



**BURLINGTON  
HANDWEAVERS  
& SPINNERS  
GUILD**



# Warped Perspective

Issue 36 June 2014

## President's Message:

*Nancy Rose, President*



There has been lots of activity at the guild since our last newsletter. The BAC has relaunched itself as the Art Gallery of Burlington. Oh, will the initials AGB ever roll off the tongue? On the launch weekend, our guild held a very successful workshop on 8 Shaft Huck Weaves and 4 Shaft Lace Round Robin with Jette Vandermeiden. Also, many of our members were visible during the launch weekend festivities volunteering where they were needed.

Our juried show, Plumage, hung in the Perry Gallery throughout the month of May and in early June. There was a wide range of items submitted and this resulted in a very successful show. This was our last guild show in the Perry Gallery, which will soon be converted into a new home for the gallery's permanent ceramic collection. Our next juried show, in 2015, will

### **Dates to Remember!**

**Summer Program** – Over the summer months we are planning a tour of **Wellington Fibres** spinning mill, farm and store. Watch for it! Date TBA. Likely we will be car pooling.

**August 11. Spinning and weaving around the globe.** *Marsha and Lauren* have selected 10 short videos demonstrating, the best YouTube has to offer, join us for the world tour. Start time 7:15 pm.

**September 8/14 – Super-Sized Show & Tell.** Busy over the summer month? Show us and tell us!

**September 20/14 – Five Counties – Our Canada – Your Inspiration:** see *Emily Carr* print in studio for inspiration. “Haida Totems” Hosted by Georgetown, Mississauga and Oakville Guilds at Eden United Church, 3051 Battleford Road, Mississauga. <http://fivecounties2014.wordpress.com>

**October 4/14 – Central Region Seminar** at Black Creek Pioneer Village organized by Burr House Spinners and Weavers of Richmond Hill. **Past and Present: Exploring the New World.** Link to the registration page and program at the OHS website: <http://www.ohs.on.ca>

**October 6/14 – General Meeting. Christmas Ornaments** with *Marsha Stewart-Walters*.

**October 18/14 – The Woodstock Fleece Festival** at the Woodstock Fairgrounds 9am – 5pm. <http://www.fleecefestival.com> Go to the website to see list of vendors and workshops. Last year we test drove a lot of spinning wheels and fondled fibre.

**November 3/14 - Virtual Studio Tour.** Nominations for Golden Shuttle due.

**November 13 – 16/14 – Soup Bowl and Christmas Sale**

**December 1/14 – Christmas Potluck**

**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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be held in the Lee-Chin Gallery jointly with the other guilds who call the AGB home, during the month of April. The theme for the guild show has been chosen, so now is the time to start planning. A few of our members have submitted entries for the Fibre Content Show, which will hang in the Lee Chin Gallery in September. Not to be forgotten, there is our guild challenge for Five Counties. Many of us dyed our warp and weft yarns under Margaret Jane's watchful eye, and we now need to let our creative juices work their magic.

Our studio display case has arrived and already been used for a display of some of Jennifer's Japanese treasures. Our busy display team is finessing the upholstered backing for the back of the cabinet and a new exhibit will be mounted soon.

We have had the delivery of our 8 Ashford Knitting (rigid heddle) looms that include two paid for by the AGB. The looms will be labeled and inventoried by our loom convenor and will then be available for sign out by our members, unless being used for a course, workshop or outreach function. We hope to organize an introductory workshop for our members soon after the arrival of these looms to reveal the advantages and ease of use that they offer. Hopefully we will soon have the rigid heddle weaver's equivalent to a "spin in"

taking place around our large studio table.

The 12-shaft loom team has successfully launched our second project on that loom, this time in Summer and Winter. To make sure we were up to the task, they held sessions to school us in the process of designing Summer and Winter motifs. Several of the towels for this project have been completed. The first of two blankets on the 120" loom has been woven. Kaleidoscope is almost upon us and many members have been busy in their studios producing the wares that we will sell. Many of our spinners will be traveling to Owen Sound on that same weekend for the fabulous Ontario Spinning Seminar.

Summer is almost upon us, regardless of the weather, and the program convenors are planning a field trip in July. Also, if you are willing to have Marsha and Lauren into your studio over the summer, to video your creative space, they have a revealing program planned for November.

And, don't forget, this summer, to take some time to smell the roses.

## Congratulations Are in Order

We've had a lot of special events in the last month. First, congratulations are in order to the prizewinners in our juried show "**Plumage**". As usual, it seems that the show is over too fast given the amount of time and effort that goes into the creations of the pieces. Well done all!



Best in Show: "On Eagle's Wings Beaded Lace Shawl" by *Lara Dayes*



Best Interpretation of Theme: "Cardinal in Flight" by *Rosemarie Anich-Erickson*



Past Presidents' Award: "Snowy Owl" by *Leslie Cooke-Bithrey*



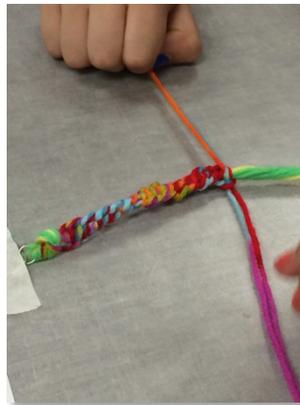
Best Off Loom Technique: "Untitled" by *Eleanor Roberts*

### Congratulations, con't

We also want to extend our congratulations to this year's winners at the recent **Kaleidoscope**. *Lauren* has posted some great pictures of the winning artists and their work on the Burlington Handweavers & Spinners Guild Facebook page. Kudos go to *Danuta Kamocki*, winner of Judge's Choice for her exquisite table runner and mats, and to *Saira Jan-Meyer*, winner of Honourable Mention for her Needle Felted Art Egg, and to *Ruth Thoem*, winner of Honourable Mention for her Turned Shawl #22. If you did not see the real thing, please visit our **Facebook** page to see the winning smiles of the winners along with their works.



Congratulations are also going out also to *Marsha Walters-Stewart* for her masterful organization at the **Hands On** operation at Kaleidoscope. While we may not have had the numbers that she prepared for (like 300!), we had busy fingers and very satisfied customers who went away with a key fob or bracelet. While there were many variations to choose from, most of us instructors ended up teaching the spiral, as it was easier to remember. I found myself challenged by the one in which weaving sides alternated...probably too many Teflon moments in my brain. You know...did I just do right? Or did I do left? Altogether it was a very slick operation. Thanks a million, *Marsha*.



Congratulations to the new **Art Gallery of Burlington** on a successful launch. Many of us were involved in the opening weekend celebrations.



Yes, our Anne Brownell with the Top Hats



Fran at work

The following message was received from *Ian Ross* after the event.

Thanks for joining with us for our Friday unveil. Below is a positive message that I received from some great guild leaders at the Centre. Would you circulate to all of the Presidents. Thanks for you help.

Please note that my e-mail address has changed:

[iross@artgalleryofburlington.com](mailto:iross@artgalleryofburlington.com)  
[www.artgalleryofburlington.com](http://www.artgalleryofburlington.com)

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From: June Watson  
 Sent: Monday, May 26, 2014 11:27 PM  
 To: Ian Ross; Denis Longchamps  
 Subject: Art Gallery of Burlington

Thank you Ian and Dennis for giving such kind attention to Gery Puley at the Friday evening event to celebrate our new name.

While I was driving her home, Gery said happily, "The Art Gallery of Burlington exceeds all the dreams I had when we presented the idea of a place for artists to learn, work and exhibit, before city council in the early 1960's. The new name is just right"  
 At 92, Gery is still positive about the importance of art in our lives.

June Watson

That celebratory weekend, some members of the guild were involved in the workshop taught by *Jette Vandermeiden*, and some even managed to share a smile with the public peering in the studio door.



And more congratulations to *Lauren Arkell* and *Jennifer Earle* who had their haiku chosen to be printed in the catalogue for the Lee-Chin Family Gallery Show "**In the Garden**".

**CREATIVITY LIVES HERE!**

### Five Counties:



Our Five Counties Challenge is British Columbia/Yukon and the inspiration for our colour way has been posted on the bulleting board. The image is one by Emily Carr entitled “*Haida Totems*”. A digital file of this was also included with the January minutes. Some people have already got theirs finished!

Your completed items will be wanted early in September so the display convenors can come up with a plan.

### Planning for Christmas:

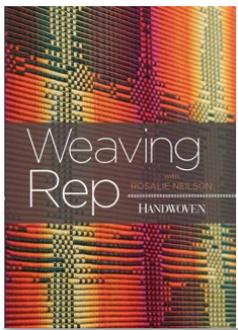
At our October meeting we will make ornaments for donation to AGB Christmas tree for fund raising. You will also be able to make one for personal use. The activity will now be run for guild members and invited friends. All donations of handwoven are welcome, old samples, items with flaws and scraps from other woven projects as long as they are 5"X7" in size. We also need unique buttons of any size. The donation box is located on the table under the chalkboard in the studio. The box will be there until September, please donate!" Marsha is looking for materials for 60 items and plans to collect the material ahead and iron on interfacing to prevent fraying and cut to shape. We all have samples, UFO's and perhaps slightly imperfect handweaving. Please bring them in and add them to the box. Marsha will be putting in a lot of time on this activity and a little help from others would make the preparation into a fun event.



### Words from the Library: DVD Reviews

#### Weaving Rep with Rosalie Neilson

Reviewed by *Lauren Arkell*



This teaching video created by the publishers of Handwoven Magazine, Interweave Press, provides an introductory overview of the versatile warp-faced rep, or ripsmatta, weave structure. The intended audience is weavers new to rep but not absolute beginners to weaving.

Presenter *Rosalie Neilson* is a familiar face to Handwoven magazine readers, whose visually stunning and vividly colourful rep rugs have inspired weavers for many years. Her mastery of—and enthusiasm for—rep weave is evident and makes the video enjoyable to watch.

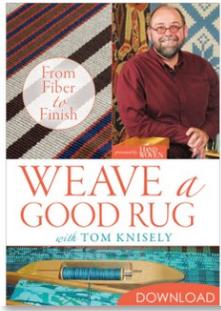
This 2-disc DVD set covers topics such as the difference between warp-faced textiles and warp-faced rep textiles, understanding rep block theory, winding a warp and warping for rep, rep weaving techniques and tips, and finishing rep fabrics. The theory content generally stays on topic, but the demonstration content shifts from beginner-oriented with lots (too much!) of the focus on basic repetitive tasks (such as slewing the reed), to assuming advanced weaving knowledge where there could be more in-depth instruction to illustrate a concept. One chapter, “Fun with Floats” offers weavers interesting textural block effects that can be made with floats on warp-faced textiles—but was outside the scope of the warp-faced rep focus, leaving this viewer wondering why this chapter was included at all.

Areas that are covered exceptionally well in the DVD are rep block theory design for 4- and 8-shaft looms (including a great lesson on using an 8-shaft skeleton tie-up to get 16 pattern block combinations), warping with two ends, repairing mistakes, and invisible hemming. I would have liked to see Rosalie demonstrate clove hitch tying for fringe finishing; however, the PDF handout included on the DVD, comprising two articles, “A Brief Introduction to Warp-Faced Rep” and “A Rep Table Runner” offers a small illustration.

If you want to explore warp-faced rep weaving—especially if you want a clear and concise lesson in rep block design—this DVD is for you.

## Weave A Good Rug with Tom Knisely

Reviewed by *Marsha Stewart-Walters*



I recently had the pleasure of watching **Weave a Good Rug** with Tom Knisely. This new addition to the library is a detailed and informative 2 DVD set in which Tom details the tools, materials and techniques that will allow you to weave a good rug. Filmed in his beautiful studio, he uses an endless supply of beautiful rugs and threads to explain and demonstrate how to create an unbalanced weave, the type of looms best for weaving rugs, the types of tools needed to effectively weave a rug, how to prepare rags for weaving and 4 different types of woven patterns (warp-faced, rep weave, weft-faced and rag weaving). He finishes his tutorial with an extensive list of finishing techniques including Damascus edging, fringes and braids. This is a great resource and an outstanding addition to the library.

## Local Colour: Summer Workshop Series During August

You may have read about this is a recent Eblast, but your editor confesses that she missed it completely, being overtaken by the excitement of Kaleidoscope, and not scrolling down the page. Perhaps this was the case with others in the guild. It is not too late too signify your interest to *Sue Stasiuk* as soon as possible.

### Beading Workshop with *William Hodge*: Gourd and Brick Stitch

These two compatible techniques can lead to some very exciting work. Gourd Stitch (also known as Peyote Stitch) and brick stitch are hand held techniques that can be accomplished with the minimum of equipment. They can be used two and three dimensionally, for jewelry, artwork, or practical applications. The workshop will be help on Saturday afternoons over the summer months at the Art Gallery of Burlington. Saturday, July 12, 1 PM Introduction of materials, health and safety information, and distribution of kits will be the focus of this day. Participant will learn about the different beads particularly what is suitable for these techniques. Basic Gourd stitch will be taught with suggestions for homework.

**Saturday, Aug. 2,** 1 PM More advanced forms of gourd stitch will be introduced with discussion on designing for this technique. The emphasis in this class will be about design and taking the technique into the third-dimension.

**Saturday, Aug. 16,** 1 PM This class will introduce the basics of brick stitch, with discussion and practice of combining the two techniques. We will also look at some bead embroidery that allows you to bring these techniques into garment work. More design information will also be included.

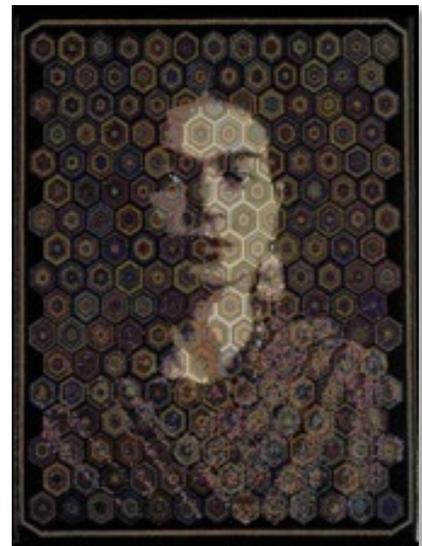
**Saturday, Aug. 30,** 1 PM In this final class to will discover how to take our basic information and develop bead netting with both the Gourd and Brick Stitches. Design information will also complete our study.

Please note that dates are subject to change In the event that someone has to miss a class, there are possible make-up opportunities.

Students may use their own beads or order a bead kit from me at a fee of \$10.00

Kit includes 3 packages of beads (beads to be of a uniform size) 4 beading needles Thread Pin board and pins Bead cloth Sample cloth.

Please look at examples of William Hodge's art at <http://armurestudios.ca>



Frida Kahlo by *William Hodge*

## Upcoming Juried Show(s):



The guild has voted! Our next juried show will be entitled “**The Colour of Water**”. The date presently under discussion is likely to be in **April 2015**. Take in will naturally be earlier than that, but again we have no specific dates. This will be the inaugural all guild show in the Lee-Chin Family Gallery in our new **Art Gallery of Burlington**. It is not too early to start mulling over thoughts of water and how it changes in different places, times and seasons. I would suppose our most recent juror would like use to think of the sensory and emotional qualities as well, but to me right now that is not an evident aspect of the chosen theme. More thought required here.

If that is not enough planning for you, consider the following year in **2016**, which would be our usual timing for a show. Our chosen theme for that year will be “Chaos”. How about some saori weaving? What would be the opposite of order? This may be a hard one I think, because as a group I think we have very organized and directional minds and thought patterns. It is the nature of weaving to have repetition, order and balance. Can these be possible in chaos?

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## Finding Your Own Sett: Ashenhurst’s Rule

by *Pat Hood*

If you use wraps per inch (wpi) to help you calculate the sett of a yarn for weaving, and if your calculator in your smartphone or on your tablet (or your basic calculator) has the square root function, then you can mathematically determine the diameter of your yarn and a range of setts suitable for the purpose of your weaving.

If you don’t have the yarn handy to wrap around a ruler, or want to explore sett mathematically, then this rule might suit you.

Thomas Ashenhurst worked at Bradford Technical College and between 1880 and 1890 using “direct measurement and inference” to calculate the diameters of specific yarns. His subsequent “trigonometrical investigations” into yarn structures changed theories of cloth design and established basic rules we use today. You can read more about Ashenhurst at the following link:

[http://www.cs.arizona.edu/patterns/weaving/articles/571\\_mth1.pdf](http://www.cs.arizona.edu/patterns/weaving/articles/571_mth1.pdf)

**Ashenhurst’s Rule:** Number of diameters per inch = .9 times the square root of the yards per pound (YPP).

Broken down, the calculation works like this:

8/2 cotton 3360 yards per pound (YPP)  
Square root of 3360 = 57.96 [rounded to 58]  
57.96 x .9= 52.168 diameters per inch [rounded to 52]

### How to Use This Rule:

Maximum sett or ends per inch (epi) for plain weave = diameters per inch ÷ 2

Maximum sett for twill weave = diameters per inch × .67 (2/3)

8/2 cotton **maximum** sett for plain weave would be 26.

8/2 cotton **maximum** sett for twill weave would be 34.9 [rounded to 35].

### Adjusting for Purpose of Weaving:

Peggy Osterkamp suggests you then “allow for the purpose” of your fabric and modify the maximum sett as follows:

Upholstery: 90% of maximum sett

Production weaving: 80% of maximum sett

Clothing: 60-70% of maximum sett

Woolens: 65% of maximum sett

Delicate fabrics: 50-60% of maximum sett

A detailed explanation, with worksheets, is found in Peggy Osterkamp's book *Weaving for Beginners: An Illustrated Guide*, 2010, Lease Stick Press, Sausalito, California. ISBN: 978-0-978855-1-1

In my limited experience, Ashenhurst's Rule has allowed me to step outside the box (and away from the ruler) of wraps per inch and consider a wider range of setts for a given yarn, by finding a mathematically definite number of diameters per inch.

In researching Ashenhurst's Rule I discovered Garth Fletcher's online paper "A Discussion of yarn measures and how they relate to yarn diameters..." at

[http://www.jacqcad.com/docs/Articles/Yarn\\_Measures\\_Diameters\\_Set.pdf](http://www.jacqcad.com/docs/Articles/Yarn_Measures_Diameters_Set.pdf)

Fletcher is the author of the JacqCAD software for Jacquard weaving. His paper is an extremely detailed, mathematically-rich consideration of all the factors needed to determine sett, considering factors such as yarn measurement systems, yarn diameter, yarn spacing, cover of fabric, shrinkage, warp crimp and fabric weight. Yarn math geeks will enjoy this paper. I know I did!

## The Journey to Itabashi

by Jennifer Earle

The road to Itabashi started in the fall of 2013, when Ian Ross sent out a memorandum asking fibre artists at the then BAC to think about supporting the efforts of the City of Burlington's Mundalization Committee with regard to creating a gift for the citizens in Itabashi, Japan. After a lot of dithering, I decided to throw my hat into the ring and at least go to a meeting to hear what the committee had in mind. After submitting a bio and some pictures of finished work, we met in late November to exchange ideas of what would be possible. Earlier gifts had included ceramics and a piece by Robert Bateman. The group from the City explained that the gift would be taken to Itabashi by our delegation in May 2014 and that part of the artist's obligation would be to also create small gifts for the delegation from Itabashi coming here in June. At that point, the participating artists were given a deadline of January 7<sup>th</sup> to prepare their ideas for presentation to the committee. I spent the Christmas period gathering ideas and reflecting on the message of friendship that the City wished to convey. I tried to keep a diary and I will include some of those thoughts here to document the process.

*Early Thoughts: Colours: keep both in same analogous colour scheme; use photos as colour inspiration; bridges connect us; roadway; red the heart line; the origins of both cities and their similarities; bonds between us; friendship that exists. Yarn kettle dyed? But want plaited part to contrast where it interweaves. Fold warp and*



*reverse colours easier to do. Possible pattern twill blocks, crepe solid, pattern in stripe with plain background. Twill to show dye, plaited warp or fancy twill with coloured stripe like M & W?*

*Materials: going with 2/20 silk, suggested setts are 22, 26,30. Maybe tighter for more warp face. Checked out sources, decided to go with skeins rather than tubes at Brassard. Number of shafts an issue; decided to go with twill and false satin.*



As the 7<sup>th</sup> of January came closer, I realized that the submission would have to include something that as a teacher I called 'realia', so that the groups could visualize my plan. They would have to take a leap of faith that I could deliver what I described. I decided to do a mock up to scale in factory cotton of the finished piece so that the size would be apparent. Also I needed an actual sample of the weaving design that I intended to do. I put on a narrow warp of 2/8 Tencel in approximate colours. First length at 24 epi but did not square, so resleyed for second length

at 26 epi. Made up a presentation board with drawing of proposed piece, dimensions, samples of proposed yarns (undyed), paint chips for colour, inspirational photos and words. The project has the advantage of being able to be easily packed for transport. I also took in a silk scarf in the same weight of yarn, so the group could imagine my proposal.



*Title: thought of few things as saw the piece as a greeting between two people. Ran thru these: holding hand, good morning, friends, across the ocean, hello, greeting, connected, friendship. Ohayo gozaimasu = good morning, or the more familiar "Ohayo". Could also be "Konnichiwa" or "Arigato". Undecided at this time but lean towards "Ohayo" if not offensive to the Japanese.*

Got the acceptance call from the City Clerk, Lisa Palermo late the following week. Push on to order the yarn for two projects; checked calculations and called Gemini to order the skeins. In our earlier discussions I had indicated that probably the best thing for the smaller gifts would be 20 individual ribbons for the delegation to receive in Burlington. Deadline for all would be May 1. Going to use silk gifted by William Hodge for the ribbons.

*The process: Fretted about the best way to do this and spent too much time deciding whether to calculate amounts by weight and dye skeins in the appropriate colour for all three pieces (ribbons plus two halves of the hanging). Making a mistake and not having dyed enough a worry so opted to wind warps for individual colour for all pieces and dye them in bunches.*



*Monday Jan. 27: emailed Lisa re colour OK? Spent 2 hours winding Itabashi warp having wound skeins into balls earlier. In afternoon wound the red warp for both. Worked until 5:30 working on skeining the warp bunches for dyeing. This is about 2x more work as other method but at least sure of quantities.*

*Tuesday Jan. 28: winding warps for ribbons. Skeining for dyeing.*

*Wednesday Jan. 29: weft for ribbons. All warps and*

*wefts completed and bundled by colour.*

*Friday Jan. 31: Dye math.*

*Sunday Feb. 2: Worry about sodium carbonate delustring silk but use it anyway.*

*Dyeing, disappointed in blue will have to redo.*

*Monday Feb. 3: Redyed blue and navy, still too light!*

*Tuesday Feb. 4: Not satisfied with red. Math on acid dyeing with citric.*

*Redyed red, better saturation of colour.*

*Wednesday Feb. 5: Up and redyed blues yet again. Out at 11 to start shovelling. Snowmageon today.*

*Thursday Feb. 6: Rinsing.*

*Friday Feb. 7: worked 9 -2 spent time undoing bundles, straightening*



*warp for Burlington and getting it on lease sticks and in raddle. Lots of static electricity. Beamed on. Had wound warp double length so I could fold it for symmetrical design. Started threading with the Olympics. Sleyed at 32 epi will finish tomorrow.*

*Sunday Feb. 8: finished sleying and lashed on. Snowing outside, may have to shovel. Have just finished unskeining and*

*ball winding weft. Did shovel. Filled pirns. Threw a few passes. Stopped snowing.*

*Monday Feb. 9: One thread out of order. Fixed. Sett seemed good,*



want it a bit warp faced to show off satin. Started the bottom border. No hemstitching as it would look weird. Fringes to be long.



Tuesday Feb. 10: Weaving. Found an error, unwove, back on track. Passed the 24" mark sent email of progress to Lisa.



And so it went on. Figured out when I got there on how to handle slits at the end of the piece. I wove the part called "Burlington" and enjoyed the hockey games at the Olympics. And life went on with the inventory of the guild library and the

felted class at Central library. On Family Day, finally took Burlington off the loom and then sorted out the warps for the Itabashi side. It was interesting, that all the time I was worried that I would run out of weft, but actually had plenty left. Every so often I would email a picture of my progress to Lisa, the City Clerk.

Tuesday Feb. 18: More shovelling. Beamed on and threaded. Can se/feel that the sun is getting warmer.



Fortunately for you dear reader, my diary ends at this point. But you all can imagine the rest of the story. I wove the second half. Posed at the loom for a photo op for the city. Took off that section and beamed on the warp for the ribbons and wove them, leaving space between each for fringes.



Thinking that I had lots of time left before May 1, I worked on a piece for our juried show and let the other project rest for a bit.



Fringing Burlington and Itabashi took longer than I could imagine, and fringing 22 ribbons was the icing on the cake. I was terrified that when I wet finished the pieces the colour might migrate to the un-dyed white warp in the Itabashi piece. For that reason I washed them briefly and on the advice picked up on the Internet, rolled them wet in towels and then immediately ironed them dry. Of course, I had to adjust the knots on the fringes because in spite of my incessant counting while twisting, they still relaxed at different rates. More hours.

Thankfully, the cutting and tailoring of the yardage went without error (which was a terrifying thought), and of course the fabric behaved differently from the material used in the earlier mock up, so that my hanging instructions had to be altered a bit to achieve the desired effect.



To complete the project for the city, I suggested a presentation model for the ribbons and used my unused weft and warp material to spin and ply cords that they might use in wrapping the gifts. I was pleased to find that they used the idea and employed a high school student to duplicate the packaging.





I was honoured that the AGB was kindly interested in hanging my piece in the Brock Lobby in late April for the Sakura Festival.



In the meantime I was still worried about the transportation, presentation and installation of the hanging in Itabashi. In the final day before May 1, I went off to Kobe Fabrics and bought a metre of beautiful red silk. I brought the hanging home from the AGB and added a few peelable stickies on the hanging rods showing front, top, etc. As I wrapped and padded it with tissue, I took photos at each stage so I could prepare a document of visual instructions to go along with “Ohayo”. The final wrapping of the red silk was tied with one of the cords. In a neat sync, I had been over at Bonnie’s and she gifted me a florist’s box as a container. I thought it kind of neat that my bunkie from our Japan trip was sending something back to Japan along with me.

Reader, if you have made it this far, I want to thank you for taking the journey to Itabashi with me. Itabashi was once “Itabashi-shuku” a post station between Edo and Kyoto on the

Nakasendo, a major roadway. Like the early travellers I feel I have ben on a journey too. The support of the guild and the staff at the AGB has made for a very enriching experience. I don’t think I will never be quite the same again. I encourage all of you to make that leap of faith in yourself when the opportunity arises. The rewards are definitely worth it.



*Addendum: This week in Burlington has been very busy with the Sound of Music Festival and the Visitation of the Itabashi delegations to the city. As a result this newsletter has been interrupted several times, most recently to rebuild my Grapevine entry into a suitable gift for Kan Nakazawa, Burlington’s Honourary Citizen. I have been a guest at the tea ceremony held in the Rotary Room and had the privilege of sitting with the visiting curators during the official banquet at the “cultural” table. Today, I finish “polishing” the newsletter and go to a final meeting with the curators...the end of the journey is here. This has been a growth experience for me and I trust a positive influence for mundialization and the friendship between Itabashi and Burlington.*

## Bits and Pieces

Maybe these links would be of interest on the back page. Especially to those of us who know **Oaxaca**

### **Ruth**

My favorite local weaver and sometimes mentor Wence Martinez and his wife Sandra - artists working in Door County, Wisconsin - were just featured in the Wisconsin Live program on public television.

The video clip is found here -

<http://video.wpt.org/video/2365153971/>

Just 5 minutes long, lots of pretty designs to view.

Or go to the studio website where the video is embedded in additional

information about them:

<http://martinezstudio.com/>

Sara von Tresckow, Fond du Lac, WI

[sarav@woolgatherers.com](mailto:sarav@woolgatherers.com)

<http://www.woolgatherers.com/DutchMasterLoom/SpinningChairs/?xab?ck>

Looms, visit us in Fond du Lac or contact us about your weaving/spinning needs

Nancy and her super human strength, carries in the eight new rigid heddle looms at once. Aren't the carrying cases nice as well?

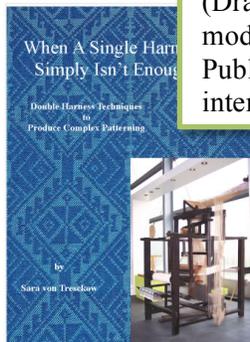


I have been following with interest a thread on WeaveTech about 3000 year old pants.

<https://www.sciencenews.org/article/first-pants-worn-horse-riders-3000-years-ago>

This proves that our skills in spinning and weaving come from very ancient traditions. Weavers are interested in the structures used, how made, etc. and spinning came first.

Sara von Tresckow's New Book: Double Harness (Drawloom) Weaving Loom requirements How to modify existing looms Design techniques Examples Publication Date – July 2014 ...in case you are interested.



Interesting Info from the Web: a weaver described one of her handwoven towels on Etsy as Fiesta Ware Aqua and following a complaint from Homer Laughlin (maker of Fiesta ware) her towels were delisted. Learning: be careful about trademark or copyright violations when describing your products.

## Opportunities

For November's program, we are planning a Virtual Studio Tour! Over the summer we would like to visit you with a camera and capture what makes your studio special to you, and how you organize your stash. All the ideas will be used in the presentation and you will have a chance to share your insights with other members. Please indicate your involvement by the May meeting to Lauren. The more the merrier.

Many thanks, *Lauren and Marsha*

### Hot Websites/Blogs

**Suggested for your interest by Marsha**

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

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

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Website: <http://www.lettuceknit.com/>

Lettuce Knit, located on Nassau Street, near Spadina and College in Toronto is a happy, friendly looking yarn shop. While their boast about a wide range of hand-dyed fibres caught my eye it was the extensive list of classes that had me hooked. Lettuce Knit offers reasonably price, 1 or 2-day classes in knitting, crocheting, needle felting, drop spindle, spinning on the wheel and rigid heddle weaving. They also offer a class called Fibre Arts and the Internet, which “will introduce you to the wonders of Ravelry and YouTube as work aids, as well as many of the best online pattern magazines, websites, personalities, and blogs”. As if this wasn’t enough, Lettuce Knit has a page named “Our Yarn Artists” which contains links to the websites and online stores for 10+ amazing Canadian hand-dyers and fibre artists.

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Website <http://unraveled.ca/index.html>

Unraveled is another hidden gem located just an hour outside of Ottawa in Merrickville, ON. They have an online store with a range of knitting needles and an impressive and unique variety of yarns. Among the standouts are Habu Pineapple Ramie made from pineapple fibre, Austermann Step Serengetti a wool/nylon mix infused with aloe vera and jojoba oils, Habu Kibiso Silk a fibre made from silk waste, Habu Linen Paper wrapped in Silk, Noro Kueryon in a dozen brilliant colours, Habu Stainless Steel Wool and Rowan Felted Tweed Aran to name a few. Their home page also has links to their Tumblr, Ravelry and Twitter pages.

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Website: Blog: <http://www.designsponge.com/>

Design Sponge is a Brooklyn, New York based blog about design. They have over 200, 000 daily readers, over 400, 000 Twitter followers and 70, 000+ Facebook followers which makes Design Sponge a high traffic blog which requires them to update their content 6-8 times a day. Their need for content means that Design Sponge encourages their readers to submit material, the bulk of the reader-submitted entries appears in the “Before and After” section. Before and after pictures and stories about home renovations, room reorganizing, updated furniture and craft projects fill this section. Each entry can include a link to your blog or website which means that Design Sponge allows you to use their site to drive traffic towards your blog or website. While Design Sponge is not a website focused on fibre or hand-crafted products it can be used as a tool to gain exposure for your fibre business.

### Burlington Handweavers and Spinners

#### 2014 Executive

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**Assist:**

**Christmas Sale:** Chung-Ja Jackson

**Sale:**

**Assist:**

**Arts Burlington Rep:** Ruth Thoen

**Webmaster:** Lauren Arkell

“Wake up happy.

Chase a cloud.

Savor a memory.

Laugh out loud.”