways it feels like I've been here for longer than that and in other ways - I just got here.

I think it is safe to say that Ken and I are settling into life up here. In the past year



we've had a few ups & downs but after all is said and done we are enjoying our lives here.

One of the dominant topics of conversation for people anywhere is the weather and Kitimat is no exception. In the winter of 2009-2010 Kitimat had virtually no snowfall after the New Year. This winter however we've had a very 'snowy' time of it.

This picture was taken after our 3rd major snowfall this winter. On this particular January weekend it started to snow on Thursday evening and continued to

fall for 3 days. We had another 4" of snow after this picture was taken. The snow banks at the side of my front walk were over 6' high.

This birdfeed is usually hanging 7' off the ground.

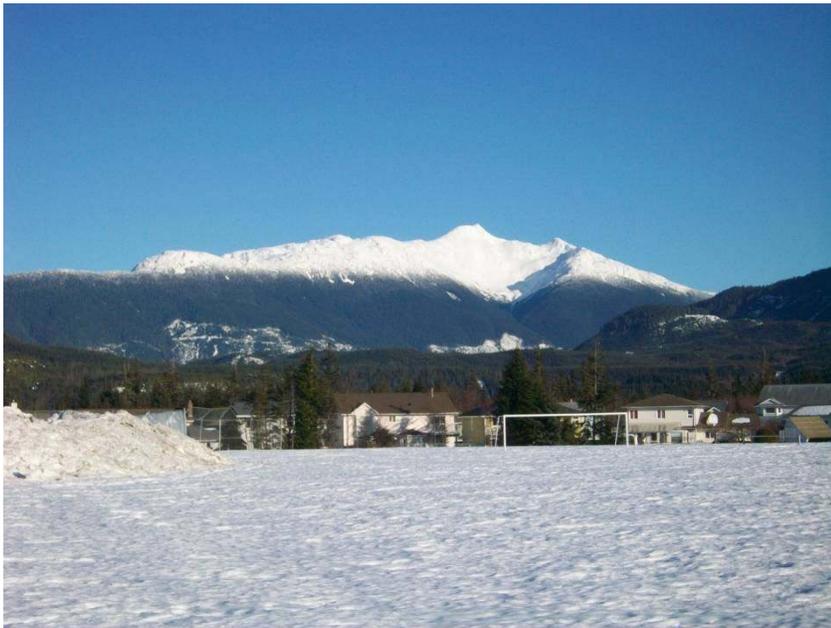
Since this snowfall we've had a week of mostly above zero temperatures and days of rain. At least when it is rain (over 2" of rain/day for 3 days) I don't have to shovel it!!

My studio is set up and I did a lot of weaving last fall and early winter. Now, after a prolonged holiday break for a family Christmas, I am looking forward to getting back to my looms.



I belong to the Fibre Arts Guild here in Kitimat. We meet in people's home every other Monday evening (2 meetings per month, September though to June) and gather for conversation, a cup of tea and a impromptu show & tell/discussion of whatever anyone would like to share, fibre related, with the group. Within the group there are spinners, knitters, weavers and stitchers. Attendance at these meetings can vary from 2 - 15 people.

In January of this year I taught a one-day warp-painting workshop here in Kitimat. Ten weavers, some from my Guild and some from Terrace (Terrace is the closest community to Kitimat and is a 60 kilometre drive up Highway #37), had a great day making warps and then playing with colour as we dyed the warps with Procion MX dyes. At an up-coming February Guild meeting we'll have a show & tell of the results of the 'Dye Day'.



Kitimat has lots to offer by way of scenery:

This is Mt. Elizabeth just east of Kitimat and I see her from my back deck. Often there are bald eagles wheeling around in the upper air currents over the trees. This winter, with the blanketing snow cover, the eagles sometimes fly as close as 50 feet above the houses when they are hunting for food. Quite an awesome sight!!!

On the west side of Kitimat is Clag Mountain and this is the mountain that I see out my kitchen window. (*photo below next page*)

Last fall Ken and I decided to become true Kitimatians and we bought a 4-wheel drive truck (the vehicle of choice in Northern BC). Now off-roading on any of the many logging roads in the area will be possible. Last October we went down a few of these logging roads in search of wild chanterelle and porcini mushrooms that grow abundantly in the area just north of Kitimat. So many of these mushrooms grow here that, for a few weeks in late September and early October, 'professional' wild mushroom pickers come into the area for



'the harvest'. They come with their campers, hauling large dehydrating trailers behind them. They set up camp and, by day, pick pounds of mushrooms (100's of pounds are picked per day by a professional picker) and then dehydrate the mushrooms during the night. Quite the industry!!!

The truck will also be able to pull the new-to-us fishing boat that Ken just bought. Kitimat is situated at the end of the Douglas Channel, a fiord like arm of the Pacific Ocean that reaches into the interior from the coastline. Last summer we went fishing many times on this salt water channel and caught salmon, halibut, and cod. While out fishing we would also put down crab traps and brought home meals

of fresh Dungeness crab. We were able to put quite a few salmon fillets in the freezer and have been enjoying the salmon we caught this past summer during the winter. This coming summer we hope to get out 'on the water' more often and as well as fishing, plan on visiting more of the many 'hot springs' that are in the area and down the channel. Last summer we went 'soaking' at one hot spring that was like a grotto in the coastal

rock. We sat in a pool of water that was fed by a 'hot spring', and the water in the pool was 104 degrees F. While sitting and enjoying 'the soak' we had a magnificent view of the Kitlope Mountains just south of Kitimat



Another sign that I have become a 'Kitimatian' is that I often sport a baseball cap. In the above fishing picture it functions as a sun visor and on other days a baseball cap helps to keep the rain off your face!!!

Since coming to Kitimat I have become a 'Dragon boat' paddler. Last summer, twice a week, I would join 12-19 other women for a 'paddling' practice on Minnette Bay. This bay is at the most interior end of the Douglas Channel and the water is often very calm. When we've been out paddling I've seen bears feeding at the shoreline and seals have swum up beside us. All quite wonderful experiences.

Life here in Kitimat suits Ken and me. We've embraced what the area has to offer and look forward to enjoying more of it in the years to come.

Lucy

Words from the Library:

by *Jennifer Earle*

If you have been into the studio in the New Year, no doubt you have noticed the library collective going through the shelves and cupboards in order to complete an up to date inventory of the Burlington Handweavers and Spinners Library. As we are now up to some 1400 plus items in the collection, you can I hope imagine that this has been a daunting job and tested the patience and eyesight of those involved. My new printer decided that it would like to save paper so printed some records in micro type, and I being of Scottish extraction felt that it would be wasteful to reprint in a font size that was more accessible. I extend many thanks to Gloria and Sharon for plunging in and helping to make sense of it all.

While checking the inventory, the busy bees also checked the order on the shelves, and we ask you when reshelving to follow the rule of subject code grouping first and then alphabetically by author within that group.

What we have found is that quite a few of our references are missing. By missing, we mean that they are not on the shelves nor is there a signed card in the file box. I would like to think that some of us are in such a fever to get the book, that the procedure regarding signing and filing the card has been forgotten.

A book I own from my grandmother's library contains this rhyme put in on the frontispiece.

*The errant cat, tho' long astray,
Comes back to home at last one day.
O, may this book when lent, be feline
Enough to make a homeward beeline.*

It is our fervent hope that you will read the list below and check your book stash at home to see if you can help an "errant book" return safely to its home.

630	Weaving Overshot	Sullivan	36.2	SUL
793	Tejido Huave and Beyond	De Ruter	36.5	DER
478	Clothing from hands that Weave	Mayer	37.6	MAY
926	Colour Trends 1990	Wipplinger	10	WIP
1362	Heddle 1994 Dec/Feb.			
450	Spin Off 1992 Winter			
1186	Spin Off 2007 Fall			
540	Weavers Issue 26 1994 Winter			
458	Weavers Issue 19 1992			
740	Anni Albers on Designing	Albers	5.2	ALB
183	Victoria & Albert Museum Textiles		6	VIC
1286	Teach Yourself Visually Hand Dyeing	Perry	12	PER
1367	New Dyer, The	Vinroot	12	VIN
1211	In Sheep's Clothing: A Handspinners Guide to Wool	Fournier	23.3	FOU
1093	Spinning Designer Yarns	Varney	24	VAR
1278	The Craft of The Weaver	Sutton/Collingwood	33	SUT
166	Leclerc Weaving Loom, The	Leclerc	32	LEC
257	Step by Step Weaving	Znamierowski	33.1	ZAM
1199	Weave Your Own Tweeds	Millen	33.2	MIL
632	Learning to Weave	Chandler	34	CHA



Some of these issues are not in print anymore and to replace them will cost perhaps more than they did originally. I would hate to see our budget for the library depleted this way and hope that they will magically appear. Let's all check our book piles and bags at home to see if any of these volumes have gotten forgotten.

According to guild policy, library books may only be borrowed by members and only for the period of a month, otherwise there is a fine of .50 per item over due. During the summer month, items from the library may be taken for two months. I would like to suggest that if you are really intrigued by a subject and having had the book for a month, you return it to the library for a couple of weeks at least before signing it out again. On the other hand, if you are searching for a book and don't find it on the shelf, have a look through the card file then contact the member

to see when it will be available. All members should get a chance to get their hands on reference material.

WOW! Exciting Coverlet Discovery

by Joyce Newman

Those of us in the studio one Wednesday afternoon in December had a real treat.

The week before, I had been given a note by Anji (on the front desk) asking me to contact a woman about an “1860 throw/bedspread”. When I called her, she told me her father had told her there was “an old quilt that belonged to your great great great grandmother” that he wanted her to have. He died shortly after this conversation, before she went looking for it. She didn't find a quilt, but what sounded in our phone conversation like a Jacquard woven coverlet. It had “Mary Ann Smith” (GGG grandmother's name) and the year 1860 woven into 2 corners. The family were United Empire Loyalists, in Ancaster since shortly after the American Revolution. She said it was in good shape, but thought that one end looked as if part of the work had been cut away.

We have 2 excellent books in the library on early Canadian weaving, *The Comfortable Arts*, by Dorothy K. Burnham and *Keep Me Warm One Night* by Harold B. Burnham and Dorothy K. Burnham. I suggested she drop into the studio on Wednesday afternoon, and we'd see what we could find.

When she arrived, she was carrying a large LL Bean shopping bag, and pulled out a beautiful coverlet in near pristine condition. We spread it on a cloth covered table, and had white gloves ready for handling. It was woven with a fine 2-ply natural cotton warp and tabby weft with a deep indigo blue 2-ply wool pattern weft. It had a seam up the middle, with the pattern perfectly matched (see photo above) along the seam.



The name and date woven into the 2 bottom corners were woven so that one corner was a mirror image of the other - one corner was readable when the coverlet was used dark side up, the other readable when the light side was up. I had pulled both Burnham books out of the library. Flipping through *The Comfortable Arts*, there it was on page 177 – a coverlet with the same pattern, name “W. W. M. A. Henry”, year 1857, identified as being in the collection of The Stone House Museum in Grimsby (now closed). It was attributed to a weaver named Moses Grobb in the Beamsville area. Looking up Moses Grobb in the index of *Keep Me Warm One Night*, we found another coverlet on page 342 of that book, same pattern, with the name C. C. Pettit, year 1853, in the collection of the Royal Ontario Museum. Both had the mirror-imaged text, and the same weaver's signature of an 8-pointed star beside the text that was part of the piece we were looking at. Looking at the photos, we felt nothing had been cut away from this coverlet – both pictures showed a partial pattern at the top edge.

Although the pattern was the same the weave structure was different. Both pieces in the books were what Burnham called “free doublecloth” - 2 warps and 2 wefts creating 2 layers of cloth with light and dark layers exchanging places to create the pattern, able to be lifted apart, with closed pockets between the layers. The piece we were looking at was woven with a single warp and 2 wefts. The structure was similar to the structure of the coverlet on page 181 of *The Comfortable Arts* that Burnham refers to as “Jacquard weft-patterned tabby”. In other words, it's a plain weave ground cloth, with a supplementary weft creating the pattern. A single warp and 2 wefts decreases both time and materials to keep the costs down, while producing a similar look. It's like overshoot, but to prevent long floats, the pattern weft is tied down by every 5th warp thread, creating a ribbed appearance. The Jacquard loom allows for much more complex patterning than the 4-shaft overshoot we're all familiar with.



Many consider the Jacquard loom to be the original computer. Punch card technology allows the lifting of individual threads for pattern control. It was invented by Joseph-Marie Jacquard of Lyon, and first displayed at an industrial exhibition in Paris in 1801, but took until 1806 before it was fully usable. According to the Burnhams, the first Jacquard loom in Canada was brought in by Wilhelm Armbrust near Jordan, Ontario. If you'd like to see a Jacquard loom in action, there is one at the Ontario Science Centre, operated by volunteers from the Toronto Weavers Guild on Wednesdays, from 10 to 12 and from 1 to 3.

This coverlet was a beautiful piece. It was a thrill for those of us in the studio that afternoon to see such an old textile in such good shape. We were able to give the owner enough information to call the ROM to give them some idea of what she has, and to get better instructions than we could give her regarding care and display of this family heirloom.

Weaving in Canada

by *Jennifer Earle*

According to *Handweaving in Pioneer Canada* by Harold B. Burnham we may erroneously believe that our history is composed of the “Two Solitudes” or two founding nations of British and French. An examination of the tradition of weaving in Canada gives us a somewhat different picture. Certainly the first settlements were French in Acadia and Quebec but after 1763 peoples of different backgrounds came to Canada.

Many of the fabrics for blankets, clothing and household use were produced domestically by women in their homes. Due to frugality, very little of the day-to-day textiles exist today. It is hard to imagine that the early comers to Canada had much in the way of raw materials with which to make textiles. The 1752 Acadian census states there was a population on Ile Saint-Jean of 2223 and only 1230 sheep. Burnham imagines that those sheep might give a raw fleece weight of 3 lb with half lost to processing. I was surprised in my reading to find out that in the early days in Quebec (1765) there were an average of 2.4 sheep per farm. Hardly enough I would think to clothe a family. Other fibre like dog and buffalo hair was sometimes substituted and flax, milkweed and nettles were used for fibre. In fact wool production in Quebec remained low until the 1800's. Given this, I think we can understand why every textile scrap was treasured and worn out with use.



Early arrivals between 1776 and 1783 included those from the American Colonies who we now denote as United Empire Loyalists who settled in New Brunswick, Nova Scotia and the Eastern Townships. Later in the century other waves of immigrants came from England, Scotland and Germany. Those of British extraction found homes in eastern Canada while the majority of the Germans came to Ontario.

The Burnhams noted that there are differing weaving traditions in Canada due to the various immigrant groups. Their analysis identifies the styles as the French, the “Loyalist”, the Scottish, and the German all well established by 1850. Professional weavers were generally males who had trained in their homeland. Many it seems had a mix of different occupations in Canada depending on the season of the year. As we can imagine, farming would be

necessary for a family to survive. The fancy coverlets we see now so carefully preserved were likely the work of these professional weavers. One source says that a hard-working weaver could make about three yards of 30 inch wide material in a day. Research seems to point out that the professional weavers at least in Nova Scotia and Cape Breton did not have sons, who followed in their fathers' footsteps, but rather that daughters took it up domestically and thus complex patterning disappeared in these regions.



I always believed in the romance of the itinerant weaver who carried his loom with him and set up in barns of clients. In fact a clip from the Pickering Museum supports this view and says that his visit was anticipated because naturally he had the latest news. I suppose he was a bit like a travelling newspaper and added stories to his repertoire along the way. Conversely, in *Keep Me Warm One Night* itinerant weavers are thought to be in the definite minority in Ontario. There is a suggestion that these travellers might have turned to this way of life when other casual work was not available. According to the census of 1871 there was one professional weaver in almost every township of Ontario, and in some of the more heavily populated areas as many as twenty-five. It is proposed by the Burnhams that professional weavers could not be mobile as their large complex jacquard looms weighed too much to take on a trip around the country. The jacquard loom was really a weaving head that could be installed on any loom for weaving figured cloth. The first one was brought to the United States in 1824 by William Horstmann who had trained as a weaver in Germany. The tradition was to weave coverlets in two widths but even by the 1840's some were woven on full width looms. They were popular until 1860 and by 1876 were being produced commercially.

Jacquard equipment was first used in Canada in 1834 by Wilhelm Armbrust near Jordan, Ontario. Armbrust was born in Germany and came to Canada via the United States. It is assumed that he was already a trained weaver when he arrived. He stopped weaving in 1848.

In Edward Graf's lifetime (1826-1904) fashion changed from the traditional two panel coverlet which went out of fashion and he had to get a wider loom with fly shuttle in order to weave patterns that were sought after by the more sophisticated. He wove until his death in 1904. He was assisted by his son who continued the family production until 1918. They used handspun pattern wefts supplied by the homeowner in the neighbourhood, but pedlars carried samples across southern Ontario and as far as the Eastern Townships. It is speculated that Graf obtained Armbrust's weaving equipment in 1848 when Armbrust ceased weaving. Graf was only 22 at that time and in a position to start his own business.



There is quite a lot of information on Moses Grobb available in *Keep Me Warm One Night* and on line as well. If you Google you will find a coverlet pictured at the McCord Museum in Montreal. www.mccord-museum.qc.ca Moses was located in the Mennonite Community around Vineland. He is described as being a successful farmer, fruit merchant and weaver. His brother David Grobb had married the sister of Samuel Fry another weaver locally well known in Jordan. Moses acquired a jacquard loom in 1853 and created coverlets with his own style characteristics in border and patterns. Did he learn about the complex jacquard loom from Armbrust only a few miles away? It is known that he wove for some 20 years in a rather seasonal fashion in a weaving shed on his farm. One account places this 100 acres on Lot 7 Concession 3, Clinton Township and another said he lived at the corner of John Street and Maple Ave. where he had a building in which he worked across the street from his brother John a well known cabinet maker. Moses died in 1877 and in his lifetime had seen the demand for hand weaving change

and diminish as commercial imported goods became the “in” thing in the prosperous southern Ontario. Advances in available technology along with the industrial revolution changed the life of the professional handweavers.

Burnham estimates that between 1834 and 1918 there may have been 30 workshops in the province making these fancy coverlets and the majority were German born or of German descent. The remainder were Scots who had their training before immigrating to Ontario. It seems that jacquard equipment looked after, survived a long time, with one weaver buying another’s “studio” equipment as it became available. Possibly some of them even ended up in mills. The one at the Science Centre was originally used by John Campbell of Komoka. You can get an amazing amount of information with regard to the jacquard mechanism used by these early weavers in Burnham’s book. By analyzing the patterns in the coverlets, the authors were able to determine the complexity of the loom. Two sets of John Campbell’s cards were available for study and by analysis they determined that he would be using 544 cards to complete one repeat of pattern. If you go to www.theloomroom.co.uk you can see pictures of Hattie a jacquard loom and by going to <http://www.youtube.com/watch?v=f1Zzj9ZBYmQ> on YouTube you can see Stacey Harvey-Brown walk through how Hattie, her jacquard loom works.



The following are links to the Family Heirloom Weavers in Red Lion PA. Their ad says “A rare opportunity to see a real working textile mill. Tours available. Vintage looms weaving a variety of 18th and 19th C reproduction home furnishings that have transcendent appeal. See why museums and movie producer alike use our textiles. On their home site are wonderful pictures including ingrain (Kiddminster) carpets, coverlets and a list of films for which they have provided furnishings.

<http://www.youtube.com/watch?v=NSjmFD6Q7hw>

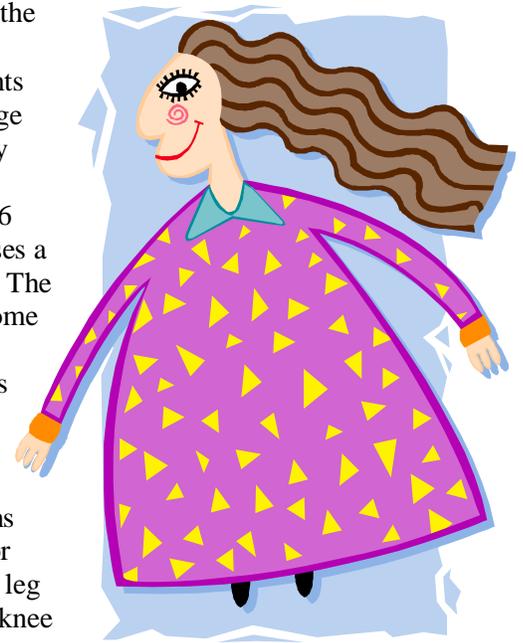
www.familyheirloomweavers.com

Helpful Hints by Burlington Handweavers and Spinners

Due to an abundance of space in this edition of the newsletter we have some room to print some things from the past. Way back in January 1997 Joyce Newman compiled a list of helpful hints that were discussed that January meeting. The list has been edited but a full copy of the original is available in your wonderful library.

- From Margaret Jane Wallace – individual loose leaf rings to secure your cross and end loops
- Barbara Reid has hooks in the ceiling to guide threads from cones smoothly as she winds a warp
- Several people in the guild chain a counting cord through the warp as they wind, but instead of wrapping 10 or 20 threads as most of us were taught, they like to bundle in half inch or inch groupings. Makes for easy dropping into the raddle.
- Chung-Ja Jackson made her own raddle with finishing nails in a wooden yardstick. At Convergence’96, Margaret Jane and Joyce attended a great session called “If cave women had had masking tape” on speeding up your warping. Diane Mortenson uses masking tape anywhere she needs fast, easy, temporary holding, including holding the raddle in place.
- Although many of you use larry (or lary) sticks, it’s a term not in use in this area – they are those sticks some weavers put from breast beam to back beam to support the reed while sleaying. Dorothy Merkley used old fashioned curtain rods – the adjustable ones like a wide U that you use to gather sheers – as larry sticks, hooking them over breast and back beams, and adjusting the length so there is no slippage.
- Ruth Stowe always has a figure 8 tie around her lease sticks to indicate the centre of the warp, as she likes to thread from the centre out.
- For easier threading, get the heddle eyes at your eye level. A chair will let you sit lower, or a Rubbermaid stool about 1’ high will get you down very low. If your loom lets you get inside the frame with something solid, Rubbermaid also makes a combination too box/step stool. Jennifer Earle has had good luck with an old style piano stool from IKEA because you can adjust the height by revolving the seat.

- Joyce has a roll of 36" wide brown paper for packing the warp. She cuts it in strips a little wider than her warp, and winds on with the 36" measure going around the warp beam. Numbering the pieces of paper in the corner gives a good guide to how much warp is left. If you like to use a continuous roll of corrugated cardboard you can mark along one edge in increments of 1', 2', etc and then use it as a good guide of weaving progress.
- An S hook with large washers will provide the tension on a loose thread, and just slides along under the warp beam, never needing any attention. Ingrid Boesel added that she has had the S hooks jump off, so uses metal shower curtain hooks for the same purpose. Do film canisters exist anymore? Many members use the latter weighted with washers, pennies or B.B.s to put tension on repair warps.
- Jennifer Earle likes to use small bulldog clips to hold a tape measure unto the woven cloth, leapfrogging the clips along as she weaves.
- Mark the end of a treadling repeat by putting in a small safety pin, short end of contrasting sewing thread or a glass headed straight pin.
- When making a fringe, first cut the warps evenly with a straight edge and a rotary cutter. Count your rotations when using a fringe twister so that the fringe will be uniform in appearance. Many members now use a corkboard or spongy gardeners kneeling mat to aid in keeping a fringe all the same length. Draw a series of lines on the surface of the mat, pin the finished edge of the scarf to one line and knot fringe to "hit" a line below.
- Benches and tired bums. Couldn't resist adding to this list of hints when I came across this in the Handwoven 1987 Nov/Dec on page 99. Padding ideas (for the bench) include a sheepskin, soft fluffy rubber backed bathroom rug, a good thick Collingwood double corduroy pad (Techniques of Rug Weaving, or Handwoven, 1986 Sept./Oct.) Another weaver who weaves up to 14 hours a day uses a gel cushion from a hospital supply store (also cool in summer!). The recommended benches are adjustable and the tilting feature of some models is preferred. Some weavers like a padded drafting chair...taller than a secretarial chair. Weaving days find weavers in seamless underpants to avoid irritation! Kati Meek is quoted as saying, "Don't wear undies". As she does a lot of cycling she finds that activity along with weaving create stress on the Ischia tuberosities (I'm going to have to Google that). "No seams between the skin and bench", she says. "Choose a knee-length or longer garment in a fine, smooth-woven, natural fibre. To avoid leg aches, make sure clothing is comfortably loose at waist, hip and knee joints". Sounds rather sensuous....
- Remember to take breaks when weaving. Contributors suggest doing something aerobic as your break from weaving. Another suggestion in this Handwoven issue is that weavers try Yoga before weaving to warm up. Two positions suggested are the cobra or plough.... Now who in the Guild can teach us that?



Opportunities:



Great Guild Auction:

At the February 7, 2011 meeting. Great opportunity to get the fibre you always wanted at fine price! Bring lots of cash or/and your checkbook! Come early and see what's there. The picture is only a sample.

The auction preview starts at **6:30 pm**, with a prompt start to the meeting at **7:10**.

Bid numbers and catalogues will be given out as people arrive. Please make sure you have a number. No bids accepted without one.

Payment must be made that evening, and we are accepting cash and cheques only. **NO credit cards.**

All items must be removed from the Studio on Monday night.

AVL-2 fly shuttles for sale \$115.00 each
AVL bobbins for sale, -2 packs of six for \$15.00 each
Contact Julija at siamese.kitties@gmail.com

The **next newsletter** will be coming out in **June**. You all did such a good job of writing about "Warps from Hell"; we challenge you to submit a piece to the newsletter on "How I Turned a Disaster Into A Success". Share your experience, so we can all learn.

Planning an event with the **Museums of Burlington** called **Taste of the Hearth: A Spring Festival** that will take place on May 15th, 2011 at the Ireland House location. The event will be an opportunity to provide educational and enjoyable programming for the citizens of Burlington and the surrounding communities. It will focus on historical cooking from the generations of the Ireland family but will also include activities and crafts, demonstrations and entertainment.

We are still in the planning stages for our event but we would like to extend an invitation to your guild, for your members to demonstrate their skills and sell their works at the event.

As a not-for-profit organization, we truly appreciate the support of participants such as yourself to be able to present events like Taste of the Hearth to our community.

If you have any questions, you can reach me via email at jweryho@gmail.com or I will be at the Ireland House Fridays from 9-4pm 905-332-9888

Jessica Weryho

January 2011.

To The Members of the Burlington Handweavers and Spinners Guild:

You are invited to attend a **Fiber Arts Festival** being held from Saturday, April 2 to Sunday, April 17 (2011) at the Neilson Park Creative Center in West Toronto.

The opening weekend will have fiber related things to see, things to wear, things to purchase from weaving to spinning to rug hooking to quilting to knitting. There will also be a merchants' mall for your shopping pleasure.

Should you need more information, please do not hesitate to call Karen Fowler (EHS) 416.620.0099 or Yvonne Lane (EQG and HRE) 416.237.0341.

You may email Yvonne at ylane27@sympatico.ca or contact the Center at <http://www.neilsonparkcreativecentre.com/> and then click on SPECIAL EVENTS at the top of the page.

We are looking forward to seeing you in April.

With warmest regards, *Terry Boyd*, Event Organizing Member

Hot Websites

In pursuit of rare wools: Over ten years ago, *Spin-Off* ran a series of articles about rare breeds of sheep and their wool and then hosted a contest called, "Save the Sheep".
<http://www.interweavestore.com/Spinning/Video/Handspinning-Rare-Wools.html?a=se110112>

Adventures of the Loom and Soul. The seeds of **Andean Textile Arts** were planted in the late seventies in Chinchero, when Chris and Ed Franquemont met fourteen-year old Quechua weaver Nilda Callañaupa and began a cultural center for the community.
<http://andeantextilearts.org/index.htm>

SpinKnit eMag preview-Andean Spinning: Interweave Videos
<http://www.youtube.com/watch?v=ezzh0Kqyh-I>

Layers of Meaning exhibits textiles by eight contemporary artists from across the United States. Each of these weavers uses pick-up double or triple weave to interweave two or more layers of warp (the lengthwise thread on a loom) to create intricate, reversible patterns or pictorial textiles.
http://www.dmoma.org/lobby/exhibitions/layers_of_meaning/en/lobby.html

The most informative website on inkle weaving. **Free inkle loom weaving courses.**
<http://the-loom-merchant.com/default.aspx>

Knitting excites us. It puts us at ease. Knitting allows us to express our creativity and construct beauty. Knitting challenges us. No matter what drives you to pick up your knitting needles, no matter what your skill level, this free download is a must-have guide that all knitters will appreciate and enjoy.
http://www.knittingdaily.com/Knitting-Techniques-Expert-Help/?utm_source=WIR&utm_medium=email&utm_campaign=KR110108e

Burlington Handweavers and Spinners 2011 Executive

President:	Ruth Thoem
Vice-Pres:	Irwin Stanley
Past-Pres:	Joyce Newman
Treasurer:	Freda Veitch
Assist:	MargaretJane Wallace
Secretary:	Sheila Plant
Assist:	Fran Boisvert
Display:	Sharon Trent
Assist:	Sue Stasiuk
Flowers:	Joanne van der Linden Barbara Reid
Juried Show:	Chung-Ja Jackson
Assist:	Eleanor Roberts
Librarians;	
Co -Chairs:	Jennifer Earle Ruthe Stowe
Assist:	Sharon Gowland Gloria Geller
Looms & Equipment:	Lesley Falzone
Assist:	Pat Hood
Membership:	Mary Wesko
Assist:	Nancy Rose
Newsletter Editors:	Jennifer Earle Ruthe Stowe Gloria Geller
Assist:	
Phone Committee:	Fran Boisvert
Sales:	Willa McCaughan
Assist:	Lesley French
Social:	Julija Paliulis
Assist:	Sharon Trent
Programs:	Nancy Rose
Assist:	Sharon Gowland
Study Group:	Dianne Woods
Mentoring:	Fran Boisvert
Kaleidoscope:	Eleanor Roberts Rosemarie Anich-Erickson
Christmas Sale:	Mary Wesko Gisela Risse