



**BURLINGTON  
HANDWEAVERS  
& SPINNERS  
GUILD**



# Warped Perspective

Issue 30

June 2012

## President's Message:

*Susan Turnbull*, President



### This Summer in the Textile Studio

For those who have signed up for summer workshops the cost for the summer workshops has been revised as follows. These costs are **for the whole summer**, and you may attend however many sessions you wish for this cost. Please bring your money to the first class you attend.

**Please contact William or Robert directly** if you wish more details about their series of workshop/classes.

### **Dates to Remember!**

**Monday July 9/12 – Summer Program: 7:15 pm** – DVD Night “In Search of Lost Colour”. Explores the traditional dyeing techniques from around the world, from the caracol purpura snail in Mexico to the lac insects of Laos

**Monday August 13/12 – Summer Program: 7:15 pm** - DVD Night “The Loom Owner’s Companion”. Tips for trouble free weaving and keeping your loom and tools in top working order.

**September 10/12 - Guild Meeting – “Boundweave and It’s Variations”** – *William Hodge*

**September 17/12 - Executive Meeting**

**September 22/12 – Five Counties - “Back to the Future” Keynote Speaker Judith Bowden Shaw Festival costume designer.** Guild setup: 7:30 to 8:30 am. Registration and shopping 8:30 to 10:00 am. Speaker 10:00 to 11:30 am. Lunch/Shopping/Demos 11:30 to 2:30 pm. Bring your mug and a lunch, coffee and snacks will be provided. Location: Holy Rosary Parish Hall, 35 Queen Street South, Thorold Ontario. Early Bird Registration ends July 15<sup>th</sup>. See the website <http://nhws.ca/counties.html> for more details and registration information. Our Guild theme is the Regency (Jane Austen) period.

**October 1/12 - Guild Meeting – “Rug Weaving Techniques”** – *Rosemarie Anich-Erickson*

**October 13/12 – Woodstock Fleece Festival** – Woodstock Fairgrounds, 8:30 am to 4:00 pm, Adults \$6, <http://www.fleecefestival.com>

**October 15/12 – Executive Meeting**

**November 5/12 – Guild Meeting – “Creating Stuffed Toys from Handwovens”** – *Margaret Burns*

**November 19/12 – Executive Meeting**

**December 3/12 – Guild Meeting - Annual Christmas Potluck – Sites and Textiles of Japan** - *Bonnie Sylvia, Jennifer Earle*

**December 10/12 – Executive Meeting**

**January 7/13 – Guild Meeting – Baskets of Alaska** – *Diane Woods*

**June 22 – August 25, 2013 – Exhibition for BAC Guilds in the Lee-Chin Family Gallery - “Tall Tales”.** Submissions possibly June 13/13.

**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.

### Textile Design with William Hodge

This study group will start at the beginning of designing original hand-woven goods. By starting at the beginning we can include everyone in this study.

We will investigate the qualities that make up for a well-designed textile.

Colour, texture and density studies will lead to simple weave theory.

For those who were with me last year we will

continue designing using more elaborate block theory. The first night will have all participants together and we will determine more of the details of what and when our study will progress. I look forward to seeing you all.

**These sessions start on Thursday July 5 at 7 pm and run on alternate Thursdays so long as William is available.**



### Fashioning Handwoven Fabrics with Robert Wylie

#### Day One

How we Begin to design:

Body Types and the implications

Garment Styles and their

implications

Fabric Considerations – weight,

structure, colour/pattern

Notions of “A Personal Style”

Creating a Style Board to focus the elements

**For the first day, participants should come with:**

- Several images (10-15) that they find exciting. These can be images of fine art, architecture/interiors, landscape, fashions or some of each
- Colour chips from the paint retailer in colours they “appreciate” “find exciting” and many that they hate.
- Images of garments that they find particularly exciting as well as those that have elements that they find particularly appealing. These can be from magazines or the internet – If you have
- Some fabric swatches of commercial fabrics from their stash, scraps from the sewing room or better yet their handwovens
- Pens/pencils, scissors, glue-stick, tape

**Day Two**

Responses to the work done after Day 1

Designing a fabric or selecting a commercial fabric that meets the design elements that the garment presents

- Design repeat/scale, fabric weight and structure and the implications for placement on the body and the cutting plan
- Creating a “Fashion Sketch” of the garment based upon the body structure of the participant. we will use digital photographs as the maquette to create style outline and elements.

**Day Three – Hands-on sewing class – need machines and fabric**

Sewing Handwoven Fabrics

- Fabric Finishing
- Supporting and stabilizing
- Seam types and finishing - Couture sewing techniques

We could have a scheduled workday between Day 1 & 2 for those who want assistance with the creation of a “Style Board.”

**These workshops run on the following Saturdays: June 30, July 14 and July 28 in the Textile Studio between 10 am and 4 pm.**

**Cost to Guild Members:** William Hodge: Textile Design: about 5 sessions \$10

Robert Wylie: Fashioning Handwoven Fabrics: 3 full day sessions \$10

(Any catered lunch arrangements will be made and paid for by class members)

**Words from the Library****Book Review: Colour and Texture in Weaving**

by *Joyce Newman*

150 Contemporary Designs

Margo Selby

ISBN: 987-1-59668-372-3

While planning my March trip to London, I was told *Margo Selby's* shop was a “must visit” for a handweaver. Selby designs and weaves original fabrics, then has them mill-woven in small runs. Her website ([margoselby.com](http://margoselby.com)) shows gorgeous fabrics made into a variety of items that are available in museum gift shops and high end stores. When *Jennifer* asked in the last newsletter for someone to review this new library addition, I jumped at the chance.

I found the book full of contradictions. It was difficult to just sit and read, but I found myself picking it up to browse (and drool!!) several times a day, even after having it in the house for a couple of weeks. The “chapters” on inspiration, titled *Developing a Colour Palette*, *Developing Construction*, and *Developing Textures* have good information and beautiful illustrations but had only 2 pages, one inspiration and resulting fabric in each. They were far too short, I wanted more.

The 8 pages of yarn reelings showing the development of colour combinations and stripe sequences made me want to grab cardboard and yarn, and start wrapping.

The bulk of the book is a collection of fabrics, with weaving records. 25 warps on either 4 or 8 shafts, with 6 very different fabrics woven on each warp. What a wonderful reminder of just how different fabrics on the same warp can be! Different wefts, different weave structures, creating many beautiful fabrics. They range from traditional to contemporary, simple to complex, with suggested uses.

You can reproduce the fabrics, but not easily. First, many of the yarns used are not readily available in North America. The warp records are what we're used to, but weft records are not. Instead of tie up and treadling, there's a lift plan. Unless you're working on a table loom or a dobbie loom, it needs translating to go to the loom. Some fabrics have a combination of treadling sequences that need to be woven on a table or a dobbie loom unless you want to retie the treadles frequently. There is no record of the beat, or how many repeats of each treadling sequence.

This is a book for inspiration, not for a source of weaving recipes. It has my mind working overtime with design ideas, after too long a stretch away from the loom. It makes me want to put on a long warp and play, experimenting to see how many successful complex fabrics I can create on a single, fairly simple warp.

Conclusion? It's a great book to browse through and be inspired. Look at it if you want to dress the loom once and weave many one-of-a-kind pieces, or if you want to weave on the Octado. It may or may not get added to my library.

### **Book Review: The DVD *Beadwork Peyote Stitch: Basics and Beyond***

by *Joanne van der Linden*

Melinda Barta

The DVD *Beadwork Basic and Beyond* could be useful in learning the peyote stitch. It clearly shows every step in flat, even and uneven, and circular construction. It also shows drawings of the thread path. You can also find download and print illustrations for the stitches at *Beading Daily* on the Interweave site. This DVD shows methods which are perhaps not as sophisticated as would be used by an experienced beader but it is a good start in learning the technique. Have fun and make some beautiful things.

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### **Visit to Wellwood**

by *Ruthe Stowe*

**Wellwood** is a community-based, non-profit organization, which provides information, supportive care programs and peer support to people who have received a diagnosis of cancer, their families and caregivers, and healthcare providers. Working with existing community agencies and cancer care providers, Wellwood aims to provide integrative supportive care. You can see their website: [www.wellwood.on.ca](http://www.wellwood.on.ca)



The Burlington Handweavers and Spinners Guild has a history of weaving for the good of the community. A group of guild members, primarily *Barbara Reid* and *Donalda Williams*, with considerable assistance by *Ruthe Stowe* and *Eleanor Roberts*, has created ten multicoloured laprobes. The Guild decided to donate these to the afghan project of *Wellwood* to benefit anyone affected by cancer. In May,

*Donnie Williams, Ruthe Stowe, Ruth Thoem and Dorothea Lemon* (Ruth Thoem's mother) visited *Wellwood*, on Sanatorium Road, with the laprobes. They said that they would appreciate any more that we wove. We had a tour of the facility, and it is beautiful.

The laprobes are a guild outreach project; you receive 'BAC Volunteer hours' for helping. We hope that many of you will. We need you! You can see one started on 45" loom next to the window; it's multicoloured.

Quote of the message we received from *Wellwood*:

"Burlington Handweavers and Spinners Guild visited *Wellwood* and gave us a most generous gift of ten afghans created by your members. These were truly works of art and they have been placed in our afghan program and have been given to those who are living with a cancer diagnosis. The afghans have been admired by so many of us at *Wellwood* staff, volunteers and clients. Thank you so much for this lovely and meaningful donation. Once again, on behalf of *Wellwood* clients, thank you so much for your generosity.  
*Olga Augstman, Manager of Client Care*"

## AIR Report

by *Joyce Newman*

The 2012 residency has been awarded to ***Rachael Farkas***. *Rachael* completed a certificate in fine art from Fanshaw College in 2011, and will finishing a BFA from NSCAD by the end of the August, and joining us in mid September.

She is relatively new to weaving, with her focus moving from painting to textiles at NSCAD. I met with her during my recent trip to Nova Scotia, and was really impressed by her enthusiasm. In her studio semester this summer, she is exploring double weave, and is excited about the potential it has. She wants to push it by adding some non-traditional materials and by manipulation after it comes off the loom.

In addition to putting in lots of studio time at NSCAD, *Rachael* is currently working full time on a tall ship in Halifax harbor. She is from Hamilton, and excited about becoming part of the art community in the Bay Area.

## WOULD YOU LIKE TO WEAVE A TABLECLOTH???????

by *Doreen Winter*

Once upon a time, (sorry wrong story).

One day during last Spring ***Marian Riach*** said very casually that she would like to weave a tablecloth on the 120 inch loom, ***Freda Veitch*** and myself standing nearby thought that would be an excellent idea. *Freda* would weave one for her daughter *Rosemary*, *Marian* had wanted to do so for some time and I wished to replace a tablecloth woven on our old 90 inch loom and which was stolen by thieves when we had a break in at the house (obviously thieves with excellent taste). So we were set to start planning.

What to weave? We all agreed that it should be white, probably linen, it would be nice in lace. With that agreed upon we were off. We looked in various weaving books to get an idea of what in the way of lace we could use. At this point *Freda* suggested we weave a cloth using for our model a cloth woven when *Mrs Frances Forstner* was alive and a member of the guild and which was kept in one of the studio cupboards. We took it out spread it on our large table and decided "this was just the thing". This little matter taken care of we then got down to some serious thinking. *Freda*, clever girl, had kept all the instructions and with a little fine tuning we could follow these directions. However, if we were to follow *Freda's* notes, the design which had been woven on a 90" jack loom with the centre of the cloth all lace, would be most difficult if not impossible to weave on a counterbalance loom. *Freda* expressed dire consequences if we went ahead with the same design as had been woven on a jack. *Marian* and I talked her in to giving it a try.

We decided to warp with 2/10 mercerized cotton, Where to buy it? One of *Freda's* daughters was going to Florida for a few days and so we purchased the thread in the States and *Mandy* brought it back when she returned. After

considerable adding and subtracting for length, width, shrinkage, take up etc. we planned a 15 yard warp. I might mention that samples had been woven measured, washed and re measured.

Using the warping mill in the studio we took turns winding the warp which was to be 72 inches wide. Lots of back breaking winding. The winding went fairly smoothly although winding a warp that wide, some 1800 ends took quite some time. *Marian* was making quite sure that the cross was tied properly using a secure knot, when *Freda* saw this she suggested a twist instead of a knot and said “you’re not tying up the boat.”

Now the warp is wound getting it on to the loom is the next hurdle. I quite expected that being mercerized cotton it would almost slide on, not so, lots of shaking and combing a few choice phrases such as “I must be nuts to even think of working on this cloth”. It’s on!!! Hooray, but wait don’t get excited it is far from ready to be woven.



Threading comes next, unfortunately I happened to be threading when I discovered that two of the harnesses were short some 450 heddles. This because every other thread was to be threaded on harness one. Adding heddles to harnesses once the threading has started is not the easiest job, I urge you all to count your chickens, er heddles before you start threading. The threading is done and now to sley. Sleying 1728 ends 24 to the inch is to put it mildly, mind numbing, but we shared this job and all jobs when we each had time and when the studio was available. *Marian* enlisted the aid of ***Margaret Jane Wallace*** to help because it was now July and *Freda* had warned us that she would not be available for that entire month. *Freda* and I thought it was a very good idea for *Marian* and *Margaret Jane* to sit under the loom and tie up the treadles, they

being so much younger and more agile.

*Freda* and I sat at the loom to weave what would be the tabby and a check to pick up any mistakes in threading and sleying, we discovered a very large OOPS, one shed was virtually non-existent about 1/2 to 3/4 of an inch, impossible to pass a shuttle through. (*Freda* did not at this point say “I told you so”) instead she said there had to be a way to open the shed otherwise we would not be able to weave the cloth as we had planned. How to make the shed larger? We could insert something and force open a shed. *Freda* suggested something about 3” wide inserted and turned on its side to open the shed. *Joe*, *Freda*’s husband ,went off to the lumber yard and came back with just the thing, a length of molding about 3” wide and long enough to accommodate the width of the cloth which he sanded and shaped so that insertion into the shed would be snag free.

Now we can open the shed. The threading for the lace area consisted of six ends (i.e. 1 4 1 4 1 ?) We decided to refer to treadle ? as “B” for many reasons, some of which cannot be repeated, but the shed opener was referred to as “the schtick”.

We’re on our way, *Freda* is unavailable at the moment, *Marian* is getting “itchy” because she will be going away at the end of the summer and that means we have to put a push on to get *Marian*’s cloth finished (her cloth is number one). She and I wove about half of her cloth and she then enlisted the aid of ***Margaret Jane*** and ***Fran Boisvert*** to help her with the other half. It was finished and shown at the September meeting. Of course there was still the huge job of hemming the cloth by hand and then washing but *Marian* could save that for a rainy day. I enjoyed weaving with *Marian* very much, she’s funny (amusing and not peculiar) and easy to be with. I don’t know how she fit in the weaving and appeared to oversee the building of their new house. The first cloth is finished and now ready to be cut off. With great care threads were cut and tied (imagine the horror if some threads should escape) fortunately all went well and *Marian* was able to show the cloth at the September meeting.



One cloth finished and another started, this should be a cinch because all problems were ironed out during the weaving of the first, thanks *Marian*, *Margaret Jane* and *Fran*.

*Freda* and I work well together coming from the same part of the world, although she is from “up north” and I from London. We chatted, told stories, entertained and demonstrated to visitors young and old and made a seemingly huge job into a pleasant working experience. I must tell you that *Freda* has an eagle eye. On occasion she would point out a treadling error which I could not see and we would have a “friendly” exchange of words, she was usually right and could spot an error maybe six rows back. *William Hodge* says that stopping and starting will sometimes generate an error when you start after a break. This proved to be true and I was happy to concede that *Freda*’s eyes were better than mine.

We only had one situation when *Freda* shot the shuttle and I wasn’t quite ready and the shuttle made a direct hit on the door of cupboard two. Sorry about that.

By the time both cloths (*Freda*’s and mine) were finished we had had enough of 14141 schtick. We discovered that we had quite a lot of warp left. We put in some guide lines and used frey check before cutting and were able to weave four tea towels. Fray check works like a charm.

Now we are done, I quite expected that the loom would be booked right away for another project, it’s a great experience working with another person. This isn’t the first time I have woven on the big loom with *Marian* and *Freda* and it has always been an enjoyable experience. Don’t be nervous, give it a try as they say, you’ll like it. And they said it couldn’t be done!

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## Ruminations on the Juried Show

compiled by *Jennifer Earle*

This article grows out of my curiosity with the creative process. It contains images, artist statements and thoughts of the various creators who entered the juried show. It would be interesting to actually have more face-to-face dialogue (assuming you find this interesting) along with the event, but for now this will have to do. Participants were asked for their artist’s statements and responses to these basic questions regarding the process they went through.

1. What did you enjoy the most about making your project?
2. What problems or decisions did you face along the way? Were some things changed as you went along?
3. What did you learn?
4. Do you have other thoughts/discoveries that you would share with the guild?

Something further to refer to when you have some time are some on-line sources to help with the composition of what is known as “Artist’s Statement”. I Googled “How to Write an Artist’s Statement” (after the fact) and came up with what looked like some good sources: <http://www.artbusiness.com/artstate.html>  
<http://www.ebsqart.com/Education/Articles/Business-and-Marketing/14/How-to-Artist-Statement/75/>

It is obvious that there are bonifide reasons to include your thoughts when presenting work to a juror or the public.

***Fran Boisvert: Autumn Colours*** – Weaving: 6 end satin, 6 ends ground & 50 ends pattern; painted warp & copper toned weft

Autumn is a gem of a season with all the wonderful colours of the leaves. The sparkle of the fall rain on the coloured leaves gives a glistening gem-like quality as they flutter to the ground. The black colour of the trunks of the trees creates a strong contrasting background for the leaves. In the weaving, the painted warp depicts the autumn leaf colours, while the sparkling copper toned weft shows the sparkling effect of the fall rain or early morning dew on the leaves as they float to the ground. The strong black frame sets off the colours like the black bark of the tree.



*I enjoyed:* Creating the best possible way to show the fabric. The piece does not end once it has been woven, creating a method of displaying the fabric to best show its’ qualities is yet another part of designing the completed piece.

*Problems/Decisions:* The right choice of weft to best support the artists’ statement in connection with the theme of the show.

*Learnings:* Stretching your imagination on the theme of the show allows creativity.

**Jennifer Earle: The Emerald City** – Necklace: off loom pin weaving/tapestry; handspun, hand dyed silk; glass & mineral beads



Inspiration for this piece comes from popular images of the Emerald City of Oz written by Frank L Baum. The book was a favourite of mine as a child and the screen adaptation is still classified as a gem. The silk used in the needle weaving is handspun and dyed. I have tried to give a sense of the magical wonder of a city of turrets and towers made of emeralds. If you look closely, you will discover the yellow brick road as well.

*I enjoyed:* Discovering a new way of using handspun and watching the images appear as the work went on. The activity for me was as compulsive a jigsaw puzzle.

*Problems/Decisions:* I had difficulty imagining and dyeing at least 7 shades of green that related to emeralds and unwittingly put too many skeins in one dye bath. Found some other earlier handspun silk that

I could dye. Puzzled by the options for the fringe which should have been designed at the beginning, but which got left to the last, along with the neck strap. Things evolved along the way.

*Learnings:* The amount of detail you want to include vs. the sett. How to attack needle weaving.

*Discoveries:* Needle weaving is a portable activity and as time consuming as you make it. Presentation or display ideas didn't work out.

**Jennifer Earle: I Wish They Were Emeralds** – Jacket: 8/2 Tencel, 12 harness plaited twill; loom woven Delica embellishment

I explored the theme Gems as “bon mots” or precious sayings, as I remembered the popular expressions or quotes spoken by earlier generations. An example would be Wallis Simpson...”You can never be too rich or too thin”. My title comes from an incident made famous by Charles MacArthur when passing peanuts to Helen Hayes. This sentiment was echoed many times in my family and I recall as a child, witnessing my mother receiving a box of chocolates, along with the wish...”I wish they were emeralds”. These spoken gems are still well remembered and often used today to make a point. The lining fabric was designed and printed to carry out the idea.

*I enjoyed:* Seeing all the different parts come together for the finished article.

*Problems/Decisions:* Ever since I had seen the Spoonflower site ([www.spoonflower.com](http://www.spoonflower.com)) I wanted to try my hand at designing the lining with text. Felt frustrated with my lack of computer graphic skills. Finally in desperation up loaded my design the night before leaving for Japan.

*Learnings:* Using a Mirrix loom with a shedding device for the beading...not sure I won't do the bead weaving the traditional way, but had opted for “weaving” to be true. Had a lot of ends to work in which changed the hand of the beading. Also it was difficult to get a clean shed.

*Discoveries:* Time is not elastic. Need to plan ahead more.

**Rosemarie Anich-Erickson: Untitled** – Table Runner: Tencel point twill reversed & silk fusion on rocks

This woven runner connects the theme of gems with weaving by using point twill reversed to produced diamonds and the colours were influenced by gemstones: peridot, amethyst and turquoise.

*I enjoyed:* Feeling that little buzz of excitement that comes when I see first indications that an idea is coming to fruition.

*Problems/Decisions:* I needed a diamond shape in order to have the woven piece connect with the theme. Consulted my computer design archives and was able to play mix and match, adding the black outline to the coloured diamond stripes.

*Learnings:* I'm getting old, life is too damn short to worry about what others think about you or your work.

*Discoveries:* I sell almost everything I weave. It becomes tiresome after a while, same old, same old, and having opportunities to “stick my neck out” is a breath of fresh air. If you have not submitted anything for these events, DO IT, as you might surprise yourself.



**Rosemarie Anich-Erickson: My Mind Overflows with Colour** – wet felted vessel with gems; wool fleece & silk fusion on rocks



My first thought upon hearing that Gems was the theme of this show, was of bright colours. On further reflection, I thought about gems as rocks and imagined picking up a large rock in my garden and upon breaking it open, discovered within, many colourful gems. Using a rock from my garden, I wet felted a container which holds smaller rocks and beach pebbles. These were covered with silk fibres, using a process know as silk fusion.  
*I enjoyed:* Seeing the strands of silk change ordinary stones into lovely little gems. I had preconceived ideas in my head of how they woud appear and was pleasantly surprised to discover that my ideas were possible.

*Problems/Decisions:* Silk fusion is a process whereby you are creating silk paper by cross hatching wetted silk fibres which are then formed into sheets, fixed with a medium and left to dry. The biggest problem that I had was to keep the silk paper thin enough to wrap around the rocks without creating folds on the underside. I discovered that “hatching” the fibres made a fibre sheet which was too thick to fold around the stones. Had to use small individual strands of silk, wet them out and arrange them onto the stones in mixed colours to create rock like striation. In some instances some of the stone shows through adding to the gem-like authenticity.

*Learnings:* I am the world’s worst procrastinator. It never helps to hurry things. When I took time, the results were more successful and satisfying.

*Discoveries:* I had several ideas, most impractical...tiny boxes, small motors, intermittent flashing lights etc. When I come up with an idea, I can see the finished product in my mind, but reality does not match perception. Sometimes I have difficulty changing directions. This was going to be my only entry, but discovered that I had Tencel in the same colours and took the leap to bare my weaving soul to possible criticism.

**Pat Hood: Porcupine** – wall tapestry: Weaving/tapestry, couching, hand sewing; wool & wool blends, some handspun & hand-dyed wool, cotton seine twine, chenille stems, felted wool, wire, charms, mementos, beads, waxed linen thread, burlap upholstery strapping; plain weave, wet felting

The idea of the porcupine as a spirit totem, an animal encountered at meaningful times and places in my life, was the seed from which this gem grew. Just like a precious mineral, this tapestry was developed carefully, row-by-row, layer-by-layer, over a long, long period of time. Like a gem, it has been coloured by many elements (people, experiences) encountered in its creation. It has been formed and transformed through the pressures of heat (stress), water (wet finishing), life, time, frustration, learning, problem-solving and artistic vision. I, the artist, as gem cutter, have trimmed and reshaped my idea until it revealed its true brilliance, life and message. While it has flaws, they are important to the essence of the totem. I feel this work is a successful realization of my idea and that is its true value for me.

*Background:* The porcupine, as a totem, is a wise, child-like, humorous spirit with a tender centre. Sensitive, the porcupine develops quills in response to all that hurts it and to defend all it holds dear. Intelligent, defensive, humble, trusting, wise, innocent, faith-filled: the porcupine totem provides the power of wonder and joy, allowing one the ability to use childlike qualities in their everyday activities. According to Amerindian legend, porcupine taught bear to trust and how to play again.

*I enjoyed:* I may have alluded to this in my “Artist’s Statement.” I enjoyed achieving the artistic vision I had for this piece, a three-dimensional tapestry rendering of the porcupine and the things it holds in its tender centre that had caused it to develop defensive quills. I also enjoyed talking to people about what I was doing during the months I worked on the tapestry loom in the Textile Studio. Each time I explained my vision to “droppers-by”, the vision became clearer, more finely honed. I developed a very solid sense of what I wanted to achieve personally and within the work.





*Problems/decisions:* Although, it started off well, I soon found that I could work for only one hour maximum before I started making mistakes and having to redo sections. If the studio was busy or noisy, I got easily distracted and made more mistakes.

Then life changed and I couldn't get to the studio during the week, only on Saturdays. By Summer 2011 I felt there was no advantage to using the Leclerc loom – I didn't need the shedding device or reed because of the small areas I was weaving and the limitations of being in the studio meant I couldn't weave as often as I would like. I agonized about cutting off the tapestry and moving it to a frame loom. The week before Christmas I made my decision. My husband *Brian* helped me cut it off and transfer it to an adjustable frame loom that I acquired at the 2011 Guild Auction (great buy at \$2.00). Together we threaded it through a reed with a removable top to help maintain the warp spacing. Then the warp was re-tensioned and tied onto the top bar of the frame. What made the whole thing work, however, was an adjustable easel I had acquired. It has two leg adjustments: table height and floor height, as well as three different heights for propping your flip chart. My tapestry frame fit it perfectly and could be adjusted in height for each area as I worked. With the comfort of home and better lighting, I redid a 4-inch by 6-inch centre section more to my satisfaction and had another eight inches woven by New Years. What a difference this made in my perspective on the piece. I was relieved I had made the decision to change looms.

Early in the tapestry I started making the quills three-dimensional using leather rya knots, and couching reed and pipe cleaners. These ideas achieved only part of what I wanted – to have quills bending out of the tapestry. I tried wrapping reed but it kept breaking. Feathers were okay for short soft quills but wouldn't work for all the quills. Spring steel rods were too heavy before wrapping and too difficult to bend. It wasn't until March 2012 that I solved the problem with felting over pipe cleaners. Given the cycle of creativity, I think this just needed to percolate until the right solution presented itself.

*Learnings:* I learned that there are always things to be considered and decisions to make while a tapestry is in progress. The approach taken for the angle of one section may make it easier or more difficult for the next section. I learned that I had to think of the repercussions of weaving a specific way so that I didn't have to take out the section and start again. I also learned to look at my cartoon differently, looking for ways to achieve what I wanted in spite of all the lines I had drawn. Often by simplifying I better achieved what I wanted to see. I also learned to step back more often to view the whole. Of course I learned this long after weaving a quill not joined to anything (see if you can find it!) and decided I didn't have the energy to unweave several inches and fix it. In future, I plan to study my cartoon and determine the best starting point for the weaving. I was right to weave this sideways but may have had an easier time if I started at the quill end of the porcupine rather than the head.

*Discoveries:* I found great delight in using painterly techniques to achieve shading effects on the fly. There is no black yarn; only blends with blues to deepen the colours; and also in the greys took on an important greenish tinge, extending my range of greens. At one point I thought I had run out of some colours of yarn, even though I had divided balls in half to save some for the second half of the tapestry. Without the yarns I had saved, I was forced to make some creative colour decisions and was pleasantly surprised by the results. When the tapestry was almost finished, I found the missing stash of yarn in a piano bench that we also use as a loom bench. Chalk that one up to creative happenstance.

***Chung-Ja Jackson: Row Upon Row of Gems*** – table runner: Tencel, wool acrylic; 4 shaft honeycomb

Various gems of different colours.

*I enjoyed:* Thinking, planning and choosing the colours and types of materials, which would be suitable for the show theme, and then executing the actual piece to weave.

I found the weaving very fun and free, except I tend to think it took too long.

*Problems/decisions:* The colours and shapes of design that I envisioned originally did not turn out just the way I wanted, because the thickness of yarns was not right. Of course, I should have woven a sample then it could have been eliminated. But I left the project too close the deadline, and also I had in mind a longer piece, but I had make it shorter because I did not have enough time.

*Learnings:* Plan and start working ahead a time to have an enough time so that if any unexpected things happen, there will have time to correct.



**Chung-Ja Jackson: Pearly Basket** – coiled basket

I used a coil basketry technique for the base of the oyster shell and the pearl beads represent the pearls. My idea was to represent how the pearl grows inside the oyster shell. With that theme, I just shaped the shell of my own way not particular shape of shell in mind with a lot of pearls growing at the same time instead of only one pearl inside. And then, I put a pair of pearl earrings and a necklace inside the shell so that the whole thing is made for gem jewelry.

*I enjoyed:* as above

*Problems/decisions:* I knew what I was doing from the beginning; therefore, I enjoyed and had fun make it as it developed.

**Giselle Risse: Shining Diamond** – scarf: 50% silk/50% Tencel; twill diamonds. Gemlike colours-diamond twill pattern.**Eleanor Roberts: Opalescence** – necklace; Kumihimo 8 strand braid; spiral pattern; silk, some hand dyed, beads.

*I enjoyed:* I enjoy any Kumihimo braiding I do even when problems occur. I especially love braiding with the silk fibre William gave me. This is the first time I have done a complete project with silk, the first time I incorporated beads in the braiding and I also used a new technique to attach the clasp. Considering all this it's no wonder the first attempt was subpar. The necklace in the Show was a second try.

*Problems/decisions:* The biggest problem I had was with the silk fibre. That ...was hair-like and tangled like crazy. It took almost two weeks to get the first warp on the Marudai. The second necklace I used a little thicker silk and the warp handled better. The braiding was unaffected by the differing fibres. I changed the white silk

fibre from the first to the second braid. A very good decision!!

*Learnings:* I now know where the Beady-I store is. Only took me two trips to Bronte to find it, but the clerk told me about a new idea for attaching clasps, which I used on both necklaces.

*Discoveries/Thoughts:* I spent a long time perfecting my idea of this necklace, a long time rereading Roderick Owens' book on Kumihimo braiding. I learn something new every time I dip into this book. The weighting of the braid is more and more important for me each time I try a project, as is the seemingly simple movement of your hands to achieve your pattern. Some day I think I will be satisfied with every aspect of this operation.

**Sue Stasiuk: Strata Exposed** – framed weaving: silk, wool, manmade fibre, crystals & beads; undulating twill  
Beneath the Earth's surface, in the strata layers of time, lay precious stones waiting to be discovered, wanting to shine. This weaving symbolizes the textures and undulations of the strata, exposing the mysteries of nature and revealing the hidden treasures of Gems.



**Ruth Thoen: Moroccan Gems** – scarf; Tencel, rayon, ribbons; doubleweave variations  
Single strands of Gems  
Cascading round my shoulders  
Softer than the real.

*I enjoyed:* I really enjoyed starting with the main design element (rayon ribbon) and trying to figure out how best to show it off.

*Problems/decisions:* I had to figure out the supplemental warp for the ribbon e.g. different spacing and how to lift in various spots.



I also realized early into the scarf that I needed a richer background. Originally thought that a plain colour would show off the ribbon best, but it just didn't do the ribbon justice. Several samples later I chose the variegated weft that worked.

*Learnings:* I learned a lot about supplemental warps, and how variegated weft sometimes works very well, without drawing attention to the variegation. The subtle changes in the dark weft disappeared, but deepened the overall colour

*Discoveries:* When you have an opportunity to participate in a juried show, "Try it, you'll like it!"

At first the theme, Gems, was daunting, but with a good time frame, and my eyes open, the project just seemed to be waiting for me.

**Joanne van der Linden: Untitled** – necklace; gemstone, Delica beads & crystals; peyote stitch

Found a gemstone of a mineral unknown to me, but it was a real gem.

*I enjoyed:* Found this very interesting gemstone with the shimmering vein and loved designing around it.

*Problems/decisions:* which would be the best way to use it.

*Learnings:* It is quite heavy and needed a lot of support.

*Discoveries:* Think about how to use it, before you buy, even if you love it.



**Joanne van der Linden: Untitled** – necklace; Delica beads & crystals; peyote stitch

Round and round the diamonds go.

*I enjoyed:* Making the netted diamonds and adding the crystals.

*Problems/decisions:* Trying to enlarge the necklace, as I wanted to make a real big necklace like collar.

*Learnings:* Could not make it work the way I wanted, it just did not look right. Put some more links at the beginning and left it as a smaller necklace.

*Discoveries:* Leave well enough alone.



**Joanne van der Linden: Untitled** – amulet purse; Delica beads & crystals; peyote stitch

Diamonds and amethyst..what more can a girl want?

*I enjoyed:* Making an amulet purse, as they seem to go well and give nice results.

*Problems/decisions:* Sometimes it is hard to decide what kind of necklace and fringe to put with it.

*Learnings:* to go with something simple

*Discoveries:* Don't get too fancy and to keep trying to change things.

**Margaret Jane Wallace: Evening Gems** – evening clutch purse; Tencel warp & weft, purchased lining, ribbons & ultra suede; Gebrochene twill  
The Gebrochene twill give diamond shapes which cascade through the cloth. The diamond, amethyst, garnet, topaz, sapphire & alexandrite gems are the birthstones of family members.



**Doreen Winter: Untitled** – jacket; mercerized cotton, twill diamonds

Diamonds are forever.

*I enjoyed:* The day it was finished.

*Problem/decisions:* My warp was 36 inches wide in 2/10 mercerized cotton and in the first two or three experimental inches I discovered that the selvedge edges were shredding. Panic stations. Fortunately I had a heavier weight in the same mercerized cotton and I put in a floater, which solved the problem. When I sampled the design was obvious, for some reason in the 36 wide fabrics the design disappeared. I changed to the heavier weight mercerized cotton and the diamond shapes popped up.

*Learnings:* Be prepared with alternatives if the first attempt seems ready to fail.

*Discoveries:* Don't weave black especially at night unless you absolutely adore it.

**Diane Woods: Basket of Gems** – basket; coiled basketry; awning cord, wire, Tencel mercerized cotton, beads

The wire beads incorporate into this coiled basket are the colours of gems – sapphire, amethyst, ruby, amber, turquoise and so on. The little basket might be called a Gem.

*I enjoyed:* The coiling process of the basket

*Problems/decisions:* Shaping the basket was most difficult. Probably the shape was somewhat different at the end than was envisioned at the outset.

*Learnings:* Coiling is a slow but satisfying technique; smooth shaping of a basket is difficult.



**Diane Woods: Turquoise Treasure** – scarf; silk & turquoise mineral; M's & W's with leno inserts

Turquoise is a gem. Here it is present in both the colour of the silk & as actual turquoise stones woven into the scarf. The stones are woven into the scarf fabric using a leno (twisted warp) technique...a Gem of a technique.

*I enjoyed:* Working with the silk and planning the placement of the stones

*Problems/decisions:* Most difficult part of the scarf was keeping the treadling pattern constant around the leno areas with the stones because there was "buildup" on each side before and after the leno row, and the treadling sequence on each side had to be followed so it all came out even in the end. This involved keeping close track with a draft and

pins for each side

*Learnings:* With the leno rows in the scarf, detailed planning ahead paid off

**Diane Woods: Gems of Wisdom** – wall hanging; mercerized cotton; tablet and floor loom weaving; double turning (tablet weaving) on the bands/ crepe weave on the background material; tablet weaving 12/floor loom, weaving 4

There are gems of many kinds. Gems of wisdom are sayings or proverbs applicable to everyday like thoughts to help life go more smoothly. Five are presented here in woven form as a wall hanging. The colours of yarns used also represent gems.

*I enjoyed:* Working out the concept

*Problems/decisions:* With the tablet woven bands, some extra spacing was added at the ends and between letters on some sayings to make them end up I graduated sizes for mounting.

*Learnings:* Watch the tablet carefully. Some turned inadvertently causing mistakes.

*Thoughts to Share:* A Juried Show is a great place to push yourself. Try to think/design outside the box. A Juror's comments are always useful and constructive – even when they are about someone else's work, so it is educational for everyone.



## Kaleidoscope Hands On 2012

by Sharon Gowland

Our studio was very busy during this year's Kaleidoscope event. More than 50 children and their parents enjoyed their opportunity to weave a mug mat to take home. While most of the children were able to manipulate the looms themselves, several smaller ones sat on a parent's lap to enable the parent to work the treadles as the child threw the shuttles. What a neat way to educate both age groups!



After the weaving was completed, it was cut off the loom and taken to the sewing machine to have the edges secured. Expressions of awe were often heard as the waste yarn was removed and the fringes appeared as if by magic. It gave me quite a chuckle to hear the conversations as they watched it happen.



As the stitching and magic was being performed, one of the helpers (*Jennifer, Fran or Nancy*) retied the warp to ready the loom for another eager child. They sure kept us hopping!

## Kaleidoscope Event



Congratulations to the winners and thanks to all the guild members who worked to make this a success. Those tablecloths sure worked their magic!

## Christmas Is Coming, The Goose is Getting Fat

Hard to imagine just at the beginning of summer and at the end of our first heat wave, that we should be thinking of the Soup Bowl and Christmas Sale Event! Never the less, these are the very days and months we should be weaving, spinning, felting, basketing, etc. to increase our inventory for the sale in November. Guild members are also asked to remember the Christmas tree in the studio that will be adorned with decorations made by our loving hands. The funds from the decorations are donated to the BAC as our Christmas gift. I had a little fun knitting these out of some leftover handspun and might provide you with an idea if you are tired of mini sweaters. Another thought might be to do some wet felting or needle felting in cookie cutter shapes and decorate with embroidery. Think ginger bread men, snowmen, trees, ornaments snowflakes.....



## “Tall Tales” – Special Guild Exhibition 2013

Have you started thinking about ideas for submission to the juried exhibition to be held in the Lee-Chin Family gallery, at the Burlington Art Centre? The date seemed far away at first, but June 22, 2013 will be on us before we know it.

According to the information supplied by *George Wale* original works by individuals and collaboration are welcome. Collaboration can be with member(s) of the same guild and/or with member(s) of other guilds. In this show, submissions are not constrained by the standards of the guild so that an artist participating may develop an idea from “outside the box”. Each entrant is limited to two submissions. The dates are a bit tentative right now but it is likely that the submissions will be presented for jurying June 13<sup>th</sup> 2013.

In his handout, *George* has given some definitions of “tall tales” and expressed a wish that some tales might relate to the origins of the Burlington Art Centre. Please refer to *George* or the poster on the corkboard for more information.

## What I did on (part one of) my summer vacation

by *Lauren Arketll*

Flashback to fall 2008: Introduced to *Handwoven* magazine by way of a bunch of old issues looking for a good home, I was drawn to anything this fellow named *Tom Knisely* created. His instructions were clear and his projects appealed to me. Apparently he was an instructor at **The Mannings Handweaving School & Supply Center** in south central Pennsylvania.

Fast forward to winter 2010: The stars finally aligned and I was looking forward to taking my first real go-away vacation since 1991, but what to do? Where to go? Pondering this while devouring the newest *Handwoven*, now a bi-monthly addiction, it hit me: why not relax at a weaving school for my vacation? (Yes, I was that naïve.)

I searched the websites, shortlisted the best possibilities within my budget and work schedule, and made calls. That year, the **John C. Campbell Folk School** (JCCFS) in Brasstown, North Carolina won the coin toss over The Mannings in East Berlin, PA. I drove the 14 hours home with a completed rag rug, some new weaving skills, and about five pounds heavier, thanks to the amazing kitchen at the John C. I was also now a weaving school veteran, much wiser on the deluded theory of relaxing while on course.

The following summer, my intention to experience The Mannings evaporated when I was told that the three classes, taught by *Tom Knisely*, I wanted to attend were full. But it was only January! *Ethel*, The Mannings' majordomo, explained that most classes book up the minute they are offered. Tom keeps his class sizes small (8) so that everyone gets the attention they need. I'm sure it also didn't help that he was voted Instructor of the Year in 2011 by *Handwoven* readers. His classes are always in high demand.

With 2012 on the horizon, I checked The Mannings website almost daily. The morning I saw their spring classes posted, I was on the phone. Persistence and fast dialing paid off as I registered to attend my top two choices: Overshot Shawl in May and Double Weave Blanket in August.

And bonus for me, I reserved a spot to stay on site in May. This is almost harder to do than get into one of *Tom's* classes. The Mannings' owners, *Carol and Ron Woolcock*, live in a lovely heritage home just a stone's throw from the classroom. They operate a B&B of one room with three single beds and a shared bathroom, for \$30/person per night.

After a leisurely 8-hour Sunday drive I arrived in East Berlin with plenty of time to go grocery shopping and settle in for the evening. The Mannings' is situated along the Conewago Creek, once home to an historic covered bridge. In fact, it was the bridge that attracted the original owners to the site in the 1930s. *Osma and Milo Gallinger*, designers of the Gallinger loom and big players in the craft revival movement, settled in the nearby farmhouse and established Creative Crafts. They sold their business to *Harry and Katherine Manning* in 1960. *Carol and Ron* bought the business in 1985, expanding it to the current school and retail shop covering nearly 12,000 square feet.

It's obvious that the centre reflects the passions of the owners and everyone who works there. Not only is customer service top-notch, but the array of supplies is breathtaking. If they don't have it, you don't want it. But running an operation this size is demanding; *Carol and Ron* hope to retire later this year with the sale of their business, if the right owners come along.

Class with *Tom* was everything I expected and more. We were eight eager weavers at 9am on Monday morning, arriving from Maine, North Carolina, Maryland, Pennsylvania, and Ontario. Only three of us were hovering around 50, with everyone else 60+. Weaving levels ranged from basic beginner through experienced.

We had received our warp colourway options (no substitutions) by mail about a month earlier, so our looms were warped and ready for us. Of the seven options provided, all eight weavers chose only three. Once we saw how wonderful the remaining colourways looked woven, though, there were more than a few regretful weavers. I selected the colourway called Sedona, which included Raisin, Special Turk, Mead, and Light Rust in 10/2 perle cotton.

It was no small feat for *Tom's* daughter and weaving school instructor, *Sara Bixler*, to prepare our looms. Each loom was threaded with six sections of five overshot patterns. It was up to each student to decide how to treadle the patterns and weave the weft. Some opted to treadle one overshot pattern throughout but vary the tabby weft colour, while others decided to vary the treadling but use a single tabby weft. I choose to do both: treadle all patterns in star (and some in rose) **and** change the tabby colours each pattern block. My goal was to create a big colour and pattern gamp using the four-yard warp. We could select any colour of 5/2 perle cotton or wool for the pattern weft, and from the huge selection of 10/2 perle cotton or tencel for our tabby weft. All supplies were included in the \$395 USD course fee.

While we spent most of our days weaving, *Tom* inserted well-timed classroom instruction to provide the theory behind what we were doing at the loom. Clearly *Tom* is a master at balancing how much theory to give and when to give it. His keep-it-simple approach is geared to every learner—he manages to handle both beginning and

experienced weavers with equal ease, never overwhelming the former with too much information or offending the latter by being too simplistic.

It was an intensive class. *Carol* allowed weavers to stay at their looms until 10pm each night and I, along with my two roommates from Maine, took full advantage of this Monday through Wednesday. It was a proud moment for me when I finally cut the web from the loom by Thursday lunch time. I learned how to work with two shuttles and how to weave overshot—and I made a beautiful vacation souvenir to take home. I'm eagerly anticipating the second part of my summer weaving adventure, because who wouldn't want to make a wool blanket during the Dog Days of August?!

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## BAC Weaving Classes 2012 - 13

by *Joyce Newman*

The weaving class at the BAC has a new teaching team. During the May exec meeting, *Pat* told us that she would not be teaching weaving classes. After the meeting, several of us chatted in the parking lot, and classes were part of the conversation. *MargaretJane* said she'd love to teach the class, but work commitments meant she could only do a team teaching situation. I felt I wasn't able to take on the course because of the irregularity of my job demands. After some thought the next day, I left *MargaretJane* a message asking her if she was serious – could we do this together? By 9 that evening, after phone calls and emails back and forth, we had a teaching proposal off to *Leslie Page* (BAC Curator of Education). She got back to us the following morning, and we're spending part of our summer doing lesson plans.

The course description for the fall and winter semesters is as follows:

### *Learn to Weave and Beyond*

*Using the floor looms in the Textile Studio, students will create cloth. They will learn the basics of how prepare a warp, dress a loom, then weave and finish a couple of simple articles. They will be able to explore a number of weave structures, learn to read a weaving pattern, and study the effect that colour and texture has on the cloth. Using this knowledge the students will start to design, plan and weave their own simple projects. If you have woven before, this course will help you refresh knowledge of dressing a loom and improve your weaving technique with some "beyond the basics" projects.*

And what will happen for the spring semester? The BAC would like to offer something more advanced. We both want the spring off, but we're looking for input and suggestions to pass along. Questions are always welcome!

Some thoughts:

- It might be less than the usual 10 weeks, depending on the topic.
- Instructor could be a guild member, or a member of another local guild.
- A Master Weaver, teaching their topic.
- An OHS Weaving Certificate unit – 15 hours of classes are required. 5 classes on alternate weeks to allow course work time?
- Spinning.
- Sewing with handwoven fabrics.
- Specific weaving topics/techniques, etc.

The spring session is scheduled from April 8 to June 3. Registration begins March 5, so the BAC needs to have all details finalized by mid January. Please think about sending *Leslie* ([pagel@thebac.ca](mailto:pagel@thebac.ca)) a proposal.

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## New 12 Shaft Loom Now Up and Running



For those of you who have not been in the studio for a while, you will notice some changes on your next visit. Magically it seems (although really through the efforts of *Pat Hood*) the “dreaded” Macomber loom has been sold and transported by its new owner to Eastern Canada. Various people have been involved in checking out the replacement Leclerc 12 shaft jack loom.



*Brian* and *Pat Hood* have replaced/fixd the brake. *RuthThoem* has studiously counted heddles and coloured same so that threading will be easier. *Fran Boisvert* and *Margaret Jane Wallace* have been busy creating our first warp for towels, getting it threaded and checking out the mechanics. There is a book now of the various drawdowns and samples to help you select your weft. You might check with *Margaret Jane* regarding who is weaving when.

## Five Counties – Back to the Future – September 22, 2012



The Niagara Handweavers and Spinners have issued a guild challenge for the up coming one-day Seminar Event to be held at the Holy Rosary Hall in Thorold. You can check out information as it develops on their website [www.nhws.ca](http://www.nhws.ca) Our Guild chose the Regency Period (chanel Jane Austin). In the promo for the Seminar they end by saying “when your display comes together, we want you to tell all the stories about how the items fit into your theme period. A couple of Jane Austin knitting magazines are available as inspiration from Jennifer. Think of reticules, spencers, small shawls, fingerless gloves, vests...and remember these are intended to be reinterpretations for modern times.

How will you use your talents in weaving, spinning, beading, basketry, etc. to meet the challenge? We are looking forward to something awesome!

## Opportunities and Notices

### Grapevine Project:

Person #1: Hands Over July 1<sup>st</sup>  
 Person #2: Hands Over October Guild Meeting  
 Person #3: Hands Over January Guild Meeting  
 Person #4: Completed by March.

*Nancy Snelgrove* is interested in seeing, and perhaps collecting/ buying any stamps or postcards you might have which related to the textile arts such as weaving and spinning. Please contact her if you can help her with her collection.

[nancysnelgrove@cogeco.ca](mailto:nancysnelgrove@cogeco.ca)

**Reviewer wanted.** Library is looking for someone interested in reviewing new books, which have yet to hit the library shelves in the studio. The first person to contact Jennifer will get a chance to read and review their choice of the following:

- *Fleece and Fibre Sourcebook* by Deborah Robson
- *Weave Classic Crackle & More* by Susan Wilson
- *Magical Materials to Weave: Blending Traditional and Innovative Yarns* by Lotte Dalgaard
- *Shape Shape: Sewing Patterns to Wear Multiple Ways* by Natsuno Hiraiwa
- *Spin Art- Mastering the Craft* (plus DVD) by Jacey Boggs
- *Weft-Faced Pattern Weaves: Tabby to Tacquete* by Nancy Hoskins

Book is available for one month. The review will be published in the next newsletter. [jearle3@cogeco.ca](mailto:jearle3@cogeco.ca)



### Hot Websites

From Sharon Gowland: I've just spent several hours watching this series ... fascinating info ... and FREE !

A 7 video series on spinning flax, with the human hand, with a hand spindle, a drop spindle and a wheel. Very interesting!

<http://www.youtube.com/watch?v=gCeemLKvLOW&feature=relmfu>

**Custom Woven Interiors:** Kelly Marshall create custom rugs, table runners, throws, spreads, pillows, and wall hangings in natural cotton and linen fibers. These handwoven textiles combine art and function in a variety of design styles: Scandinavian rugs, and Contemporary textiles.

<http://www.kellymarshall.com/>

**Kaffe Fassett Studio:** colourful work in fabric, knitting, needlepoint, patchwork, painting and mosaic. Visit here regularly for the latest news and information from the famous Kaffe Fassett Studio.

<http://www.kaffefassett.com/Home.html>

**Mountain Laurel Books:** your source of thousands of Needle Art & Textile books and publications and interesting books on Gardening, Art, New England & Children's Books. Our book business began in 1995 and we continue to serve new and repeat customers

<http://www.mountainlaurelbooks.com/>

*A Weaver on the Horizon* is a Chinese television series based on the life story of Huang Daopo, who revolutionized the textile industry during the Mongol conquest of the Song Dynasty and the beginning of the Yuan Dynasty.

<http://history.cultural-china.com/en/48History8837.html>

**Wear Milk? Anke Domaske** says why not. The designer of a new textile made entirely from milk as well as soothing to people with skin allergies. Called "Qmilch," it drapes and folds like silk, but can be washed and dried like cotton.

<http://www.cbc.ca/news/technology/story/2011/11/15/milk-dress-fabric-germany.html>

### Burlington Handweavers and Spinners 2012 Executive

<b>President:</b>	Susan Turnbull
<b>Vice-Pres:</b>	Nancy Rose
<b>Past-Pres:</b>	Ruth Thoem
<b>Treasurer:</b>	Freda Veitch
<b>Assist:</b>	Doreen Winter
<b>Secretary:</b>	Diane Woods
<b>Assist:</b>	Jennifer Earle
<b>Display:</b>	Sue Stasiuk
<b>Assist:</b>	Doreen Winter
<b>Flowers:</b>	Joanne van der Linden
<b>Assist:</b>	
<b>Juried Show:</b>	Eleanor Roberts
<b>Assist:</b>	Chung-Ja Jackson
<b>Librarians;</b>	
<b>Co -Chairs:</b>	Jennifer Earle
	Ruthe Stowe
<b>Assist:</b>	Sharon Gowland
<b>Looms &amp; Equipment:</b>	Pat Hood
<b>Assist:</b>	Margaret Jane Wallace
<b>Membership:</b>	Doreen Winter
<b>Assist:</b>	Sue Stasiuk
<b>Newsletter Editors:</b>	Jennifer Earle
	Ruthe Stowe
<b>Phone Committee:</b>	Fran Boisvert
<b>Sales:</b>	Lesley French
<b>Assist:</b>	
<b>Social:</b>	Gisela Risse
<b>Assist:</b>	Willa McCaughan
<b>Programs:</b>	Margaret Jane Wallace
<b>Assist:</b>	Willa McCaughan
<b>Mentoring:</b>	Fran Boisvert
<b>Kaleidoscope:</b>	Ruth Thoem
<b>Assist:</b>	Mary Wesko
<b>Assist:</b>	
<b>Christmas Sale:</b>	Mary Wesko
<b>Assist:</b>	Sue Stasiuk