



**BURLINGTON
HANDWEAVERS
& SPINNERS
GUILD**



Warped Perspective

Issue 34 October 2013



President's Message:

Susan Turnbull, President

Welcome back to everyone who was away for the summer, hopefully the trips and vacations were fun and restful. We had sad news over the summer with the passing of Ruthe Stowe, a fellow weaver who was an inspiration to me as well as others. She helped with the editing of this Newsletter, worked on the library and until we started our official website in the last year, gave the world a connection to our guild on the Internet. I, as well as the rest of the guild, will miss her greatly.

We have just enjoyed a successful 5 Counties Seminar. Thanks to all the organizers and volunteers. I know it was a lot of work. JOB WELL DONE.

Dates to Remember!

September 19 – October 13/13 – William C.G. Hodge “Points of Light: sunsets and flowers” at the David Kaye Gallery www.davidkayegallery.com

October 7/13 – Guild Meeting - Guided Tour of Mexico. Presentation by *William Hodge* and *Robert Wylie*. Sharing of treasures found and bought.

October 19/13 – Woodstock fleece Festival. Woodstock Fairgrounds www.fleecefestival.com A great place to increase your fibre stash.

November 2/13 – Basket Workshop with *Wanda Haydt*. \$80 Please contact *Nancy Rose* if you are interested.

November 4/13 – Guild Meeting – Needle felting led by our own master, *Jim Thomas*. We will make apples (might make a neat tree decoration).

November 14 - 17/13 – Soup Bowl and Christmas Sale at the BAC. Take in dates and signup sheets at the October guild meeting.

December 2/13 – Guild Meeting – Christmas Potluck. Vote on new officers. Golden Shuttle Award. Set up at 6 pm; Eat at 6:30 Tours of the BAC vault with *Jonathan Smith*.

January 6/14 – Guild Meeting – Dyeing. Presentation by *Margaret Jane Wallace*.

May 4 – June 1/14 - Burlington Handweavers & Spinners Juried Show: Plumage Take in dates to be announced.

June 7 – 8/14 – Kaleidoscope at the BAC

September 20/14 – Five Counties – Our Canada – Your Inspiration
Hosted by Georgetown, Mississauga and Oakville Guilds at Eden United Church, 3051 Battleford Road, Mississauga.
<http://fivecounties2014.wordpress.com>

May 22 – 24 2015 – Ontario Handweavers and Spinners Conference
“Panoply, a Pan American Celebration of our Fibre Craft Heritage” in Burlington

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

Burlington Handweavers & Spinners Guild
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Now 5 Counties is finished it's time to look ahead to the Christmas Sale and also to look for inspiration and time to start producing our masterpieces for the juried show.

I am enjoying this beautiful autumn weather. It can't last long enough for me; the fall colours will soon be here, I'm sure my sister in northern Ontario is already experiencing them. This fall I am making a big change in my life. Since I retired I have been thinking about volunteering but doing nothing about it. I decided to apply for delivering meals on wheels, which is run by the VON. When I went to the orientation I found there were many areas to be involved in and I found myself volunteering for palliative care. It requires a ten-week program, which is being held on Monday evenings; therefore I won't be attending any meetings until December. I'll miss everyone but will hopefully see some of you on Wednesday afternoons.

I am still not able to weave, but am finally going to see a surgeon about my shoulders in October. Hopefully he will have the answer for me.

Keep doing fibre things, *Susan*

2014 Juried Show – Looking Ahead

by *Joyce Newman*

It's coming fast! Dates are May 4 to June 1.

The theme is plumage – my first thought was birds, and a quick glance through a bird book has lots of inspiring colour combinations, from vibrant to soft and subtle.



I love vibrant colours - red with a bit of black (cardinal), mottled black and white with a splash of red (downy or hairy woodpecker), my favourite colour combo of blue/green/purple (peacock). All would make beautiful scarves.

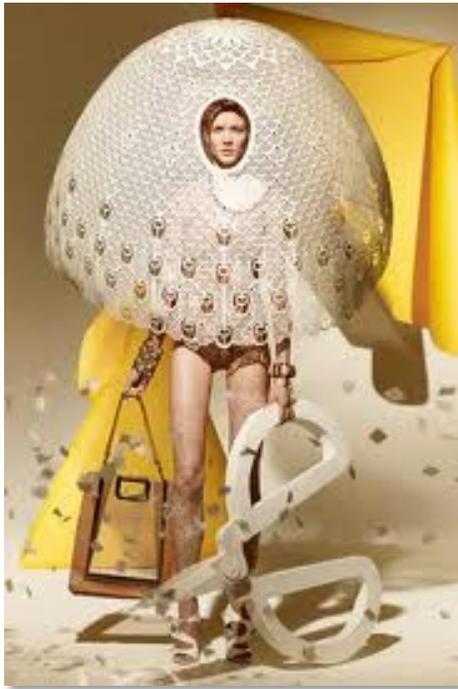


The soft and subtle colours can also be gorgeous. How often have you heard “it's just a sparrow”? Have you looked at the colour range in a photo of the white-throated sparrow? Soft grey, mid brown, black, and just a touch of white and yellow. Think of that translated to a jacket!

I found a secondary definition of “finery” or “elaborate dress”. Imagine where that could take you!

I'm looking for suggestions for a juror, love to hear your ideas!





A juried show is a challenge to push your work and produce the best pieces you can. A juror from outside the guild is selected to examine the submitted pieces, and select those that work together to showcase the guild. The Perry Gallery will accommodate between 15 and 30 pieces (depending on size) and many years, all pieces submitted are hung. We usually present several awards including Juror's Choice, and Best Expression of Theme. The Past Presidents' Award is for a new weaver/spinner, or someone working in a technique that is new to them. Our juror generally comes to the guild meeting following the opening, and talks about the entries and his/her decisions. The guild encourages many different expressions of fibre work. Check for the complete list in the Guild Standards found in our Handbook.

Five Counties 2013 A Huge Success!

by Pat Hood, Chair, Five Counties 2013

Take entertaining speakers, a great venue, sold-out vendor spaces, and 133 fibre enthusiasts --add a talented organizing committee -- and you get a hugely successful Five Counties 2013! *William Hodge* gave us more than 17 ways to be creative. *Jette Vandermeiden* inspired us with 8-shaft tie-ups to weave multiple structures and two-sided cloth. *Lisa McKenzie* guided us into new territory with fresh, funky, chunky core spun yarns.

Three of our members won Guild Challenge awards: *Margaret Jane Wallace*, Best Handwoven item for her



exquisite scarf with the hand-painted warp; *Joanne van der Linden*, Best Off-Loom Technique for her two beaded necklaces, and *Jim Thomas*, the Awesome award, for his felted "Ganesha."

In addition to the 130 pre-registered, 3 people registered on Saturday, and we had 15 shoppers who paid \$5.00 just to visit the vendors. The vendors were pleased and, in some cases, overwhelmed with the amount of sales. Many have asked to return next year.

Thank you to guild volunteers *Rosemarie Anich-Erickson*, *Sheila Berg*, *Marg Burns*, *Chung Ja Jackson*,

Julija Paliulis, Marian Riach, Barbara Ross, Barbara Scott, Irena Thomas, Freda Veitch, Doreen Winter, Diane Woods and Lois Wyndham who helped on Friday through Sunday with setup, clean-up, monitoring, and registration.

The committee received many thanks throughout the day from the attendees, as well as a few complimentary e-mails after the event. Many thanks and much appreciation go to the organizing committee: *Joyce Newman*, Secretary; *Eleanor Roberts*, Co-chair and Treasurer; *Nancy Rose*, Vendors; *Jim Thomas*, Facilities; *Margaret Jane Wallace*, Registration; *Fran Boisvert* and *Lesley French*, Name tags and Registration; *Lauren Arkell*, Marketing Design and Publicity; *Jennifer Earle* and *Sue Stasiuk*, Guild Challenge and *Jo Holden*, Refreshments.

Mark your calendar now for the next Five Counties Seminar on Saturday, September 20, 2014 hosted by the Oakville, Georgetown and Mississauga guilds. Next year the Guild Challenge is inspired by provinces and territories of Canada and we have been assigned British Columbia and the Yukon Territories.

Getting Ready for Christmas

Donation to the BAC: A little history: The Arts community in Burlington is truly fortunate to have the wonderful facility of the BAC. In fact, we are the envy of most weaving spinner guilds. Few members realize that the on-going operations are a partnership between the Guilds and the BAC. It is our obligation to give time and money towards the running of our facility. One of the fun ways to support the building is through our annual Christmas Tree Decorations sales event.

In the BHSG we have about **45 members**. **If we sold them all at \$10 or more, we could raise close to \$500 for the BAC!**

What you make does not have to meet guild standards regarding methods of construction or materials, but must naturally be well made, handmade and unique. We would like to think we are providing one of a kind works of arts that will be considered heirlooms. Items will have to be handed in on the take-in day for the Christmas Sale.



Guild Sales: The guild will take part in the Christmas Sale/Soup Bowl Event. It is a busy time for us, and we will need volunteers to sign up to help man the sales desk and monitor the silent auction which will be going on in the community hallway outside our doors. We will look very smart in our new aprons, but we will need a wonderful assortment of items to make this sale a glowing success. It is not too late to weave a few place mats, scarves or tea towels. Spinning sells well as both yarn (in case you run out of time) and knitted items like mitts, hats, scarves, etc. Again refer to the guild standards in the Guidebook if you are in doubt about what items are acceptable. The public love our “stuff”. So lets make sure we have plenty of it on hand to satisfy them.

Soup Bowl Event: You might just have enough time left over to support the BAC by buying a ticket to the Soup Bowl event. You could repurpose the soup bowl you go home with into a Christmas present for a loved one. Now that IS multi tasking.

Baby Wraps

by *Ruth Thoen*

Thanks to our attractively designed website and Facebook presence, the Guild received an inquiry as to whether there was an interest in weaving a baby wrap. In answering the request, I was introduced to a whole new world (to me) of baby wearing textiles.

Baby wraps have been around for a long, long time. Women have traditionally wrapped their babes to their front or back to free their hands for work, and provide their babes with comfort and support. Long pieces of cloth (usually cotton or linen, but also knit fabrics, even silk) are used to wrap around the mother and child. *(cont'd)*



Baby wraps come in a variety of lengths, starting at 2.7 metres and going up to 5.2 m. That's a lot of cloth! Standard width is .7 metres and 2/8 cotton, unmercerized is a preferred material often in plain weave. The colour is the big thing, of course. Some weavers feature strong, bold stripes, others do gradations. The selvages must be of different colours, to assist in the wrap. A small middle marker is required on both sides. One popular site works from a photo provided by the purchaser.

Interestingly, handwoven baby wraps have become so popular just now that the sites I could find were all sold out, some into 2014. As soon as I suggested to my purchaser that I would weave a second one, she had a buyer for me.

For my commission, I was provided with a photo as shown. It was a lovely blue cabbage, with lilac shadows. I met with Cindy, taking along my samples of yarns and a couple of warp reelings. She loved my suggestions, and gave me free rein.

Winding the warp was certainly time-consuming. Because of the gradation, I wound four strands at a time, changing one strand almost every rotation. I'm glad I have a 100" warping mill! Luckily it wound on a charm, perhaps because of the trapeze. I timed myself and recorded 5.5 hours to get it on the back beam, another 8 hours to thread and sley. Then sample, just to choose the best weft colour, and get my beat down. Then weave, and weave and weave.

Plain weave works up fast, because there are absolutely no decisions to be made. No checking what foot to change to. Left, right, left, right. A good zone to be in when you need to weave yardage.



The wrap is complete and delivered. Another commission has been received. I'm liking this! You might too.

Words from the Library:

Of Shoes and Ships and Sealing Wax and other trivia

Items are lent for the period of one month, except over the summer, where a two-month period is acceptable. We run on the honour and self serve systems. The key to the library locks is in cupboard 4. Look for a yellow tassel. Sign out books by placing the signed book card in the grey box on the shelf in the bookcase. When returning a book, please replace the card and reshelve it according the Subject Classification Number and the author. We have been lax about enforcing fines for over due books, but intend to be more vigilant and you may get a kindly email from us. The rates for fines are posted on the cupboard doors.

Additional Resources: I have delighted this summer in finding time to read back issues of **Complex Weavers**. I have found these full of diverse information and inspiration so much so that I have joined and bought the back issues as collected volumes. I'm going to put my extras in a slip box in the studio with the hope that you might explore the publications of this group and want to join as an individual or a guild (if they allow the latter).

Guild Book Reviews

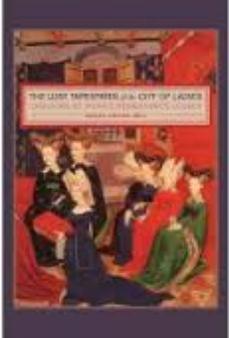
“The Lost Tapestries of the City of Ladies”

reviewed by *Irena Thomas*

(Christine de Pizan Renaissance Legacy)

by Susan Groag Bell,

University of California Press, Berkeley 2004.



The book is a passionate, delightful quest for a few sets of medieval tapestries. The author in her quest provides the reader with a glimpse of life at courts of Reigning Houses of Europe, in an effort to trace down the “woven paintings” known as “The City of Ladies”.

In the medieval times, as early as 14th century, tapestry became the favourite way of decorating the grand halls. Medieval castles were notoriously drafty and badly heated, tapestry made them warmer and more comfortable. Tapestries became a symbol of status and were important means of conveying a political or social statement.

Mythological stories, biblical scenes, lives of many saints, hunting expeditions (including that of an elusive unicorn) were among the most popular themes. Memorable battles, like the English defeat at the end of the Hundred Years War or the defeat of Spanish Armada by the English fleet made powerful statements. Imagine receiving a Spanish diplomat in the hall bedecked with images depicting the end of Spanish maritime supremacy?

Flemish tapestry weavers at the city of Tournai (southwest of Brussels) were the most renowned in the 14th century, only to be surpassed later on by the weavers of Arras. The word arras became even a synonym of a fine tapestry. It was in Tournai, where all the royal and ducal courts of 15th century started to commission their “woven paintings”. It was Tournai’s city officials who often presented royal visitors with a gift of a tapestry. The pieces woven in Tournai were frequently very large, multi- panel, likely to measure even 50x4 meters, clearly meant to be displayed in council chambers and grand reception halls. It took years to complete such a set with its intrinsic design. One skilful tapestry weaver could produce up to an impressive one square meter per month – as Susan Bell has learned during her quest for the lost City of Ladies. At the time the general population would have often admired tapestries, as it was customary to hang the woven treasures off balconies during any important local event. The tapestries also travelled from castle to castle to add to the pomp of wedding ceremonies, and even accompanied the owners on military campaigns to provide a sense of comfort, privacy, continuity and status. It is obvious that at the time tapestries attracted more attention than books, the latter being sequestered in palaces’ libraries or monasteries while the majority of the general public were illiterate.

The topic of tapestries that Susan Bell is interested in is highly unusual for the Middle Ages, a totally male-dominated world. Women may have been mentioned only in troubadour songs or courtly stories of chivalry, but never considered intellectually equal to men. And here Susan Bell’s detection skills led us to discover that tapestry sets showing women with political accomplishments, women worthy of praise, as wise or as virtuous as men, contributing to world harmony and peace, used to grace the courts of the most powerful women of the epoch. The young Princess Elisabeth Tudor owned a set years before her coronation. Also, Mary Queen of Scots, Anne of Brittany (the queen of France), and Margaret of Austria (the regent of Netherlands) –all owned a set each of “The City of Ladies”. One can easily imagine how those queens or regents addressing all-male councils could draw comfort surrounded by the images of so many exemplary ladies. Most probably the young queen Elisabeth held her first council of state at Hatfield Palace in the assembly hall bedecked by “The City of Ladies” tapestry.

How did it come about - that highly unprecedented topic for a medieval tapestry? Susan Bell’s book reveals another delightful story of a French court poet and author of many treatises and most important to us, the author of a book called “The City of Ladies”, which was completed in 1405. Her name is Christine de Pizan, and she was lucky to have received a good education and to have had access to both the royal and university libraries. She is one of only a handful of medieval women who were known in the male world of medieval scholars. Christine’s writings made a position for her among medieval writers, some two hundred years after another writer and feminist, the prioress Hildegard of Bingen. While Hildegard’s musical, literary and scientific writings were and are known to

Guild Book Reviews:

“The Lost Tapestries of the City of Ladies” cont’d

the general public, Christine’s literary works were rediscovered only recently. Christine writes prolifically and with authority. Her works were well known at many of the 15th century royal and ducal houses of Western Europe. Later centuries found her works forgotten or printed without her name or without indication that the author of “The Book of Battles and Military Arts” was indeed a woman. What is important for Susan Bell’s story is that Christine took offence to Matheolus’s “Lamentations”, which is nowadays considered as a classic work of medieval misogyny wherein “all the women are poisonous vipers” and she felt compelled to write “The City of the Ladies” to counterbalance it and to defend a good image of the fair sex. She embarked on a defence of women, rather rare feat at the time period. Her City of Ladies provides some 200 examples of praiseworthy women. Certainly she attempted a re-write of male-dominated history and to build an allegorical safe haven for women. She presented or sold copies of her City of Ladies manuscripts, beautifully illuminated, to many powerhouses of Europe. Those surviving to our times wonderful illuminations became the topic of a number of sets of Flemish tapestries which found their way to the courts of Europe and were accounted for during the next two hundred years.



The author in her detective-like quest provides the reader with a glimpse of life at the medieval courts. The period was rather harsh for women, who were customarily under the constant tutelage of a male guardian. Even the lives of royal princesses rarely resembled a fairy tale. They were treated as pawns in political power struggles and could be married off as young as 12 to an ailing old monarch or a young brute in a far-away country just to strengthen an alliance, prevent a war or add to the glory of the House. For example Margaret of Austria was taken from home at the age of 3 to be raised as a future queen of France, but when she was 11, the “little queen” was sent home (a long battle to have her dowry ensued) because a more suitable alliance was found for the dauphin of France. The humiliated teenaged ex-little queen was sent off to wed a Spanish crown prince when Spanish alliance became vital for Margaret’s family. Sometimes even royal princes did not fare any better. When King Francis I was captured in battle, he won his freedom by sending two royal princes (aged 7 and 8) to a harsh Spanish prison as hostages. It took 4 long years to have the languishing in prison princes released. The king’s captors were ready to accept royal ministers instead of the princes, but the king decided they were indispensable in ruling the country, so his young sons went instead!

All those poignant stories come to life in the quest for “The City of Ladies” tapestries. By the end of the book these tapestries are declared to be irrevocably lost. All detective-like searches through museums, castles, medieval archives and royal inventories come to the disappointing conclusion that no set survived past the end of the 16th century. Sadly, also medieval records of weavers’ guild of Tournai did not survive past the bombings of WWII.

4 – 8 ...WEAVE!

review by Jennifer Earle

by Margaret Coe



This book is on designing for 4-shaft and 8-shaft weaving, but easily can be applied to looms with more. The focus in this book is to utilize computer software to create weaving drafts. A computer is a lot faster than using graph paper to see “what if” results would occur if threading, tie-up or treadling is altered.

When using computer software you can also play with colour, check for floats and record notes or thoughts. Many software programs are very sophisticated and you are able to do block substitutions, add tabby, or create name drafts very quickly with a few clicks.

Guild Book Reviews:**4 – 8 ...WEAVE! cont'd**

“The focus of 4 – 8... Weave! Is definitely not on what the program “does”(though certainly that is included) but what we can do with it and how computers enable us to weave in a way we could never have envisioned in the past. It is not designed to teach you every aspect of weave design programs. For that, you will want to consult the program’s manual.”

The author had many weaving software programs to choose from. You might want to investigate pixelLoom, WeaveIt, Weave Maker, WeavePoint and Fiberworks if you are thinking of a computer program. I was pleased that she chose Fiberworks Silver to use as her focus as that is what I and many other guild members use. *Ingrid Boesel* (formerly of our guild) and *Bob Keates* formed Fibreworks PCW (www.fiberworks-pcw.com/) and you can download a trial copy of their program for free along with the knowledge that you will not be able to save or print from it. I would imagine that many of the software programs have similar tools and functions, but I am not personally familiar with them.

The book begins with a chapter, which takes you through the basics by following simple exercises to learn about the menu. It is beautifully illustrated with menu screen shots for both PC and Mac, so it is very easy to follow along. For me, the only anomaly I found was that the author used the term “Treadling” as a menu choice when in my program the options are under the heading of “Weft”.

After establishing the basics, each chapter is a tutorial in which you learn to use different tools and short cuts. Generally the exercise runs you through both 4-shaft and then 8-shaft designs. Instantly you are making snowflake twills. What I like very much about this book is that the author takes time to tell you why something is done in a certain order. You can check your results against a full colour drawdown in the book and also download companion files if you wish. This is true for every chapter.

After the snowflake twills, we move on to doubleweave on overshot, again done as both 4 and 8 shaft designs. In these exercises, I learned about the namedraft tool, skeleton tie ups, parallel repeats and got to play with colour effects. I was hooked.

Further into the book, the tutorials continue using mirror repeat, block substitution with crackle. I am looking forward to continuing on with studies in network basics (although I now really hunger after more shafts).

Margaret Coe comments “**it is eye opening when one realizes that threadings, tieups and treadlings (or liftplans) need NOT be viewed together as a structure (twill for example), but as what they truly are, totally separate elements.**” I reflect that this must sound like apostasy to the traditionally trained weaver.

Sadly, I have other chapters to work through. I selfishly held on to this book all summer, but guilt made me finally get it to the guild library (Library subject code 35.1). I want to see what Parallel Variations are all about, try Double Weave in a network curve, experiment with Turned Taquete, and Polychrome Variations. Again I want to stress that these tutorials are for both 4 and 8 shaft looms, and like me you may develop shaft envy.

The last chapter alone is probably more restrictive to having more than four. Here I will learn about the transform command, adding ties, interleave and other colour tools and will end up with a draft for 8 – shaft polychrome turned S & W (Singles style) and (Dukagang Style).

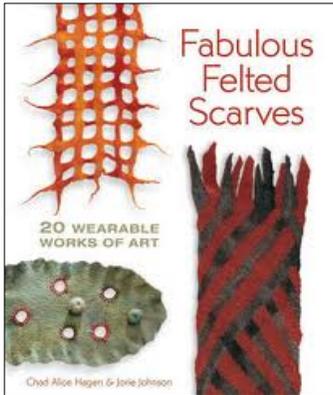
Personally, I’m really thrilled with this book and found it very exciting to discover the power and potential that existed in a software program. I would be interested in hearing from others who use other software program or other levels of Fiberworks to know if the book is helpful to them. I have gone ahead and bought my own copy I like it so much. It is available through Webs, Margaret Coe, and other sellers. I suggest looking at cost and shipping when deciding where to buy.

Guild Book Reviews: cont'd

Fabulous Felted Scarves: 20 Wearable Works of Art

review by *Jennifer Earle*

by Chad Alice Hagen & Jorie Johnson



This Lark book is written by two authors with two different ways of interpreting their ideas in their realm of felting. With only a few ingredients of wool, water, soap they create art to wear by wet felting. The book begins with each artist's set of supplies or tools they use to form their pieces. Some of these would be used as resists for three-dimensional work, things they found helpful to keep track of the process, or ways to speed the process along. I was very interested in the fact that one can use an orbital sander (being careful of electricity and water), since I've found that continued hand manipulation of the project really tires out my hands. Naturally one of the first discussions is the kind of fibre that works best. This generally seems to be fine grades of Merino, alpaca and silk and merino blends. There are step-by-step photos of the layering of fibres in both crosswise and lengthwise directions. One of the authors dry felts a bit before getting into the wet,

the other uses mesh fabric or screening over the fibre before wetting. Methods of mechanical manipulation include rolling, massaging by hands in plastic bags, or wrapping around a roller and using your feet.

I found some of the ideas in the book quite interesting. There are instructions to form ball buttons, tubes, ropes and cords and incorporate locks. Sometimes rovings can be stripped down and used in plaited or woven designs and then wet felted to make lacey weight scarves. In looking through the book, you are well aware of the versatility of the technique. For an effective scarf it is necessary to hold back on material and manipulation while building a fabric that is lightweight and flexible.

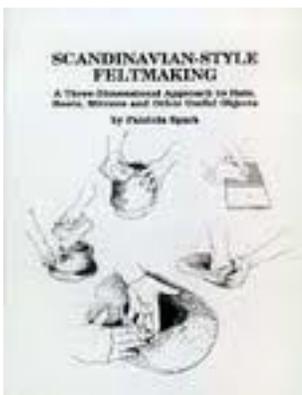
The authors include a small chapter on dyeing silk and wool. An application is photographed in which a lightweight fabric is made, then stitched and dyed shibori fashion.

Each project includes a list of supplies, tips, and step-by-step instructions with good clear photographs to show each step of the way. Most of the projects begin with wool fibre, although there is one example that we would call nuno felting. Another positive for this book is the gallery section, which provides inspiration for the felting artist.

Scandinavian-Style Feltmaking: a Three- Dimensional approach to Hats, Boots, Mittens and Other Useful Objects

review by *Jennifer Earle*

by Patricia Spark



This book was published quite a while ago (1992) but at the time was considered to be the authority on creating felted clothing. The author notes that it "is not a basic book about felting. My previous book, Fundamentals of Feltmaking, was written as a basic text. In it you will find information about choosing and processing fleece for felting and about several methods of making felt. This book is about making specific objects using the Scandinavian method."

There is a nice historical section at the beginning discussing the importance of feltmaking in the Scandinavian culture. It was a specialized craft, not done by many, while weaving and knitting and spinning were the daily occupation of women. The most common items produced were felt "socks", boots and shoes. The socks were worn inside as slippers or liners much like the insulated liners in snow boots today.

Sometimes they had leather soles for outdoor wear. Felted hats were not common and mitts were more likely to be knitted and felted.

Of course this author recommends using fleece from Scandinavian breeds, but any medium to coarse fleece such as Romney or Leicester can be used.

I think you might be most interested in the directions for making patterns for garments. Of course they have to start off very large and the action of felting reduces the size. You will find clear directions for drafting a pattern for tea cosy, purse, bowl, many hats, slippers and boots. Although not traditional the author details how to block hats and work over shapes like bowls or hat block and finish. There is an appendix in the back, which gives estimates of the weight of fibre required for different items.

Guild Book Reviews:

Scandinavian-Style Feltmaking: cont'd

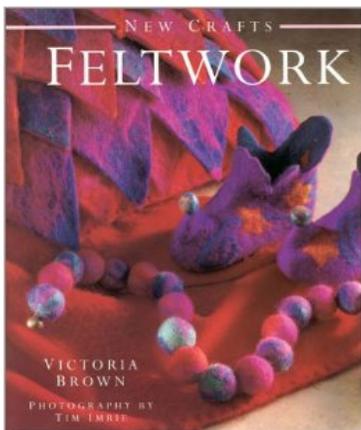
When I took a course with Maggie Glossop (<http://www.maggielossop.com>) at Haliburton one summer we made wonderful hats and vests following these steps. As I recall we used heavy but flexible plastic as the resist in order to form three-dimensional forms like hats, and pockets on vests. I can remember the boots starting out looking like something suitable for a giant and finally being reduced to a human scale. If someone is interested in trying some of these, I still have some fibre from that workshop, just give me a nudge. I can say with felting the results are fabulous, and the process would be called I think "slow textile" (and perhaps for the muscular?) A hat block is available if you feel the itch to explore further...speak to me.

New Crafts Feltwork

review by *Jennifer Earle*

By Victoria Brown

This project book is uses many forms of fibres for the end effects. Perhaps it is a little "craft" oriented as some projects may use commercial felt, or woollen suiting as a beginning. That said, there are some interesting projects that do start with fibre. I particularly like the constructed tea cosy with interesting surface patterns. Another favourite is the cushion cover with over lapping scales like a fish. A fabric resist is used here when making the felt, and then the shapes are cut out on each layer at the end. It is a technique that could be used effectively on the end of a scarf for instance.



Perhaps the felt bowl excites me because of the vibrant colours...all you need is a bowl and a soccer ball that fits inside. Most appealing are the layers that are built up and revealed when the final shape is cut open. I think these could be made any size and perhaps over a balloon or other round object that could be removed.

Would there be an application to Christmas tree decorations?

The acorn button are kind of neat and might make for an interesting embellishment on another item like a hat, or become earrings in themselves. I find the added beadwork a plus.

In the East they inlay colours in felting. There is a good example of this shown in a door-hanging project. The design elements are laid out on a bamboo mat as the bottom layer and topped with carded fibre and felted. Finer detail could be added at the end by needle felting. While a door hanging might not be on my list of wants, this technique could easily be applied to other things like a purse or iPad carrier.

My last project of note is a big chunky bangle bracelet made out of braided rovings. This looks like something I could manage and wear. Want one!

My feelings about this book are a little mixed. I think it best to look at it as a starting point of ideas. The project itself might not move you, but the techniques used might be the starters for new ideas.

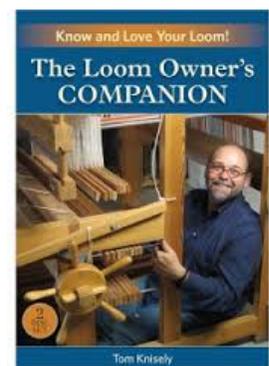
2015 OHS Conference

by *Joyce Newman, Chair*

The 2015 OHS biennial conference will be in Burlington! Mark your calendar; we'll be at the Burlington Holiday Inn and Conference Centre, Friday, May 22 to Sunday, May 24, plus some pre-conference workshops.

Tom Knisely will be making his first Canadian appearance as our keynote speaker and an instructor. He's well known to many of us through his articles in *Handwoven*, and his videos. His new book on rug weaving will launch at the HGA Convergence conference in Providence RI in July.

Our theme is ***Panoply, A Pan American Celebration of Our Fibre Craft Heritage***. Webster defines Panoply it as "a wide-ranging and impressive array or display" as in "the dazzling panoply of the maharaja's procession" or "the panoply of European history". The Pan Am games will be opening just 7 weeks after the conference, and we were inspired by the rich fibre and textile cultural connections we share across the Americas. The conference promises to be a panoply of exciting classes and displays for weavers, spinners, and fibre artists.



We had the topic of Internet resources for fibre artists discussed at our last guild meeting. I thought that I might write a little about what I see as the “magic” of being connected however vicariously to other fibre people. It is difficult to trace the steps backward to where the trail began, as it seems all so connected now, but I will try.



Let’s start with **Facebook**. I don’t have an amazing number of “friends”, but those that I have connected with supply a window on other worlds that I would not ordinarily stumble across. I find that *Inge Dam* and *Marie Paine* for instance always have interesting links. If you don’t know how it works, briefly, depending on how you have your account set up, you will see and/or show to others, sites, people or pages that are ‘liked’. So what have I ended up liking? Well of course there is “**The Wearable Art Show**” connecting with our friends *Marie Paine* and *Lucy Slykerman*; a website “**Thrums Textiles**” who hails from B.C. and

posts about things she is weaving; **G&S Dyes**; **Habu Textiles**; **the BAC**; **e-weaving (Margaret Coe)**; **Burlington Public Library**; **Designs by Amber**; **Weavolution**; **Complex Weavers**; **Burlington Handweavers & Spinners Guild** and some family and colleagues, too of course.

From links with others, I have learned for example that there is a brand new **Fashion History Museum** just opened in *Cambridge, Ontario*. Now I “follow” their posts and what is new. One of my connections led me to “**Fashion Historia**” and “**Worn Through**” each of which deal with fashion and society and provide avenues of interest for me. Often people will post links to other articles, videos, and other sites around the world. It was this kind of connection that now gives me daily beautiful photos from “**The Thread Studio**” which happens to be in Australia. So you could say that I find Facebook an enriching experience. It is all delivered to my Facebook news feed for through on my tablet with morning coffee.



So where is the next connection? I have subscribed to a few **Yahoo Groups** and get the daily digest delivered to a secondary on-line email account. I set it up this way so that it doesn’t create more volume in my default one. There are many groups to choose from and frankly I have found that some groups do not stay focused so I have just unsubscribed. The digest version allows you to quickly look at the topics and hit the delete button if desired.

Some are also more active than others. Some of my groups: **Dyehappy**; **Canspin**; **Spin-List**; and my favourite “**Weave Tech**”. The latter is “designed for intermediate and advanced shaft-loom weavers. It does not entertain novice questions, nor does it focus on tapestry, rigid heddle, or Navajo-type weaving”. Here people can ask questions and get advice, post photos, and new resources. Right now there is a conversation going on about “which do you prefer..singles or plied linen” and I have seen information on how to cut down a reed, dyeing stainless steel yarns, and how to build a Japanese-style swift from Tinkertoys for reeling very fine silk. It is very diverse. Members include some well known names in the weaving world and I see posts by *Margaret Coe*, *Sara von Tresckow*, *Laura Fry*, *Ruth Blau*, *Bonnie Inouye*. This group made me aware of new books, notably those by *Coe* and *Dam*, which we now have in our library, and other web resources. Subsequently, I now belong to a group on Facebook called “8 and Counting” hosted by *Margaret Coe*.

Sometimes members supply signatures with links to their blogs, which might prove interesting to follow or how about a software review for iPad owners? Check out an **app** for the **iPad** “**Interaction of Color by Josef Albers**”. The app is free to download and allows you to sample Chapter 10, including test, video commentary, interactive plates, and the palette tool. The full app for \$9.99 has 125 original interactive color studies, and 60 interactive plates and 2 hours of video, a palette tool in which colors are manipulated like paper and the ability to create, save, and export your final designs into any vector-based design software. Occasionally a member will post a link to an interesting video on YouTube. (I’ve put some of those in under Hot Sites)



Oh, so more connections! Now I have an account on **YouTube**. I have never uploaded a video, but find that more and more companies are posting video about their products here. If you do create an account you are able to create a list of favourites, sort of like having a book on a shelf that you can keep for reference. You are also able to review your viewing history. On YouTube I got help in the proper use of new wool combs and checked out AVL to see the looms in action. I can also subscribe to get the new posts from sources that interest me. An example of one might be “**sashweaver**” who is *Carol James*. You can watch her videos on

sprang, Korean knots and fingerweaving. We have her books in the library. The author *Kate McKinnon* who just published “**Contemporary Geometric Beadwork**” has uploaded video demonstrating two important techniques she has developed for her work. Joanne and I are most intrigued with these new forms of beadwork.



And lastly, a personal connection of sorts. When researching for Tall Tales, I started on an image quest for inspiration and started a **Pinterest** account (students are taught to do this in high school art classes, by the way) where I could store web images that I wanted for reference. I was interested in First Nations Clothing, beadwork and snakes primarily and of course also Niagara Falls. The snake quest took me to **EBay** where I saw an antique beaded necklace in the form of a snake. The beaded snake took me back to **Pinterest** where I found a huge reservoir of bead crochet images and patterns. I ended up finding, yes a book, which I got on Amazon. It deals with the history of such necklaces being produced by Turkish prisoners of war and has a few projects in it. The search for information on bead crochet has taken me to discussion where I found out about free software that helps in the design. I downloaded it two days ago and am happily trying to emulate python skin. Oh, I have checked out **Etsey** and see I could just buy a pattern, or the necklace, but want to try it myself. Everything is connected...even us. I'm looking forward to learning more about Pinterest and Etsey hopefully from Marsha in the spring.

Opportunities:

A chance to reward someone in the guild who has done a great job!

Nominations for the Golden Shuttle Award:

November's General Meeting is the time to submit your nominations for the Guild's **Golden Shuttle Award**.

The following is the suggested criteria for the award, which started in 1997.

Award: Handcrafted shuttle pin made by Diane Woods' father.

Purpose: The pin will be a token of thanks and appreciation to the individual who, through their time and effort, have made a marked contribution to the life and well being of the guild.

Time Frame: The recipient could have excelled through a short-term period or over a long period of contribution to the guild.

Number of Awards: There is no specific number to be awarded, each year the number would be determined by merit.

Recommendations: It is recommended that any guild member may make nominations.

Your submission should include the name of the member along with a description of his/her contributions to the guild. Please pass your recommendation to our President

The nomination committee should be made up of one executive member, and two members of the guild. This committee would meet sometime in November to examine nominations and to determine the recipient or recipients for that year. Awards would be presented at the December meeting.

The annual recipients would be notified prior to the December meeting.

Previous Award Winners:

1997 Lesley French and Marian Riach; 1998 Bonnie Sylvia and Diane Woods; 1999 Ruth Stowe; 2000 Eleanor Roberts; 2001 Dorothy Merkley; 2002 Jennifer Earle; 2003 Barbara Reid; 2004 Mary Wesko; 2005 Lois Wyndham; 2006 Joyce Newman; 2007 Margaret Jane Wallace; 2008 Freda Veitch and Doreen Winter; 2009 Lucy Slykerman; 2010 Brian Hood and Joanne van der Lynden; 2011 Fran Boisvert; 2012 Ruth Thoem

Wanted to Purchase: 10 or 12-dent reeds for Dorothy table loom, maximum 15 ¾ inches wide. Contact Pat Hood, 905-825-5098 or pat.hood@utoronto.ca.

More Opportunities:



The **BHSG** is hosting a **Basketry Workshop** with *Wanda Haydt* on Saturday, November 2nd. It will run from 9:30am to 3:30pm. This workshop is being offered by the guild because of the high level of interest expressed by many who were unable to attend the basketry workshop held early last summer. The price is \$80, which includes all materials. The basket will be “Eva’s Tote” shown here. To register, contact *Nancy Rose*

Things to Do Around Town

At the **David Kaye Gallery** in Toronto, Points of Light, an art exhibit by *William C.G. Hodge* September 19 - October 13.

1092 Queen Street West (entrance on Dovercourt), Toronto
(416) 532-9075

www.davidkayegallery.com

"Points of Light is a new series that emanates from a number of sources. Since retiring from formal teaching at OCAD University in 2009 I have been doing a great deal of travelling with my partner *Robert Wylie*. This series is about those travels, especially our travels in Mexico, the U.S. and Canada. This current show deals with some of the flowers we have encountered as well as the wonderful sunsets of Mexico."

"Points of Light refers to the Points of Enlightenment I enjoy when I truly look closely at something. I have always been influenced by the Impressionists and their search for an understanding of the quality of light; and their fascination with colour, especially dots of colour. Working with beads, digital photography and fabric collage allow me to explore these interests."

"I have started with sunsets and flowers, as these are two enthusiasms that bring me great pleasure."

At the **Ingersoll Creative Arts Centre**: Four Cousins “Roots in Ingersoll” by *Lucy Slykerman, Neil Cox, Jo-Ann Claessens, Mary Murray*

October 20 to November 17 Opening Reception Sunday, Oct. 20, 2-4 pm
(519) 485 – 4691

www.creativeartscentre.com

At the **Art Gallery of Ontario: David Bowie Is** September 25 – November 27

317 Dundas St. W., Toronto
(416) 979 – 6648

<http://www.ago.net/david-bowie-is/>

In addition to handwritten set lists, lyrics, diary entries, instruments and sketches, David Bowie is includes more than 50 stage costumes plus music videos, set designs, photographs and excerpts from films and live performances.

At the **Design Exchange**; *Lingerie Francaise* September 26 – October 13

234 Bay St. Toronto
(416) 363 - 6121

<http://www.dx.org>

Hot Websites

These are the links that were presented in our guild talk: What's Online for Handcrafters

Lauren

Burlington Handweavers & Spinners:

Web: <http://bhsguild.ca/>

Flickr: <http://www.flickr.com/photos/bhsguild/>

Facebook:

<https://www.facebook.com/BurlingtonHandweaveSpin>

Jennifer

Facebook - general: <https://www.facebook.com/>

Yahoo groups:

weaving:

<http://groups.yahoo.com/neo/groups/Weaving/info>

spinning:

<http://groups.yahoo.com/neo/groups/Spinning/info>

YouTube: <https://www.youtube.com/>

Ruth

Weavolution: <http://www.weavolution.com/>

Ravelry: <https://www.ravelry.com/account/login>

Knitty: <http://www.knitty.com/ISSUEff13/index.php>

Craftsy: <http://www.craftsy.com>

Marsha

Etsy: <http://www.etsy.com/>

Pinterest: <http://pinterest.com/>

Colour resource from Margaret Jane. Lots of fun here.

<http://www.colourlovers.com/palettes>

Sprang Tunic Project by sashweaver (Carol James)

Nice video on the technique of sprang.

http://www.youtube.com/watch?v=xDPPLzRKR_Q

Dyepot Confidential: by djinnj

Quite long video on dyeing skeins multiple colours.

Very good. I've saved it on my list.

<http://www.youtube.com/watch?v=dAPn2WT4IJ>

Amazing video from Norsk Folkemuseum. Black & White & silent. Please watch even if it is 8 min. I believe that the weaver uses a small rigid heddle to weave a heading and create the warp at the same time. The stones, which she collects at the beginning on the beach, are used to weight the warp on a vertical loom. There are other related videos, which you can find by clicking on the "32 videos" link. Would this technique apply to tapestry?

<http://www.youtube.com/watch?v=qxA1bpj6IB0>

Next steps.

<http://www.youtube.com/watch?v=6PD-FASC6ZQ>

Finished article being taken off loom.

<http://www.youtube.com/watch?v=VEcKR7ctIBg>

Haven't watched the ones on spinning.

Burlington Handweavers and Spinners 2013 Executive

President: Susan Turnbull

Vice-Pres: Nancy Rose

Past-Pres: Ruth Thoem

Treasurer: Marilyn Fish

Assist:

Secretary: Diane Woods

Assist: Lauren Arkell

Display: Sue Stasiuk

Assist: Marg Burns

Flowers: Joanne van der Linden

Assist: Barbara Manning

Juried Show: Chung-Ja Jackson

Assist: Christine Bateman

Librarian: Jennifer Earle

Assist: Sharon Gowland

Looms & Equipment:

Margaret Jane Wallace

Assist: Jim Thomas

Membership: Ruthe Thoem

Assist: Barbara Ross

Newsletter Editor:

Jennifer Earle

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Fran Boisvert

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Programs: Willa McCaughan

Assist: Margaret Jane Wallace

Mentoring: Fran Boisvert

Kaleidoscope: Mary Wesko

Assist: Sue Stasiuk

Christmas Sale: Sue Stasiuk

Assist: Chung-Ja Jackson

Five Counties: Pat Hood

"Wake up happy.

Chase a cloud.

Savor a memory.

Laugh out loud."