

The Bulletin

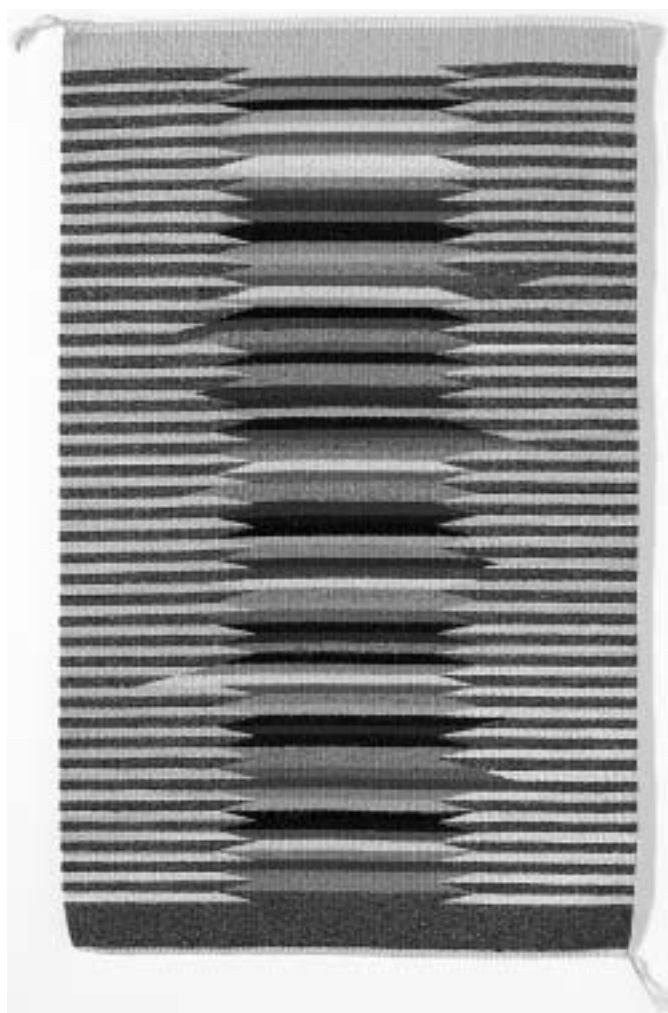


The Guild of Canadian Weavers

www.thegcw.org

Volume 51 Issue 3

FALL 2008



"Frequency"

Grey, black, cream, peach, green and tan vibrate against shades of grey in this Nell Steedsman award-winning rug by Regina Vorgang.

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On the Cover

"Frequency", a wool tapestry rug woven in Rio Grande style by Regina Vorgang garnered the Nell Steedsman Award at the Handweavers Guild of America *Convergence 2008*, Tampa Bay, Florida, June 22-28, 2008. 76 cm x 122 cm (30" x 48").

GCW NEWS

President's Message

Roberta York, GCW President

Fall is here and now it's time to finish the summer gardening, etc. and prepare for the next seasons. It comes as a surprise every year that it is now only a short run to Christmas!

The GCW is helping with this in the form of the special insert in this edition of *The Bulletin*. This is the results of the Greeting Card exchange for 2007. Thanks go to the 2007 Exchange Coordinator, Carolyn Houlden, and all of the participants for the inspiring results. It was great fun working with Katie Guth to produce the final copy for this. The exchanges have given us a new way to provide additional materials for all the GCW members and will be continuing (hopefully) for many years to come! We are looking forward to seeing the next one as well—Finger Tip Towels—with our new Weaving Exchange Coordinator, Lynnette Lynch!

Our special thanks go out to the Huronia Handweavers for their third sample of the 2008 Collection. The first two, "Tabby & Basket" and "Plaited Twill" have been lovely. Just like all the other members, I only get to see the new sample when it arrives in *The Bulletin*, so I'm looking forward to the third part of this special project of many patterns on one warp. It is always such fun to see what the sample will be!

This has been an unusual spring/summer for the GCW executive as they stepped forward to help me through a personally trying time. Beth Herity, Katie Guth and Susan Harvey formed an interim committee to assist through the budget meeting and nominating process. One very good thing that has come from this assistance is the realization of how well this has worked. Because of this, we intend to continue with this new management style. We found two great benefits from this process: the first was how much we all liked working together and the second was that the daily business of the GCW is known in complete detail by all of us. One thing that you may not have realized is how many different items are a part of the president's activities, both scheduled and spontaneous, and if anything happens to the one person who has all the "strings", it can be difficult to recreate them completely. Using the new method, four individuals will have the same complete information and the group can carry on more easily. This was never possible before the age of the e-mail when the business of the GCW was carried on by regular mail, but now this kind of communication makes it a realistic way to conduct business.

The Budget Report for 2007 and the Proposed Budget for 2008 are included in this issue. This has been put together with a great deal of input and thought from the committees. You can find out more about the Guild by checking this out!

During the summer, the nomination committee has been busy and the results have given us another great group for the Executive Committee, Provincial Representatives and Volunteers for the term beginning April 1st, 2009. On behalf of the GCW, it is my pleasure to give the official welcomes:

- Welcome to the new Provincial Representatives—Anne Gilmer (Manitoba) and Louise Lortie (Prince Edward Island) and our thanks to Margaret Hancock (Newfoundland/Labrador) for continuing for another term. Our thanks to Susan Styrchak and Yvonne Gillespie, who will have completed their terms, for all of their work on our behalf.
- We have a new 2nd Vice President, Dee Burnlees who is joining us immediately and we welcome her to her new role as part of the team.
- Our thanks also to our 1st and 3rd Vice Presidents, Beth Herity and Katie Guth, who will be continuing while exchanging roles for the next term.
- Welcome to our new Treasurer, Lynn McEachern from North Battleford, SK who has already begun her duties. Lynn has an impressive resume in the accounting field and we are very grateful to her for volunteering to share these skills with her fellow weavers in the GCW. Lynn is taking over from Stephen Houlden who has worked with us as Treasurer for the last three years. He stepped in to give us a hand when we needed it and he certainly has the gratitude of all the GCW for his excellent work on our behalf.

There are three special welcomes to three of the Volunteer Positions. Yvonne Gillespie has taken on the role for Pin and CD Sales from Marian Johnson, Beth Herity is taking on Historian from Norma Camman, and, last but certainly not least, is Lynnette Lynch who is taking over Scholarships from Jane Evans. Our heartfelt thanks go to the three women who are retiring from these positions, who have worked for us over many years and have given their skills to the benefit of the GCW.

Once again, our thanks to all of the new members of the Board, Provincial Reps, and Volunteers, our gratitude to those who are leaving their roles after much service, and a resounding thanks to all of those continuing members who keep the GCW going!

My special thanks go out again to three very special weavers and very good friends, Beth, Katie and Susan who formed the special Interim Committee for all their work and support.

GCW Advertising Rates

Commercial

\$15	business card
\$25	quarter page
\$50	half page

Member/Personal

\$10	25 words or less
\$18	26-50 words
\$25	50+ words

Deadlines

15th February, May, August and November

Send a clean hard copy or electronic file to:
Yvonne Coopmans, Editor

Send your cheque payable to the Guild of
Canadian Weavers to:
Lynn Ivany-McEachern, GCW Treasurer

GCW NEWS

2008 GCW Nomination Committee Report

The Interim Committee of Beth Herity, Katie Guth and Susan Harvey are very pleased to announce that the following offices are filled by acclamation and the members will take their positions as of April 1st 2009:
 Provincial Representative for Manitoba: Anne Gilmer
 Provincial Representative for Prince Edward Island: Louise Lortie
 Provincial Representative for NFLD/Labrador: Marg Hancock

We wish to thank the out-going Provincial Representatives for their assistance in helping us to find their replacements, and Marg Hancock for agreeing to continue as our representative from NFDL/Labrador.

Our grateful thanks goes to Susan Styrchak and Yvonne Gillespie for their terms as our representatives in the field. We are delighted that Susan continues on as our publisher.

1st Vice President: Katie Guth

3rd Vice President: Beth Herity

Many thanks to Beth and Katie for continuing to serve on the Board.

2nd Vice President: Dee Burnlees.

We are happy to announce that we have a new 2nd VP; Dee Burnlees of Ontario will start right away with the fall meeting. Welcome to the Board of Management, Dee!

Treasurer: Lynn McEachern

This position is an appointment by the president. We are very happy to welcome a new Treasurer, Lynn McEachern of North Battleford, SK. Lynn is currently employed at an accounting firm in her community and will be working with Stephen to smoothly transfer our accounts to her community and become familiar with our affairs. We would like to thank Stephen for stepping up when we were in need of his services. One year became three and now its time for Stephen to move onto other commitments. We wish him well!

Pin and CD Sales: (please note the new name of this position) Yvonne Gillespie.

This is a volunteer position and we are pleased that Yvonne Gillespie of PEI will take charge of the Guild's sales of our new Master Weaver CD and pins. This change over will take place immediately, with our thanks to our former chair, Marian Johnson.

Historian: Beth Herity

Over the summer, our Historian Norma Camman asked to be relieved of her duties as "caretaker of the boxes". Committee member Beth Herity, who has just completed a three year course in Archives Management, has agreed to provide a new home for our files. The change-over will occur in late October.

Scholarships: Lynnette Lynch

Jane Evans requested this summer that we initiate a search for a suitable replacement for her position of Chair. We are pleased to announce that effective January 1st 2009 our new Scholarship Chair will be Lynnette Lynch of Coldstream, BC. Lynnette is also our weaving exchange co-ordinator and will continue with this role

as well. Lynnette will "shadow" Jane through this year's application process. Jane has done an excellent job of revitalizing our programme standards, but is time for her to move on. We thank her for having modernized the programme and her generous gift of time to committee work to this end.

President: Finally, there is one very important vacancy yet to be filled and we require your urgent assistance! Roberta York finds that she is only able to sit one term as President due to health problems. Roberta will assist the new leader to become familiar with their duties and the Guild's annual calendar of events and our board is supportive and helpful.

Working with and for the GCW widens your "weaving circle" to encompass new friends all across Canada! Please, consider stepping forward and joining us.

Beth, Katie and Susan

Scholarship Notes

Jane Evans

Time is getting short for scholarship applications to be sent. Do it now. There are three scholarships for GCW members and one special one for a guild this year. Please send those forms in before October 31st. The GCW wants to support weavers in their pursuit of more information and enjoyment.

Two significant items about the scholarship program have come up lately.

First, the review committee for the program received few but definitely useful comments from GCW members. No guilds commented on the possibility of setting up a guild award program. The result is that the committee is reporting to the GCW Board that it recommends no changes to the current program of individual scholarships. In a few years another review probably should be made, with an eye toward increasing the monetary amounts of scholarships and other pertinent issues. No guild scholarship program is recommended at this time.

Second, beginning in January, 2009, there will be a new Scholarship Chairperson, Lynnette Lynch. A GCW member for several years, Lynnette is working on the Senior level of the test program and now would like to contribute to the guild's activities. Her administrative and computer experience will fit the role of Scholarship Chairman very well.

Speaking as the person retiring from that position, I am delighted that Lynnette is taking the role into her capable care. It is important for organizations that fresh ideas keep entering the system, so this change of personnel is a positive and necessary progression. Thank you and welcome, Lynnette.

I will have the pleasure of awarding the 2008 scholarships soon—if you send in more applications!. Please do apply before October 31st.

*-Jane Evans
 Scholarship Chairman*

GCW NEWS

Interim Committee Message

Beth Herity, Katie Guth, Susan Harvey

Our committee formed under unusual circumstances. Roberta, our usually energetic President, has been dealing with health problems and found herself forced to delegate many of her responsibilities to an interim committee. This has been an interesting test of our “back-up systems” and we are happy to report that they are functioning well! Under the leadership of Past President Susan Harvey, the Vice Presidents have learned a great deal about the day-to-day functioning of the Guild and delightfully we have made new friendships and worked very well as a team. The Interim Committee would like to say thank you to all who have helped to make our task an easier one.

During this spring and summer we have guided the Special Budget meeting with Roberta’s help. The budget was approved and passed and you will find it reported in this issue. Recently the nominations for new positions have been assembled and are also reported here. The final position to fill is that of President. We had all hoped that Roberta would be able to stay on for a second term, but she now thinks it safest to look for her replacement. That does not mean that she won’t be actively assisting the new leader—she will!

Any member venturing onto the present Board as President will find a happily informed and hard-working team ready to provide support throughout her term. Do consider volunteering yourself or an admired weaving friend for the President’s position. Forget what you learned in childhood, “I can’t nominate myself, I can’t vote for myself—it’s just not done!” If you know yourself to be well organized and dedicated to advancing weaving in Canada—volunteer! Weavers know that “warm, fuzzy feeling” about fibres, but we know that “warm, fuzzy feeling” about weavers! Please join us!

Beth, Katie and Susan

Classifieds

For Sale:

Leclerc 45” F-Type Counterbalance Loom: 4 shafts and recent upgrades of new apron cloth, 600 inserted eye heddles, new bumpers. This fore-runner of the Fanny is 60 years young and weaves beautifully. Comes with one reed, lease sticks, a shuttle, sectional rakes and tension box with combs. Loom package is \$600 or best offer. (No bench, sorry.) Can be viewed at Photoshare: photoshare.shaw.ca/view/13970732355-1218654785-13463/139707

Pick up is preferred but will deliver to southern Vancouver Island. For more details contact:

Susan
weever@shaw.ca

From the Editor

Yvonne Coopmans

My residence is sheltered by a large fir tree, home to a squirrel who has been busily biting the green, hard-as-nuts cones free and, after they fall noisily to the deck, gathering them up one by one and stashing them underneath the boards. Needless to say, his near-constant motion is a daily reminder of the inevitable changing seasons. I’m feeling a similar urgency to attending to the passing of summer, having signed up for the Tea Towel Exchange. The ongoing task of devising an appropriate draft, harvested from this year’s Samples, has so far been a really enjoyable task, and I’m thinking that, so long as I’m putting on a warp, I may as well put on a long one for experimentation and the holidays.

Using my Weavettes as a source for portable weaving has worked out quite well. Once I settled on a bolero-style vest and settled on a pattern, I spent some quality time with my stash in the process of finding yarn the right colour and weight to bring it to completion. I’ll try to find space in the next *Bulletin* for a picture and instructions.

Once again *The Bulletin* is the lucky recipient of some exemplary submissions, and given the promise of more to finish out the year, I feel certain we can all look forward to Scholarship and award reports, book reviews, project notes and conference overviews for 2009 as well.

By the way, if there are individual members who have a web-presence in the form of a website or blog that you wish to have publicized, please shoot me a note and it will be included in future issues.

Yvonne Coopmans
Bulletin Editor

“Dimensions - Growth 2008” Winners

Jane A. Evans received the “Excellence in Craft” award at the Saskatchewan Craft Council’s juried exhibition. Her piece, “Stream in a Forest/Forest in a Stream”, is woven, painted, and stitched. Jane states:

“The dual-version scene encouraged my skills to grow through exploring more painting and less stitching than I usually do in a piece.”

GCW member Alison Philips receive the “Award for Excellence in Textiles” for her tea dyed handwoven silk “Dogwood Shawl”. Alison’s statement reads:

“This shawl represents personal growth for my weaving as I have never attempted a piece of this size in silk before.”

A PDF catalog of all the entries is available from the SCC website. The exhibition is on tour in Saskatchewan throughout 2009. For the website address and a complete listing of the tour dates and venues please see page 16 of *The Bulletin*.

Visit Jane’s website janeevans.ca for detailed insight into her techniques and further examples of her award-winning work.

GCW NEWS

M's & O's

Guild of Canadian Weavers 2008 Samples

Submitted by Libby Hoffman—
Huron Hand Weavers Guild

M's & O's has a long history in the weavers' world. I would like to refer you to a few sources that will re-acquaint you with its past.

One of the best references is *Keep Me Warm One Night*, Dorothy and Harold Burnham. The Burnhams tell us that it was once of the Huck family and it was not until the twentieth century that it was defined as M's & O's. They state that it was used for household items which were usually woven with linen. They also mention that it was used for carpeting.

Designing and Making Handwoven Rugs, Osma Gallinger Tod and Josephine Gough Del Deo, was published by Dover in 1976. They mention and give instructions for M's & O's block rugs that were woven by the blind hand weavers of Gettysburg, and include further information in their chapter on two block rugs.

A different approach to M's & O's is included in the 1989 edition of *A Handwoven Treasury*. There is a lovely "popcorn" sweater that was woven by Mary Kay Stoehr. The sweater was woven with two varieties of wool; smooth, and a textured knitting yarn.

This is a nice aspect of weaving—we can acknowledge our weaving heritage as well as introduce new fibres and new applications of a traditional weave. This is what makes so many of our projects a challenge and enriches our weaving experience.

Since the sample fabric has a rather lacey appearance, and is rather lightweight due to the fibres used it would lend itself very nicely to a loosely constructed top. A plus of using tencel and mercerized cotton is that they are both readily available and are offered in a wide range of colours.

Both tencel and mercerized cotton have been a part of the weavers' world for quite some time. They are well established in their own right, and prove to be a successful combination in this issue's sample. One of the major reasons that they work so well together in the sample is because we did not combine them in either the warp or the weft—tencel is the warp and mercerized cotton is the weft. It is also important to be aware when using this combination that as a result of the processing of the fibres during manufacture there is little fulling in the wet finishing of the handwoven yardage. If this is your first attempt to weave with tencel there is a very helpful article, "Weaving With Tencel" by Susan Harvey in the GCW Summer 2006 *Bulletin* that you might like to refer to.

M's & O's is a two block weave, usually woven on four shafts. One block is tabby, the other is rib. The sample which uses a straight draw on eight shafts is also a two block weave. The straight draw functions as M's & O's due to the method of tie up and the treadling sequence. If you look closely at the tie up you will note that it is on opposites, just as it is with a block threading on a four shaft loom

The following suggestions are important considerations when preparing the warp as they affect the finished yardage.

Like any other block weave the finished goods will only look properly balanced if the last threaded block is the same as the first. A floating thread on each side of the warp will function as a selvage. If you do not like floating threads, you might try 1,3,5,8 on the edges. I found this to give a little firmer edge. This is particularly important for items that will not be re-worked into garments, etc. It is important to allow for balanced blocks and selvages in the count of your warp.

To get a correct plain weave, simply tie up two treadles in the tabby sequence. This is a very nice addition to the eight shaft M's & O's. Having plain weave available gives the weaver options. It would be useful for hems, for a plain weave back, sleeves or front facings.

When weaving, it is important to keep the blocks relatively short as long blocks will cause slippage of the threads. Jane Evans in *A Joy Forever* suggests that a shorter rib block helps to give the fabric a bit more stability. You may have noticed this on the Sample. Smooth fibres such as mercerized cotton and tencel will benefit from this extra bit of stability.

Hopefully, the above information will help you continue your weaving journey based on Jette Vandermeiden's introductory article *All Tied-Up* (Spring 2008 *Bulletin*) which is the foundation for this year's samples from the Huron Hand weavers.

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Organize your project records, samples and drafts for easy reference. The included master record cards can also be used to create your own weaving journals! Makes a great gift.



Send your request (limit one per person) to:

Carol Marie Oberg
Master Weaver, GCW
carol@ourelders.ca

MEMBERS NEWS AND VIEWS

Weaving in Norway

Submitted by Toby Smith (*tobymsmith@hotmail.com*)

In June I attended a two-week weaving course on a farm in the spectacular mountains of Telemark, Norway. The purpose of the course was to make the traditional Norwegian fulled cloth called Vadmal. The farm dates from at least the 18th century and is situated on a hillside with magnificent views and a fully equipped

Eli Vesaas maintains a complete weaving studio in a historic farm setting near Telemark, Norway.



weaving studio. There were eight of us in the course, five from the US, two from Canada, and one from Paris. Everyone had a lot of weaving experience, and all but one had considerable sewing experience.

In the first week we wove 6 or 8 meters (6.5 or 8.75 yds.) of wool cloth. The yarn we used was spun in Norway and came from the indigenous Spelsau sheep, whose ancestors provided the material for Viking sails. This



Weaving instructor Eli Vesaas (left) watching the "stampa" in operation.

breed is unique in that it has a very long outer hair, up to 25.5 centimeters (10") long. It is thick but silky and looks exactly like wavy human hair. It comes in a range of colours, black, greys, various blonds and a rich, almost gold colour. Spelsau pelts make stunning blankets and rugs. The undercoat is fluffy and warm and spins easily, unlike the outer hair fibre. There is only

one mill left in Norway that spins the Spelsau and no one expects it to last much longer. The Norwegian government subsidizes the farming of this sheep because of its historical importance, although there is tremendous pressure from Australia and New Zealand to stop.

We wove on various Scandinavian looms, with which most of us were unfamiliar. I found the lack of a shuttle race on the beater to be an enormous problem. Several of us had this problem and it really slowed us down. We constantly were sending the shuttle down through the warp and had to scramble amongst the wool fluff on the floor to retrieve it, coming up looking much like a

cat that has been exploring behind the couch. Sometimes I would have this problem one out of every four or five shots. The instructor fiddled a lot with the tie ups and this did not help. But then she gave us a big shuttle with wheels on the bottom, and tightened our warps so taut I thought the whole thing would snap. After that, we were fine. Another thing we short people found was that the loom was too high for us. If we put the bench on the top rung, we couldn't reach the treadles. Eventually we got it worked out, although one of our shorties went crashing onto the floor reaching for the treadle a few times that week. I came away thinking I'll never complain about my old rusty beat-up Leclerc again.

At the end of the week we fulled the cloth in a reproduction "stampa", a hand made device with slabs of heavy wood that pound down onto the cloth in a hot-water filled trough below it. The stampa is situated next to a large, fast running stream because it is run by a paddle wheel using the force of the water. The fulling is traditionally done in June because the stream is very full with the melting of the snow in the mountains. After the fulling is done, the fabric is stretched, rolled and unrolled repeatedly, then finally laid out to dry. With the violence from the huge slabs of wood crashing down on the fabric and the hotness of the water, it was a great mystery to me why the fabric held together at all, let alone shrank just ten percent.

Most people wove a 3/1 twill, which gave two distinct sides. The long floats were not a problem because the fulling process felted all the threads together. Having different sides provided flexibility when designing the

MEMBERS NEWS AND VIEWS

jackets we sewed the second week. I wove a Herring-bone twill which I figured was appropriate in the Herring capital of the world. The zig zag of the original pattern was obliterated in the stampa and came out with a kind of mottled effect. The fabric was soft and had drape after the fulling.

We had previously sent our ideas for a garment to make to the sewing and design instructor, who teaches costume history and design in the Theatre Department of the University of Northern Iowa. Her specialty is Norwegian clothing history so she is very knowledgeable about design and construction. Most of us wanted to make some reference to Norwegian clothing history in our garments. Some people did this by using typical Norwegian clasps or buttons, others by sewing on traditional types of trims. I had spent the last year researching Norwegian historical costume and designed a jacket based on men's long jackets from several regions. I am doing traditional embroidery around the neck and down the fronts.

We used a traditional Norwegian construction method of making each pattern piece a bag made from the outer fabric and its lining sewn together and then turned inside out. All the bagged pieces were sewn together by hand. There are no raw edges anywhere in this method and if the special joining stitch is done with care and

skill, the seams on the inside show a lovely decorative stitch down their length.



The Vadmal class wearing their completed garments. Author Toby Smith is seated fourth from the right.

Inset: Author Toby Smith (left) and instructor Eli Vesaas proudly display a roll of Vadmal.

Throughout the two weeks, we were given many wonderful cultural lectures connecting weaving and other textiles to Norwegian cultural and political history. We saw private as well as public costume collections, met traditional embroiderers, and visited a folk museum. We also went to a university college that specializes in folk traditions including textiles, wood-carving, decorative painting, knitting, embroidery, weaving, music, etc. We were also very fortunate to have a visit from Annemor Sundbo, author of several unique knitting books.

In the end, I came away with not just a jacket and some new techniques, but also a real sense of the role of textiles in Norwegian life.

Now Playing: A Jacquard Loom Near You!

by Yvonne Coopmans, GCW Bulletin Editor

A couple of news items this summer regarding various old Jacquard looms served as the impetus for this listing of Jacquard looms operating in public venues in North America, of which there are at least four: Surrey Museum in Surrey, BC, The Ontario Science Centre in Toronto, ON, Lang Pioneer Village in Keene, ON and The Henry Ford Museum in Dearborn, Michigan.

I was contacted earlier this summer by Dani Brown, the publicist for Surrey Museum, regarding the offerings of the Textile Centre housed in the Museum in Surrey, BC (see more information on page 16). GCW *Bulletin* readers may recall a two-part article in the Winter 2000 (42:4) and Spring 2001 (43:1) *Bulletin* of the life of Honey Hooser, master weaver from Surrey. Honey had a Jacquard loom made for her in England in 1952, and this loom still resides and operates in the Textile Centre.

GCW *Bulletin* readers may have taken note that the Travelling Across Canada listing in the Summer 2007 (50:2) issue included the Lang Pioneer Village, cur-



This photo and account of the restoration of the Jacquard loom at the Lang Pioneer Village appeared with in the Summer 2005 Bulletin.

rently housing a restored Jacquard loom that belonged to commercial weaver Samuel Lowry, who wove in the Peterborough area in the late nineteenth century.

(See Jacquard next page)

MEMBERS NEWS AND VIEWS

(Jacquard *from previous page*)

Lang Pioneer Village in Keene, Ontario had submitted an article in the Summer 2005 (48:2) *Bulletin* regarding the restoration of a Jacquard loom.

From the museum website: "Lang Pioneer Village is currently in the planning stages of a new 'Weaver's Shop' which will be built on site to house the loom. The building will be a reproduction of a late 19th century weaver's shop and will provide visitors with an opportunity to see the restored Lowry Jacquard Loom as well as a fully operational, reproduction Jacquard Loom. An exhibit/educational area will demonstrate the step-by-step process of how fleece from a sheep becomes a woven fabric."

This exhibit area will supplement the spinning and natural dyeing demonstrations. Donations to the restoration project are currently being accepted. A section of the Lang Village website is devoted to the loom and restoration project, including photos and videos.

Lang Pioneer Village
104 Lang Road
Keene, ON
705-295-6694/866-289-5264
langpioneervillage.ca

The Ontario Science Centre has, according to their website, "an operating Jacquard loom that belonged to Scottish-born weaver John Campbell, who worked near London, Ontario, in the mid-nineteenth century. Located in the Communication Hall on Level D, the loom is set up to demonstrate what a 150-year-old device that uses punch cards to produce a pattern has in common with modern computers. The loom is operated once a week, usually on Wednesdays from 11:00 a.m. to 3:00 p.m."

The above information seems to be the only specific reference to the loom on the Science Centre website, as per the lengthy link below. I suspect that a call to the museum would be advised in order to insure a viewing of the loom in operation.

Ontario Science Centre
770 Don Mills Road
Toronto, On
416-696-1000
www.ontariosciencecentre.ca/tour/default.asp?demoid=151

The May/June issue of *Handwoven Magazine* featured an article about the restoration of a Jacquard loom in Greenfield Village, a part of The Ford Museum in Dearborn, Michigan (USA). Jeanine Head Miller, Curator of Domestic Life at the Ford Museum, stated that Henry Ford "...collected broadly and deeply. For instance, Ford didn't acquire just a few pieces of textile equipment, but hundreds."

In 1934 a timber-frame loom built with a Jacquard head took its place among the many other looms that Ford had brought to the museum as part of a private, tuition-free school established by him to teach children about the crafts which had been supplanted by the Industrial Revolution.

Richard Jeryan, a retired Ford engineer whose career had been in researching fibre-reinforced composites—plastics and resins strengthened with fabrics woven with

such things as glass, Kevlar or carbon, learned to weave in 1980 and, along with a fellow Ford Museum volunteer began to restore the long-unused Jacquard loom in 2006. The loom was put into action just this year and is currently threaded with "a blue-and-white sampler featuring a pattern from a mid-nineteenth century Indiana doubleweave coverlet called "Frenchman's Fancy" for the enjoyment of the million-plus visitors passing through in 2008.

The Henry Ford Museum
20900 Oakwood Blvd.
Dearborn, MI 48124-4088
www.thehenryford.org

Summer Postcards

Article by Yvonne Coopmans, GCW Bulletin Editor

This August my spouse Jerry and I drove through northeastern Montana and western North Dakota, stopping at dams, museums and parks.

Our first stop was Fort Union, just outside of Williston, North Dakota, where the Yellowstone River pours into the Missouri. The fort was built and operated by the American Fur Company continually as an Indian fur trading post from 1828 until it was acquired by the US Army in 1867, by which time the river had moved so far from the original bank that it was no longer practical to operate.

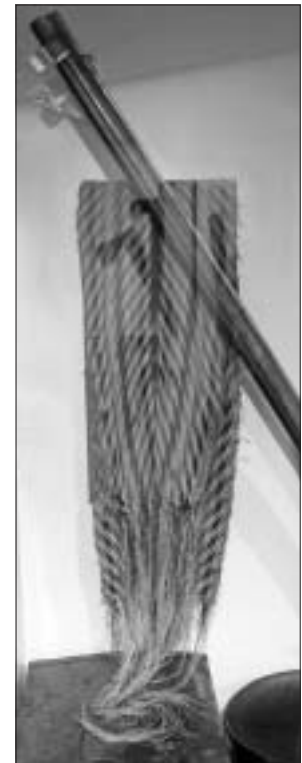
The fort was a central trading point for several Indian tribes, including the Blackfeet, who were lured away from their historical trading partnership with the Hudson's Bay Company to trade with the American Fur Company at Fort Union and other trading posts.

A sash from the 19th century, photographed through the glass of the exhibit case.

The rifle muzzle helps to indicate the dimensions.

*The label reads:
"Sashes of this style are most often identified with the Voyageur of the French and English trade, but were useful everywhere as a coat belt."*

The colours are primarily red, with white, brown, tan and blue accents.

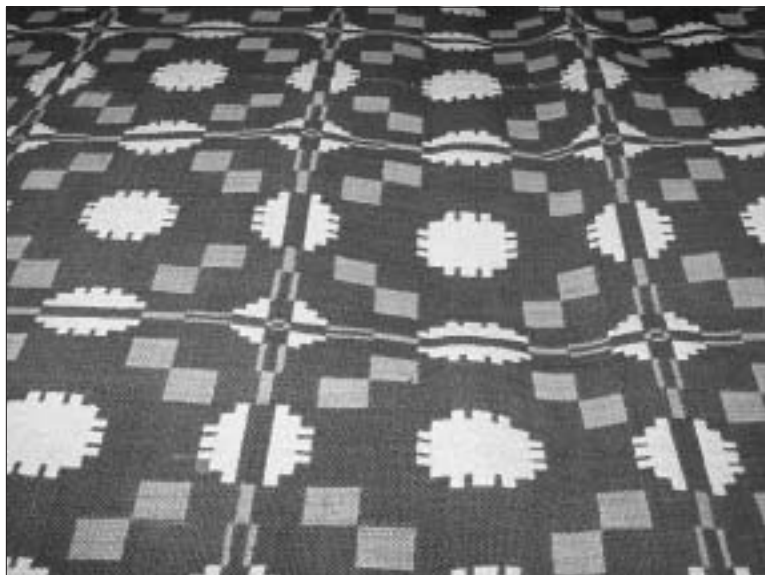


MEMBERS NEWS AND VIEWS

In 1867 the buildings were torn down and used to build another fort a few miles down river. The site was acquired by the National Park Service in 1966 and the partially reconstructed buildings were dedicated in 1991. Artifacts on display in the Visitor's Center include cards of trade beads with the colour codes and assorted other items, including the large sash pictured on the previous page. I was delighted to see a copy of *Fingerweaving Untangled* by Carol James on the shelf of the gift store! Susan Styrchak's review of this new book appeared in the Summer 2008 *Bulletin*.

In addition to the visitor's center and museum in the "bourgeois" or manager's house, the partially reconstructed fort has a trading store. A ranger, wearing an authentic set of clothing including a much more modest sash, entertained us with his stories of the how goods had to be ordered a year in advance to be exchanged throughout the next year for all manner of pelts and tanned buffalo hides. Visit www.nps.gov/fous for more information.

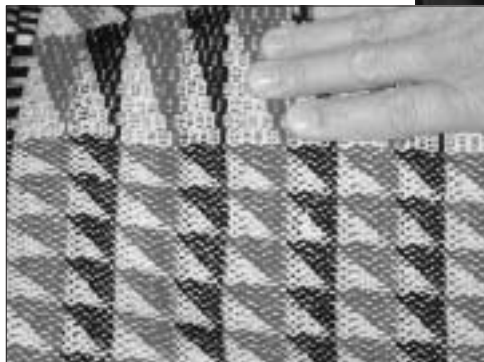
The MonDak Heritage Center (www.mondakheritagecenter.org) in Sidney, Montana yielded three nice surprises—the wonderful red/white/blue Overshot coverlet and red/white/blue Summer and Winter coverlet shown on this page, and a predominately red paisley shawl pictured on page 14. I regret to say that I did not examine the shawl as closely as I could have, given that it was draped on a mannequin on the museum floor. I'll be sure to do so on my next visit!



This very nice Summer and Winter coverlet, with white centers and red accent squares on a blue background, was on the bed of a "house" in the MonDak Pioneer Town—one room mock-ups of assorted homes and businesses representative of life in the early 20th century.



Above: A red, white and blue Overshot coverlet was folded on an antique wheel-chair next to the reception counter of the MonDak Heritage Center. There was no label and the receptionist (left) who kindly helped me hold it said it must have just recently been acquired, so she had no information as to the possible age or origination.



Left: A close-up of the coverlet's bold geometric border comprised of alternating rows of red and blue triangles on a white background.

MEMBERS NEWS AND VIEWS

Review: The Paisley Pattern: The Official Illustrated History

Submitted by Toby Smith (tobyMsmith@hotmail.com)

Reilly, Valerie. 1987. Gibbs Smith.
ISBN 978-0879053178

This book was published in 1987 and was written by the Keeper of Textiles at the Paisley Museum in Paisley, Scotland. The book is much broader in its content than the title suggests. It is more generally about the 19th century reproduction "Kashmir" shawls famous for their paisley designs [the so-called "hundred-year fashion"]. There are six substantive chapters, each illustrated with many coloured photos.

Chapter One concerns the paisley design itself.

Although this distinctive design has also been known as pine, tadpole, little onion, flower, vase, Fanny's fern, mango, among others, what became known as the "paisley" to English speakers took its name from the town of Paisley itself. No one really knows from where the design came, but many believe it originated in ancient Babylon.



This magnificent red paisley shawl is on display at the MondDak Heritage Center in Sidney, Montana. Photo by Jerry Coopmans

The second chapter is about shawl production in the UK, Europe, and Kashmir. It describes how the different shawl shapes and paisley designs were produced, as well as how they were woven. The chapter includes many coloured photos of the shawls, design drawings, and graphed charts for weaving. As spinning and weaving technology, such as introduction of the Jacquard loom, progressed, the weavers were able to produce ever more complicated patterns.

There is a chapter about the evolution of the fashion for Kashmir shawls itself. As the shapes of women's clothing changed over the century, the shape of the shawl changed. The original shawls came from Kashmir; they were rare and very expensive, costing up to 315 Pounds Sterling in mid 18th century. Only the ultra rich could afford them, but you got a lot for your money.

Some shawls were as large as 1.8 m (6') square, others 1.5 m (5') wide and 3 m (10') long. I'm curious about their weight. The author says they were heavy, but she doesn't specify. There is also a chapter on the shawl makers themselves. I found this chapter particularly

interesting because it addresses the social history of shawl weaving. The town that became later known as Paisley because it was entirely dominated by 'paisley' shawl production was originally a weaving outpost of Glasgow and Edinburgh. The history of the town followed the ups and downs of shawl fashion.

At the beginning of the 1800s a good weaver could make over three Pounds a week. Thirty years later wages had fallen to 35 pence a week. In 1842 the entire town went bankrupt. There are historic photos and engravings in this chapter, which help to illustrate what it was like to be a weaver in 19th century Scotland.

I am struck by the similarities of one of these photos to a weaving workshop I recently visited in India.

There is a chapter on Paisley's competitors, and a chapter on the Paisley Museum, which opened in 1871. The museum now has hundreds of the highest quality shawls in its collection as well as displays of weaving equipment and other related material. I really enjoyed this book because of its complex exploration of the subject and its many illustrations. I am particularly interested in the social history of weavers, but all of this book made for fascinating reading.



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FIBRE ARTS NEWS

Review: CD Weaver III

Reviewed by Yvonne Coopmans, Bulletin Editor

Laura Fry. 2008. CD self-published by Laura Fry Weaving Studio. Prince George, BC Canada.

Laura Fry is the proprietor of the Laura Fry Weaving Studio in Prince George, BC. In addition to a long career as a production weaver, Laura was granted Master Level Certificate by the Guild of Canadian Weavers in 1997 and published *Magic in the Water* in 1999. She has been teaching and adding to her website laurfry.com for the past ten years.

Unlike a traditional book, which can only contain photographs and illustrations, or a DVD with full-motion video and audio, less convenient in some ways than a paper publication, the *CD Weaver* series is a hybrid of sorts; a book in the sense that it utilizes text and stills, and a DVD in that there are also video clips, all relatively easily accessed by the user.

It took me some time to get through all the material on this CD, as it is truly a bonanza of information. *CD Weaver III* contains the original *CD Weaver I – You Have to be Warped*, and *CD Weaver II – Weaving Hints and Tips*. Even if you already have *CD Weaver I* and *CD Weaver II*, *CD Weaver III* is worth adding to your library. This newest publication not only includes the chapter



In this photo from *CD Weaver I—You Have to be Warped*, Laura demonstrates the correct way to use a warping board.

“It Isn’t Finished Until It’s Wet Finished” (Laura’s specialty) but also many items from her website. All of the technical “Articles” as well as more the esoteric “Essays” (some of which have appeared in the *Bulletin* as well as other weaving publications) and Tom Beaudet’s stories of life in the weaving mills of New England have been added to the instructional CDs. Laura is in the process of updating her site and warns that these will soon be removed.

Watching a complex process such as Laura’s method for threading heddles or a concept such as “maintaining an even beat” via a video is immensely more informative than a traditional series of still photos.

Finally, the purchase price includes (while they last) a “Supplemental Sample Set” of five swatches from the

pieces in the “Wet Finishing” video clips. The sixth swatch is from a 2003 trip Laura took to Telemark, Norway with Kerstin Froberg and Ingrid K. Hanssen, whose account was printed in the Fall 2003 *Bulletin* (Vol. 46 Iss. 2). Laura’s website account contains a more in-depth version and several photos of the all of the Vadmal.

The Sample Set is also available separately from the CD, and worthy of possession with or without the CD. It is really impossible to describe or even try to show the amazing difference that wet finishing makes in these fabrics; they must be physically handled in order for the absolute necessity of wet finishing to be appreciated.

I had become friends with Laura years ago through various weaving Internet discussion lists and regional weaving organizations. I subsequently joined the GCW in 1998 specifically to get Laura’s Wet Finish samples she produced that year for the *Bulletin*. Laura generously made those articles available online at Fiberarts.org—an informational website I contribute to. From the Fiberarts.org homepage choose Articles from the top menu, then Wet Finishing from the right menu.

My one criticism of the CD is that, because there is so much information here and some of it overlaps, a comprehensive table of contents, an index, hyperlinks or some other method of cross-reference would be very valuable. For instance, both the Hems chapter under “Hints and Tips” and “Articles” covers different aspects of Fringes.

Not every weaver will find everything on this CD educational or even informative, but one thing is for sure, even if you’ve been a faithful follower of Laura’s website, Internet postings and her book *Magic in the Water* throughout the years, you will surely find something new within.



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FIBRE ARTS NEWS

Exhibits and Events

“Dimensions - Growth 2008”

The Saskatchewan Craft Council's juried exhibition.
The exhibition is on tour in Saskatchewan through 2009.

Nov. 28, 2008-Jan. 4, 2009

Saskatchewan Craft Council Gallery, Saskatoon

Jan. 10-Feb. 15, 2009

Art Gallery of Swift Current, Swift Current

June 1-July 20, 2009

Chapel Gallery, North Battleford

Aug. 1-Sept. 30, 2009

Barr Colony Heritage Cultural Centre,
Lloydminster

Nov. 2-Dec. 31, 2009

E.A. Rawlinson Centre for the Arts,
Prince Albert

813 Broadway Avenue

Saskatoon SK

S7N 1B5

306.653.3616 Ext. 25

www.saskcraftcouncil.org

Hooser Textile Studio and Library

The Textile Studio is home to several looms including a rare working Jacquard loom, sometimes called “the first computer”. Volunteers will be happy to share their skills and let visitors of all ages try their hands at spinning, weaving and other fibre arts.

The Textile Library holds an extensive collection of Honey's books and patterns, all available for browsing. A large collection of Honey Hooser's weavings can be studied on the virtual collection computer kiosk at Surrey Museum.

Hooser Textile Studio and Library invite visitors to explore the age-old crafts of spinning, weaving, and fibre arts through demonstrations, hands-on activities, and seasonal programs and lectures.

Vivian Campbell shares the Musqueams' history and the traditional weaving techniques of this land's first people on Thursday, November 27. See samples of woven cedar baskets and wool wall hangings during this presentation. Ages 16+. Preregistration required.

Registration for a variety of Fall and Christmas 2008 Textile Programs for children and adults is currently open online. The Spring 2009 program listings will be available in January, 2009.

Surrey Museum
17710-56A Avenue
Surrey, BC
Canada
604-592-6956

“Fibres Unleashed: Pushing the Limits”

2009 Ontario Handweavers and Spinners' Conference
May 1-3, 2009, Alliston, Ontario.

This conference is a **MUST ATTEND** and will include amazing workshops, juried show, fashion show, banquet, vendors galore, all under one roof at the beautiful

Nottawasaga Inn, just north of Toronto. Our keynote speaker is Dr. Skye Morrison.

Registration packages will be available in the Fall issue of Fibre Focus or on the OHS website:

www.ohs.on.ca/conference.htm

“Weaving Waves of Color”

May 28-May 31, 2009

ANWG biennial conference and workshops at Gonzaga University, Spokane, WA. Post-conference workshops June 1-3, 2009.

www.northwestweavers.org

Call For Entries

“Connections: Small Tapestry International 2009”

Deadline November 30, 2008. Juried small tapestry exhibit (maximum size 100 sq. in./625 sq. cm). Juror, Jane Sauer.

See prospectus at:

American Tapestry Alliance
www.americantapestryalliance.com

or send a SASE to:

ATA Connections 1
50 Gunnison Ave.
Grand Junction, CO 81501

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