



**BURLINGTON
HANDWEAVERS
& SPINNERS
GUILD**



Warped Perspective

Issue 17

January 2008

Wishing you warm & joyous days with family & friends, and all the best in the coming year. Peace

BHS Board Presentation, 2007:



I am going to take this opportunity to share some of the history and activities of the Burlington Handweavers & Spinners Guild with you. Before I tell you about our Guild in particular, I'm going to talk briefly about fibre traditions

in general.

Throughout history, spinning, weaving and related fibre activities have been instrumental in the development of the artistic, literary, economic, social

and political identities of almost every nation and culture. Who among us can think of a Persian carpet, a Scottish tartan, a Paisley shawl, an Irish linen tablecloth, a Navaho rug, or a Gobelin tapestry without also thinking of the history that surrounds these items? All are functional items, most produced initially as clothing or to warm a household, yet each was developed to a high degree of design and artistry, using materials and equipment available locally to the makers and each has a wonderful story to tell.

Recently the Textile Museum in Toronto mounted an exhibit - *Cloth That Shook the World* - that illustrated six examples of how cloth has shaped history. From the riots of the Spitalfields silk workers throughout the 1700's to a Kashmir shawl weavers protest in the 1800's to an attempt in 1925 by the government of Panama to ban traditional Kuna dress each event has changed the course of history. In the 21st century we take cloth production and the creation of both functional and decorative items very much for granted, but to previous generations they were as important as our auto and high-tech industries are today.

The equipment, yarns, and dyes used to produce handspun and handwoven items has been and continues to be as varied as the items produced. In many third world countries, yarn is still spun on something as simple as the drop spindle my son brought me from Ecuador. Weaving can be done on a backstrap loom tied around the weaver's back and fastened to a nearby tree, or an upright loom that may also form part of the supports of a home. We constantly marvel at the complex patterns and traditional images that emerge from this basic equipment. In other cultures, spinning wheels have sometimes been designed especially for flax, wool or silk; the colonial housewife could also spin on a *walking wheel* that gave a long *draw* to the yarn and kept her on her feet for many hours during the process! Many looms also achieved a high degree of complexity in the pre-industrial era with some having up to 32 harnesses. Chinese figured silks, Spitalfield silks, the Royal weaving workshops in Lyons France and the linen weavers of Ireland all used drawlooms and later hand-operated Jacquard looms to produce complex

Dates to Remember!

Feb. 4/08 - Bonnie Sylvia - Auction Time! Bring \$\$\$!

Mar. 3/08 - Lucy Slykerman - Painting Warps.

Apr. 7/08 - TBA

May 5/08 - TBA

June 2/08 - TBA

Special Dates:

Dec.1, 2007 to Jan. 27, 2008 - *Quilt Art Anniversary*
- AIC Gallery

<http://www.ohs.on.ca/>

May/June/08 - *Juried Show* - 'In the Garden'-

Take a look around your garden for inspirations. A winter garden, a Japanese garden, a desert garden, the vegetable garden? Take-in May 21;
More info on page 3

Luncheon and Lecture Series:

Mar. 2/08 - Sally Melville - *Creativity*

June 1/08 - William Hodge - *Future of Fibre Arts*

Nov. 1/08 - Arthur Greenblatt - *The Unpopular Image of the artist in the Popular Culture*

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.

Burlington Handweavers & Spinners Guild

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<http://www.weavingworld.ca/bwg.htm>

patterns and images of birds, flowers and other familiar objects. Shuttles could be as simple as a polished stick of wood, notched at each end, as beautifully crafted as a damask shuttle or as technologically advanced as an end-feed shuttle, depending on what was to be woven. Yarns were for the most part produced locally – from hardy Shetland sheep in the Scottish highlands to silkworms in more temperate climates, to cotton in the American south all were essential to the economy of their regions. Dyes are another wonderful story! Japan and Indonesia have long been known for the beautiful ikat and Shibori patterns produced by wrapping, manipulating and dyeing yarns. The weaving is simple but the effects are stunning! In Holland, madder was an important economic crop and the red dye it produced was especially prized.

You can see that our guild is part of a long and honoured textile tradition! It was formed in 1958 by a group of dedicated local weavers (many of whom were still active when I joined in the early 1970's) and joined a group of 21 other Ontario guilds dedicated to promotion and education of weaving and spinning. Our aims as a guild have always been:

- to provide a learning opportunity for members
- to develop and encourage excellence in craftsmanship
- to promote fibre crafts within the community
- to interact and cooperate with related guilds and organizations

These are very similar to those of the early guilds formed in Medieval times although we are not so interested as they were in influencing the political and economic direction of our community!

How do we accomplish these aims?

Learning - Programs at monthly meetings; guild afternoons in the studio; workshops – 1 day or several; study groups – usually focus on a specific weave structure; purchase of equipment many members would not own (100" loom, dobby loom); participate in hosting regional seminars; extensive guild library. We have always had teachers among our guild members. (Frances Forstner through Dept of Rec.; Diane Woods, Lucy Slykerman, Fran Boisvert through BAC).

We have five Master Weavers who took the Ontario Handweavers & Spinners program, involving 3 years of intensive study followed by a thesis project; 4 or 5 more have taken the Master Weaver or Master Spinner certificate course but have chosen not to do a thesis. Many of us travel at least once a year to attend a conference or take a course. We also have three

accomplished dyers in our guild – Joyce Newman, Lucy Slykerman and Margaret Jane Wallace who act as mentors to the rest of us. Canadian weavers are regarded as highly accomplished compared to many from the US. Several of our members have dobby looms and two of the three drawlooms owned by Ontario weavers belong to our guild members.

Excellence in craftsmanship – we are one of few guilds in the province that has developed and maintains a list of standards for handwoven and handspun items; everything submitted for sale or other guild members review show; we hold a biennial juried show that promotes originality of design and excellence of workmanship. One of our members, Sharon Gowland, took first prize for a handspun, hand knit sweater at the Ontario Handspinning Seminar last June and our Guild display won first prize at the regional Five Counties Seminar in September. Our work is part of our identity and we are proud of it!

Promote fibre crafts – we have always participated in shows and sales at the Centre; try to participate in community events – ie. Demonstrating at Ireland House; members take part in other regional shows and sales (Jennifer Earle and Lucy Slykerman were exhibiting in a Juried Show in Dundas); we weave blankets for the Carpenter Hospice.

Interaction and cooperation – belong to Ontario Handweavers & Spinners, Handweavers Guild of America, Textile Museum, Ontario Crafts Council; host Five Counties seminar regularly – a day when regional guilds come together for learning and fellowship; provide reps and board members to the OHS and participate on conference committees; cooperate with other guilds to bring instructors from a distance.

So the next time you hear the phrase *shuttle bus* – think of a weaving shuttle that goes back and forth across the web. When you hear *spinster* think of the colonial maiden aunt whose task it was to produce enough yarn to keep the family warm all winter. When you hear the phrase *Oh what a tangled web we weave*, by Sir Walter Scott, or hear the Greek myth of Penelope, who believed so strongly her husband would return that, with her maids, spent all night unweaving the cloth she wove each day so she wouldn't be forced to wed another...

Think of us for whom weaving and spinning, as Frances Forstner once said, *is almost a way of life*. And of the traditions and heritage we are committed to maintaining and developing as vibrant arts of the 21st century! .

Lois Wyndham - President

Dorothy Merkley a long time member of Handweavers & Spinners guild has passed away.

Dorothy Merkley joined the guild in 1976. She took weaving lessons from Frances Forstner and many Workshops. She was a prolific weaver with very high standards and made a small business of her weaving. Completing many commissions and winning many awards. She was always a very active member of the Guild and took part in many projects. She was the only member of the Overshot Quilt Group to complete her quilt in a timely fashion, having woven the backing for it too. She was a gentle, kind person and was helpful to all. She is missed by her many friends.

Joanne van der Linden



"When We Wore Pearls.."

When I read the article *When we wore pearls..* in the latest *Handwoven*, it reminded me of how different our Guild is now from when I joined in April 1971. I still have my membership receipt - \$3.00 for the year. The Guild met in a house on Guelph Line next door to *The Pines*. A small house where the Guild looms were kept and lessons took place. The Rotary Youth Centre was built on that site. Everyone was freindly, but very formal - yes, we all had our string of pearls. There were about 35 members, attendance was taken and marked off in the back of the minutes book.

Busines came first and then we had tea. In China cups! Each lady had her own cup and saucer with a few spares for visitors. It was most elegant. I can't remember the topic of the evening.

Everyone was called Mrs or Miss, few first names. Helen Ames, the only other survivor from that meeting, was the membership secretary. Lists were made with the husbands names, ie Mrs G. Forstner. When Helen saw Vietch, she thought it was Pauline who had just moved away, so she left my name off the list. In 1972 I took over membership and put everyones first name on the list, ie Mrs Frances Forstner.

There was great consternation about this - a dreaded feminist in their midst! But it stayed that way. The China cups didn't last long after. After 3 or 4 years the Rotary Club wanted to build, so the Guild was homeless. We met in the Union Gas building or the Bowling Club and we carried the library around with us and stored the China. In 1978 we were so happy to move into our Weaving Studio at the B.A.C.. But the China cups didn't make it and it has mugs ever since (and few pearls - only of wisdom!).

Submitted by **Freda Vietch**

Guild 50th Anniversary: "Looking Towards the Next Fifty Years".

2008 IS THE TIME FOR CELEBRATING! Our guild will be fifty years old. The committee has planned a yearlong programme.

Committee members: **Eleanor Roberts (chair), Lesley French, Joyce Newman, Frieda Veich and Doreen Winter.**

Luncheon and Lecture Series: The speakers, topics, and times. All lunches will be at the Centre in the Rotary Lakeshore Room on a Sunday.

1. **Sally Melville** from Waterloo will lead off on March 2, 2008. Her topic is "*Creativity*". Sally was a speaker at the Canspin seminar in 2006 and both Pat Hood and Jennifer Earle found her

speech wonderful. Her bio was in Sept. Newsletter.

2. **Willam Hodge** will give the second lecture on June 1, 2008. His speech will be on the future of the fibre arts. William also has an email address: armure@axxent.ca.
3. **Arthur Greenblatt**, executive director of the **Dundas Valley School of Art**, has agreed to be the last speaker on November 1st. A member of Centre staff, Laura Arseneau, recommended him as a very humorous, engaging speaker. His topic will be "*The Unpopular Image of the Artist in the Popular Culture*". Bio Next Newsletter.

Biography for William Hodge

I'll get the statistics out of the way first:



- educated in Ontario
- graduated from Ontario Art college with honours in 1965 (now Ontario College of Art & Design)
- winner of Henry Birks Medal and the Rolph Clark Stone Scholarship
- instructor at OCAD since 1967
- worked over the years with Ontario Crafts Council, Visual Arts Ontario, Canadian Crafts Council and Ontario Society of Artists
- work in many collections in Canada, Japan and New York
- work presented in solo shows and over 50 group exhibits
- conducts workshops, gives lectures, seminars, and juries shows in Canada and the U.S.
- weaver, beader, tapestry weaver, fabric collage artist

I have known Bill since we were 5/6 years of age, but I think I'll skip that portion of our life (don't want to embarrass myself or him.)

I think its safe to say this man has had the biggest impact on weavers, fibre artists, whatever you call yourselves, of the last forty years, in Ontario. That's how long he has taught at OCAD. And that's two generations of weavers!! He has been beading for, at a guess, twenty years and has taught a lot of us this technique over that time. I started after a seminar he taught at an Ontario Handweavers and Spinners conference in Burlington in the 80's/90's.

I have a list of over a dozen places he has pieces hung and remember the first solo show he had in Oakville. The pieces were, in the main, fabric collages, colourful, lively, and much influenced by Mexico. We were standing on the steps of the gallery talking when he learned the show was sold out. Was he surprised!! Two people that I know of in the guild have a piece from him and I am planning on inveigling one or both to bring them for show and tell before June.

William has been a good friend to us in past years. He has taught workshops and seminars, juried shows at the guild, and considers us good for a slight discount on fees when he comes to lecture. In return we remember him at Christmas (occasionally) and definitely when we need his expertise.

He is a very engaging speaker and obviously well grounded in his topic. This is the one speaker we chose who will talk about our interest, and that makes him a “do not miss”!!

Respectfully submitted, **Eleanor Roberts**, *Chair*

Juried Show: May 31, 2008 to July 6, 2008: *In The Garden*

The theme for the 2008 Juried Show is *In The Garden* with *Pat Burns-Wendland* as the juror. The garden may be anywhere in any season. You may use a picture as inspiration but you don't have to provide the picture. You can be inspired by a garden you have visited if only in your imagination. You could be inspired by something you find in a garden, use in a garden or do in the garden.

The Call for Entry will be ready for the **January 2008** meeting. In the mean time here are some highlights: Each item must be of original design and exemplify the theme *In The Garden*. All items must be executed in one or more of the techniques listed as acceptable techniques in the Burlington Handweavers and Spinners Standards for Shows and Sales (Sept. 2006 revision). There are no restrictions on size, colour, article type or fibre type but the participants must be aware of the space limitation set by the venue of the Perry Gallery. Group collaborations and individual efforts are equally welcome.

Entries Received: Wednesday, May 21 2008, 1-3 p.m. and 6:30 – 8:30 p.m. in the Textile Studio at the Burlington Art Centre

Feedback from the Juror: Monday June 2, 2008 at 7:30 p.m. as part of the regular Guild meeting following the Dessert Potluck in the Textile Studio

Unaccepted Works Returned: Monday June 2, 2008 following the Juror's comments in the Textile Studio at the Burlington Art Centre

Exhibition Reception: Sunday, June 1, 2008 in the Rotary Room at the Burlington Art Centre.

The reception will follow the Anniversary Lecture by William Hodge and will take place at approximately 3:30 p.m. This will be also an anniversary celebration

Exhibition Duration: Saturday May 31, 2008 to Sunday July 6, 2008

Pick up of Accepted Works: Monday July 7, 2008 6 – 8 p.m. in the Perry Gallery or Wednesday July 9 1 – 2:30 in the Textile Studio

Here are some dates to remember pertaining to the 30th anniversary celebrations for the BAC.

Feb. 15, 2008 - Friday, 8:00pm - Art Auction

Apr. 14, 2008 - May 5, 2008 - Pearl Award recipients will have their photos and bios on display in the community gallery

Apr. 18 - 20, 2008 - Kaleidoscope

Apr. 23, 2008 - Volunteer Appreciation Night, celebrating volunteer commitment and honouring the Pearl Award recipients.

June 7 and 8, 2008 - Art and Craft Fair in Spencer Smith Park

June 7, 2008 - 3:30pm - Community Birthday Party for the BAC in conjunction with Art and Craft Fair, cake, barbecue and surprises.

Sept. 20, 2008 - Pearl Anniversary Gala and Casino - hearkening back to the glamour days of Jean Harlow, evening gowns and dinner jackets, live music, sit down dinner, dancing and casino.

Golden Shuttle Award 2007:

Our nominee has been a guild member since the mid-80's and since she joined has been so involved in both the Guild and the Centre that we can't imagine life without her.



She brings enthusiasm, skill, humour and commitment to everything she does, be it an executive position or helping another member thread a loom or solve a technical problem.

She has held most committee and executive positions within our Guild including President and has during her various terms consistently looked for ways to develop and improve the Guild. She has also done several stints on Arts Burlington, including the challenging position of Treasurer. Our nominee has also been active on the Art Market Committee and is a one-time chair of that event. She is a consistent volunteer and contributor at Guild sale, a volunteer at Centre events such as Art Auction and has been known to schedule vacation days to allow her to attend Wednesday afternoons at the Guild. Despite a busy career that involves many hours of overtime and on-call work she's one of those people you know you can call on to help out and she'll be there if at all possible!

Our nominee is an accomplished weaver who enjoys the challenge of pushing the limits of her own and others' knowledge. She is a regular attendee at workshops and conferences, including Convergence, and is always willing to share her knowledge and learning with other Guild members. Her analytical mind is often called upon to help solve loom technology

issues, be it with one of the Guild looms or in someone's personal studio. As someone who enjoys exploring the interaction of colours and hues, she has become one of our resident dye experts and has shared her learning with us through several workshops and by inviting people to come in when she's dyeing in the studio kitchen. Her work has been featured in many guild juried shows as well as a special show in the Perry Gallery with two other guild members. She's a great person to take on a Guild project in its conceptual stage and see it through to a successful and creative conclusion. She is really an inspiration and role model for us all as one who isn't satisfied with the status quo but is consistently open to exploring the next challenge.

Of course you've probably guessed by now that our nominee is Margaret Jane Wallace. When we found out several weeks ago that Margaret Jane didn't have a Golden Shuttle we were amazed – she gives and does so much for the Guild and the BAC. We feel she is a very worthy recipient of this award and look forward to her continued involvement for many years to come.

Respectfully submitted: **Lesley French and Lois Wyndham**

Out of the Past...Into the Future:

New Works from Old Treasures

The Carnegie Gallery and the Dundas Museum undertook to organize a show to celebrate the Craft Year 2007. Early in 2007, local artists were invited to participate in the exhibition. Those interested visited the museum and chose an artifact from the museum collection to serve as their muse. Lucy Slykerman and Jennifer Earle were contributing artists. Lucy selected a lovely Victorian green velvet writing box and Jennifer



chose a Chinese wedding costume as their starting points for design. Many different crafts were represented in the show. Pieces included porcelain, metal, glass, jewelry and of course the textile arts.

The exhibition was hung in November and each artist's contribution was displayed alongside the museum object that served as the inspiration.



Lucy's Scarf

Chinese Wedding Costume: Gift #252 67-252

Artist Statement: Jennifer Earle

In terms of the life cycle, I'm a relatively new weaver/spinner but a long time lover of textiles, colour, and costume. I will also admit to an interest and

enjoyment in various expressions of art from the *Far East*. These are the factors I am sure that were

foremost in my selection of the Chinese wedding ensemble from the collection of the Dundas Historical

Museum. It was one of those *aha!* moments when I saw the label on the box and then saw the wonderful clothing for the first time.

The wedding outfit really consists of four distinct pieces and it was difficult to settle on an idea that would incorporate all of them. I have chosen to answer a garment with a garment... maybe more than one... and not necessarily to be worn together. I wanted to combine appropriate cultural clothing lines and fibre techniques. My jacket idea is based on a silhouette that is perhaps more historical and the dyeing techniques are a modern adaptation of ikat. I used sketches to determine proportions that I felt would be wearable in today's world and, also, to plan a pattern draft and cutting layout. This latter was necessary to determine material requirements. A weaver does not like to waste!

I can't say that I work in a series, as I really prefer to do a "one of" creation. That said however, the design process for me seems to be a linear one, with one idea following from another. I probably am a closet theatrical costume designer. When I first visited the Museum, I had absolutely no idea what I would find. I can remember driving over to Dundas thinking "I really

should have given this more thought". Once in the vault and seeing the choices I was a bit overwhelmed, as I am an antique collector and easily got distracted. I do remember making the decision to look for a textile that would inspire me mainly by its colourway. Quilts attracted me but then I saw the box that was meant for me.

Writing at this time, it is difficult to say if the object ended up being what I originally conceived as I am in the process of getting the warp on the loom. Certainly I am impressed and excited by the colours I have dyed and feel they are very close to my memories and digital images, but the processes (dyeing and warping) involved have a certain life of their own and will probably not exactly match my original renderings.

I believe that some of what happens will be a fortuitous accident and may perhaps even call for more creativity. This has been an opportunity to experiment with a new textile technique. I am more than ever interested in dyeing and warp manipulation. These are the factors I am sure that were foremost in my selection of the Chinese wedding ensemble from the collection of the Dundas Historical Museum.



Silk Worker's Notebook – by Cheryl Kolander Revised edition, 1985

Here is a fascinating book that has been languishing in our library since 1991. Having really enjoyed reading it, I wonder why it isn't in constant demand. Perhaps because it is a slight paperback edition? The cover is just brown and beige? Or the title itself is not exciting? The words *Worker's* and *Notebook* conceal the contents. Perhaps *Silk - The Wonder Fibre!* would have been more accurate, or *My Life's Addiction – Silk!*.

Cheryl Kolander has combined: history of the Silk Road (one of the *financial* sources of the Renaissance), economics (*produce silk and you have an inexhaustible gold mine*), plus poetry (think of *woven wind, shimmering softness*), practicality and beauty.

Hard to believe that until recently silk sewing threads were in every fabric shop but now have become almost a *mythical fibre*. World production apparently dropped because of World War II and the need for synthetic fibres for parachutes, but apparently today the production of silk, world-wide, is nearly as great as at any other time...so there is renewed hope and interest.

You feel the author's ongoing love affair with the comfort factor (*soft and warm*), ease of spinning (some types have almost continuous strands – even up to a half a mile long!). Why would we struggle with those short staples? She claims that *there is no easier fibre to spin*. The ease of dyeing is emphasized as is the strength of silk – stronger than steel of an equal weight which means that when spinning you can expect to have almost no breakages...and produce the very best for a strong warp for your weaving.

Having spent the past year spinning tussah silk rovings this book has emboldened me to try spinning caps again, doing it her way. Perhaps later I will move onto boucles! And there are directions for safe bleaching if my dyeing turns out to be ugly.

There are useful lists of tests for identification of fibres, instructions for reeling - off from cocoons – wouldn't that be a fun project for some Guild night!

Then there is a comprehensive glossary of terms used in the world of fabrics – at least 100 of them, many new to me. Pages of facts! Washing instructions (*silk is emphatically washable*). Another section is devoted to knitting with silk.

So much good stuff under a rather drab cover! As a bonus there are 16 colour plates, several of Cheryl's own silk weaving.

Reviewed by **Nancy Snelgrove**

Cecropia Silk Moth, a Canada Post Beneficial Insect

1. Cecropia mating – **Cecropia silk moths mating.**
 Photo by **Pat Hood.**

2. 2007 - insects stamp -
Canada Post's new Beneficial Insects stamps.



On October 12, 2007 Canada post issued its 4-stamp Beneficial Insects low value definitives stamps which features the Cecropia silk moth on the 25-cent stamp. Other stamps in the series include the 1-cent convergent lady beetle (better known as the ladybug), the 3-cent golden-eyed lacewing, the 5-cent northern bumblebee, and the 10-cent Canada darter.

Angelique Dawson, the Stamp Services archivist at Canada Post, suggested this stamp series.

"I looked to my own backyard—literally—for the inspiration behind this stamp issue. My garden is abundant in butterflies, ladybugs, bumblebees and lacewings because I strongly believe in a well balanced ecosystem; one that uses beneficial insects instead of pesticides and insecticides," says Dawson in Canada's Stamp Details (Vol. XVI No 4; October to December 2007).

My eyes lit up when I spotted the 25-cent stamp. I had the magical experience of watching Cecropia mate in June 2003 on our acreage near Tweed. Each moth

For the complete article, visit Canada Post online at:

<http://www.canadapost.ca/personal/collecting/default-e.asp?stamp=stpdtl&detail=2187>



was the size of my hand – huge – and unconcerned by my husband and I happening upon them deep in the forest. I hope someday to encounter them again.

Canada Post describes the Cecropia moth as follows: "Another friend, the Cecropia moth (*Hyalophora Cecropia*), is prized for the fine yet durable silk that it spins. Although common throughout North America, these moths are rarely seen because they only fly at night and live but a short life of less than two weeks. With its striking colours and enormous wing span of 13 to 15 cm, the Cecropia moth, depicted on the 25¢ stamp, is a sight to behold for those lucky enough to spot one."

by **Pat Hood**



Photos of the **Christmas Sale!** (before anything was sold) There were a lot of beautifully made things of all kinds. It was a success!



There is another Sale coming up -- the **Annual Guild Auction! Feb. meeting!** There's a grand big bunch of Yarns, and Books, and other things too numerous to mention! **So...bring your \$\$\$\$...**

Hot Websites:

WILLIAM HODGE and ROBERT WYLIE are partners in Armure Studios, a professional textile studio creating one-of-a-kind garments.

If it involves textiles we are probably doing it.

<http://www.armurestudios.ca>

Works in Progress... She teaches tapestry classes through her studio. Tommye Scanlin, Dahlonega, GA

<http://tapestry13.blogspot.com/>

the silkworker... Carol Weymar, P.O. Box 365, Hop Bottom, PA

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

Lindenhof Wool Mill: We are a small, family-run business near Owen Sound, Ontario, specializing in the small-scale processing of animal fibres ...wool, alpaca, mohair, angora, bison...and have a yarn store on site

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

Howard Feed-N-Wax -- It is beeswax and orange oil -- "*A penetrating feeder and preservative for all furniture finishes and natural woods*". It really brings out the grain and makes the wood glow. I got it at my local hardware store and at Home Depot. A word of warning...once you try it, every piece of wood in you house will get a treatment.

<http://www.howardproducts.com/feednwax.htm>

Library Thing: Fiber reading list!! What's on your bookshelf?

<http://www.librarything.com/catalog/fiberbooks>

Ends of the Earth: Surviving Traditions in Textiles and Crafts. Janet Willowby.

<http://www.endsoftheearth.co.uk/index.htm>

Roller Towels -- continuous stitched towel-roll to fit on the roller towel holder, machine washable 43cm wide, 80cm hanging length.

<http://www.bellsosuffolk.com/pages/kitchen/agateowels.asp>

Sievers School: A unique island retreat, on beautiful Washington Island in Door County, WI., away from the demands of your daily life, our school offers weeklong and weekend classes in spacious studios, dormitory facilities, and provides encouragement and enrichment to students of all skill levels.

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

**Burlington Handweavers and Spinners
2007 Executive**

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