



**BURLINGTON  
HANDWEAVERS  
& SPINNERS  
GUILD**

# Warped Perspective

Issue 37 October 2014

## President's Message:

*Nancy Rose, President*



It is the start of a new season and the start of a new year (for those of us who are current or retired school teachers, or parents of school-aged children). We have many new things to celebrate: we have many new guild members who we wholeheartedly welcome, we have a new class started on our looms in the studio, we have just christened our new set of rigid heddle looms at a guild workshop/ "weaving bee" and enjoyed the social benefits that come from gathering together around the table and chatting while we work.

We have completed our first community event, which took place both in our own studio and in the Shoreline Room this past weekend as we participated with the other guilds at the AGB for Open Doors and Cultural Days. Lauren and Jennifer created a fabulous WWI themed display in the Shoreline, which I'm sure, was the envy of all the guilds. Jennifer also represented our guild in the joint guild showcase Display at City Hall over the weekend.

### ***Dates to Remember!***

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

**October ?/14** – Workshop on needle felting embellishment.  
Date to be discussed and announced.

**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.

**October 25/14** – Demo day at Tansley Woods Library. Please sign up on sheets in studio. Theme: DIY+Maker Expo

**November 3/14 – Decluttering with *Stephen Nilogg*.**  
Nominations for Golden Shuttle due.

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

**December 1/14 – Christmas Potluck.** Election of next year's officers. Golden Shuttle Award Winner announced.

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

**Burlington Handweavers & Spinners Guild**  
1333 Lakeshore Road, Burlington, ON L7S 1A9  
Phone: 905-632-7796

[bhsguild.ca](http://bhsguild.ca)

There are more changes to report about the staffing at the AGB. I have been notified by a member of AGB's Board that Ian Ross, AGB President, & CEO left the AGB's management team in late September. During the interim, day-to-day management of the gallery will be led jointly by Denis Longchamps (Chief Curator), Kim Varian (Director of Enterprise) and Doug Niven (Comptroller). To support this team, Anne Swarbrick has agreed to provide her leadership, on a volunteer, part-time basis, as Interim Executive Director. Anne has served on the AGB Board of Directors and is currently Chair of the AGB Foundation. Ian has always been so supportive of our guild and we will miss him.

This fall looks to be a very busy time. We have several volunteer opportunities posted on the bulletin board for upcoming events, the Christmas Sale looming in November, and interesting programs coming up at our monthly meetings. I hope you will bring your current project and join us for guild studio time on Wednesday and Thursday afternoons and on Saturday morning/afternoon!

## Panoply 2015 Banquet Favours

by *Joyce Newman*

How do you celebrate the 60<sup>th</sup> anniversary of an organization like the Ontario Handweavers and Spinners? With a dinner party at the biennial conference closest to the anniversary! No anniversary gifts for the organization, but something to remind the attendees and guests of the event. And obviously, the gifts need to be handwoven and/or handspun.

That's where we started at the beginning of the summer. Diane Woods volunteered to design a project. It needed to be fairly fast and easy weaving, not too expensive materials, but still a very special reminder of the event. With the lace weaves workshop fairly recent, she designed a series of Atwater-Bronson lace napkins. They are 2/8 cotton, and in keeping with the Conference's Pan Am theme use the 5 colours found in Pachi, the Pan Am games mascot. Edges would have machine stitching and fringes on all 4 sides for easy finishing.

Diane planned for 10 warps (2 of each colour), each 10 yards long, 18 napkins per warp, so we needed 4 lb. (8 tubes) of each colour, 20 lb. in total. At Convergence, I approached Francois Brassard, asking if he would sponsor the OHS 60<sup>th</sup> anniversary banquet at the conference by donating the cotton. I got an immediate "Of course! Send me an email with the colours and amount."

We need your help! 180 napkins is a **lot** of weaving. To put it in perspective that's 38.4 miles, or 61.8 km of thread! We plan to have warps on 3 or 4 looms for the next several months. Directions will be in the loom benches, along with a tracking sheet so we know where we are with the weaving.

Please drop in during open studio times and weave a napkin or three.




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## The Nitty Gritty of Weaving on the Napkin Project Or How Everyone Can Participate

by *Diane Woods*



The project of weaving the napkins, which will be favours at the OHS 60<sup>th</sup> anniversary banquet, is a great opportunity for both new and experienced weavers in our Guild. You can weave on several different looms which may be new to you (including the Octado with the dobby mechanism), you will be part of a great Guild project the results of which will be enjoyed by participants at the OHS 2015 Conference (in Burlington), and you will get volunteer hours at the AGB when you work on the napkins.

We would like to encourage every Guild member to weave at least one napkin.

The looms which are threaded with the napkin warps are the 22" jack (a lightweight loom), the 36" Macomber (we are using 5 of the 10 shafts), and the 36" Octado with the dobby mechanism. Once that is set up the treadling is a simple two-treadle affair - very easy. (This is not important information to the weaver, but perhaps of interest: since the first shaft in this pattern needs to have 162 heddles on it, we are making use of the extra shafts on the Macomber and the Octado looms and spreading the threading over 5 shafts. The tie up will be adjusted and the treadling will be as if there were 4 shafts being used.) The looms will be all set up for you when you are ready to weave.



Each loom will be threaded in a different colour, and the weft used will match the warp making easy one shuttle weaving. Choose your weaving according to colour or loom preference.

Each loom is threaded to the same pattern of Atwater Bronson lace with two blocks. There are 7 different treadlings provided, so choose one treadling and weave your napkin following the treadling order in the notes. The instructions and appropriate yarns for weaving the napkins are in the bench of each threaded loom.



A few suggestions to make your weaving go smoothly:

- -read all the instructions before starting to weave
- -try to finish one napkin at a sitting rather than leaving it for someone else to finish (and incurring varying beats). It will probably take you about an hour to weave a napkin.
- -beating should be such that the plain weave areas throughout are 50/50 - that is, they are all even and look the same. There is no need to measure as you weave.
- -as you weave, watch for errors and correct them if possible. Otherwise tie a contrasting thread around the problem area so it can be noticed and dealt with later.
- -the side fringe will look very messy. Just ignore it. Machine stitching and removal of loose threads will fix it all up once the weaving of the whole warp is done.
- -if the directions are followed and the beat is kept even, a wonderful napkin will result which will maintain the Burlington Guild reputation!
- -if you are weaving the last napkin on a warp, please end by inserting a separator and weaving a few more picks. Then leave the warp on the loom and contact Joyce, Fran, MargaretJane, Ruth or Diane to let them know that warp is complete.

Good times to weave in the studio are Wednesday and Thursday afternoons, on Saturdays and probably on Sundays. If you would like to weave at another time it would be a good idea to phone the AGB to make sure there are no meetings or classes in the studio at your preferred time.

Please don't be shy about helping out with this BIG project. All hands are needed on deck for this one, and all help given is greatly appreciated.

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**Five Counties 2014**by *Ruth Thoen*

September 20, 2014 at Eden Mills United Church in Mississauga.

The theme was **Our Canada, Your Inspiration**, and featured guild displays inspired by various Canadian provinces and territories. Mississauga won the Best Guild Display with a great array of items, artfully displayed on an Inuksuk. During break we were able to try our hand at spinning, work on a Canadian themed tapestry, shop at a great variety of vendors and/or enjoy the company of our fellow weavers and spinners.

*Lucy Slykerman*, once of our Guild, spoke on “The Influence of Place in My Work”, with great references to time spend in Grimsby and with our Guild, along with her life in BC and Edmonton. <http://www.lucyslykerman.ca>

*Thoma Ewen* of Gatineau, Quebec works with intergenerational and intercultural collaborators to create beautiful and mysterious tapestries. <http://moonrain.ca/Thoma.html>

Awards were presented for Best Interpretation of Theme to *Irena Thomas*, and People’s Choice Award was also presented to *Irena*. More photos and coverage of the event are available at <http://fivecounties2014.wordpress.com/2014/09/26/it-was-a-great-celebration-of-canada/>

At the President’s Meeting it was agreed that **Five Counties** would continue on the even numbered months only, alternating with the OHS Conference. **Our turn comes around again in 2024.**

Five Counties is a great Saturday event. Plan on attending the next one, September 2016 hosted by Kitchener Waterloo.

**A Casual Encounter with Textile Arts in Brittany**by *Irena Thomas*

We travelled by train to Brittany to cycle along the Brest-Nantes Canal, all 365 km of it. Although the Duchy of Brittany ceased to exist as an independent state in 16th century with the marriage of Anne, Duchess of Brittany, to Charles VIII of France, this French province still has a strong cultural identity. Many local people consider themselves more Bretons than French. Breton language (which is related to Cornish and Welsh) has official status and all the road signs are both in Breton and French. Brittany has also a rich tradition (dating back to medieval times) of textile arts – especially lace. The position of embroiderer was once very important in Breton culture. (Traditionally, the job of embroidering costumes was a man’s occupation).

While lacemaking is not unique to Brittany, the bigouden - women’s traditional headgear - certainly is. It is a lacy concoction and makes a wearer about 35 cm taller:

The tall lacy bonnet is unmistakably Breton! The area around the city of Quimper is the center of bigouden tradition. We got off the train in Quimper for the additional 20 minutes journey to Châteaulin. We wondered if we would see bigoudens bobbing around the train station of Quimper? How is the tradition reconciled with modern-day travelling? By all accounts, the



height of the bonnets has considerably increased since 1900s and especially in the 1920s. Are sunroofs a popular choice around here?

To my disappointment, Françoise, the hostess of our first B&B in Brittany, who was waiting to pick us up at the train station, did not wear a bonnet. Not a thread of lace! Well, her car did not have a sunroof, but riding through the city we couldn't spot even one single bigouden either!

A nice surprise awaited us at the B&B: the hosts had a loom! It was homemade, Swedish style.

The man of the house was busy weaving! It was a very loud operation. He specialized in linen, while the lady of the house made garments of it. They both were envious of Canadian Leclerc looms... When we described the AGB studio, they marvelled at how we could stand the noise of twelve looms operating at the same time.

Another surprise awaited us. Seeing our interest in textiles and weaving, Françoise with enthusiasm started to pull out all the hand woven treasures of the house:



Traditional Breton rugs? Not at all! Unexpectedly for us in this small Breton town we could admire rugs of Kabylie, the region in the northern Algeria, woven somewhere in a village at the foot of Atlas Mountains. Kabyles like Touaregs belong to Berber ethnic group. Touaregs, "The Blue People of Desert" are known for wearing indigo-dyed turbans and robes, Kabyles are known for tapestry, pottery and olive groves.

Kabyles weave their unique carpets from goats' hair. As Françoise pointed out, even the warp was made of goats' hair because the traditional weaver could not have afforded more expensive cotton. The rugs are mostly brown, black and white with geometric pattern as the one on the right side of the page. Another popular weaving material in northern Algeria was easily available camel hair (see the rug on the left). The tradition of goat hair carpets still continues in northern Algeria. The city of Ghardaia even holds Carpet Festival each year as a contest amongst the best carpet weavers.

Our hosts have shown us also a hand woven rug from southern Algeria, made of cotton:



The pattern is intrinsic and the colours are stunning, but do you notice an odd-looking stripe? Apparently, a local tradition required starting a rug with an extra row of small animals and even some weaving errors, all deliberately done and on purpose of bringing good luck to the weaver and auguring successful completion of the weaving project. A comforting thought: why would any weaver despair over mere skips?

The above woven treasures were not brought to Brittany as a tourist souvenir. Our hosts were not ethnically connected to Algerian weavers either. They were genuine Black Feet (Pieds-Noirs): white settlers born in Algeria. The peculiar name came about either because of shoes worn among barefoot

population or on account of French officials wearing black boots (to white uniforms) or from grape-stained feet trampling the grapes during wine making.

After the Algerian War of Independence in 1962, more than a million French Pied-Noir settlers returned to France. Obviously some of them must have landed in Brittany... Upon their arrival in France, many of the Pieds-Noirs felt ostracized because it was commonly believed in France that the Pieds-Noirs had been the cause of the war in

Algeria. Returning to Algeria was not a viable option to the Pieds-Noirs as they were resented by native Algerians. They must have felt alienated from both their adopted land and native homeland...

Expecting bigoudens, we ran into French-Algerian history and samples of Algerian weaving instead on our first day in Brittany. In the two weeks that followed we did not have a glimpse of any sugar-loaf bonnet either. When asked about them, we got two standard answers: "my grandmother used to wear one all the times" and "come to a summertime fest like 'Festival de Cornouaille' in July in Quimper and you'll see hundreds of bigoudens"! After all, Fest-Noz - as traditional dancing festival is called over here - celebrates Breton culture in all its forms! How about bilingualism of Bretons? "My grandmother used to speak Breton" was a standard answer, but apparently the language is in revival and so (we are told) are the Breton lacy tall caps.

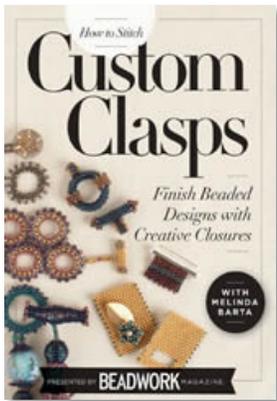
## Words from the Library: DVD Reviews

### Custom Clasps

with Belinda Barta

Presented by Beadworks magazine

Reviewed by *William Hodge*



'Do it yourself' DVD's have some basic problems to overcome by the vary nature of what they are. When showing complex or tricky techniques there is always the problem of fingers getting in the way and camera angles that can't really show you what you need to know. This DVD is a typical example of this problem.

The DVD has some good ideas, but they are hard to see clearly. The presenter *Belinda Barta* gives a noble effort. She presents many good examples of closures and how to make them. She employs verbal descriptions, diagrams, and demonstrations to make her point. This will give the amateur lots of good ideas but there are some serious problems with this DVD.

The verbal descriptions are very confusing, but I must admit, I don't think I could verbalize these techniques any better. For those who like "verb" learning, you will have to repeat and listen a number of times to catch the concept. The diagrams are good but are rarely on the screen long enough to be of use. Of course, you could just freeze the image. The demonstrations suffer from the smallness of the beads and the bigness of the fingers.

*Barta* would have benefitted if she had an audience or at least one person she was instructing to provide more inflection in her voice and enthusiasm. She is obviously very knowledgeable but needed someone to react with.

Even with all this less than wonderful news, I still think this DVD is a valuable addition to the Guild's library for the good ideas that can help people with beaded jewelry closers or for other projects that may need closures.

### Totally Twill: The Basics

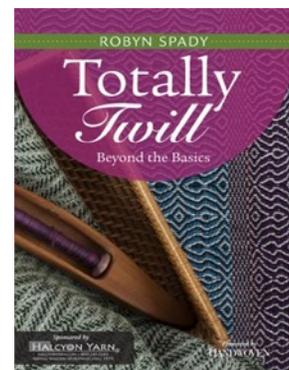
by Robyn Spady

presented by HANDWOVEN

runtime: 86 minutes

Website: [robyn@spadystudios.com](mailto:robyn@spadystudios.com)

Reviewed by *Sue Stasiuk*



*Robyn Spady*, Master Weaver has been weaving for over 40 years. *Robyn* has written many articles for Handwoven Magazine. Twill is perhaps the most versatile of weave structures. *Robyn* demonstrates how to mix and match twill threadings, tie-ups and threadings. This DVD is a great tool for beginners who have never woven twills. And it also provides good weaving tips that would provide a refresher for the experienced weaver. *Robyn* speaks in a clear and easy to listen to voice with explanations and demonstrations that are informative and easy to follow. *Robyn* in an enthusiastic and expert instructor.

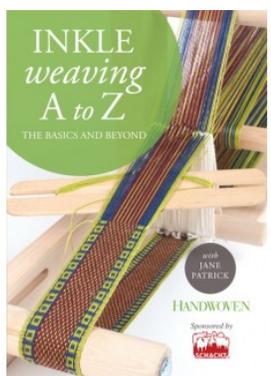
The DVD includes:

- |                            |                          |
|----------------------------|--------------------------|
| The Structure Of Twill     | Types Of Twill           |
| Twill Tie Up               | Weaving Straight Twills  |
| Weaving Point Twills       | Weaving Broken Twills    |
| Weaving M+W Twill          | Twill With Novelty Yarns |
| Weaving Double Faced Twill | Twill Variations         |
| Twill Gamps                |                          |

A PDF file with patterns and instructions is included in the DVD for downloading. With *Robyn*'s clear explanations and helpful weaving tips, you'll be able to invent your own unique twill fabrics

### Inkle Weaving A to Z With Jane Patrick

Reviewed by *Marsha Walters*



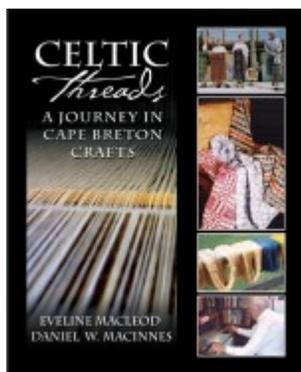
Inkle Weaving A to Z is a great 2 disc DVD set which takes a beginner inkle weaver through the entire process of creating a band on their inkle loom. *Jane Patrick*, a weaver for 40+ years and a former editor of *Handwoven Magazine*, starts by giving a basic explanation on how the loom works then walks the viewer through the process of using an inkle loom by creating a warp and then weaving a basic pattern with her new warp. These DVDs are full of tips for short cuts as well as tips that will allow new inkle weavers to create perfect edges and even patterns. Both DVDs are bursting with samples featuring different patterns and warps and *Ms. Patrick* takes the time to explain how the warp and pattern work together to achieve the final product. Throughout both DVDs she demonstrates how to weave different patterns and presents finished items that she has woven. Four of the patterns seen on the DVDs are included in a PDF file on disc one. This DVD set is bursting with information including sections on yarn scale and strength, yarns not fit for inkle weaving, fixing weaving errors, fun ideas for patterns, painting an

inkle warp, creating fringe, finishing techniques and weaving with multiple shuttles. Additionally, she focuses on demonstrating how to weave and design pick-up patterns, pebble patterns and weaving letters and numbers. There are so many great lessons and details on this DVD set, if you are looking for inspiration to get started with your inkle loom or a reason to invest in an inkle then these DVDs are your best bet.

### Celtic Threads – A Journey in Cape Breton Crafts

Reviewed by *Richard Ayles*

Eveline MacLeod and Daniel W. MacInnes  
 Burlington Handweavers & Spinners Guild Library  
 9.41 MAC 1664



In *Celtic Threads*, *Eveline MacLeod* shares her lifetime of research and collecting the history, methods, patterns and people of Cape Breton's considerable tapestry of practical and ornamental weaving and other fibre art and crafts. For more than sixty years, *Eveline MacLeod's* life has been inextricably woven into the art and the craft of weaving in Cape Breton. An avid weaver herself, *Eveline* became an ardent student of the art and a teacher of the craft, tracing its roots from the glens of Cape Breton to the Highlands of Scotland and beyond. The book provides an interesting look at the culture of the Cape and the significance of weaving to its heritage. All in all, it provides an interesting read.

## My Workshop

by *Eleanor Roberts*



My overriding reason for attending Convergence 2014 was a workshop on Kumihimo Braiding with *Rosalie Neilson*. I had to forgo a workshop with *Roderick Owen* in New Mexico last Convergence and I wasn't going to pass up a second chance.

I finally had made up my mind that I had to have a Marudai (Japanese braiding stool). At *Joyce Newman's* suggestion I ordered one from Berlin Braids in B.C.

<http://www.shirleyberlin.com>

They are made by *Mr. Berlin* on site and you can order the woods you want for the stool and the bobbins. My prize-winning necklace was my first piece woven on my new Marudai.

### WORKSHOP

**Day one:** OH MY GOD.. Maybe one third of the class has had multiple workshops with *Roderick Owen* or *Rosalie* or both. I think I am in over my head!! I first had to assimilate a new way of moving braid strands around the mirror (top plate of Marudai) and it works oh so well!! I have had my first "eureka moment". Then I

learned I had to lengthen all the cords on all my weights, all eight of them. Luckily I was not the only one who had to do that. Next step was putting on the eight strands of material, Imposter silk. Apparently the people who supply this material do not even know what it is.

At a guess (from *Rosalie*) it is acrylic and very slippery. Very, very slippery. I suggest you avoid it unless you are very advanced or your mirror has glue on it.

I found myself out in the hall with a few other students attaching the strands of Imposter silk to the weighted bag and then the other ends to eight weights. It took a while but I got everything ready. Then came moving the Marudai I had set up into the classroom. Every thread slid sideways off the mirror and tangled. And I mean TANGLED!! It took the rest of the time that day to straighten out the mess. I had to resort to homework that night and every night after, and early morning and lunchtime.

**Day Two:** on to sixteen strand braids. Things are better today, at least no tangled threads. I kept up a lot better but had to do short samples or only one or two colour switches. When I got home to Burlington I went back and tried as many colour changes as I had material to braid and I kept to short samples. I showed that sample at the September meeting.

We switched to more strands after learning to do a loop with eight strands and then continue on to sixteen strands all on the same warp. I had no trouble braiding this warp but only because every time something started to slip I grabbed for the strands. I thought longingly of all the sandpaper I had at home. I swear if something had slipped I would have used some of it on the mirror.

Homework again before bed.

**Day Three:** Started by warping third lot of Imposter silk. The entire day was spent on sixteen strand braids, most of which are flat braids. I am starting to assimilate the patterns of each braid. According to *Rosalie*, most braids using more than eight strands are combinations of two eight-strand patterns. Do you realize on a stand called a Takatai you can increase to twenty-four strands and up and up!! And no I do not think I'll go that route. I did spend some time over the next three days doing homework and more homework, mainly to finish off my last warp before heading home.

I can say I have never attended a workshop that expanded my knowledge of a weaving subject so fast and so far as these three days have. From planning, to warping Marudai, to braiding I came away with so much to think about and to practice. I plan a very busy winter with all sorts of sampling, building on my three days in Providence, Rhode Island at Convergence 2014.

**The End Note: Critical Mass**

by *Jennifer Earle*

When you become a woman of a “certain age”, you become more aware of your surroundings. Perhaps this is true of men as well. As many are aware, I have spent and continue to spend my life in upheaval at home really since early June. In the exercise of clearing out one room and impacting several others, and then replacing things only to deconstruct my kitchen and impact other rooms all over again I have become aware that I have a lot of STUFF.



This discovery coincided with a thread that was posted on the Yahoo Group, WeaveTech. One of the regular contributors posted a topic “Suffocation” around about Labor Day. She was lamenting the accretion of weaving supplies (read stash) over four decades. Interest in textiles had resulted in an inventory of materials for projects to come, and projects finished, print resources, study group notebooks and equipment that was just too good to pass by. She was perplexed because her abiding interest, like the story of the camel and the tent (I will tell you this another time) had taken over living space to the point of suffocation of the residents. She realized that more space...like a larger or another studio...would not be a solution, as the collection would just continue to grow. Her creativity was stymied by thoughts of having too much all ready and the uselessness of making more, which would only add to the critical mass. A plea for words of wisdom and encouragement ended her posting.

The resulting answers from a wide range of perspectives were very enlightening. I thought a summary in the newsletter might be appropriate. Some saw their own stash as mountain and wanted either to spare their children/spouse the job of dealing with a hoard of fibre. A few subscribed to the idea that it would be “delightful revenge” on their children. Some authors were more philosophic about creativity and the journey they are on. Someone admitted to having 10 looms. (That made me feel better!)

Some of the ideas:

- Consider what particular interests in weaving you have right now and weed out materials and related items that no longer call to you.
- Give or sell beloved pieces. Donate to an auction or charity event. Give to people who appreciate.
- Continue weaving as it brings joy, happiness and satisfaction, and the expression of ideas.
- Have a box of finished woven items family members can choose from when they need a gift for someone.
- Have a guild bi-annual auction where members put up items for sale with 10% going into guild coffers.
- Go through your stash and weed out anything you cannot see using in the next five years or ten.
- Plan your will and think of donating all of your weaving inventory to a worthy cause. Discuss with your partner or perhaps a good friend what to do with a weaver’s estate. Help heirs or executors by making an inventory of the more valuable equipment and suggest possible prices. Plan small bequests to a half-dozen weaver friends, by name.
- Perhaps consider that the money generated by an estate sale could be used to establish a prize in your name that is awarded at guild juried shows.
- Give away books you have outgrown to new weavers.
- Weave with threads and structures you are passionate about.
- Keep exploring and learning.
- Continue to be productive and live each moment and love what your do.
- Consider that some items in your stash have fulfilled their purpose by being sensual and exciting to dream about...but maybe your dreams have changed, so let them go. Don’t feel guilty.
- Rather than throw out samples give them to other groups for art projects, or look for some interesting patchwork ideas. New weavers might find them interesting if documentation is included.
- Be realistic. Sometimes yarn has deteriorated with age. It is time to throw it in the garbage rather than wasting time (which is so precious) winding, beaming, threading, and cutting off. Don’t pass the problem along to someone else. You have to be a little ruthless sometimes.



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**Bits and Pieces: We Do Open Doors/Culture Days at the AGB**

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**Opportunities**

For a program next year, we are planning a Virtual Studio Tour! 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*

### **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; 2013 Lauren Arkell;

### **Be an Exhibitor in the Studio Display Cabinet!**

**Studio Display Cabinet:** Presently we are enjoying a small display of pieces from the collection of *Barbara Reid*. In 2013 the guild organized an auction "Treasures of a Life Well-Travelled" comprised of textiles she had collected on her world travels. Some proceeds from this sale enabled the purchase of the new cabinet. The exhibit was "curated" by *Willa* and *Jennifer*.

The next exhibit will have the theme "**Tools of the Trade & Vintage Needlework**". *Doreen* and *Jennifer* are coordinating this exhibit for the beginning of November. We are asking any members of the guild who would be interested in adding to the display to contact either of us. We are interested in antique findings relating to sewing, tools, and vintage handmade trims, laces, and whatnots. Perhaps you have something curious in your collection that you would be willing to share.

We anticipate the display will be in until the New Year.

The studio display cabinet is available to any guild member, who would like to showcase a collection, study samples, small projects or other materials. Please share your interests with others and contact Jennifer with your ideas. We would **love to see people volunteering and lining up for this opportunity**.

## Hot Websites/Blogs

**Suggested for your interest by Marsha**

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

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

Ann Halligan loves fibre arts, she embroiders, knits and sews and is in the process of learning to spin and has plans to learn to weave. Her most interesting board is called "Knitting, Spinning and Fibre Blogs", it a board filled with 110 links to fibre artists, top ten lists, craft schools, weaving knitting felting and dyeing tutorials and blogs, yarn shops and many other underutilized internet gems.

Website:

<http://www.pinterest.com/taoknitter/knitting-spinning-fiber-blogs-so-i-can-find-them-a/>

Vladka Cepkova is a talented weaver and spinner from the Czech Republic, her blog is a chronicle of her projects and her work with fibre. Her blog is honest and interesting and has tons of big beautiful pictures. Vladka's blog will appeal to both weavers and spinners alike as she splits her creative time fairly evenly between the two crafts. Additionally, Vladka makes an effort to generate interest in other fibre artists by listing links to other fibre related blogs. You can find links to her Bloglovin, Youtube and Pinterest pages below her profile.

Blog: <http://oveckov.blogspot.cz/>

Website: <http://wabi-sabi.ca/>

Lisa Mutch of North Bound Knitting is an amazing Canadian knit designer located in Barrie, ON. Her Etsy shop carries 50+ patterns, all under \$10, for some of the most beautiful modern knitwear designs on the web. Since her Etsy shop opened 4 years ago she has sold over 3600 patterns and hand-dyed skeins and her list of online admirer is in the thousands. What a treasure!

Etsy:

[http://www.etsy.com/shop/NorthboundKnitting?ref=pr\\_shop\\_more](http://www.etsy.com/shop/NorthboundKnitting?ref=pr_shop_more)

Suggested by Ruth Thoem:

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/>

## Burlington Handweavers and Spinners

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**Kaleidoscope:** Sue Stasiuk

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**Arts Burlington Rep:**

**Webmaster:** Lauren Arkell

"Wake up happy.

Chase a cloud.

Savor a memory.

Laugh out loud."