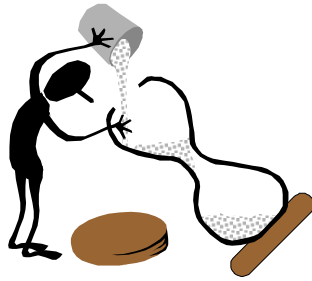




**BURLINGTON  
HANDWEAVERS  
& SPINNERS  
GUILD**



# Warped Perspective

Issue 21

May

2009

## President's Message

Joyce Newman - President



As you all know, the guild will be running a pilot project this fall, offering a "studio scholarship" - sharing our well equipped studio with an artist in residence, along with mentoring, and the support of an established art community. I contacted Handwoven to ask if they were interested in an article, and received an email back suggesting we apply for their FiberHearts Guild Outreach Award. Since the application deadline was only 3 weeks away, I did a quick email note to the executive, and received *Go for it!!* notes back from 12, and no objections. Following are a couple of paragraphs from the 2-page essay required as part of the application package.

*The main room of the Bill and Louise Cooke Textile Studio has 1500 square feet, with a 50-foot wall of glass looking into a tropical greenhouse. Off the main room, there is a 160 sq. ft. dye kitchen, and a 140 sq. ft. storage room for small equipment and accessories.*

*Guild members must join the BAC as well as the guild, and do a minimum of 10 volunteer hours a year. We have our studio space at no financial cost, 3 exhibits a year in a large hallway showcase, and gallery space for 1 month a year. We have a guild juried show in the gallery in even years, and we host a fibre related show in the other years.*

### **Dates to Remember!**

**May 4/09 - Lacemaking.** See *May Meeting* on p.1.

**June 1/09 - Pot Luck** and tour of **Perry Gallery** with Lucy Slykerman and discussion with Laura Marotta about her inspirations.

**Sept. 14/09 - Show and Tell** - What you did last summer.

### **Special Dates:**

**May 1-3/09 - 2009 OHS Conference: "Fibre Unleashed": "Pushing the Limits"** to be held at the Nottawasaga Inn near Alliston.

**May 30/09 - Natural Dye Workshop:** with **Nina Bates**. \$70, includes all materials. Register & pay at May Meeting.

**May 31/09 - 2:00 pm ArtWear Network** show Opening Reception, Perry Gallery.

**June 12-14/09 - Ontario Handspinning Seminar** in Queen's University, Kingston Ontario. **Warm, Winsome, Wacky, Wilful, Wearable, Wonderful WOOL. Back to Wool - Lace to Lopi!**

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

**Meetings General:** 7:15 pm, the first Monday of every month. Exceptions: 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**  
1333 Lakeshore Road, Burlington, ON L7S 1A9  
Phone: 905-632-7796

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

There is a brief equipment list, studio photos as well as brochures for guild, BAC and classes in the package.

Trying to summarize info about our studio and our scholarship proposal into 2 pages really reinforces what wonderful facilities we have. A copy of the award application will be left in the studio.

Please welcome guild member **Laura Marotta** as the artist in residence for our pilot project.

### **More Dates To Remember:**

**May 9/09 - Mother's Day Tea, 2 pm.**

Call 905-632-7796, ext. 307, for more info.

**Learn to Glaze Workshop:** All BAC Members Welcome!  
Susan Card: May 19, 2009; 7:30 pm - 10:00 pm  
Pottery Studio, BAC

**Just for Us Originals:** Fri., Oct. 2 and Sat., Oct 3, 2009;  
Harbour Banquet & Conference Centre, Oakville

**Fire+Earth+Imagination Exhibition**

July 10 - Sept. 5, 2010 - AIC Gallery

Open to All Guild Members

### **May Meeting:**

For our meeting May 4, **Rosemarie Anich-Erickson** has invited **Norma Goring** and **Sheila Clark**, members of the Guelph Guild of Weavers and Spinners to lecture and demonstrate the craft of lace making. Their emphasis will be on English lace. An extra pillow will be provided, so someone can try their hand at this wonderful craft.

## June Meeting

*Lucy Slykerman* will take us on a guided tour of the Perry Gallery show (see below). We will be returning to the Textile Studio where *Laura Marotta* will discuss how textiles inspire her artistic creations.

## Perry Gallery Show for 2009

*Diane Woods*



The Guild sponsored show in the Perry Gallery will be on display from May 30 to June 28, 2009.

The **Official Opening**, to which all Guild members are invited, will be on **Sunday, May 31, 2009 at 2 pm at the Burlington Art Centre.**

The show will feature the work of the 8 fibre artists who make up the *ArtWear Network*. These artists do fantastic things with fibre including weaving, dyeing, spinning, knitting, embroidery, embellishment and more. Don't miss this!

## Words from the Library

*Jennifer Earle*

### Bookish Thoughts

Well here we are in a new budget year. We have some funds set aside for library additions and supplies and I encourage you to read book reviews in various magazines and suggest titles or audio/visual items that would benefit our collection. Since my last report, along with the various new issues of magazines we subscribe to, there have been some books added to the "new/worth looking at" shelf in the bookcase. I'm hoping that members will leave these new items for a month and then start signing them out like mad. When no one takes out books or magazines, we have to question whether or not it is in our best interest to buy more.

The more recent acquisitions include:

Warp with a Trapeze and Dance with Your Loom by Kati Meek (kindly donated by MJ Wallace)

Supplemental Sample Set & CD Weaver 3 by Laura Fry (given to us by P Hood via Fibre Focus)

Collapse Weave, Creating Three Dimensional Cloth by Anne Field

Essential Guide to Colour Knitting Techniques by Margaret Radcliffe

Weaver's Companion by Interweave Press

The Intentional Spinner by Judith MacKenzie McCuin

Catalogue for the Fire and Earth Show

Everyone will find something of interest to them...plans for building a trapeze for trouble free warping (just like *Jette Vandermeiden* uses), tips on finishing cloth, and ideas for creating new textures via collapse weave. It was interesting to read that *Anne Field* originally spun a lot of the over twist yarn to create her samples for her book. Recent issues of *Handwoven* featuring spaced warps and collapsed weave imply that much more is commercially available at Habu for example.

I witness many guild members knitting mostly with variegated yarns. The book by *Radcliffe* contains many good ideas to prevent "pooling" of colours and working with self-patterning yarns. It should be of use to spinners who have fallen in love with a colourful roving but who are puzzled about what to do with the resulting



yarn. I have secretly watched members leafing through this book and becoming VERY interested, so give it a look! Yes, it is knitting focused, but the emphasis is on techniques

rather than garment patterns and so I hope, an inspiration to our interests.

*The Intentional Spinner* has some very interesting information on the new fibres currently being offered to spinners such as casein, soy and bamboo. It contains plenty of information to interest spinners at all levels. It contained a puzzle for me which I will leave you to find for yourself...a knitting pattern for a KESE made from a bast fibre, no purpose given. It took me quite a while to think of a use for a strip with loops at either end!

### New Thoughts

Recently I've been looking at some back issues of *Complex Weaver* publication. The articles often seem to be by the authors of popular books. *Lois Wyndham* has told me that a membership would be possible for the Guild at a cost of \$30 USD. The term complex is not reserved for multi harness weaving alone. I will try and get a few of them into the studio and maybe if you get a chance to flip through them you will tell me what you think about a membership. Is it just more stuff that no one will look at...or is there an interest in the type of reports and studies that are covered? Just wondering...Let's have some dialogue.

## Joys and Sorrows

*Freda Veitch*

Since the Guild was started 50 years ago we have aimed to promote handweaving, spinning and allied crafts and also to be a friendly community, supporting and helping each other. We want to give everyone a feeling of belonging. We want to acknowledge joys and sorrows and to rejoice or sympathize with one another. So the Guild wishes to show those feelings with a card.

If anyone knows of a member who we can congratulate, sympathize with, let her know we miss her or any reason at all, let me know and I will gladly send a card on behalf of all of us. I hate for anyone to be missed because I didn't know. So please phone *Freda Veitch* at 905 632 1065. *Joanne Van Der Linden* at 905 335 1537 is my happy helper. We will appreciate your help.

### Help Wanted!

#### Vice President for an active, friendly Guild!

Since January, we have been without a Vice President.

This is an extremely important position within the Guild, one with lots of potential and reward.

#### Can you help?

There are increasing rumours about a federal election this fall. That means Joyce may disappear for close to two months, and has no backup

Contact *Joyce Newman*  
ejnewman@nfap.ca 905-544-8405

## Guild Memoirs

As part of our 50th Anniversary celebrations, the committee requested that we all try to provide at least one Memoir of our time with the Guild. As a way to kick-start most of us (editors included), we have printed a list of suggested topics, and one completed memoir, by *Diane Woods*. *Eleanor Roberts* wishes to close this project June 1, so please assist in this endeavour as soon as possible.

### List of Topics:

50 <sup>th</sup> Anniversary	Committee member Luncheon/speaker
Wednesday Group Projects	Mentoring Help and advice
Thursday Group Juried Show	
Afghans for Carpenter Hospice	
General Meetings	Programmes Show & Tell Presenting Programme
Tea towels on the Octado	
Workshops	
Dye days	
Study Group	Mentor Participant
Sales	Kaleidoscope or Christmas
Window displays	
Demonstrations	In studio Outside the Centre
Newsletter	Editing Writing
Special meetings	Auction June dessert potluck December potluck and entertainment

### Guild Juried Show:

*Diane Woods*

Every year the Burlington Handweavers and Spinners Guild has a time slot of about one month in the Perry Gallery at the Burlington Art Centre. In the even years we have a Guild Juried Show, and in the odd years we provide a show - a member or group of Guild members, an outside group or a traveling show. The choice is made through a proposal process.

The Juried Show always has a theme as we find this makes the best kind of show. The theme for 2008 was "In the Garden", and it was chosen about a year ahead of the show so everyone had time to plan and weave his or her items. Each person may enter up to three items.

In May the items were received. 19 weavers submitted 42 items, which was a record for the Guild. Our juror, *Pat Burns-Wendland* spent a day jurying and selected 27 items for the show in the Perry Gallery and the prize-winners. *Brad Isaacs*, the Guild Exhibition Coordinator at the Burlington Art Centre, hung the show beautifully.

The Official Opening on June 1 was part of the 50th Anniversary celebrations and followed a lunch and talk by William Hodge. Several people brought greetings to the Guild. Seven prizes were awarded. We all had anniversary cake and then enjoyed a tour of In the Garden, our 2008 Juried Show.

### Out of This World Thoughts



Sharon Gowland sent me an ad from Etsy wherein the vendor is selling what could best be described as cup/glass holders that attach to the spinning wheel. Martini anyone? Maybe the weaver's would like something like that too! Other inventions include a

Jennifer Earle

charkha to generate electricity for the household and sheep flocks wearing LED blankets to create graphic displays.

- [http://www.etsy.com/shop.php?user\\_id=7006191](http://www.etsy.com/shop.php?user_id=7006191)
- <http://www.youtube.com/watch?v=D2FX9rviEhw>
- [http://www.kvic.org.in/v4/e\\_charkha.pdf](http://www.kvic.org.in/v4/e_charkha.pdf)
- [www.margihennen.ca/](http://www.margihennen.ca/)

### Linen Workshop, April 2009

Lois Wyndham



**Linen** – the fibre of Egyptian winding sheets and medieval nuns' coifs, of wonderfully cool summer shirts and grandmother's best tablecloth. For centuries linen has been associated with the ceremonial and the special occasions in life. For weavers, linen has also been known as a challenging fibre – less "forgiving" than wool or cotton, with a tendency to sag or break if not tensioned properly or if the humidity level at your loom changes. With all its idiosyncrasies, linen is worth the challenge – and the Burlington guild, a determined group, met the challenge in a three-day workshop with *Jette Vandermeiden*. It was the perfect combination of learning and laughter with Jette's relaxed and competent manner helping to dispel many of the linen myths.

We began with a discussion of the properties of linen and learned the difference between tow and line, between Swedish, Irish and Scottish linen. Fibre quality is very dependent on location and the environment so two cones of linen from the same manufacturer grown in a different field in different years may behave quite differently.

Set-up of the looms for linen weaving was different from our usual practice. Each of the fourteen workshop participants was assigned a pattern and linen type or weight, depending on the loom we had and our per-

sonal preference. Patterns ranged from the well-known huck, Swedish lace and damask to the less common Worst twills, dimity and a wonderful one called dubbelbinding! Warps were wound with care and we were taught how to pre-sley the warp. This helps spread the warp and avoids excess handling. Several people on floor looms were able to use the trapeze to assist in tensioning the warp while winding on. By the end of the first two days we all had a warp on the loom and many people were well under way with threading and slewing.

Day three, two weeks later, we reconvened with all looms threaded, sleyed and ready to go. We began with a discussion of tying on, weaving techniques, proper winding of bobbins, choice of shuttles, holding the shuttle and the use of temples. Jette brought many examples of her own and others linen projects to show us plus a number of useful resource books and magazine articles. Weaving commenced and, despite the discovery of a few threading and slewing hiccups, progressed smoothly. It was wonderful to see the patterns emerge, restrained and delicate in some instances, bold and exuberant in others. Linen lends itself well to lacy techniques and open weaves. Each of us will weave our own warps and will then cut and finish samples to share with the rest of the group.

We had been wanting a linen workshop for some time and our three days with Jette thoroughly met our expectations. Hopefully from now on linen will be the fibre of choice rather than challenge for our guild!



## What If?

Ruth Thoem

The inspiration for this column comes from a local councillor's column in City Focus. This is designed not as a statement of opinion of the author, editor or guild executive, but simply as a jumping-off point for discussion. I hope to include one in the next few issues.

So this month...



**What if we moved the speakers to the second half of the monthly meeting,** and had the business portion first?

This way everyone who is not able to stay for the entire meeting is certain to be connected to the goings-on of the Guild. Especially in the good weather months, perhaps more members would be enticed to stay to hear the speaker. The business meeting could be tightened up to say 1 hour, leaving time for tea (and speaker set-up) and then the topic of the evening.

Maybe the early leavers don't miss much. Maybe that means the business portion is missable, and could be tightened up even more.

Just asking...

## Kaleidoscope in 2009

Chung-Ja C. Jackson

The woven articles and the dedicated volunteers made this year's kaleidoscope a success. Eight weavers entered their creations, which consisted of over 100 pieces – a variety of items differing widely in colour scheme, shape, size, and function, which were made from different materials employing a number of different techniques. They were well woven and beautiful.

Three of these articles won awards. The judges' choice was *Lucy Slykerman's* exquisite luminescent blue scarf, and honourable mentions were awarded to *Margaret Jane Wallace's* beautiful pink silk scarf and *Ruth Thoem's* cheerful tea towel. Judges were Marilyn Leonard from Romni Wools and Jonathon, her husband.

The demonstration of spinning was a hit, attracting a large crowd and generating keen interest among young and old alike. Many young children were touching the silk tuft, admiring it for its softness and beauty. On Friday (17 April) Cogeco TV photographed Nancy Snelgrove demonstrating the art of spinning, and the following day Jennifer Earle and Barbara Reid demonstrated spinning, surrounded by admiring crowds of onlookers.

The Hands-On session for children was a big success as well. It was popular with children and their parents, who were keen to learn weaving themselves while helping their children to learn. I would not be surprised if

some of those children turned out to be weavers in the future. *Ruth Thoem* and *Diane Woods* showed the children how to make small woven articles with "popsicle looms" using yarns of different colours selected by the children. The children were so happy when they finished their handiwork. Ruth and Diane did a splendid job. The Hands On attracted so much interest that we will need



additional instructors if we hold the same event next year. The "popsicle loom" was an excellent idea for the hands-on project, as each child could finish his/her piece within a reasonable length of time and then take it home with him/her. It was a good introduction to weaving techniques and to the art of

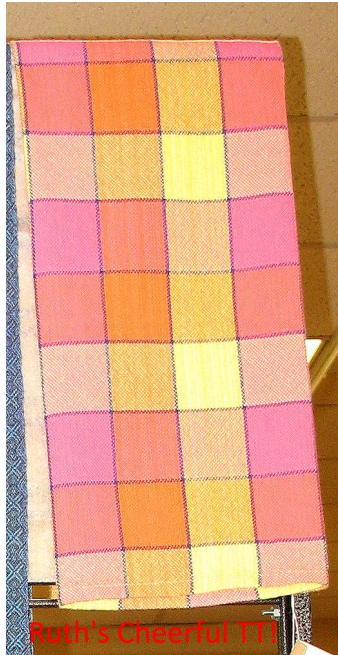
combining yarns of different colours.

As part of the hands-on project, *Lucy Slykerman* provided strands of colourful yarns, which she (with her mom, she told us) had twisted into ropes. These could be used with the ceramic pendants created with the Potters Guild.

I would like to thank every one who took part in this year's Kaleidoscope, especially *Eleanor Roberts* and *Diane Woods* for their experience and invaluable help. I also wish to thank *Nancy Rose* for representing our Guild on the Kaleidoscope committee at the Burlington Art Centre, she did a super job.



Happy Lucy!



Ruth's Cheerful T!



Smiling Margaret Jam

### Juried Show, 2010

Guild members have the opportunity to participate in two BAC gallery shows in 2010. It's time to start thinking about what you're going to create for these shows!

First, we have our biennial guild juried show to be in the Perry Gallery in June 2010. In April, we had a brainstorming session for a theme; a decision will be made at the May meeting.

The juror's job is to look at the works submitted, and select pieces for an exhibit that will showcase the guild in the community. Several prizes will be awarded by the juror. The pieces selected need to be of high quality, reflect the theme, and work together to create a somewhat cohesive display. The gallery should not be crowded, but it shouldn't look bare. Ideally, there will be a range of experience, from beginner to expert, and a variety of technique. Our jurors are asked to come to a guild meeting and provide a critique, with constructive comments on improving your work.

Many weavers and spinners shy away from having their work assessed - the thing to remember is that a critique is only one person's opinion. After the critique, consider the comments, ask yourself if they are valid, and try to learn from them. If nothing else, you may learn your opinions are very different than the juror's and you may choose not to enter another show where he/she will be judging!

*Joyce Newman*

The second opportunity is a curated show in the AIC gallery for the summer months of 2010, open to members of all guilds. It's called **Fire + Earth + Imagination**, where the challenge is to create something inspired by pieces from the BAC permanent collection that was featured in the catalogue from an earlier BAC show called **Fire + Earth**. The catalogue is in the guild library, on the new bookshelf. Please don't remove it from the centre, keep it available for other guild members.

What's the difference between a juried and a curated show? The work of the curator is similar to that of a juror, but the goal is more to select works that work together for a cohesive show that interprets the theme. The focus is more the show as a whole rather than individual pieces. There are no prizes awarded. For this particular show, the goal is to showcase select pieces from the permanent collection and what those pieces have inspired BAC artists to create.

Why should you enter either show? Competing can be intimidating, but it can also be a wonderful opportunity to create something that is an example of your very best work, and learn to make it better. It may help push your work in new directions. I urge all members to take the opportunity to exhibit by entering work in one or both shows.

## The Moving Loom

First, I had not been weaving for about 2.5 years. I had left about 4 or 5 yards on the loom of 4 colour Networked Double Weave. It was 13 " wide at 50 epi. That was 650 ends in all. It was 2 colours of 2/20's mercerized cotton. Now as you can see there were too many ends and too long a warp to just toss it away. But to move the loom, it had to be taken apart. Luckily we had every Louet box that ever came to our house, from dobbie head to reeds. Tons of boxes, like 10 or so. Some could be used as small apartments.

The Megado has a sectional beam, an electronic dobbie box and is 48" wide. The castle is chest height and there is a lot of lumber holding it up. The castle has its own box, which protects it nicely with sturdy handles, and is very heavy. The beams each have their own boxes, as do the upright supports and the treadle and the dobbie box.

Fortunately the castle is in one piece with all shafts mounted in it and ready to go. Unfortunately the castle is in one piece all ready to go. It is heavy and cannot be banged around, tilted or turned upside down. How do you keep the warp on the castle in a usable state?

I figured that if the warp was removed from the cloth beam with its tie-on knots in place and orderly, that end would be good. So it was removed from the cloth beam rod and wrapped over, down and under and back all around the 32 shafts.

The warp was unwound from the back beam with the sectional knots in place and wrapped over, up and around the shafts. Each layer was separated by saran wrap. I kept doing this until the entire warp was securely wrapped.

Then Bob took the loom apart. We packed all the boxes with loom parts and found bits that we never saw before (and probably won't ever see again). A couple of days later the movers came to take it away. Each box was labeled with care instructions. The boxes disappeared into the bowels of the moving van in a continuous stream. I was astounded at how many boxes were labeled Good Books, Weaving Books, Best Books, Yarn, Good Yarn, Silk, Good Silk, hand dyed Silk and I can go on. We won't even talk about the kitchen stuff!

We abandoned all goods and chattels in a warehouse somewhere in Victoria and went to live for about 7 or 8 months not too far from our boxes. We could see the warehouse from the highway.

Finally at the end of Feb the moving truck came and left furniture and boxes all over the new house. In all there were 290 items that came into the house. It formed a monolayer all over the floor. Every floor was covered except the bathrooms. We unpacked, and arranged boxes, and unpacked and stacked empty boxes, and unpacked, repacked some to store them in the basement and unpacked some more.

The furniture was easy; all arranged 3 times within a week. The boxes now were mountains, arranged 4 or 5

*Ingrid Boesel*

boxes high, so we could navigate in the rooms. We sorted out kitchen and bedrooms and furniture in the living room and dining room quite quickly. The studio and Bob's office needed shelves, desks and cupboards. These had been ordered, but some were backordered. So a couple of hundred boxes were sitting around. Clothes were all in suitcases, so they were easy, after the rods were installed in the closets.

The loom was still in a small mountain of boxes. More shelves arrived and books got uncrated and filled 3 giant bookcases (two in my studio and one in Bob's office). Barely a dent in the boxes. Our desks arrived and a few more boxes were unpacked. Now we were getting box hills but the empty box hills were becoming empty box mountains. We made a joke at one restaurant that we have been frequenting quite a lot, about box mountains and suddenly 40 or so disappeared into a van and went away. Then 10 went here and 6 went there and a dozen went to organize a yarn stash at another friend's house. We have only a dozen unpacked boxes and perhaps 50 packed boxes now. They make quite nice bedside tables and dressers for the guest room and shelves in the hallway.

We unpacked and hung a lot of artwork and had 10 large custom built boxes for artwork available. Bob took those to a local art gallery and they BOUGHT them from us. So that is great. Slowly it is becoming normal. We have entertained several times, and even had a houseguest for 2 days.

Now we have settled and the loom is standing in the middle of the studio. Almost complete. I have unwound the warp from the castle. It looked a bit like it should be abandoned, but I persevered and in one day, I got it tied onto the Sectional beam and then drawn through the reed and shafts and wound the warp almost entirely onto the loom. It may or may not work when I tie it on the front beam and then start to weave.

If it works, GREAT. If it does not work, I will put on a new warp and start the project with a different set of colours. But I should be working on my loom soon. That will be the first time since 2007 in May. I could not weave at all then, so I will take it easy and weave only a little at a time.

I think that I may be coming out the other side of this moving adventure and actually able to do some interesting weaving and beading and a bit of travel too. I love the house, I think it was a wise thing to move, but of course the drawbacks are that I miss you all and will only get to chat by email and see you when you come out west to visit.

Happy virtual weaving and bit of realistic weaving too.

Editor's note: Can't you just hear her recounting this? We miss you Ingrid!

*I know you believe you understand what you think I said, but I'm not sure you realize that what you heard is not what I meant.*

**Hot Websites:**

**Grand River Yarns** in Stoney Creek. Looking for a source for that wonderful 2/18 merino and silk Zephyr yarn from Jagger-spun? There's a local source: the phone number is 905-662-0986. They do mail order.  
<http://www.grandriveryarns.com/>

**Alpaca Ontario** hosts an annual alpaca halter show, an education seminar for its members, publishes a newsletter, and participates in various events to promote the alpaca industry.  
<http://www.alpacaontario.ca/index2.html>

**Experience the Exquisite Acquire the Divine** Wearable Art Show Fall 2009, including Lucy Slykerman, Marie Payne, Pat Burns Wendland  
<http://www.just-for-us.biz/>

**WinWeave:** Hosted on this web site with permission of Brad Keister, the author of WinWeave. All copyrights for this program remain with Brad Keister. Thanks for this freeware weaving software to continue to be available.  
<http://weavenotes.net/winweave.htm>

**Kris Abshire.** In Alaska, pursuing her creative muse as a self-taught weaver and surface design textile artist over the past 26 years.  
<http://www.krisabshire.com/>

The goal of **Just Our Yarn (JOY)**, Falls Church, VA, is to capture unique color and fiber combinations that give that special look and feel to your creations.  
<http://www.justouryarn.com/>

**Voices on Cloth;** Maiwa Documentaries - Podcasts:  
<http://www.maiwa.com/index.html>  
<http://www.maiwa.com/documentaries/podcasts.html>

**Weavecast** - a podcast for handweavers - Syne Mitchel  
<http://www.weavecast.com/>

Not weaving, but wonderful. Check out <http://www.youtube.com/watch?v=42E2fAWM6rA> for an award winning video for a contest sponsored by AARP entitled "u@50".

**Burlington Handweavers and Spinners  
2009 Executive**

**President:** Joyce Newman

**Vice-Pres:**

**Past-Pres:** Lois Wyndham

**Treasurer:** Eleanor Roberts

**Assist:** Susan Turnbull

**Secretary:** Pat Hood

**Assist:** Fran Boisvert

**Programs:** Rosemarie Anich-Erickson

**Assist:** Laura Marotta

**Display:** Lesley French

**Assist:** Margaret Burns

**Sales:** Chung-Ja Jackson

**Assist:** Susan Turnbull

**Librarian, Co -Chairs:** Jennifer Earle  
Ruthe Stowe (Emeritus)

**Looms:** Lucy Slykerman

**Assist:** Willa McCaughan

**Membership:** Lucy Slykerman

**Assist:** Barbara Reid

**Social:** Mary Wesko

**Assist:** Gisela Risse

**Flowers:** Freda Vietch

**Assist:** Joanne Van Der Linden

**Newsletter Editors:** Ruth Thoem  
Jennifer Earle  
Ruthe Stowe  
ruthe@weavingworld.ca

**Juried Show:** Diane Woods  
Jo Holden

**Workshops:** Nancy Rose