



**BURLINGTON
HANDWEAVERS
& SPINNERS
GUILD**



Warped Perspective

Issue 32 February 2013

Susan Turnbull, President



President's Message:

I am writing this on a night we had the worst snow storm in five years, luckily I live in an apartment and do not have to concern myself with snow clearing, good luck to those of you who do. I am so grateful to be retired, I have been thinking to-day that if I was still working I would have had to drive to Toronto and back, what a long day that would have been.

Dates to Remember!

- February 23/13 – Outreach at the Burlington Public Library**
Our Guild will be teaching the public the essence of weaving. Contact *Ruth Thoem* or *Jennifer Earle* if you can help.
- February 25/13 – Executive Meeting**
- March 4/13 – Guild Meeting – Treasures of A Life Well Travelled Auction** – Preview 5:30 pm- Auction 6:30 pm at the BAC. See the guild website for online preview and details and contact information.
- March 9/13 – Mentoring and Potluck Lunch** – Fran Boisert will organize an exercise in wap reelings using our “teapot” as inspiration. Also bring questions, work and some food. Time flexible – 10 am to 11 am.
- March 18/13 – Executive Meeting**
- April 1/13 – Guild Meeting – Grapevine Effect Revealed**
- April 15/13 – Executive Meeting**
- May 6/13 – Guild Meeting –Pine Needle Baskets – Marilyn Sutor**
- May 1 – 5 – Fibre Optics, OHS 2013 Conference** – Cornwall, Ontario. See the 2012 Autumn Issue of Fibre Focus for workshop details, costs, location and registration and Call For Entries.
- May 18 – June 18/13** – The Grapevine Effect on Design Show in the Perry Gallery at the BAC
- May 27/13 – Executive Meeting**
- June 1/13– Guild Meeting – Museum for Textiles** – Field trip via Go train to the Museum for Textiles to see “Shiny”. Details to follow. Contact Willa McCaughan or Margaret Jane Wallace. Please note this is a **Saturday**.
- June 7, 8, 9/13** – Kaleidoscope at the BAC. Sales and demonstration days are the 8th and 9th. See Lois Wyndhan and Eleanor Roberts for sign up and take in.
- June 22 – August 25, 2013 – Exhibition for BAC Guilds in the Lee-Chin Family Gallery - “Tall Tales”**. Submissions June 13/13.
- Five Counties 2013 – One Thread Many Ways** – Saturday September 21, hosted by Burlington Handweavers and Spinners Guild at the BAC
- 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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bhsguild.ca

It is a new year, 2013, and I begin my second year as president of our guild. Last year was an interesting year for me, I learned many new things not only about the guild but about the responsibilities of being president, chairing both the general and executive meetings and ensuring that things ran smoothly not only in the guild itself but with the Art Center and the other guilds. I would like to thank everyone in the guild for both their patience with my learning and all the help I received.

One of our most noticeable achievements last year was our leap into the 21st century with the establishment of our own web site, thanks to the committee of *Lauren Arkell, Joyce Newman, Eleanor Roberts* and *Ruthe Stowe*, who spent many hours planning and setting up the site.

I will be spending the first three months of the year working on my Grape Vine project, I have received a beautiful piece, from the member who was number three in my group, from which to get the inspiration for my project.

This year we are hosting the Five Counties Seminar in September with our committee working hard over the last year with still much work to do until the seminar occurs.

Five Counties

by *Pat Hood, Chair, Five Counties Committee*

Mark Your Calendar for Five Counties 2013

On Saturday, September 21, 2013, the Five Counties 2013 Seminar is being hosted by our guild and held here at the Burlington Are Centre. This annual event has something for weavers and spinners alike, and new guild members should mark their calendars now, and be ready to register in March!

“Five Counties,” was established many year ago by the guilds in the local counties. The tradition continues today with guilds from Cambridge, Georgetown (Heritage Guild), Guelph, Mississauga, Niagara, Oakville and, of course, Burlington.

If you ask guild members why they attend Five Counties, you will get many different responses. Some people come for the Guild Challenge, where you compete for individual and group prizes for the best handwoven and handspun articles. Other members come for the shopping because Five Counties is a once-a-year opportunity to meet weaving, spinning, fibre and beading vendors from around Ontario and to purchase those must-have yarns, books, fibres, dyes, and tools to enhance your stash and keep your hobby humming. There is always insight to be gained, and something to be learned from the keynote speaker and the workshop leaders. And, you can make new friends or catch up with what other guild members have been doing in the past year. If you are new to the guild, you might be surprised to find a long-lost friend or your next door neighbour at Five Counties. It is a much-anticipated fibre event for our region.

Five Counties Schedule: Saturday, September 21, 2013

8 :00 – 9:00 a.m. – Guild Challenge setup

8:30 to 9:30 a.m. – Light breakfast buffet, Shopping

9:30 – Welcome, Keynote Address by William Hodge on Creativity

11:30 - 1:00 p.m. – Lunch and Shopping

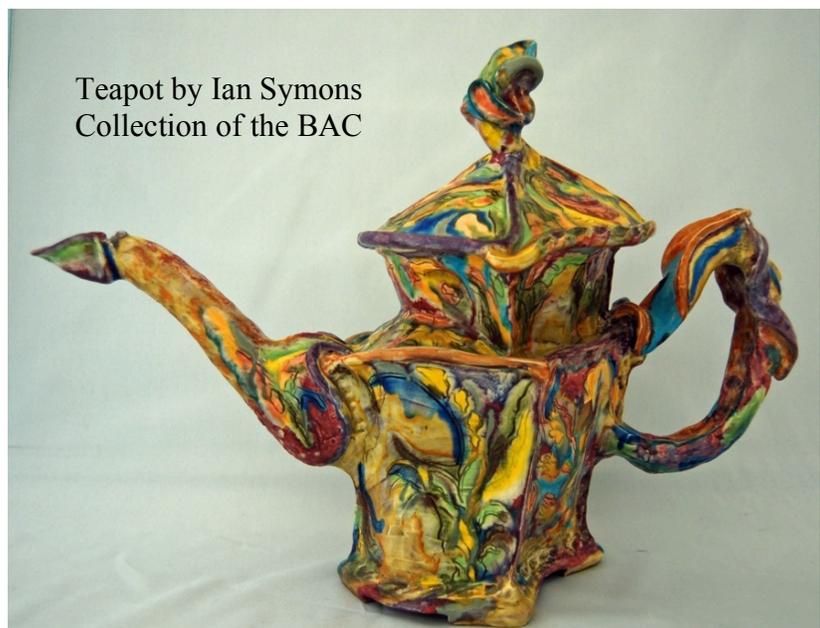
1:00 - 3:00 p.m. – Choice of one of three afternoon seminars: Colour, Weaving Tie Ups, Spinning

3:00 p.m. – Presentation of Guild Challenge awards, announcement from 2014 committee.

4:00 p.m. – Shopping closes

It is easy for you to participate in the Guild Challenge at Five Counties. This year you are asked to create something using our Guild Standards, with the inspiration being the Ian Symons teapot from the BAC Permanent Collection. For more details about the event, the Guild Challenge and registration information, visit our guild website: www.bhsguild.ca and click on the Five Counties link.

Closer to the event, Five Counties Committee members will be seeking your help in preparation for the big day, Saturday, September 21, 2013. If you would like to assist or would just like to know more about the event, please speak with any of the committee members listed below:



Teapot by Ian Symons
Collection of the BAC

Position	Name
Chair & Program	Pat Hood
Secretary	Joyce Newman
Treasurer	Eleanor Roberts
Registrar	Margaret Jane Wallace
Vendors	Nancy Rose
Facilities/House Manager	Jim Thomas
Nametags	Fran Boisvert, Lesley French, Margaret Jane Wallace
Refreshments	Pat Hood
Publicity	Sue Stasiuk and Lauren Arkell
Guild Challenge/Display	Sue Stasiuk and Jennifer Earle

**Baby Wolf and Avl Dobby United in Harmony:
a story of slow weaving**

by *Jennifer Earle*



Quite a few years ago I bought an eight harness Baby Wolf on line and had it delivered to a friend’s house in Maine. I heard later that it had been piled in the back of a pickup truck and subsequently my friends took all the pieces into their garage. When I arrived down for a visit, I was surprised at the amount of disassembling that had been done. The loom was reduced pretty much to sticks of wood, the castle that contains the shafts had been taken from the X frame and the shafts were in a pile together. I wasn’t quite sure that it was all there, but getting it into my car proved to be no problem because it had been deconstructed so much..

Getting it assembled at home went smoothly as there are excellent resources on line. In this case Schacht Spindle Co., Inc. had a downloadable set of instructions for the assembly of looms. Granted, the loom apparently ships in a more constructed state than mine, but at least I had a diagram. I did email Schacht about a couple of details and got a prompt answer and also learned that the serial number on my loom was assigned in 1985. I had ended up with a complete eight harness Baby Wolf with strollers (wheels for moving it when folded) several reeds, a Louet sectional add-on the back beam, shuttles, bobbins, etc.

It must have been when I was researching this loom on line that I came across old postings that suggested that Schacht used to have a compu dobby for the loom, but had stopped production. However, I ran across other information that said that a mechanical dobby had been made by AVL for the Baby Wolf. The idea of a dobby was interesting and I came across a blog on www.weavezine.com submitted by *Syne Mitchell* on September 25, 2008 called “Baby Dobby Install”. You can still access this blog if you want to read about her trials and tribulations. I think she had a far harder time than I did and her loom and device were not a perfect match.

I got very curious about the mechanical dobby device and started searching on line to see if any were available. (Actually today, while writing this I Googled “Baby Wolf Dobby” and came up with a loom for sale with double back beam and dobby listed on the Spinners, Weavers & Knitters House cleaning Pages <http://kbbspin.org> so they are still available for the interested.)

I started haunting various websites and doing searches. Eventually, I saved my search on eBay so that I would be notified if one ever turned up. The first time it appeared in 2010 the reserve was set quite high and the bidding (mine included) did not meet the reserve. The second time the item appeared, the reserve had been lowered, and I had my thrills bidding and watching the seconds count down. I was the only one bidding (after all this is the digital age, not the mechanical age....who would want old technology) and I was the winner.



The boxes arrived safely and I had the pleasure of unpacking all the pieces. The previous owner had said that she had bought it for her weaving classes but had never used it all, deciding instead that it should move on to another owner. I was pleased to see that all parts were there, including the original installation manual from AVL (now available on line as a pdf file) and all the cables had their original tags on them specifying their attachment points, and there were templates for the drilling of holes to attach the dobby head to the castle.

You will be disappointed to learn that I did not spring into action. The boxes lived in the living room for a while and then moved downstairs. I dealt with cataract operations, gall bladder, life and juried shows, etc.

Finally I got up my courage and realized that once the dobby was attached to the loom, the folding or collapsing and moving of the loom would not be a possibility. So where to put it? It didn't need to be beside the computer, but could be in the basement by the nice warm fireplace. This caused me to take the loom apart and carry it in pieces downstairs and set it up again in a good location. Some modifications had to be made for the new configuration including removing the jacks, some treadles, and the stroller wheels. The instructions were very clear. I did have some trouble with the treadle pulley and decided to add an extra washer for clearance between the pulley and the bracket. Putting on the new jacks and dobby box tested my nerves, but all went OK.



Now I was getting serious. The dobby head came with a chain of 20 bars and the requisite pegs. My ambitions far exceeded this and a check of the AVL website showed that they were still offering bars for the Baby Wolf Dobby. Quickly I put in an order for pegs, bars, and linkages and waited. When I asked AVL if they had any advice I enjoyed a good laugh. I was told that the mechanical dobby is pretty fool proof and "they stopped making them in 1981" before that advisor was born!" He hadn't had any experience with them. So an antique, I guess.

Of course the first treadling pattern that I wanted to try had a sequence of 68 treadling steps instead of a simple twill to begin the initial breaking in experience.

I prepared the bars by screwing in the required pegs. In the first trial my hopes were dashed, as the bars sometimes jammed or misfired. I tried to see what was happening, but it was difficult, as you cannot see into the box when weaving to see what the action is. The other problem was that the bars needed numbers so I would know where I was in the pattern. I was stymied and took a rest of a few months in order to try again. Frustration.

Time passes. In thinking about it, the chain of bars for the design was partly on the floor, as the baby wolf is not a very tall loom. Is this why it is mispatterning? A trip to Value Village provided me with a child's coat tree and a wooden rolling pin, which I rigged up as a support for the chain so that it would feed easily. This "Rube Goldberg" setup seemed to work well, the chain moved and didn't drag, but still I was defeated with mechanical problems. Into a funk! Have I wasted all this money and time?

More time passes. I have an inspiration...why are the bars jamming? Are the old bars and the new bars the same? A quick check this fall showed that the new bars are cut slightly differently than the old bars. I don't know if the dobbie cylinder has shrunk over the years, or if the new bars are cut slightly bigger. I trace out little cardboard templates of the space in the dobbie cylinder and compare to the bars. Oh for some micrometer or accurate scientific measuring device! The undercut angle needs to be adjusted by about 1 mm or less at each end. I look back now and wonder why I didn't check the most obvious factor first?



Coat tree and rolling pin



What are my options? I considered a sander...both kinds..orbital and belt, sandpaper, saw and finally came up with the ideal of using my Dremel tool. I only have to remove a small amount from the ends of the bars. The solution is a couple of attachments for sanding that screw into the Dremel and I am off to the races. With bated breath I started sanding down the ends of the new bars. In a couple of days I had done all the bars. Each time I checked against the cardboard template that I had made.

So now the odyssey is finished and so is the story of slow weaving. This is a journey that has taken three years. I share with you a picture of my current warp and my more than full basement!

I am triumphant in getting the dobbie attachment and my Baby Wolf loom working together. Unlike the Louet Octado, the Baby Wolf with the dobbie has the advantage of having the ability to do tabby without changing the chain of bars. It still has treadles which may be used for simple patterns without engaging the dobbie mechanism. Right now I am weaving Tencel scarves and am looking forward to designing/pegging new patterns.

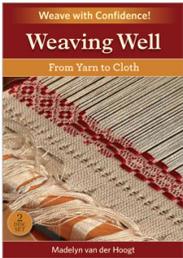


Words from the Library

New Book Reviews:

Weaving Well From Yarn to Cloth

by *Joyce Newman*



DVD with Madelyn van der Hoogt, Interweave Press

Early last spring, my youngest sister bought 2 looms, books, and some odds and ends of yarn from a coworker as both women approached retirement and moves to opposite coasts. Following directions in Deborah Chandler's *Learning to Weave*, Peggy dressed a loom, and experimented. We talked about me visiting for a weekend of lessons, but as she prepared for a fall move to their place in Nova Scotia, it didn't happen. I've taken 3 or 4 workshops with Madelyn van der Hoogt over the years, so when I went to NS for a short visit in June, I took this video and it's companion *Warping Your Loom* as hostess gifts.

Reviewing this video was my first opportunity to watch it. I watched the first disc in one sitting, but I recommend watching one chapter at a time, much as you would receive the individual lessons spread over the length of a weaving course. Madelyn is a great teacher, always presents her lessons clearly, with reasons why she does it in a particular way. Consider her tips and try some. Perhaps you'll like her methods, perhaps you won't.

Disc 1 topics:

Choosing Yarns and Calculating Sett
Estimating Yardage
Choosing and Sleying the reed
Determining Yardage of Your Yarn
Reading a Draft
Correcting Threading Errors

Disc 2 Topics:

Beginning the Weaving and Hemstitching
Weaving Mechanics and Pattern Corrections
Completing the Weaving
Splicing a Weft
Weaving Dos & Don'ts

Some great supporting print material (the Handwoven Master Yarn Chart, Reed Chart, Project Work Sheet, and more) can be printed from either disc. Most (or all) of it is also available as free downloads from Interweave's *Weaving Today* website.

My only complaint with the video is that in some closeups, hands obstruct your view of the process. Reshooting a few things from a different camera angle (from a ladder?) would have helped.

This video could be a good addition to a new weaver's library. It covers so many of those little things that can take years to learn. And an experienced weaver can learn from it too - I learned a new method of hemstitching that I like the looks of!

Check it out of the library and enjoy.

Combing Fiber:

by *Jennifer Earle*

How to Create Splendid Tops for all Your Spinning Needs.



DVD: 1 hour 36 min

Robin Russo, Interweave Press

The narrator begins by stressing the difference between worsted and woolen preparation of fibre and the cloth that is produced from each. The worsted mills in England send their "waste" to woolen mills and retain the longest fibres for their preferred uses. Combing is used to separate long from short and also in cleaning the trash from the fibre. Beginning spinners can make use of animal grooming combs/brushes but will want to advance to specialty tools at some time. This DVD shows the variety and appropriate use of hand combs that exist: Viking combs, English production combs and peasant/paddle combs. Each kind of tool brings

something different to the process. In industry a fibre length of about 3” is considered the minimum for a true worsted.

Robin wisely discusses safety issues and proper techniques as wool combs are very sharp and lethal. She always keeps disinfectant wipes, band aids at hand and makes sure that her tetanus shot is up to date. You always need to concentrate on what you are doing, in order to prepare high quality top and also to protect yourself and others.

In order to cut down on static in wools, she gives a recipe for spinning milk, a mixture of oil, water, lecithin, and isopropyl alcohol. Non-wool fibres (angora, alpaca) might be misted with a blend of fabric softener and water.

The nature of the fibre dictates the best tools to use. She demonstrates long wools, shorter wools, blends of wool and mohair, alpaca, quiviet, rabbit. Combs may also be used for colour blending (paddle combs) and to separate out guard hairs in a double coated fleece. She used different diz as well and also showed how to spin directly from the comb.

The DVD is divided into chapters for different topics. It has good camera angles, so viewing the action of the tools and the handling of them is easy to follow. In one spot when the pace seems a bit slow, *Robin* says the same as she takes the time to show how to pull fibre off the combs through a diz to make top. It is important to stop when noils start appearing and the process cannot be rushed. I learned a new way of loading and using my English style combs made by *Al Ramer*. I will still have to learn to live with the often 50% waste produced by this method of fibre preparation. We are told that some may be carded into a batt for another project, or used for felting purposes. All and all a very informative DVD for spinners of all

Three Bags Full: How to Select, Prepare, and Spin a Great Fleece

by *Lauren Arkell*

2 DVD: 240 min

Judith MacKenzie, Interweave Press



If you want to buy a fleece to spin but don't know how to get started, start by watching ***Three Bags Full: How to Select, Prepare, and Spin a Great Fleece*** with *Judith MacKenzie*, author of *The Intentional Spinner* (Interweave). The two-disc DVD set covers everything you really need to know—and a lot more besides. With a running time of almost three hours it is just like having a private tutorial in your own home.

Starting at the fleece tent at the Estes Wool Market in Colorado, a market geared specifically to fleece for handspinning, *Judith* takes us through the different fleece classes: primitive/heritage, luster long wool, fine wool, and medium wool. She explains how fleeces are examined, classed, and sorted, and shows us how to determine lock strength and a fleece's kindliness of handle. *Judith* takes a novice spinner through the purchase of her first fleece, offering plenty of tips and fascinating fleece facts.

With purchases in hand, we join *Judith* in her studio where she takes us step-by-step through sorting, washing, and storing the fleece. The prospect of scouring a greasy fleece can be daunting but she demonstrates a number of washing options that are easy to do at home. It's exciting to watch as a promising fleece transforms into spectacular fibre for spinning with appropriate carding or combing preparation. Throughout the DVD *Judith* shares stories of her triumphs and mishaps with wool over a lifetime of experience. Her knowledge, modest sincerity, and passion for the handcraft, combine to create an excellent learning resource for any spinner interested in working with fleece straight from the sheep. Recommended reading to supplement the DVD: *In Sheep's Clothing: A Handspinner's Guide to Wool* by Nola Fournier and Jane Fournier.

Great Library Inventory Complete: Do You Have These Volumes in Your Library By Mistake?

452 Handwoven Design Collection #5 Dish Towels
456 Handwoven Design Collection # 16 Kitchen Collection
1076 Handwoven 2005 March/April Issue 124
450 Spin-Off Winter 16.4

We are pleased to report that the library is in good shape except for the materials listed above. Did perhaps you borrow them without filling out the card and putting it in the file box? Please check your home library and see if any of our errant collection is making a home in your home.

News from Awayers:

by *Sarah Schmidt*

Jennifer,

I'm not sure what you want but here's some thoughts.

I really want to have a 8 shaft loom. I have seen many patterns that I would like to try out but many require an eight shaft. So I have looked around and think that when the time is right, I will buy a Louet David because they have a new type of pulley system that makes the weight of the shafts the same no matter if you are lifting two or four shafts. That appeals to me.

In one of the issues of Handwoven I saw a scarf that was in the colors of pink and lavender. The patterns involved were huck lace, twill and tabby. I just fell in love with it. I bought the suggested yarn and sat there because I didn't have an eight shaft loom. Then one day I was talking to *Lucy Slykerman*. and told her about the pattern in the magazine. She told me that she had a pattern that was similar but needed only a four shaft loom.

So I made two scarves. I sold one. I wore the other. Then my sister-in-law wanted to try weaving it so I warped the loom for two more. So she made one and I sold another. I then tried it in Tencel with black and off white. Very nice. Same number of warp threads but since the silk is thinner than the Tencel the pink scarf is slightly smaller. Very nice. I do like the way the colors work together. Variations of grey, or pink and lavender develop around the huck lace patterns.



Right now I have one last black and white on my loom at the cabin. We are planning to go to the cabin today. It is not heated continuously during the winter. It will take a while to heat it up. In the mean time I sit in my winter gear and have a heating pad under my stocking feet to warm them up when they get cold. Oh well. We moved back to Northern MN with our eyes open!!

Great to hear your voice. Thanks for the info. Talk to you later. Say hello to everyone at the guild. *Sarah*

Spinning Out of the Box on February 2, 2013

by *Sharon Gowland*



On Saturday, February 2, six of us spinners enjoyed a wonderful, liberating exercise in making and spinning art yarns.

Lisa Renee McKenzie from “Oscar & Sophia Handmade Wearables”

(www.oscarandsophia.etsy.com) in St. Catharines brought her huge stash of fibres and her magic Ashford drum carder for us to play with. After showing us several samples of yarns she had created she told us to live dangerously and work with colours we would not normally use. We merrily heaped bits of Merino wool (which *Lisa* had dyed into fabulous colours), bits of cloth, pieces of yarns and bits

of fibre onto this wonderful tool and churned out the most delicious batts of spinning fluff. The colours and textures were a wonder to behold. *Lisa* showed us how to core spin and make lovely lumpy skeins which we can crochet or knit into funky designer creations .

Being used to following “the rules” and spinning “by the book”, it was a revelation to be able to sit and play with abandon, not caring about lumps and things sticking out. I’m sure a few of us felt the pressure of the tops of our heads blowing off as we fought against breaking away from what we know to be “the right way”. Every one of us came away with a gorgeous creation and the desire for our very own Ashford carder so we can play some more .

Following the workshop, *Lisa* shared some on-line tutorial and inspiration sites:

Here are some great core spinning links

http://www.youtube.com/watch?v=4_Mu84kn5Sg

<http://www.youtube.com/watch?v=IEUASvzyO64>

<http://www.youtube.com/watch?v=xmLxICISVb8>

And here are some great plying videos!

<http://www.youtube.com/watch?v=3av-y109BG4>

<http://www.youtube.com/watch?v=fFfiP-10Huw>

This last one is a download, from Lexi's site; it's a great video and an amazing technique! You don't have to coreless core spin for the initial spin, but if you're feeling adventurous!!!

<http://www.pluckyfluff.com/camp.html>

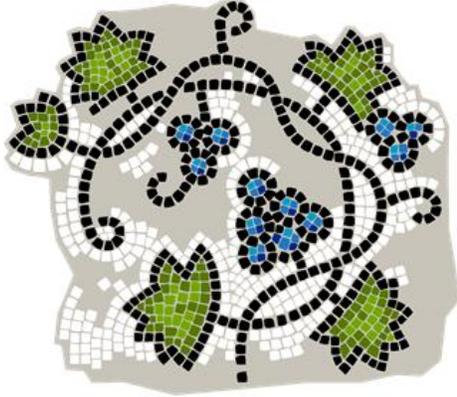
Just go to the bottom of the page and you'll see the download.

Happy spinning, dear! Please send pics of your future work!!!!

Lisa

“Design by Grapevine” - A Guild Challenge

by *Diane Woods*



New members who have joined us recently must wonder what we mean when we talk about grapevine, challenge, teams, Perry Gallery Show, presentations, and so on. So this will be a quick explanation to clue everybody in so all can enjoy the whole experience.

It is called Grapevine Challenge because each person is going to create something based on a picture or on an item made by another member of their team. Sort of like “pass it on.” Within one team the pieces are connected. It is all very secretive because no one sees anybody else’s work except for the piece which is your inspiration. At the April meeting everything will be revealed!

Last spring everyone in the Guild who wanted to participate signed up - there were 32 people who joined in. These people were

divided into 8 teams of 4 persons each. Each team decided who was Person #1, #2, #3 and #4.

At the April meeting last year, person #1 from each team was given an 8 x 10" photograph. Using that picture for inspiration, person #1 created an item using any techniques within our Guild Guidelines or standards. On July 1 they gave their piece (but not the picture) to Person #2. That person had 3 months in which to create their piece inspired by what Person #1 had done. At the October meeting all the #2 persons passed their items (well wrapped) to the #3 persons and returned the items to #1. At the January meeting the items were passed from #3 to #4 (and items returned to #2). #4 will create their item inspired by what they received from Person #3.

At the April meeting each team will get up and show us what wonders they have wrought. Person #1 will show the picture they were given and talk about what inspired them and why they created what they did. Then person #2 will show their creation based on #1 item and talk about what inspired them. Same for persons #3 and #4. Then we will see how the picture became four created pieces.

Each team will need to get together before the April meeting so they can see each others items and present their work as a team. The April meeting will begin at 7:15 with **no show and tell that night** (since the whole program will be show and tell!). It will probably take about 1¼ hours to see all the presentations. This will be a meeting you won’t want to miss!

In the even years when we do not have a Guild Juried Show, we have to provide some kind of a display for the Perry Gallery. This year our display will be the results of the Grapevine Challenge, and the display will be on from May 18 to June 18, so everyone can see what the Grapevine produced!

Treasures of a Life Well-Travelled



Burlington Handweavers
& Spinners Guild

TREASURES OF A
LIFE WELL-TRAVELLED

Come to a live auction of
unique handcrafted items &
textiles from the collection of
Barbara Reid

Monday, March 4
Preview 5pm / Sale 6.30pm

Details at www.bhsguild.ca

The following is being printed here in our Guild newsletter as well as in the catalogue prepared for the live auction to be held on Monday March 4th 2013. Items may be viewed on our website: bhsguild.ca and arrangements may be made for absentee bids.

Barbara was a treasured member of our guild and is remembered fondly for being ready to share her knowledge and wisdom freely, and to take up new challenges. She often said “that an afternoon with guild members was better than any hour a person might spend with a therapist”. We miss her.

BARBARA JOAN REID - A BIOGRAPHYby *Don Reid*

Barbara Joan Reid (née Herian) began her life in London, England on 2 September 1925, the daughter of parents of diverse ethnicity. Her father, *Vačlav Herian*, a naturalized British citizen, was of peasant stock from Bohemia in what is now the southwest Czech Republic. Her mother, *Muriel Mata*, came from a mix of English, Hungarian (Calvinist) and French (Huguenot) roots.



Barbara grew up in the town of Bishop's Stortford, Hertfordshire, primarily with her mother and younger brother, *Ian Herian* (now of Gwinear, Cornwall), as her parents had divorced when she was quite young. She was well respected at high school, becoming a Prefect. WWII dominated her later schooling, and led her directly to war work in a chemical lab north of London for 2 years. She maintained her interest in chemistry and after the war completed a college degree in Analytical Chemistry then worked for the Gas Research Board in laboratory purification of various elements.

During this time she indulged her growing interest in outdoor adventure and travel by joining the Ramblers Club on various trips in Britain and on the continent. On one such trip to the Austrian Alps in 1951, she met *Ian Reid*, then a high school teacher in Nottingham, England. Ian remembers helping Barbara in backpacking her gear on this and subsequent trips, often in Scotland. Ian and Barbara were married in London in December 1952.

Prior to marriage, *Ian* and Barbara had started to plan a life overseas, and by April 1953 they were living in Nairobi, Kenya, where *Ian* taught at the Duke of York School (now Lenana School). *Barbara* also taught briefly, and was able to use her impressive organizational skills as a school secretary for a while. However, being a mother became her primary occupation with two children, *Donald* (1954) and *Anna* (1958), born in Nairobi. Travel and adventure were still high on the agenda. *Barbara* and *Ian* climbed Kilimanjaro within months of arriving in East Africa, did various trips to Mt Kenya and the Ruwenzori Mtns, were very active in the Mountain Club of Kenya (producing the newsletter together for some years), and took numerous opportunities to travel by car through the colonial countries of Tanganyika, Rhodesia, Nyasaland and Uganda. When both children were able to walk, these became family camping trips often to what are now some of the great game parks of East Africa.

With Kenyan independence in 1964, *Barbara* and *Ian* decided to move to Canada, where one of *Ian's* sisters, *Sheena Reimers*, lived with her family. Settling in Dundas, *Barbara* then focussed her energies and organizational skills on various social groups and causes, often in partnership with *Ian*. The Bruce Trail Association became a central part of their lives, including hiking, camping and administrative work.

Barbara loved Scottish country dancing, and was also active with the Women's Committee of the Hamilton Philharmonic Orchestra and with the Hamilton Naturalists' Club. Gardening was another of her passions, and she loved the relatively wild and secluded property *Ian* had chosen for their home in Dundas, and where they lived for over 45 years.

As her children moved away from home in the 1970s, *Barbara* further explored her interest in fabrics and textiles. She had already been a proficient sewer and knitter, providing clothes for family. Now she took



up weaving with a passion, completing courses at Mohawk College (1975-78). While living in Australia in 1979 she took up spinning, and pursued this with spinning and dyeing courses at Niagara College (1982-85), becoming a Master Spinner in 1986. She was a long-time and active member of the Burlington Handweavers and Spinners Guild which became a home away from home for her in later life. A wonderful sense for combining colours, and a desire to teach others her art, shone through her work with textiles, and she received numerous awards as a volunteer and in juried shows of spun and woven pieces. These included a Best in Show award of Arts Burlington (1988), a Merit Award Pin from the Ontario Handweavers and Spinners (1995), and the Golden Shuttle Award of the Burlington Handweavers and Spinners (2003). She particularly loved working with silk and mohair, but was keen to explore new materials and approaches. Curiosity and love of textiles led *Barbara* and *Ian* to join numerous overseas trips

designed to explore different cultural expressions and uses of textiles and other natural materials. These trips led them to Indonesia, Irian Jaya, Thailand, Romania, Hungary, Turkey, Morocco, Mexico, Costa Rica, and Peru, where *Barbara* collected numerous pieces of textile and other art, and studied diverse techniques and uses of colour. Her collection is now being dispersed, among family, the Textile Museum of Canada, and various auctions, and *Barbara* would be happy to know that the pieces she cherished will continue to give others pleasure.

The stresses of a long life, having to leave her long-time house for a retirement home, and her dedicated caring for *Ian* afflicted with dementia, all took their toll. *Barbara* died of an acute form of leukemia on 30 March 2012, in Hamilton. Although physically ailing, she was mentally sharp and vigilant, but also full of peace and grace when facing the inevitable end.



A Few Pictures of Mexico



Opportunities and Notices

OHS Conference 2013: Fibre Optics
 Cornwall, Ontario
 May 1 -5 2013
 Preconference Workshops May 2& 3
 Keynote, Workshops, May 4 & 5
 Details & Registration: www.ohs.on.ca

OHS Unit #3: Eight Shaft Weaves
 Georgian College, Barrie
 May 23 & 24, 2013
www.ohs.on.ca

Woodstock Fleece Festival
 Woodstock Fairgrounds
 Saturday Oct. 19, 2013
www.fleecefestival.com

Weavers Learning, Workparty and Potluck
 Mark Saturday April 13, 2013 on your calendar.
 Come into the studio to learn secrets of loom maintenance
 and to help out your guild. Time 10 am to 2 pm
 Contact: Margaret Jane Wallace/Jim Thomas

Hot Websites

Our new website, don't miss it!

bhsguild.ca

Auspicious timings, to tie in with Burns Night and the Chinese New Year, Edinburgh Zoo will unveil the **exclusive fine wool worsted Edinburgh Zoo Panda Tartan fabric** to commemorate the arrival of Tian Tian and Yang Guang to their new home in Scotland.

http://www.edinburghzoo.org.uk/news-and-events/news/articles/news_206.html

Creation Ministries International:

A recent report of an ancient textile facility, of sorts, is turning heads.¹

<http://creation.com/ancient-textile-factory>

Raven's Tail; An ancient Tlingit textile hand twined without the use of a loom. The Raven's tail on the other hand is strictly geometric. Images are abstract, and like the patterns on spruce root basketry knowledge of meaning can be more difficult to interpret.

<http://teriofkar.com/>

Eva Stossel: I was trying to mimic ikat when I designed this networked twill fabric with my weaving software. True ikat includes a dyeing/resist dyeing..... I was curious about crêpe weave and wove some cotton and rayon yardage of crêpe.....

<http://evasweaving.wordpress.com/gallery/gallery-2013/>

I am — **KarenInTheWoods.**

Karen Pfundtner, 3985 N. River Road, Oconto, WI. Now... many looms later, with a glorious weaving studio in my log home, nestled into the banks of the Oconto River,

<http://kareninthewoods.com/aboutus.aspx>

Knit Picks: Vancouver, Washington. We like soft, yummy yarns in rich colors. We like needles with sharp, well-tapered tips and flexible, sturdy cables. We like patterns for practical finished projects that are challenging and interesting, but never confusing.

<http://www.knitpicks.com/knitting.cfm>

Huang Daopo is a legendary Shanghai woman who made a remarkable contribution to innovate weaving and spinning techniques in the 13th century. Even a modern memorial hall was open in commemoration of her in 2003.

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

While growing up in a weaving mill, Huang developed a close bond with the neighboring dyehouse owner.

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

Librarians;

Co -Chairs: Jennifer Earle

Ruthe Stowe

Assist: Sharon Gowland

Looms & Equipment:

Margaret Jane Wallace

Assist: Jim Thomas

Membership: Ruthe Thoem

Assist: Barbara Ross

Newsletter Editors:

Jennifer Earle

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Phone Committee:

Fran Boisvert

Sales: Lois Wyndham

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Mentoring: Fran Boisvert

Kaleidoscope: Ruth Thoem

Assist: Mary Wesko

Assist: Sue Stasiuk

Christmas Sale: Sue Stasiuk

Assist: Chung-Ja Jackson

Five Counties: Pat Hood