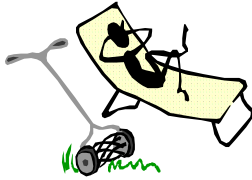




**BURLINGTON  
HANDWEAVERS  
& SPINNERS  
GUILD**



# Warped Perspective

Issue 24

June 2010

## President's Message:



*Ruth Thoem* - President

Here we are... Another Warped Perspective issue. Hard to believe that we are half way through the Guild year.

I have been thinking a lot recently on the expression "Long Days and Short Years". It was originally referring to parenting, but certainly can refer to our lives as weavers.

Many of us have been spending long days recently. Time spent exploring ideas for a Juried Show for example. Finding the perfect fibre to spin. Winding and then warping a long, and perhaps challenging warp. Sampling (OK, not all of us spent much time at that one). Spinning. Weaving. Finishing, perhaps at the last minute. Sometimes these steps seem to take forever. Long days.

### **Dates to Remember!**

**Sept. 13/10 – Guild Meeting** – What I Did in the Summer Show and Tell

**Oct. 4/10 – Guild Meeting** – TBA

**Nov. 1/10 – Guild Meeting** – Discussion and Display of Spinning Wheels with *Alvin Ramer*

**Dec. 6/10 – Guild Meeting** – Christmas Potluck and Travel Talk

### **Special Dates:**

**June 5-July 4/10 – Juried Show "Sand and Sea"** in the Perry Gallery at the BAC

**July 10 – Sept. 5/10 – FIRE+EARTH+IMAGINATION EXHIBITION**, AIC Gallery, Burlington Art Centre

**Sept. 18/10 - Mid-West Region/Five Counties Seminar "Energize Your Yarn!!"** With *Eileen Hallman*, presented by the Guelph Guild of Handweavers & Spinners. See our guild bulletin board for details and registration form.

**Oct. 23/10 – Woodstock Fleece Festival** at the Woodstock Fairgrounds, 875 Nellis Street Woodstock, Ontario, N4S 4C6

[www.fleecefestival.com](http://www.fleecefestival.com)

**Nov. 13/10 - Wearable Art Sale** at the BAC

**Nov. 25, 26, 27, 28/10 – Soup Bowl and Christmas Sale** at the BAC

**April 15 -17/11 – OHS Conference** held in Woodstock is "Going Back to Woodstock" and the theme is Flower Power - Past and Present. Their flyer includes the words *Peace, Sit-Ins, Psychedelic, Tie-dye, Anti War, Far Out, Groovy, Dig It?*

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

Then we stop and take stock of important weavers. At the Juried Show this year, we were thrilled to present a Life Membership to Helen Amos. Helen joined our guild back in 1968, coming from the Mississauga Guild when she and her husband Fred moved to Burlington. Helen was President of the Guild, and served on every executive position within the Guild, often more than once. She is very proud of the time and effort that resulted in the BAC being established, and is known as an excellent fundraiser for the Centre. My bet is that Helen feels that these years have been short. Time has passed in a blink of an eye.

Helen, we trust that you will avail yourself of your Lifetime Membership. We hope to see you whenever you are able to stop in. We'll keep in touch through friendships and through the Newsletter. Don't be a stranger... we treasure you.

And to each and every Guild member...Summer is here. Try to take some time to stretch those days with pleasure.

As the song says... "See you in September."

## **Guild News:**

### **Update on Equipment Procedures:** by *Brian Hood*

Thank you to everyone who has been moving the looms back into position after events and meetings. Only Guild members should be moving looms, according to BAC policy. Please be careful to move the looms by their vertical posts rather than by pulling on the front or back beams. Some of the looms have developed cracks in the posts around the metal posts that hold on the beams, either from being knocked or from the stress of pulling on them. One fractured has been repaired and others are being monitored.

### **Booking Equipment in the Studio:**

In order to have a better overall view of the equipment in use at anytime, the procedure for booking studio equipment has been updated.

All equipment (except shuttles, reeds, lease sticks) is labelled with a letter and number. As directed in the Members Handbook, please discuss all booking and loan of equipment with the Loom Convener, Brian Hood, in advance of use. You can reach Brian at 905-825-5098.

To book a piece of equipment, first find out it's number and check on the bulletin board calendar (bulletin board nearest the kitchen) to see if it is already in use or reserved for a future date. If the equipment is available for the time period you want, fill out the Booking List with your name and the equipment number and expected time frame for use. Then "x" the time period you have reserved next to the item number on the booking calendar. Note that the calendars indicate items in use by weaving classes marked with the letter "c".

### **Borrowing Equipment from the Studio:**

Items available for loan (such as spinning wheels, table looms or the marudai) should also be booked on the Booking list and calendars. In addition, please complete an Equipment Loan Form (available on the bulletin board near the kitchen) and write a deposit cheque made out to the Burlington Handweavers and Spinners Guild. Give the form and check to the Loom Convener or place it in a sealed envelope in the holder for the Loom Convener, located on the bulletin board near the kitchen.

Reminder: The usual term for booking and borrowing equipment is a maximum of eight weeks, according to the Members Handbook. There is a \$3.00 per week fee for use each week after week 4. The deposit for borrowed equipment is extra.

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### **Words from the Library:**

by *Jennifer Earle*

We are stilling looking for suggestions for new acquisitions for the Guild library. Please use the sheet on the side board to note any selections you feel would be worth looking at. On the "bookish" theme, I'm pleased to publish new writers in this section. Please enjoy their words and thoughts. All these resources are in our library.

### **INDIGO: A World of Blue**

Video Review by *Julija Paliulis*



The only natural blue dye and the world's oldest dye are indigo. It is the only dye that will dye all fibres.

Indigo or *feritintoria* is known as a weed. Properly processed it produces the colour indigo. Harvest

time is crucial. The mature plant has to be harvested within ten days, or it will produce a poor crop. In India prior to 1900 all the natural blue dyes came from the farms of India. The secrets of the process were passed down from one generation to the next verbally, nothing in writing so that the neighbours could not compete with those families who knew the secret recipe. Today in India only a few families know the recipe and they now compete with synthetic dyes. But the natural dyed fabrics and yarns are more expensive, due to the natural Indigo process used. Natural is natural.

#### **The Indigo Recipe**

The indigo plant is cut down in the fields and is brought to where the huge vats are ready. The plants are covered in water to ferment. When the time is right the water is released into another vat, it is now a yellowish whitish colour. Here it is whisked vigorously to create the indigo colour. Oxygen is the catalyst to create the indigo colour. Timing is critical to get the right saturation. Indigo settles as a blue sludge, the water is drained off. The water and leaves are used in the rice

fields as fertiliser; it is rich in nitrogen, which is excellent for the rice fields. The sludge is the indigo that will be transferred and boiled to produce further fermentation. The supervisor knows when to stop boiling. Then it is put in cloth to produce the indigo cakes, for export all over the world. The cakes must dry slowly or they will crack.

The indigo recipe is passed down from generation to the next generation by mouth. Now only a few families in India have this Knowledge.

India's Azarac cloth is dyed in indigo and exported. India's indigo and Azarac cloth is slowly disappearing due to the young people moving on into the technical world. It takes 200 kilos of indigo leaves to yield one kilo of indigo powder.

In 1970 in India many villages lost the technique of producing indigo due to the easier synthetic dyes. Of course natural dyed indigo fabrics are more expensive than synthetic indigo dyed fabrics.

WOW, this was an absolutely awesome eye opener of a video. I looked up on the Internet if I could grow indigo in my own garden. Well, low and behold, yes I can. It also is called woad. I phoned up the local Burlington nurseries. You can purchase indigofera and woad at Richters Herb Specialists, 357 Highway 47, Goodwood, ON L0C 1A0. You can find them on line.

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## Needlework and Haute Couture:

by *Doreen Winter*

*“The Complete Encyclopaedia of Needlework”* is a new book in our library. The inside cover tells us this book was first published in France by the Dollfus-Mieg Company (a company we are all familiar with as DMC) in 1884 and is now in its third edition.

The “foreword to the Third Edition” is well worth reading, it gives a little history of Therese Maria Josepha von Dillmont born in 1846 who studied in Vienna at an embroidery school founded by the Empress Marie-Therese and after completing her schooling went on to found her own embroidery school.

---This reminds me very much of the three years I spent at Shoreditch Technical College for the Garment Trades (boy what a mouthful). This school was one of two schools established in London, England, to teach young ladies the finer points of the needle trades. In itself the school has a very interesting history as I discovered when I researched it on line.

The school was divided into different aspects of the needle trades such as – retail dressmaking (or haute couture), wholesale dressmaking which involved working in a workroom set up like a factory workroom, tailoring, millinery, hand embroidery, machine embroidery etc. We wore uniforms — brown serge tunics with gingham check blouses in four colours – blue, red, green and yellow and in the summer gingham dresses in those colours. All uniforms were made on the premises including blazers and hats and we all had to take turns working in the wholesale workroom to make these uniforms. I remember one particular afternoon when I had to take my turn in the wholesale area and was given the job of overlocking the inside of a summer dress, my attention wandered from the garment I was working on and very soon I had cut the dress in half. This was my first introduction to an industrial serger and I hoped sincerely it would be my last. This also meant an uncomfortable few minutes with the headmistress.



The first year at the school was heavy on academics and the needlework side dealt with finishing garments inside and out; which included making hand worked buttonholes, attaching various closures which were completely covered with stitchery so that only the male and female portions of the snap fastener were exposed, and learning how to hem a garment so that the stitching was absolutely invisible no matter what the cloth. All these techniques were designed to give the garment the look that said, “I’m haute couture”.

In the second and third years less time was spent with academics and we had to choose which aspect of the garment trades we would prefer to work in. At this time all the garments we worked on were for members of the staff and their families and covered much of what we had been learning. I remember on one occasion I was working on the hem of a young girl’s dress and because it was on the straight of the grain I decided to remove a thread so that I had a completely even hem, unfortunately the teacher noticed this and I had to---wait for it---weave the thread back in.

After graduation I spent my first year in the trade with a small “house” in Grosvenor Street in London’s West End.

Now for the contents of the book – WOW – Jennifer thought I might be interested in this book and boy was she right, she lent it to me one Thursday afternoon. I glanced through it as you usually do when you pick up a new book and then was so taken with the contents I decided I had to start at the beginning and look at it page by page.

All you ever wanted to know about needlecrafts (and probably some you didn’t want to know) is included in this book. The detailed descriptions and steel engravings are superb and there are instructions for the simplest to the most intricate. There are twenty chapters listed in the Table of Contents covering every aspect of needlecrafts from “Plain Sewing” to “Needlework Trimmings”. I especially enjoyed the chapter on “Gold Embroidery”, and then decided maybe “Knitting” was my favourite. I could mention all of the chapters that are my favourites, but there is probably a limit to the length of this review.

This is definitely a “must see”; lucky for us it’s going to be in our library...too bad it isn’t in mine!



## *“Dévoré for Weavers and Knitters”* by Anne Field

Review by *Diane Woods*

*Anne Field* is a spinner, weaver and author who lives in Christchurch, New Zealand. Her studio is in the Arts Centre there. In the photo of her studio note the dévoré scarf hanging in the window (it is also shown in the book). She has published five or six books on weaving and spinning as well as articles in *Handwoven*. Anne is going to be the keynote speaker at the 2011 OHS Conference in Woodstock.

In the introduction to the book Anne describes the technique: “Dévoré is not a complex process. A substance (sodium bisulphate) is used which destroys the plant content of the fabric. Yarns that are derived from plants (linen, cotton, etc.) are mixed with those from animal or synthetic sources (silk, wool, nylon) and then mixed together in a fabric. The sodium bisulphate solution is applied to the fabric and heated. The plant content disappears, leaving behind the non-plant fibres.”

Anne has created a complete book on dévoré fabric for both weavers (woven cloth) and knitters (knitted garments). She clearly and simply takes you through the steps for creating one of a kind dévoré items explaining how it works, how to do it, where to get supplies, and so on.

She also gets into dyeing: dyeing of warp and/or weft, dyeing completed articles, dyeing only the burned out areas and more. Specific knitting and weaving instructions are included for several projects.

Designing and use of templates are included as are sections on uses of tracing and photocopying for design purposes. She also deals with the use of resists, fabric paints and other methods of applying surface colour. The chapter on Embellishment includes use of inlay; Theo Moorman and several other weave structures as well as textured knitting and crocheting, felting and embroidery in conjunction with dévoré.

The book seems to cover all aspects of the technique while giving many ideas for exploration. Although “burning out” portions of fabric sounds rather horrendous, it evidently is simple and can be easily done using the same precautions as in working with dyes. This book is now in our library (newly published in 2010), so have a look at it and maybe somebody in the Guild will do something spectacular with dévoré!

P.S. Along the way in the book I picked up this tip, which sounds useful: When winding slippery yarn off a cone (and it keeps falling off the cone) put piece of a nylon stocking around the cone. You can still unwind the yarn, but it won't fall on the floor in a heap.



Anne Field's studio. In the window is one of her dévoré scarves, which is shown in the book. Photos by Don Woods

### Guild Workshop: Nuno Felting

by Rosemarie Anich-Erickson



On February 27, 2010, twelve members of the Burlington Guild gathered in the Textile studio for a day of sloppy, slippery Nuno felt making. Felting in its most basic form is the process of wetting, agitating and compressing protein fibres. In doing so a fabric is produced that is thick and windproof and is suitable for tents, blankets and clothing. Though Nuno felting also uses water, agitation and the compression of protein fibres, it differs from typical felting in that the fibres are incorporated into a sheer fabric such as silk. The final product may vary from a delicate felt, which can be used in scarves and other fashion accessories to a thicker felt which can be used for vests and other items of clothing.

At the workshop, we were given a length of silk scarf fabric and a choice of silk and wool rovings and other scrap fabric, thread, yarns etc, which we could use if desired. If memory serves me correctly, the process of making the Nuno “sandwich” included a piece of plastic covered with rubberized screening, topped with a length of silks upon which we laid very thin bits of overlapping coloured rovings, and anything else that we wanted to have on our scarves. We then spritzed the fabric with soap and water, lots of soap and water; this was then topped with another piece of rubberized screening, a towel and a pool noodle. The towel may have been on the bottom, I can't quite remember.

We then rolled it up, tied it so that it would hold its form while we rolled, rolled, rolled, literally 100's of times, well O.K. at least one hundred times. When the fibre ends from the rovings began to poke through the silk fabric you know that nuno felting is beginning to take place. When sufficiently felted, the fabric is then wet further with soap and water and the fun begins. Gently at first but more vigorously the entire group vented years of pent up frustration while slamming their delicate scarves on the plastic covered



table, I personally was beating the H\*\*\* out of Johnny what's his name who chased me and pulled my braid when I was in grade 1. Felt good. Get it?



I'm not sure if we will all be producing Nuno felted garments for the upcoming sales, but I did purchase some extra scarf material and rovings and aim to do something if I can remember where to put the towel.

*Maureen Harding* of Dreamspun Fibres led the workshop. The members attending were Nancy Rose, Mary Wesko, Sharon Gowland, Marg Burns, Joyce Newman, Freda Veitch, Gisela Risse, Cathy Cope, Barb Ross, Lois Wyndham, and Sharon Trent. I'm sure one of them will remember where the towel went!

## Do You Do Windows?

by *Lesley French*

It would be exciting for you to see your weaving and spinning in the Guild's Showcase at the BAC. You can display your own work as a personal exhibit or a combined effort by joining with others. The Guild has guidelines and information to help you design and create your presentation and display.

### New Window Program for 2010

The concept is for individual members, or small groups of members, to display their textile works, or collection of related textile articles, for each two-month period (March/April; July/August; November/December). It is a volunteer program and requires that the volunteer member(s) design and install their own display. The Guild Window Chair Person acts as resource to those displaying, too:

- ✓ liaise with the Centre and other users of the window
- ✓ provide layout and artistic help as necessary
- ✓ provide construction help

If no members volunteer for the next 2-month period, the Executive will decide on the theme and the Window Chair will develop the display, as is the current practice.

### Guidelines for Application

Two month's notice to the Guild is required, accompanied by a request for funds and a sketch of the proposed display. This time spans only two Guild meetings and is necessary for the Guild's Window Chair Person to liaise with other users.

The items should be:

- ✓ The work of a member or group of members
- ✓ Personal collections, or,
- ✓ The works of students taught by our members in BAC programs or elsewhere

Display equipment is available from the Guild. Other props can be used, and the person building the display is responsible for all these items. Each window display requires a written description for the Guild's records, with pictures if possible.

### Considerations for Creating a Display

The goal of the window display is to catch the viewer's interest or curiosity, to cause them to pause. This will help promote our Guild by showing what we do. Any display will receive only cursory glances from most passersby unless it is striking and unusual.

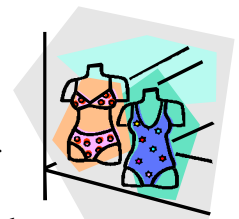
The Guild's name **MUST** be clearly shown. A long black-on-white sign is available and may be used for display.

The display should provide enough information to tell the viewers what they are seeing. The audience is the general public, neither spinners nor weavers. The names of the contributors and labeling of the articles in a professional way is required.

The Guild's display equipment can be used, if available

The dimensions of the window are shown on a sketch available from the Window Chair Person. Basically it is 12 ft wide across the back and 6 ft 6 inches in height. The depth is 34 inches. The inner space is actually trapezoidal as the distance across the window front is less than that across the back. There is no electrical outlet in the showcase. The actual "door" into the front of the case is rather narrow and could restrict the movement of large items, and thus should be checked if big props are part of the plan.

The back wall of the showcase is hard board, fabric covered. Thumbtacks, map pins and small screws can be used, however these pins are difficult to use on the hard surface.



## Weaving Certificate Course Offered at Georgian College This Fall:

by *Diane Woods*

From the surveys the OHS members filled out last year, it became apparent that many people wished the Weaving Certificate Course could once again be offered in a college setting. So.... it is going to happen! At **Georgian College in Barrie**.

The **OHS Weaving Certificate Course** will be offered beginning with Unit 1 – Basic Weaves. There will be three units offered on weekends in the fall of 2010 and three in the spring of 2011. All being well, the remaining units will follow in the weekend format for two years after that which will mean a weaver can complete the whole course in three years. You may sign up for whatever units you need or want to take. If you have done some units in Homestudy you may continue at the college with the units you have not completed. Even if you are not interested in completing the whole Certificate Course you may take whatever units you wish. (However, some of the more advanced units depend on knowledge gained in the earlier units.)

**Prerequisites** for the course are that you are able to make a warp, dress a loom and weave plain weave and twill. How to make a warp and dress your loom and basic weaving skills will **not** be covered in the classes.

**When:** Basic Weaves (unit 1) - September 10-12, 2010 with Bridget Lewis  
Colour & Design (unit 2) – October 22-24, 2010 with Esther Grav  
Finger Manipulated Lace Weaves (unit 3) – November 19-21, 2010 with Diane Woods  
Tapestry (unit 4) – March 25-27, 2011 with Line Dufour  
Block Weaves (unit 5) - April 29 to May 1, 2011 with Susi Reinink  
Rug Weaves (unit 6) – May 28-30, 2011 with Pat Zannier

Classes will run Friday night 7 – 10 pm, Saturday and Sunday from 9 am to 4 pm.

**Where:** Georgian College, Barrie campus. Arrange your own accommodation at a local hotel or B&B.

**Cost:** \$200 per weekend, which includes OHS, notes for the unit and the marking fee.

**To register:** You must be an OHS member in order to take these courses. Registration for fall courses at Georgian College starts after **August 3**. The easiest ways to register are:

- ✓ **-online:** [www.choosegeorgian.ca/continuing-education](http://www.choosegeorgian.ca/continuing-education)
- ✓ **-by phone:** Barrie campus 705-722-1511 (8am – 4pm daily)

Course numbers: Basic Weaves (unit 1): WEAV0001  
Colour & Design (unit 2): WEAV0002  
Finger Manipulated Lace Weaves (unit 3): WEAV0003  
Tapestry (unit 4): WEAV0004  
Block Weaves (unit 5): WEAV0005  
Rug Weaves (unit 6): WEAV0006

Information needed to register:

- ✓ course name, number and start date
- ✓ your name, address, phone numbers, date of birth, Social Insurance Number
- ✓ credit card with expiry date

A minimum of 10 persons is needed to register for each weekend for the class to run. If you have been thinking about taking the units of the Weaving Certificate Course, or if you have done some of the units by Homestudy but would like to do more of them in a class setting this is your chance. It will probably be three years before another complete course starts, so try to take advantage of this opportunity if you can.

Once you have registered, further information and details will be sent to you before the class weekend. The unit teacher will inform you of materials, equipment and supplies needed for class and how to prepare your loom for the first class.

For further information: Diane Woods <[woodsdr@mcmaster.ca](mailto:woodsdr@mcmaster.ca)>

## Kaleidoscope: How Did the Sale Do?

by *Eleanor Roberts*

**Kaleidoscope 2010** was a skewed sale for many reasons. For the first time alpaca fibre for spinning was sold at the guild, several high-end items were sold by two members and the guild items (as opposed to members items), well, nothing was sold.

Some facts for thought: eight members plus the guild, making it nine, paid a fee to sell at the sale. (The Guild did not pay any fee.)

- ✓ seven members sold one or more items
- ✓ a wide variety of things sold from jewellery to a sweater.
- ✓ as usual tea towels sold the most, in the mid-price range (\$16 to \$24)
- ✓ selling multiple small items for between \$2 to \$4 can add up. That happened to the lady selling alpaca fleece and, even though I suspect guild members were adding to their stash, it was still convenient for them!!!
- ✓ weird items sell too! Felted bead jewellery sold out at Kaleidoscope and at the last Christmas sale... all of it produced, sold. Some of the flower brooches were actually recycled from items done for the last Juried show two years ago. Keep all this in mind in case you hit a patch where you cannot weave for a while.
- ✓ what did not sell was also a little surprising. Handspun wool sold poorly, unless it was a lovely bright and lively hue!!

I think the newsletter editor would like me to end with...Christmas Sale is coming in November. You all could start weaving NOW and make her very happy.

## We Are Wonderful: further data on Kaleidoscope

by *Jennifer Earle*

Kudos goes to the Guild for the success of Kaleidoscope. Our volunteers really make it all possible. I'm not an analyst or statistician but got curious about our commitment to volunteerism and the success of programs held at the Centre.

Looking over the signup sheet for Kaleidoscope, I counted up the number of hour's coverage the Sales committee requested from Guild members. This includes take-in, set up, sales and demos. Would you be interested to know that we covered over 75 hours! Why that is almost 10 eight-hour workdays! 25 people, 9 of whom did more than one shift, accomplished this.

Sharon Gowland who brought all her professional teaching skills to the task and set up several workstations expertly organized Hands On. It is too bad that we did not take the time to count all our satisfied customers who merrily wove mug rugs and then turned to the sewing machine lady to finish them off. Again, to give ourselves a pat on the back, I counted 12 members who signed up for this activity—often doing more than one shift at it and also working the Sales desk at other times. Hands On ran Saturday and Sunday and demanded coverage of over 13 hours of attention, energy and good will. This does not take into account the time that was put into the preparation of the looms and room set up.

If we add the hours of the weekend together you can see that we supplied 88 hours with quite a few more thrown in behind the scenes. What an accomplishment....we are a terrific group that knows how to get things done! Bravo!

## These are the WARPS from HELL!



### The Warp from Hell

by *Ruth Thoem*

It wasn't the warp's fault. I know that. I have to accept full responsibility, but nevertheless, it was a hellish warp.

My new-to-me 8 harness Colonial is a bit daunting in its size. With a 60" weaving width and 6' height, it humbles me. So when I got a good warp woven off, I decided to try to tie a second warp to the first. Should have talked to someone about this, or consulted a book, but how hard can it be?

Can you count the mistakes?

- ✓ Since it was to be a random warp, I wound several colours at the same time. Sometimes I didn't keep the individual cross, so they got just a bit twisted in winding on.
- ✓ The texture varied some from one colour to another. One seemed particularly fuzzy.
- ✓ Figuring that I didn't want every knot in exactly the same place as I tried to ease them through the reed and heddles, I tied the new warp at a variation of about 1".

As soon as I finished tying on, I realized I had created a monster to wind on. With the shifted knots, each yarn was a slightly different length than its neighbours. Add the twisted ones, and the fuzzy one, and you can imagine the hellishness. And I had wound an extra long warp!!

Luckily, Jette had taught me about using a trapeze. That certainly helped. Slowly, painstakingly, I wound on the warp. Untwist those bits. Unstick these yarns. Try to get the tension even. Did I say slowly? And painstakingly?

I write this to encourage myself, and the reader to slow down, think the project through, and consult a book, the Internet, or best idea, another more experienced weaver before you launch into something different. Learning from one's mistakes is good, but I really wish I had learned this lesson an easier way.



**Warp from Hell: My Experience on the 60" (flying-shuttle) Loom in 1989**

by *Ruthe Stowe*

It all started with the idea accepting an order for a woven gift for a wedding only a short time away. I thought I could pull it off in a week because I had whole days stretching ahead in which to work.

First of all, I wound my warp at home; in two halves (if you aren't very careful they will be different lengths). It took a day and a half to wind the first one. (Do not ever do that, not with cottolin anyway – I think it does not like to be on the warping board that long!) You all know that don't you? I should have, but I had never wound a warp that big (54 " tablecloths – enough for 2 both 80 " long) in two sections (and I didn't think). That was only the start of trouble, as you will see. God bless Kathy

(Crowther) Cope, who helped me through all my difficulties.

First, I forgot to bring my draft and my sample to the studio. I remembered to bring my warp though – ha! With the help of Win (Kathy's Mom) we managed to beam the warp without much trouble. (Kathy might have a different opinion about that!) We used the raddle and carefully marked the centre (with a space); a help for me as I thread from the centre. Guess what? When we took the raddle out, we lost the centre point! TIME! We counted, and counted again, and I thought I had the centre.

Much later when we were almost finished threading we discovered that I was 2" off regarding the placement of the centre ends. Meanwhile, Win had to leave in the midst of our hilarity and frustration. I felt like I was just learning to weave and an absolute newbie to a loom, in spite of the fact that I had been weaving for quite some time. Where had my weaving brain gone?

I planned on using 6 shafts, which was my draft. I am glad that I did not plan on 8, as I could not have lifted 5 or 6 harnesses at a time. My pattern was Bronson lace in the middle of the tablecloth of plain weave so accurate threading was a must. Kathy and I threaded half before she had to go too. I also packed it in for the day. So that was Day One.

The second day I went down by myself in a very optimistic frame of mind, I could easily finish threading. There were not enough heddles on two shafts and I could not get them on by myself! Another day half wasted.

Day Three: Kathy came and helped me put the heddles on and we threaded and sleyed. When we started tying on we found a missed dent RIGHT IN THE MIDDLE! I stayed and resleyed. This is when we discovered that I had misjudged the centre by 2". As a quick fix, we moved 1" worth of ends diagonally across the warp, all 54", to the other selvedge edge. I got it tied on and did a few inches to check the threading; it was perfect!

Day Four: I planned to weave almost all day, but things happened, as you would guess. I ended up weaving for 2 hours. I got the rhythm and the beat though and only had 1 broken thread.

Day Five: I stayed home and worked on MY loom.

Day Six: Sunday

Day Seven: I wove from 2:30 till 9:00 pm. and had trouble with the tension on both sides. I got to the pattern part and it was beautiful! The sides were horrible! The selvages were horrible! (Verlie came by and said, "It may all come out in the wash"). It was difficult to believe. I had to do something about those under tensioned sides. Had broken ends as well caused by the shuttle hitting them. I left having a broken end to fix and an error to mend on the morrow.

Day Eight: Worked from 2:30 till 9:45 pm. During this time I had more broken ends and mended from 2:30 to 3 and then from 7 to 9. In this time I got 20" woven. By now I felt that I was doing it all by hand, over one, under one and my eyes are tired. The pattern was going nicely though. More broken threads within the 5" on either side...the tension!

Day Nine: Was there again from 2:30 to 9. I mended and wove. I realized that I had made a mistake in the treadling and took it out and did it again. I knew that only one shed was giving me trouble but I did not know how to fix it. That evening I found that if I put my hand under the shed and made sure that all the threads were down I had success. It sure slows down the weaving doing this every other shed, but it meant less mending.

Day Ten: A much better day. Finished the big tablecloth with only three little mends. I started the second and got as far as the pattern. Hoped to finish tomorrow or the next day.

Day Eleven: Wove. It was Friday and I was tired, and it was slow but it went all right throughout. Only a little bit to do tomorrow.

Day Twelve: Final Day! I had trouble with both sheds today. It was slow but I finished finally. I lost 2 yards because of the shifting I had done with those warp ends at the beginning. I WILL NEVER DO WHAT I DID AGAIN ON THAT LOOM OR ANY OTHER!

Lessons Learned: I should have started at the beginning and rethreaded and resleyed and retied. It would have been far less trouble. If you want to get a perfect structure you have to do it right. I know that and I should have gone with my first thoughts. I suppose that in "saving time" I ended up spending more time. I spent half day mending and half day hemming the large tablecloth, then washed and ironed damp. It turned out all right, but I could have been happier. Size finished 48" x 72" as I planned. The wedding gift was finished in time!



### The Warp from Hell

by *Lesley French*

The warp itself was innocent. I made it without any difficulty. I wound it on the loom. I threaded it, tied it on all with great satisfaction as everything seemed to be working well. The next step was to weave a heading and voila more success! I went to bed the night before the workshop feeling fully prepared for what the next day would bring.

I began the weaving of my sample following the steps outlined on my work sheet. It didn't take long to see that I had a weaving error. Must correct that! Done. Begin again. It seems like my correction has made it necessary to change another error. And on it went...right across the warp. Many hours later, sore back, stiff fingers, bleary-eyed and tired, I felt the mistakes had been corrected. Now to begin

again!

The threading seems right, but what is that space in the reed? A dent has been missed. Not too hard to fix as it is close to the edge of the warp. Not quite as easy as I thought to fix! That space seems to have multiplied. I found some more. At this point it was late. I packed up my loom and took it home. Saturday night I spent more time checking threading and denting. I think the gremlins were in my loom and making a nest for themselves. I finally went to bed hoping the next day would prove more fruitful.

The cat and I were up at 6:00 am he because he was hungry, me because I couldn't sleep. Once more I applied myself to my warp. I was so close; surely it would work this time! I was determined not to give up.

With great trepidation, I began to weave my sample. It's working really working! After proving to myself that the loom was threaded and dented all correctly and ready to go, I packed the loom, myself and everything else I thought I might need and made my way to the studio.

What a relief to set up the loom and have it ready for the other weavers to use. When you attend a round robin workshop it means that your loom is needed to keep the rotation going.

I've learned a few things from this experience. One is...threading rep weave on an eight harness Louet with texsolv heddles and ageing eyes is perhaps not the best thing to try. Two is...weavers are the best and most sympathetic friends to have when you have a problem either in weaving or life.



### "My Warp from Hell"

by *Ingrid Boesel*

[ingrid@fiberworks-pcw.com](mailto:ingrid@fiberworks-pcw.com)

I was a raw newbie. It was my second warp on my own. I had spent about 3 months building a 45" counterbalanced loom. (note that I said built not assembled) I bought the lumber, had the metal parts shipped from Leclerc and then the shafts too. Then I set to sawing the lumber with a handsaw, manual.

The beams were those huge thick rolls that rugs come on. I stood on one and did not dent or bend it. Sturdy. I had a friend make the ratchets for the cloth advance and used suede and several springs for the brake.

I made the pedals and had to buy the heddles (I was not stupid enough to make string heddles!)

Drilled the holes with a drill press. and so forth till I set it all together and everything was straight and worked.

Then I made my warp. Five or six yards of thin 2 ply Linen. A bit fuzzy. Looked very back to the earth! It was not well spun or plied as I recall (it was "affordable"). I only had a 12 dent reed at that time so it was set at 24 epi.

I had little trouble with making the warp and dressing the loom .

Everything looked good to my inexperienced eye and the bad lighting in my living room. I used a design from the Davidson book. Sort of a lace type. Can't remember what it was, and notes have long been lost.

I began weaving with a tow linen singles. Nice colour difference.

After the header and a few inches, an end broke. It frayed. I tied a new end in and weighted it with a fork. I went a few more inches; another end gave up the ghost. It kept up fraying ends. Eventually I had to use spoons. And I repaired them. When they reached the heddles, I pulled them forward and fastened with a pin. After about 2 hours I had about 15 or 18 inches with about the same number of ends broken and fixed.

It kept up at this pace for the entire 70". I got really good mending the ends. It took about 2-3 weeks to weave the first table cloth. I cut off and started the second one. Same problem. It did not magically disappear.

I finished both of them, sewed in the ends, hemmed them and then washed them in hot water in the machine. They looked quite good, except the little lines of doubled mended ends and some tracking. Remember this was the 60's wrinkles were not bad, just earthy.

After a good ironing with a steam iron, it did not get flatter. So I took it to a friend who had a steam iron. And it finally looked not too bad. Not flat or smooth, but flatter than before.

My Sister-in-law "loved" hers and used it whenever I came for supper.

She used it until I divorced her brother. I have no idea where it might be now. I never saw it again.

I gave my mom the other one and she too "loved" it, but complained that it was too long. Her table was square. So I rarely saw it on the table.

After she died, we could not find the table cloth. So I assumed that it went into a Garage Sale. I fantasize that some little old lady in Palm Springs bought it for her daughter in law, as revenge! <G>

This project was done in 1968 within the first year of learning to weave. The loom went to my sister in law when I got a 36" Leclerc Fanny. She continued to use the hand built loom until about 1975. I have no idea where it is now. And she stopped weaving.

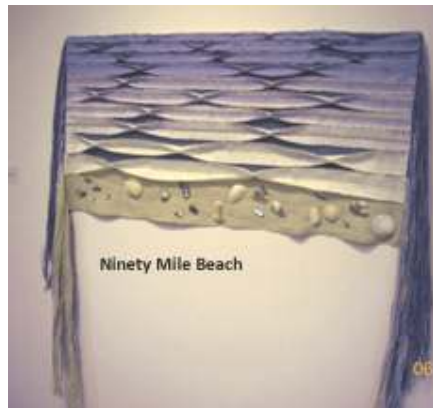
So this is my Warp from Hell. Not the last one but the most memorable one.

## Guild News and Congratulations!

### Juried Show:

Congratulations to the participants and organizers of the "Sand and Sea" our juried exhibition which closed on July 4<sup>th</sup>. The following awards were given out at the reception held on Sunday June 6<sup>th</sup>.

- ✓ Juror's Choice Award – Eastern Trade Winds by Jennifer Earle
- ✓ Best Expression of Theme – Ninety Mile Beach by Diane Woods
- ✓ Past – Presidents Award – Flowing with the Waves by Sue Stasiuk
- ✓ Complex Weavers' Award – Caribbean Memories by Fran Boisvert
- ✓ Best Use of Theme Colours – Sea and Sky by Chung – Ja Jackson
- ✓ Best Off Loom Techniques – Shifu Beach Bag by Jennifer Earle
- ✓ Best Use of Handspun – Under the Sea by Pat Hood
- ✓ Honourable Mention – Rippling Sands by Pat Hood



Our thanks go to **Marie Payne** - our Juror, **Brad Isaacs** - our BAC coordinator and display artist, and the Guild organizers Jo Holden, Chung – Ja Jackson and Lois Wyndham.

### Fire+Earth+Imagination Exhibition:

More congratulations are served up here to the five members of our guild who had their entries accepted in the Burlington Art Centre show to be held in the AIC Gallery July 10 to September 5. Be sure to be at the awards presentation and reception on Sunday July 18, 2010 at 2:00 pm to cheer on *Jennifer Earle, Pat Hood, Chung – Ja Jackson, Eleanor Roberts and Diane Woods.*

### Volunteer Recognition Night:



Recent photos taken by *Don Woods* at the Volunteer Recognition Night. Bonnie is our Champion and receives our floral tribute. Jo Holden and husband celebrate her pin. Appreciative guests watch the celebration.

### Opportunities:

**BREAKING NEWS:** At the next Guild meeting, set for September, there will be time set aside for a yarn swap. Many people ended up with a life time supply of one colour of yarn from the successful auction and would like to trade. Bring your offerings and make your deals.

**FIBRE SWAP ANYONE?**  
I want to swap cones of fibres obtained at the Weaver's Dream Auction for other colours. These fibres were part of Lucy Slykerman's stash. I have white (50/50 poly cotton), teal (100% cotton), rust (100% cotton) to name a few. Pat Hood 905-825-5098. Perhaps we should arrange a Saturday Studio Swap Day!

**TRADE:** I would be interested in trading my current 6 treadle, 4 shaft, 36 inch Leclerc counter balance loom, plus bench for an 8 shaft 10 treadle, 45 inch counter balance loom plus its bench. Let's see what kind of situation arises. JOSEPHINE HOLDEN [adhol@rogers.com]

**WRITERS NEEDED!**  
Several writing opportunities for our Guild. Quarterly report on guild activities for Fibre Focus. Quarterly report on noteworthy guild activity, or individual member for M2M, Burlington Art Centre publication.

**FOR SALE:**  
Leclerc sectional warp beam for 60" loom, extensions, bobbin rack and bobbins, tension box, counter. \$250 or BO. Burlington, Ont. For more info call Ruth Thoem. 905 681-2738 or pthoem@cogeco.ca

**REQUEST FOR PROPOSAL**  
A request for a proposal for a weaving themed exhibit for the Perry Gallery, 2011. Please forward your proposals to Jo Holden, current Juried Show Committee Convenor, with your outline for proposal at the following email [adhol@rogers.com](mailto:adhol@rogers.com) Ensure all your contact information is with your proposal, i.e. name, email address, snail mail address, and phone number  
Proposals are due Aug. 31, 2010. Proposals will be reviewed by the Executive only and considered proposal applicants will be contacted.

### Editors' Note:

Just a BIG thank you once again to all the contributors to this newsletter. It could not happen without you!

It's like my rule in the garden: Prepare the soil and THEN buy the plants!

**Hot Websites:**

**Tenugui Towels:** Design Excellence in Japanese Daily Life until July 30, 2010. Exhibition presented by **The Japan Foundation**, 131 Bloor Street West, Suite 213, 2nd floor of the Colonnade, Toronto, Ontario, Canada M5S 1R1 - Phone: 416.966.1600 x22, in association with Kamawanu Co. Ltd., Tokyo.  
<http://www.jftor.org/>

**Bartlettyarns** has been spinning pure wool yarns in an historic mill in Harmony since 1821. Bartlettyarns also sells blankets, hats and mittens, sweaters and patterns.  
<http://www.bartlettyarns.com/>  
<http://www.wcsh6.com/life/programming/local/207/story.aspx?storyid=114119&catid=50>

**Gala Wool:** sells wool yarn dyed exclusively with natural dyes. We bring our wool in from PEI and dye it on Cortes Island. Brigid Weiler, our dyer is also an accomplished weaver and she states that our yarn is as good a weaving yarn as can be found. We send free sample cards of our yarn and we wholesale to anyone who earns, whole or part of their income from weaving and knitting.  
<http://www.galawool.ca/>

**The History of the Newbury Coat from Greenham, Berkshire** by J. R. Wade. *A Sheep's Coat at Sunrise, A Man's Coat at Sunset.* The famous coat which found a resting-place in a glass case in Sir John Throckmorton's hall at Buckland House, was exhibited at the great International Exhibition of 1851, where it attracted a great deal of attention. A "don't miss" link!  
<http://www.britannia.com/history/berks/nbcoat.html>

**For the love of Alpacas.** A couple spins passion for natural fibre into thriving business. Sharon Trent and John Docherty  
<http://www.thespec.com/article/747205>

**Far East Loom Room Blog**

**Tracy Kaestner** is journaling her time in Singapore via a blog on the Lone Star Loom Room (Tracy bought **Nordic Studio**) website. She is weaving again and she will also share weaving information.  
<http://www.lonestarloomroom.com/tkblog/>

**White Wolf and the Phoenix Enterprises** is dedicated to providing hand woven goods, and the materials to create them to the re-enactment community. They do tablet weaving and inkle weaving. They are well known within the **Society for Creative Anachronism** (<http://www.sca.org/>) for their exquisite card weaving.  
<http://www.whitewolfandphoenix.com>

**Burlington Handweavers and Spinners  
2009 Executive**

- President:** Ruth Thoem
- Vice-Pres:**
- Past-Pres:** Joyce Newman
- Treasurer:** Eleanor Roberts
  - Assist:** Susan Turnbull
- Secretary:** Pat Hood
  - Assist:** Fran Boisvert
- Display:** Lesley French
  - Assist:** Margaret Burns
- Flowers:** Freda Vietch
  - Assist:** Joanne Van Der Linden
- Juried Show:** Jo Holden
  - Assist:** Chung-Ja Jackson
  - Lois Wyndham
- Librarian, Co -Chairs:** Jennifer Earle  
Ruthe Stowe (Emeritus)
- Looms & Equipment:** Brian Hood
- Membership:** Lesley Falzone
  - Assist:**
- Newsletter Editors:** Jennifer Earle  
Ruth Thoem  
Ruthe Stowe  
email: [ruthe@weavingworld.ca](mailto:ruthe@weavingworld.ca)
- Phone Committee:** Fran Boisvert
- Sales:** Jennifer Earle
  - Assist:** Willa McCaughn
- Social:** Mary Wesko
  - Assist:** Gisela Risse
- Workshops & Programs:** Nancy Rose
  - Assist:** Sue Stasiuk