



BURLINGTON
HANDWEAVERS
& SPINNERS
GUILD



Warped Perspective

Issue 27

June 2011

President's Message:



After a long bout of rain and cold, the sun is shining and the temperature is rising. I'm thinking about summer.

After this Canadian winter and cold spring, summer brings a lot to love. I think of heat, gardening, hours of light in the evening for walks, or front porch sitting, perhaps lighter duties at the office, and lighter commitments to most volunteer opportunities. But there is a down side too. Heat (I know I had it in the first group too), less contact with people because of holidays, and the natural elimination of many monthly events. We all know that old song "See you in September". Our Guild isn't going to sing that song this year, because we have the opportunity to continue to meet.

Dates to Remember!

July 4, 18 and August 8, 22 – DVD night in the Studio at 7:15 pm. Good conversation and nibbles.

Sept. 12/11 – Guild meeting – What I Did in the Summer; Show and Tell and Strategic Planning with Don Marshall

Oct. 3/11 – Guild meeting – TBA

Nov. 7/11 – Guild meeting – TBA

Dec. 5/11 – Guild meeting – Christmas Potluck and TBA

Special Dates:

September 17/11- Five Counties – Presented by Cambridge Guild of Handweavers and Spinners. Guest speakers Susi Reinick and Margaret Stalker at the Rockton Fairgrounds. Theme use the OHS Tartan colours to create any project composed of at least three of red, azure, brown, green, gold, grey, black or white.

May 18 – June 12/12 – Burlington Handweavers and Spinners Guild Juried Show "GEMS". Perry Gallery.

June 22 – August 25, 2013 A juried exhibition, tentatively scheduled for the AIC Gallery. The focusing theme is "Tall Tales". Original works by individuals and collaborations are welcome. Collaboration can be with member(s) of the same guild and/or with member(s) of other guilds. 2013 is the 35th anniversary of the Burlington Art Centre. *Tall tales about the beginnings of the Centre and of the people who were involved in the beginnings would be especially welcome.*

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.

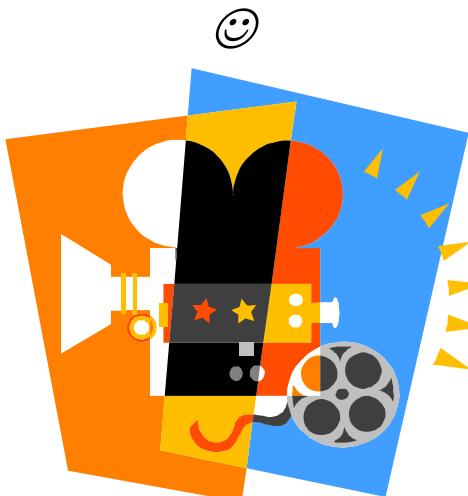
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During July and August please join me in the Studio for Guild-lite. On the first and third Monday, We'll meet at 7:15 pm, as usual, and open with Show and Tell. We'll have tea and cookies for sure. Each Monday we'll watch one of the new DVD's in our Library, such as *Warping Your Loom* or *In Praise of Simple Cloth*. There will be No Business at any of these meetings. Things might come up in conversation, since we are such a social group, but no formal business.

Maybe we could say "See you at the movies!"

On another note, Joyce and her committee have been busy, and successful in finding an Artist in Residence for us this fall. Be sure to read her article.

Oh, and don't forget to find time to spin and/or weave.



Kaleidoscope 2011:

by **Lesley French** and **Willa McCaughan**



CONGRATULATIONS TO the Winners of the Juried Show at Kaleidoscope!! You have made us proud! *Jennifer Earle* won ‘Juror’s Choice’ for her gorgeous silk scarf entitled ‘Homage to Frank Lloyd Wright’. Honourable Mention went to *Margaret Burns* and *Diane Woods* for their stunning tea towels. They were all snapped up very quickly by the public and Guild Members, which gives us ideas as to what people want to purchase. So, start weaving up those silk scarves, tea towels or stuffed animals, they were a hit too.

Our thanks go out to the Jurors, *Line Dufour*, tapestry artist and *John Leonard*, artist.

Although there were only 7 participants in the sale this year there were 20 enthusiastic volunteers who worked in doing the “take in” and “set up” prior to the sale and then through the entire sales process. Our heartfelt thanks to all of you!

Based on the low attendance to Kaleidoscope this year it has been discussed that perhaps it should be combined with the June Burlington Art Centre Sale. We will participate in the June Burlington Art Sale this year and monitor our results so that we can make wise choices for next year.

Words from the Library:

by **Jennifer Earle**

The following items have been added to the Guild Library this spring:

Designing Woven Fabrics by Janet Phillips

Contemporary Loom Beading by Sharon Bateman

DVD: *Handspinning Rare Wools* with Deborah Robson (2 discs)

DVD: *Warping Your Loom* with Madelyn Van der Hoogt (2 discs)

DVD: *Spinning Luxury Fibers* with Judith MacKenzie (3 discs)

DVD: *In Praise of Simple Cloth* with Rita Buchanan (2 discs)

DVD: *Spinning for Lace* with Margaret Stove (1 disc)

I took some time to look at two of them. The first, *In Praise of Simple Cloth* features Rita Buchanan who is a very entertaining mentor. She is someone who uses a lot of orange (!) and who can spin while she reads! I had never thought of really spinning for a project like rugs or bath towels. She also uses hand spun yarn in hooking projects. The hand spinner will gain great tips on maintaining the grist in yarns for example, while a weaver will be interested in how she designs cloth. She had done some neat projects woven from grass from the garden and terry cloth that is two sided (linen vs. cotton). Basically I would say her DVD focuses more on inspirational projects made of cloth, rather than the making of the thread, although some spinning is done. She finds weaving and fulling cloth faster than knitting in the making of a garment. Knitting as a construction method is covered and comically, she shares some of her surprises in things she has made. “Try it and see...just fascinating...don’t know until you try”. As a weaver she confesses that she never samples, but does when knitting. There is also some direction on stitches more suitable for certain types of yarn. I liked it when she described the labour in knitting a complicated pattern when it really was wasted because the yarn was black. In her words “a wall flower is still a wall flower”. You may find good tips on knit design here as well. Simple cloth is woven, fulled, hooked, and knitted and all are praise worthy.



The second DVD I looked at is the one by Margaret Stove – *Spinning for Lace*. She is the hand spinner’s guru with regard to superfine merino. She is from “down under”, and I found her accent made me listen harder. She gives excellent information on handling and preparing a merino fleece. She is the lady who would prefer to wash merino

one lock at a time, but does discuss methods of dealing with larger amounts. Good camera work catches her spinning techniques very well. I was interested in how she tensioned the drafted fibre and the resultant single before it left her hand to go on the bobbin. Her spinning does result in cobweb lace weight yarn. She shows some of her knitted pieces. Lots to learn and practise here.

The list of missing books is diminishing slowly. Please remember to sign out the cards and put them in the file box to prevent Librarian apoplexy. We are still looking for Teach Yourself Visually Hand Dyeing by Barbara Perry, purchased in 2009, Colour Trends 1990, Victoria and Albert Museum Textiles and Spinning Designer Yarns. Please check your shelves. There is a current list of missing items posted on the library cupboards. Remember that you get to borrow items for a month at a time....but in the summer you can have them for two months with no penalties. Have a good read and get inspired.

BHSG Artist in Residence Program:

by Joyce Newman

Guild members who heard *William Hodge* as a speaker at our 2008 50th anniversary lecture series will remember him telling us that money for equipment and studio space was the biggest challenge facing a new art grad. He asked if we had ever considered a “studio scholarship” offering an emerging textile artist the use of studio. 3 years later, we’re there - we’ll have an artist in residence starting in the Textile Studio this fall.

This past spring, we contacted provincial craft councils, and several colleges and universities across Canada with textile programs. They were sent packages with posters and postcards, using Sandra Baker’s “Weave Got a Place for You” tagline to refer potential applicants to the guild page on the BAC website for info and application package. We received several inquiries, resulting in 3 applications - from Fredericton, Winnipeg, and Saltspring Island.



Celine Gorham from New Brunswick will be starting to work in the Textile Studio in late August or early September. Celine is a June 2011 graduate of the Advanced Studies program at the New Brunswick College of Craft and Design. In her application, she says “My studies emphasized weaving and entrepreneurship, but I've studied everything from spinning to dyeing to felting. I've worked with eight different types of looms, both manual and computer driven, and the ProWeave drafting software. I have demonstrated a high level of skill in my field, evident by my awards and community recognition, and I am very committed to raising the public profile of art and fine craft.” She also has extensive experience in making alternative cloth, including felt, silk fusion, papermaking, cloth waxing, and acrylic transfer medium. Other skills include hand embroidery, sewing, pattern drafting, batik, serigraphy, photochemical image transfer and an extensive knowledge of natural dying.

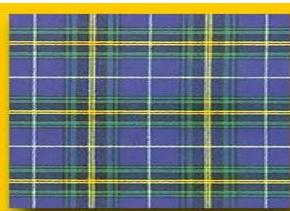
We are looking forward to welcoming Celine to the guild and our studio. Her working hours will be posted on the studio door, please introduce yourselves and welcome her to the guild and the BAC. The scarf is woven by Celine in 8 shaft huck lace in merino. The detail to the right is linen.



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Five Counties:

by Sharon Trent



Let's Get Thinking Guild members. Five Counties is Saturday, September 17, 2011 at the Rockton Fairgrounds. September will come fast. What can you create for our guild display at this event? Maybe this would be an opportunity to get a group together to work on a common project.

The finished product must be composed of at least three of: Red, Azure, Brown, Green, Gold, Grey, Black or White. These colours are found in the OHS tartan.

Strategic Planning in September:

At the beginning of this year, our Guild got together and began to pin down some long and short term goals that might guide the future activities of the group and its plans for future purchases. We are fortunate to have a professional facilitator working with us at the September meeting who will help us sort through all those ideas we listed.

Our facilitator will be **Don Marshall** who is people-focussed in all of his interactions. Through facilitation and the provision of support, he works collaboratively to empower individuals in their personal and professional interactions. He will provide activities, which will keep us on track and focused on our goals and hopefully we will have a few laughs along the way.



Don has recently completed a 35 year career in education with the Halton District School Board. During that time he held numerous positions within the Board. Classroom teacher in Visual Arts and Theatre, Department Head and Program Leader of the Arts, Visual Arts Consultant, Instructional, Curriculum and Program Consultant, Program Leader of Assessment and Evaluation and most recently as Coordinator of Research and Accountability. His classroom focus was in Visual Arts and Theatre. He engaged in curriculum and instructional specialization in classroom assessment and evaluation methodologies, as well as the analysis and assessment of professional learning programs and organizational management. Currently Don works as a facilitator and consultant with groups and individuals assessing personal, team and organizational effectiveness. Don's special interests include many years as a theatre costume designer and bookmaker.

Please be sure to get out to this meeting so that you can contribute to the future direction of the guild.

We Do Windows: Three Takes on One Subject

Display Window in March and April:

by **Diane Woods**

Four of us got together in June over potluck dinner and a glass of wine to discuss what we might do for a window display. After kicking around a number of ideas, we settled on several parameters:

- warm side of colour wheel – yellows, oranges, reds
- spring-like feeling
- scarves, shawls and “floaty” things

We decided “*Flights of Fancy*” would describe what we were aiming for.

After this came the individual planning and decision making, mind changing and foot dragging until we each finally decided what to weave and got on with it.

I decided on four items.

- A scarflet in straw colours using elastic yarn in the “cuffs” and fringe on the ends. The yarn used was 2/10 mercerized cotton woven in a 2/2 twill on four shafts with Lycra (elasticized) yarn in the cuffs. (Result of study group project.)
- Ruffled scarf (also a study group thing) with elastic yarn in a 1” band in the centre of the warp, which gathered the outside edges of the scarf and caused them to ruffle. Mercerized cotton (2/10) was in the warp with a very fine cotton in the weft, woven in a 2/2 twill on four shafts. Twisted fringe here too.
- Shawl with turned overshot, woven on six shafts. This took a lot of designing and working with the pattern. When you “turn” an overshot pattern you put the pattern and ground threads in the warp, and the original threading becomes the treadling. Therefore it becomes a one shuttle weave. The yarn here is 2/16 mercerized cotton with 2/8 Tencel in three colours in the stripes. Twisted fringe here too.
- Scarf with finger manipulated lace weaves in heart shapes. The yarn in this scarf is 2/8 bamboo yarn, lovely to work with and a nice drape. The weave is plain weave with hearts scattered throughout the scarf. The techniques used in the hearts include 1/1 and 2/2 leno, Mexican lace and Brooks Bouquet, and the hearts are different sizes. Two of the hearts had beads sewn on afterwards. The fringe is twisted.



Putting the window together was a fun exercise. We obtained plastic tubes, which we suspended from the ceiling of the display case with fish line to hang some of the scarves. Others were hung on the back of the case. So the Guild now owns a bunch of hollow plastic tubes, which can be, used in future displays.

Designing and weaving the items for this display presented some challenges which were fun to try and deal with. I was outside my usual colour box with this part of the colour wheel, and I enjoyed working with the “new” colours. Working out the turned overshot and varying the width of the stripes was fun. And figuring out which finger manipulated techniques to try in which hearts was a challenge – some met more successfully than others. A really good way to further your weaving experience is to challenge yourself in some way, and doing a display such as this is a great way to do that.

My Adventure with the Spring Showcase 2011:

by *Willa McCaughan*

Last fall I received a call inviting me to participate with *Ruth, Diane and Jennifer* in weaving for the Guild Showcase for spring 2011. I was thrilled and quickly accepted. In the back of my mind was the fact that I also wanted to weave 3 baby blankets before Christmas, host the family Christmas dinner, and that a new grandchild was due to be born in mid- January. How would I get anything woven for the showcase by the end of February? I took several deep breaths. I just would.

Thankfully, our first step was a planning dinner that was mentioned in a previous Newsletter by our President Ruth Thoem. It was an exhilarating evening with a lot of great discussion and best of all a conclusive decision to use the warm side of the color wheel, weave soft scarves and shawls and think of spring. We had a vision!

Next I consulted with my fashionista granddaughter *Ellie* about her view on the fashion colors for spring 2011. She advised “bright colors, hot pink and orange”. That fit with our plan. I continued to make my plan for dying and weaving scarves while weaving the white and blue baby blankets.

I knew that I wanted to dye silk for my scarves. In the past I had always done this under the watchful eye of my friend and teacher, *Lucy Slykerman*. Would I be able to have success dying on my own? Well, now was the time to try. I would need to get at least one 2 scarf warp dyed and started before Christmas if I was to meet my deadline. I went off to G and S Dyes in Toronto bought the necessary supplies and dyed my first warp using hot pink and orange! It was beautiful to my eye, I had done it, I was happy. I was weaving my first piece for the display and I had dyed on my own. What a thrill. I dyed a second warp, this time adding yellow to my color palette. This too was pleasing to my eye and I wove two more scarves.

Our group had talked about scarves and shawls and so now I wanted to weave a shawl. I had never woven a shawl before nor had I woven with fibers other than cotton, wool, silk or linen. Now was the time to try. I decided on tencel for the fiber, pumpkin orange for the color and Spot Bronson for the weaving structure. This I could achieve at home on my 4 shaft loom and still be available to help with my new Grandson when needed. Life was good!

At the end of February, we met at the Burlington Art Centre with our works of art, Plexiglas rods and fishing line and proceeded to install our show. Once up we admired it and I believe we were all pleased with the results.

Participating with this supportive group of friends has been very satisfying for me. I have conquered new challenges. I have dyed alone, tried new fibers and new structures and met new deadlines. Each time I brought a family member or friend to see the showcase I was very proud to have been part of this endeavor and encourage everyone to try this.

Thank you for inviting me along for the ride!

Doing the Window:

by *Jennifer Earle*

It must have been at Kaleidoscope in 2010 that the idea was born to get the new policy for the showcase into action. Part of our objective, aside from producing a mini show, was to inspire other guild members to do the same. Did it work? Really all it takes is a few likeminded people and a few elementary decisions to get started.

Not sure if I remember correctly, but our first planning session involved a potluck dinner and of course some wine. You see nothing unpleasant at all in doing a window show. We had a lot of good talk and made our first design choices. We decided it would be easiest to display wearable rectangles, thus selected scarves and shawls as our subjects. The second decision revolved around the time of year the show would go in (dark days of March and April) and the desire to show some congruency of design by unifying the collection around a restricted menu of colour. We discussed using different inspirational colour sources, but ended up just saying “the warm side of the colour wheel”. There was a card on the bulletin board in the studio that I kept looking at during the following months. You might remember it...a yellow rose tinged with orange and peach. We estimated that if each of the four of us did a shawl and a few scarves we would have enough to fill it. We also agreed that we would not be hurt if not everything produced was displayed.

Throughout the year we told each other what we were working on, but didn’t have a second meeting until shortly before the display was to become a reality. That evening we got our first looks at what each had been working on. Magically the colours went together. We discussed display ideas. The words “floating through space” caught everyone’s imagination. How would we do that? Research was done on suppliers of acrylic rod and how to cut it attractively.

Putting up the display was somewhat perplexing as we were not sure how we were going to “fly” the scarves from the ceiling of the showcase. After the egg crate light diffusers were taken down, we were pleased to see moveable attachments on the ceiling that we could string our fish line through. It was a bit tricky threading monofilament through fixtures, egg crate and rods. We had some fun moments certainly.



The arrangement evolved one piece at a time and was judged relative to what had just been hung. A guiding principle was that people coming down the hall from the lobby should be attracted to it. I don’t think we could have really drawn the composition ahead of time since it was 3D and on different planes.

To make it a bit more “weaverly” we put in warp chains we never got to, semi filled bobbins and partial cones of yarn along with a title sheet, weavers names and of course the Guild sign.

We learned that taking it down was easier than setting it up AND something that makes us still laugh today....the door to the showcase opens OUTWARD as well as inward. That later fact was discovered after two women, a chair, a display and a door all occupied the same space.

The pleasures were many: developing friendships and knowledge; making beautiful things; using vivid colours; having fun; and blushing when complimented on the display. Why don’t you build a team and a memorable experience?

Working on the BIG LOOM and What I Learned:

by *Mary Wesko*

Creating My Blanket

Hindsight allows such clear vision, perhaps that approach will result in writing a clear story about successfully creating my blanket.

In Burlington, we have an active hand weavers and spinners guild, experienced members offering advice and suggestions as well as curious beginners cheering the progress. There is a selection of looms and equipment available to use. We chose the “big loom” 120 inches wide, which requires two people to work it in sync. In hindsight I chose an excellent partner-Nancy Rose.

Planning

Because of the two people requirement, planning the design and matching the tension is crucial. If there is agreement in the choice of warp and the width of the projects, you can share the one loom waste calculation, a considerable saving with a wide warp. We agreed on the same warp.

We met at the guild with our respective stashes of yarn. During early discussions we determined we wanted 100% wool and a twill weave. I had a twenty year old order of "washed white" Briggs & Little, which at the time, before mattresses & box springs grew to 24" deep and ever so wide, was supposed to be enough to weave a blanket.



Nancy found another member who had quite a bit of matching wool to sell as well as some brown and black skeins from her own stash. Eventually we agreed on a windowpane design using a warp and weft stripe of a brown, a black & a brown every 5 inches on a white blanket.

Our calculation considerations included a minimal finished width of 80 inches. Each blanket should be somewhat less than 10 pounds and fit in our budget (which in hindsight has yet to be determined). After much discussion about required length for two blankets we used our best guess for tension, take-up, shrinkage and loom waste, and added an extra yard—It would be tragic to weave so much and end up a bit short! If there was any leftover we could make pillows.

Sampling and Warping

During the planning we took a little short cut in the sampling. Another member had woven a twill sample about 4"X 4" in the very yarn we were using and offered it for our use, to measure, wash and remeasure. We did that, so with our sampling done, the next important consideration was winding the warp with consistent tension. We each wound about half the skeins into balls then split the supply and each took a warping mill and wound the warp in 5 inch widths. All that mixing actually gave us a good warp, which with the help of several other guild members providing tension wound on the big loom smoothly. In hindsight, luck was with us, rather than valuable information gleaned from sampling.

Advice Received

- Avoid even square pattern designs as it's hard to guess what will be even when tension is released.
- You don't want your blanket to be mistaken for a machine woven blanket.
- Use lots of sticks in around the front and back beams to even out the diameter (knots, metal tie-on rods)
- Tighten the tension evenly, both sides of the loom at once.
- 8 ends per inch for plain weave and 10 ends per inch for twill.
- Watch the fulling degree carefully and frequently. Agitation, water temperature & individual preference are factors.

I think we utilized **all** the advice.

Weaving

Although we had decided on a twill weave, all our calculations were based on 8 ends per inch. When we started slewing the warp we realized there was a choice & decided to proceed in plain weave. I think the three end stripe showed up much better than it would have in twill and it was quite easy to notice the occasional skip, in time to correct it. We did also set up a mirror at one end of the loom and could easily see the shed. The warp did not give us any trouble.

At the beginning we switched sides every time we advanced the warp, in an effort to maintain even tension. We had pinned tape measures on each selvedge and soon realized we could maintain fairly even tension while producing better selvedges staying put with Nancy on the right and me on the left.

We adjusted our design of weft stripes. I limited the weft stripes to one end of my blanket and matched that design in the excess 46 inches of warp, for pillows, while Nancy chose to elongate her window pane design 5" X 8".

My pillows and blanket went into the washing machine in tepid water and EUCLAN, agitated for 1 minute, then spun out and hung to dry. I brushed them and measurement showed very little shrinkage.

There really was very little fulling. I repeated the process, checking about every minute for six minutes and am pleased. I finished the ends of my blanket with matching light coloured ultrasuede and made up the pillows with a slight ultrasuede frill edge. In hindsight no machine could create such a beautiful warm blanket.

Thanks go to *Sharon Gowland* for the fine photos.



"BACK TO WOODSTOCK" OHS CONFERENCE – APRIL 15-17, 2011

by *Diane Woods*



A good time was had by all – all being about 150 conference registrants, suppliers, etc. The Conference was held at the Quality Inn in Woodstock (right by the 401 for easy access), and they had a lot of nice rooms for workshops, seminars and big group meetings. The Juried Show and the Guild Displays were held in the big meeting room where we heard the keynote speakers and had the banquet. The suppliers were in a building about a block from the hotel, which was not so nice with the windy, wintry weather we had that weekend. However, we all found our way over there!!

I have to admit that the Juried Show was special as there were pieces from three weavers in the Burlington Guild: *Sharon Trent, Jennifer Earle and myself*. Jennifer got Best in Show from the OHS for her fabulous woven and surface embellished kimono as well as the HGA award for artistic expression. Her beautiful scarf took the Nell Steedsman Award from Guild of Canadian Weavers. My purple, green and blue scarf got the Ontario Crafts Council Design award, and the blue ruffled scarf got the Carrie Oliphant award. There were also many other beautiful pieces in the show.

On Saturday I took an all day workshop with *Nancy Latchford*, an embroiderer from London. But this seminar/workshop was on coiled basketry and what you could do with it. Nancy's coiling was much finer than what I had encountered previously, and she ingeniously made use of all kinds of things. However, it is very slow (or I am very slow), and it is going to be many hours before my basket will look like a finished item. Fun to work on though.

The dinner favours were hand woven guest towels, and I got a beautiful 16 shaft towel in yellow and white woven by *Germaine Osborn*. Others were equally lovely. At the banquet we were each seated at a table named for a band from the Woodstock era, and these were pre-assigned, so we sat with new friends.

Daryl Lancaster gave a funny, moving and inspiring keynote speech on Sunday morning. Ann Field showed us grace under disaster as she described the results of the earthquake in Christchurch on her studio and the local Guild rooms and also talked about her life and work on Friday night. These are two great ladies and a privilege to hear them both.

The Conference was fun, stimulating, inspiring and all those other good things. The next one will be in 2013 in Ottawa or Cornwall – stay tuned for the place and dates – and try to attend.

Pre-conference workshop: Thursday April 14th & Friday April 15th with Daryl Lancaster

Topic: Great Garments from Handwoven from Handwoven Cloth

by *Eleanor Roberts*

Daryl is a superb seamstress, weaver and author, a long-time contributor to Handwoven magazine and long known for her colour forecasts in the same magazine.



Joyce Newman first told me about her seminars at Convergence. Daryl was famous for her critique of garments in the fashion show. (Most of them came in for criticisms on their finishing touches). We tried to arrange a workshop for the guild about ten years ago but Daryl was diagnosed with breast cancer and so, no workshop. I had to wait ten years and, believe you me, it was worth it.

The workshop consisted of slides, combined with lecture and a rack of finished garments used to illustrate techniques on weaving and finishing garments. Daryl followed closely her monograph called "Great Garments from Handwoven Cloth". This monograph was part of our package for all in the class. I have already suggested the librarian put it on our "to buy" list.

We worked our way through weaving the fabric to cutting and sewing the garment. Then on to finishing techniques. (That was the second day). And then we got to practice with material we either brought or some from Daryl's stash. (Boy would I ever like to see her stash!!) I have been sewing my own clothes since I was sixteen but I floundered when it came to practicing these various techniques. Margaret Jane said I needed to take some homework back to Burlington and **sew, sew, sew!** I am at present clearing my mending pile so I can do that.



As is usual at a two day workshop my head was spinning by the time Friday class ended. But some things stand out in my mind. That woman has a wonderful sense of colour, a stash to rival *Doreen Winters* and a manner of imparting her knowledge to others that is thorough, knowledgeable and she does it with a wonderful sense of humour.

I am ending with some of her pronouncements that stuck: sergers are not on her list of good things. She feels you can do just fine with a regular sewing machine. There is nothing wrong with sewing with polyester thread. Know your body and what looks good on you. Find a pattern that works for you and adjust it as needed. I have a pattern for shorts that I made by cutting a favourite old pair up and tracing them on tissue. **THEY WORK FOR ME!!**

When you get to the sewing part: PIN THE POINTS YOU KNOW and PRESS AS YOU GO.
Lastly...her motto: SAY YES THEN WORRY

Many thanks to *Margaret Jane Wallace* for sharing her photographs of the OHS Conference.



A bouquet for all the contributors in this issue. You did great!

Opportunities:

Dates for the OHS Weaving Certificate Courses to be held next year at Georgian College in Barrie. This is a wonderful opportunity to access comprehensive weaving education courses. Please forward to your members.

Students can select any courses that interest them (i.e. you don't have to take the whole package) Students who attended this year's classes have set up a closed Facebook page to support each other (to which new students are invited as they attend courses). Also, there are still spaces available for *Unit 6: Rug Weaves*, which will be held next weekend in Barrie.

Unit 7: Checks and Plaids -September 9-11, 2011

Unit 8: Colour and Weave - October 21-23, 2011

Unit 9: Fabric Design Sampler - November 18-20, 2011

Unit 10: Fabric to Fashion - March 23-25, 2012

Unit 11: Four Shaft Double weave - April 27-29, 2012

Unit 12: Fabrics for Interiors - May 25-27, 2012

June 3 July 10, 2011 The Art of Warp & Weft. Huronia Handweavers Guild Challenges 2009 - 2011 at the Quest Art School Gallery, 264 King St. Midland ON L4r 3M3. www.huroniahandweavers.org

2012 is the next **Guild Juried Show** and it is time to be thinking of your pieces.

Theme: **GEMS**

Dates: 19 May-24 June 2012

Place: The show will be hung in the Perry Gallery

Submission Date: 1 May 2012

Convenor: Jung-ja Jackson

Asst. Convenor: Eleanor Roberts

For Sale:

60" 8 harness Leclerc Colonial loom.
Includes sectional warp beam, 40 bobbins and bobbin rack, tension box.

This is a lovely loom!

\$2,000 or best offer. The loom has been taken apart carefully and is ready for packing.

Ruth Thoem 905 681-2738

rthoem@redbourne.ca.

Habu Textiles comes to Rose Haven in Picton, **June 25 & 26**!

Location: Rose Haven Farm Store, 187 Main Street, Picton, Ontario

www.rosehavenfarm.net

613-476-7109

rosehavenfarm@sympatico.ca

Program

Garments would be on display and Takako available during the breaks in the day. We have a table of Habu yarns and would have it well stocked. We have the largest selection in Canada. We also have Haiku Knits, Ori Ami books and Cocoknit patterns.

The following activities are planned for Saturday. Shop opens at 10:00 a.m.

10:30 - 12:00 noon: Reading Japanese knitting patterns workshop - we have a space suitable for 20 max.
Cost \$15.00

1:30 – 3:00 p.m. Discussion on using Habu yarns in weaving Cost \$15.00

4:00 - 6:00+ p.m. Habu Textiles trunk show presentation with wine & cheese. The shop will be closed at 4:00 p.m. for this special activity. Cost: \$20.00 Max. 50 persons.

Registration is required for all activities; a phone call or email will suffice with payment at the door.

Sunday, June 26

Garments will be available for viewing. Shop will be open from 10:30 a.m. - 4:00 p.m.

11:00 a.m. – 12:30: Sourcing Habu yarns: how they are selected Cost \$10.00

2:00 – 3:30 Reading Japanese knitting patterns workshop. Cost \$15.00

Shop closes at 4 or whatever accommodates visitors.

Linda Swaine

Rose Haven Farm Store 613-476-9092

www.rosehavenfarm.net

"I know you believe you understand what you think I said, but I'm not sure you realize that what you heard is not what I meant."

Hot Websites

Orenburg shawls: These shawls are also sometimes called Russian pashminas.

<http://www.artisaneuro.com/index.php?shawls=yes>

Bartlettyarns has been spinning pure wool yarns in an historic mill in Harmony since 1821. Some very interesting videos of an old, working mill. From fleece to yarn, you will see the workings inside the mill. Fascinating!

<http://www.bartlettyarns.com/InsideTheMill.cfm>

The Hindu: India's national newsletter. The fabric of Indian freedom, stands at the crossroads of changing times. For a generation born free what does **khadi** mean?

<http://www.hinduonnet.com/thehindu/mp/2002/08/15/stories/2002081500770100.htm>

French filmmaker Benoit Millot sent us a short film he made on behalf of the **CELC Masters of Linen**, supporting the Linen and Hemp Industry in Europe. Watch as the film travels from linen and flax fields in Northern France to combing factories in Normandy and spinning centers in Belgium. Fifteen minutes long and beautiful the entire way through.

http://www.core77.com/blog/videos/be_linen_a_short_documentary_about_the_european_linen_and_hemp_industry_17789.asp?utm_source=feedburner&utm_medium=feed&utm_campaign=Feed%3A+core77%2Fblog+%28Core77.com%27s+design+blog%29

Knitted Skeleton

The installation piece **Ben Cuevas** chose to showcase at **The Wassaic Project** features a knitted skeleton seated atop a pyramid of Borden's condensed milk cans and a cloud of screen prints on Plexi glass suspended above it. The knitted skeleton is seated in the lotus position.

<http://bencuevas.wordpress.com/2010/10/21/transcending-the-material/>

Hugo's Amazing Tape.

There's a plastic tape that sticks to itself and is reusable, designed for protecting fringes while they're washed. Keeps embroidery thread and sewing threads from tangling.

<http://www.amazingtape.com/index.htm>
<http://www.getcreativeshow.com/amazingtape.htm>

What is Texsolv? There have been discussions about Texsolv on the Internet Weaving list. Among the topics have been "how to dye them", "cutting them apart or not", "replacing metal heddles". A new tip is a way to "fool" the loom into behaving as if it has more shafts than it really does.

<http://fiberarts.org/design/articles/texsolv.html>

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