

To:
From: maggie <mageez@comcast.net>
Subject: [Dec09](#)
Cc:
Bcc:
Attachments:

December 2009

[Whatcom](#) Weaver's Guild

Promoting community interest and education in textiles, and communication among fiber artist, with an emphasis on weaving

Regular Meetings:

September through June, [2nd](#) Wednesday of the month

6:[30pm](#)- -Social time

7:[00pm](#)- -Short business meeting, Show & Tell,

7:[30pm](#)- - Scheduled program

St. James Presbyterian Church ([Westside](#), lower level)

910-[14th](#) Street, Bellingham, WA

Next Meeting:

Wednesday, [Dec. 9, 2009](#) --6:30 p.m.

Yarn Bombing co-authors [Mandy Moore](#) and [Leanne Prain](#) (NW [Handspun](#) Yarns will provide the opportunity for book signing at the meeting!)

[WWG](#) Annual Theme

By taking a broader look at what our membership is interested in these days, this year's theme will be "Influences". Guild programs will reflect how we are influenced and gain influences from the things around us ~ influences could mean a lot of things to a lot of people. Each area of fiber arts influences the other ~ each skill we learn in one area translates to the next ~ each exposure to an artistic expression influences our personal work ~ one guild member influences the work of another.

How do guild members, meetings and programs influence you? Feel free to take this theme as far as you want this year. Try something new that has been influenced by something you have learned, heard, or even read. Dazzle us with your work at the last meeting in June when we have our wrap-up show and tell and stash sale.

WWG Board Meetings:

The board meeting schedule will be announced once it is confirmed. Please contact any board member if you should have concerns to be discussed or want to confirm dates/times of meetings.

Next Board Meeting:

December 16, 6:30 pm. Clubhouse @ Darby Estates

The Daytime Weavers:

Will meet at The Roeder Home on Thurs, Dec. 3rd., 10:30 a.m. Pack your lunch & bring a project to work on. Call Joan Dudley with any questions.

Updating the website

If you have any photos of this years fibers and beyond sale please send them to me.

thank you.

maggie@comcast.net

<http://whatcomweaversguild.org>

Sneak Peak at Future Programs ~

Jan: to be announced

[Feb](#): to be announced

Mar: Linda [Rees](#), author and tapestry weaver (and former [Whatcom](#) Weavers Guild member)

[Apr](#): Toby Smith, scholar and fiber arts enthusiast will draw upon her vast knowledge and travels for this program

May: to be announced

[Jun](#): "Influences" show and tell along with our annual stash sale

Book Review

Book Review – Weavers’ Wearables: Cloth Design for [Handweavers](#) by Jo Swallow

\$60 plus \$12 shipping and handling

4311 [Camco](#) Rd., [Courtenay](#), [BC](#), Canada, [V9N 9M1](#)

I don't know about you, but I am really tired of looking at computer-generated

[drawdowns](#), trying to imagine what the real cloth would look like. Not only am I uninspired by them, but even when they are in [colour](#), I find them flat, mechanical, off-putting, meaningless, and unrelated to weaving. So I'm pleased to report that the swatch book is back. Jo Swallow, a weaver from Vancouver Island has produced a book with real, hand woven samples that you can touch and imagine yourself actually making. Swallow has been weaving for most of her adult life. She was a long time production weaver and has had literally decades of experience producing cloth for clothing. Swallow makes most of her own clothes from her own woven cloth. Her weaving has won a number of awards and she exhibits regularly.

Her book, Weavers' Wearables: Cloth Design for [Handweavers](#) is just out this autumn. The impetus for the book, says Swallow, is to encourage hand weavers to produce their own fabric to make their own clothes. Thus the book includes 24 swatches of hand woven cloth designed especially for clothing. Detailed instructions for replicating the cloth are included, and all samples are woven on four shafts. There are no complicated structures here, and almost all the samples are woven with one shuttle. Because of clear information and the simplicity of the weaves, this cloth is accessible to most weavers. Only one of the samples requires a supplementary warp.

But what makes this cloth so attractive and inspiring is the masterly use of [colour](#) mixing and the judicious use of textured fibres. There are from two to thirteen [colours](#) in any of the warps. However, the weft is usually just one [colour](#). The result is an easy-to-weave cloth that is unique and looks way more complicated than it is, especially if you use a paddle for warping and have a sectional beam. The swatches cover a wide range of [colours](#); one sample contains (among other [colours](#)) eight different blues. While the names of all the [colours](#) are provided, no brand names are given for the yarns, so the weaver would have to work with yarn samples from suppliers if they wanted to exactly reproduce the swatch. But perhaps the author's point is to encourage the weaver to work imaginatively with [colour](#), rather than to copy the swatch to the last thread.

Every two-page spread contains four swatches, each three and a half inches square, along with the weaving information. Hidden under the sample is the threading, tie-up (for a sinking shed loom) and treadling. Washing instructions and shrinkage rates are included. The fibre doing a lot of the work here is 2/16 cotton (mercerized and non). But there are also [boucles](#), ribbons, rayons, bamboo, [orlon](#), silk blends, and wool in the mix. These swatches illustrate that you do not have to have a multi-shaft loom or a multi-digit bank account to weave gorgeous cloth with which to make your own clothing. This book would be useful for both beginner and experienced weavers. It provides information that anyone who can read a draft can follow, but perhaps more importantly, because Swallow is such an accomplished [colourist](#), this book could be inspirational to anyone, be they a rigid [heddle](#) or multi-shaft weaver.

Submitted by Toby Smith

ANWG NEWS

The random drawing from the membership forms that were received postmarked prior to November 1 has been completed. The winning guild is the Alpine Weavers and Spinners Guild of [Kalispell](#), MT. Congratulations to the winning guild!

Gloria [Lebowitz](#) gllebow@yahoo.com

Community Events & Classes

--Current Exhibits--

Seattle – Seattle Art Museum downtown, Textile Gallery, [Aug.](#) 2008 – [Feb.](#) 28, 2010. Cultural and historical aspects of beads on the international scale, [incl.](#) bead necklace collections. More at www.seattleartmuseum.org/Exhibit

Tacoma – “Joe [Feddersen](#): Vital Signs.” Tacoma Art Museum, Sept. 26 – Jan. 10, 2010. NW artist - printmaker, [basketweaver](#), glass artist. Touring exhibition of 60 pieces. Details at www.tacomaartmuseum.org

La [Conner](#) – [Quiltfest](#) 2009 at La [Conner](#) Quilt Museum, Oct. 2, 3 and 4 (Fri. – Sun., 10 am – 5 [pm](#)). Handwoven quilt by 60 [SWG](#) members in 1997 on display Sept. [30th](#) – [Dec.](#) [27th](#). Details at www.laconnerquilts.com. More in next issue...

Consider a special activity to promote Spinning & Weaving Week, Oct. 5 – 11, 2009. Download a poster at www.spinweavedye.org

--Calls for Artists – Shows to Enter--

Group Fibers and Textile show - 2 and 3 dimensional fiber creations on general theme of "pocket." [Juried](#) exhibit in March 2010. Submission deadline [Dec. 1](#), 2009. Beet Gallery - Portland, OR . More info at beetgallery@msn.com

Convergence 2010 in Albuquerque: "New Visions: Ancient Paths." Four [juried](#) exhibits (Small Expressions, "Eye Dazzlers," yardage and fashion show). Deadlines for each in [Feb.](#) 2010. Details at www.weavespindye.org

WORKSHOPS

Workshops Update

Hi Weavers

THE TAPESTRY WORKSHOP IS SEEKING VENUE

We now have nine people on the list for the tapestry-weaving workshop. Hopefully we will find a few more. Meanwhile we have a problem with the venue. The [Squalicum](#) Yacht Club clubhouse, where we have held a number of workshops is just peachy because it has a good heater, a great view, a tidy little kitchen, and tables and chairs.

However, for the May 2010 tapestry-weaving workshop with Sarah [Swett](#) there will be a dance group that meets in the evenings so we would have to pack up. Oh, and another great thing about the Clubhouse is that it only costs \$50 a day. That's cheap, so that is just another reason to love it. But this will mean that we will have to pack up and take everything with us on the Saturday night and who wants to do that. So I am looking for a different venue that will be an equivalent price.

I live in Vancouver and know nothing. Does anyone know of an alternative venue that might work for us? Please let me know and I will try to get down and have a look. --Toby Smith

tobyMsmith@hotmail.com

Two Learning Curves:

Learn to make baskets. Mary [Oates](#) 671-19229, meoates@comcast.net

Basket workshop February [20th](#) 10 to 4. Continuous twill basket with shaker tape handles. A handy size to bring your lunch or knitting. Cost: \$30 with \$10.00 materials fee. There will be openings for 5 to 6 students maximum. A \$10.00 deposit will be due by January [20th](#).

Basket workshop April [17th](#) 9-4. Large utility basket with leather handles. Great for storing yarn or supplies. Cost \$32.00 with 14.00 materials fee. There will be openings for 5 to 6 students maximum. A \$10.00 deposit will be due by February [20th](#).

THE LEARNING CURVE

Calling all potential Learning Curve leaders – would those folks who are considering offering sessions on rigid [heddle](#), basketry, beading, bookmaking, dyeing, [or anything else] please let me know we can start looking at some dates.

The Learning Curve is a process through which guild members share their skills with others. This sharing usually takes the form of a mini-workshop of a few hours or a day. Although many of our instructors are very knowledgeable about what they are teaching, you don't have to be an expert.

For example, one area of interest in the Guild is in card/tablet weaving. This is a very ancient and basic form of weaving. I can't believe that nobody in this Guild can card weave. All we need is someone who can give us a [daylong](#) starter session to get us going. Then if we want a more advanced workshop, we can get the Guild's workshop coordinator to find an expert. Now don't go saying well gee I don't know and dig your toe in the sand. Your Guild needs you. You will get all the help you need in organizing it and thinking it through. Giving a Learning

Curve session will give you a great sense of confidence, you will have the satisfaction of knowing that you have contributed to your Guild, you will meet some wonderful people, and you'll get RICH (well, maybe not rich, but you will be paid.). [tobyMsmith@hotmail.com] or [phone (604) 924-1712.

Classified Ads

For Sale: 36" - 4 Harness Counter [Marche](#) Loom (no brand name) w/ bench, wire [heddles](#) \$350.00. Also a [Schacht](#) Spinning Wheel (older model but like new condition) with lots of accessories and bobbins. \$650.00. For more information contact Chris Paul (360) 366-3144.

WWG Updates

"Weaving in the [Maiwa](#) Tradition", a workshop with Jane [Stafford](#)

This workshop was created especially for the [Maiwa](#) Textile Symposium in Vancouver. Jane developed the workshop samples around the inspirational [weavings](#) of Bengali weavers and textile designer [Bappaditya Biswas](#) who works with the weavers to develop products for [Maiwa](#) and other customers. The [Maiwa](#) collection and the [Maiwa](#) import shop contain many examples of weaves from this area. The point of this workshop was not to copy the designs of others. As Jane put it, "We should look at cloth, figure out how they did it and reinterpret it for yourself. You are not copying; you are interpreting."

Jane lectured intermittently with our weaving so that we had breaks filled with inspirations. Another great thing about a Jane [Stafford](#) workshop is that she shares her broad weaving knowledge. Included in the workshop, among other things, were [colour](#) and design theory, as well as a thorough look at [sett](#) and how it can be varied even within one weaving. Jane commented as we looked at some examples from Bengal, "It isn't expensive materials that gives you great cloth, it is the right [sett](#), right technique, and use of [colour](#) that gives you a great cloth."

All samples were woven on four shaft looms. One was a double weave in which

the top and bottom layers were woven in two different [colours](#). The two layers were woven separately in plain weave until half the sample was woven. Then the two layers were interwoven at the [centre](#). The second half of the sample was again woven as two separated layers, only now with two new [colours](#). It is a simple technique but the effect is really wonderful.

Another sample was of "cording" in 2/60 silk. The cords were made up of columns of long floats about a [centimetre](#) wide. They can be started and stopped at any time, making little boxes separated by sections of plain weave, or long tunnels running down the fabric, or they can be mixed.

One of my [favourite](#) samples was the staggered double width fabric made of Zephyr wool/silk yarn. It is very effective to have the bottom layer in a different [coloured](#) warp extend out to the side, beyond the top layer. It looks as if one is weaving two scarves or shawls at the same time, the bottom one being wider than the top one.

One sample was particularly difficult to comprehend in the abstract. It was not until I actually did it myself on the loom that I understood how it is possible to get fringes [inlayed](#) into the [centre](#) of the cloth as well as fringes all the way around. I can see if I were to make this item in any size that I would spend more time twisting fringes than I would in the weaving although it was slow and finicky to weave.

Another sample was made by cramming and denting, using bamboo yarn with elastic silk yarn in the dents in both warp and weft. When this fabric was on the loom it was flat and open. When it came off it immediately began to scrunch up and when it hit the water it turned into an elastic [sproingy](#) thing that moved with what seemed like a hidden kinetic energy. Unlike collapsing fabrics that use merino to shrink around non-shrinking yarns, this one retains its ability to stretch back out again so it has a lot of bounce.

The final sample was what Jane called "finding the [zen](#)". It was a complex arrangement of [colours](#) reminiscent of one particularly gorgeous Bengali scarf in the collection. I found the use of [colour](#) to be very instructive, but weaving this sample was also good practice in throwing the shuttle and achieving good selvages.

With all the samples, we looked at many inspirations from the [Maiwa](#) collection and then generated some new thoughts on how each basic idea could be elaborated and pushed farther.

In the end I asked Jane what she looked for when designing this workshop. She responded that she looked for simplicity. "I am constantly reminded of how we make things complex in all aspects of life. But the smaller I make my box, the

more creative I have to be." Having taken five Jane [Stafford](#) workshops I would say that this creative element is at the [centre](#) of what she teaches. While we come away with samples and drafts so that we can reproduce the cloth, this is not the goal. Like all Jane's workshops this one was about ideas. Her purpose is to provide us with new tools for our creative toolbox. What we make is up to us. Jane gives us ideas, theories, rules, and recipes, and then tells us to explore them and go outside their boundaries to achieve our own creative work. She encourages us to be fearless weavers, take risks and learn through our mistakes. She says, "It is all a learning experience. I have trunks of dogs." Jane is first and foremost a creative thinker. But what else would you expect from someone who named her rooster [Fibonacci](#).

Submitted by tobyMsmith@hotmail.com

Holiday Happenings

Hi folks. [Showtime](#) is here! Thank you to everyone for participating, and for volunteering your time for shifts.

We have a leader set up for each of the five [Fairhaven](#) weekends.

December 4-7 Kathy Hutchinson 392 0549

December 11-14 Pat Fisher 715 3360

December 18-21 [Sondra](#) Rose 676 6078

If you have any questions or need help on a particular weekend, these are your contacts.

The [Whatcom](#) Art Guild has set up some great advertising for both these events, so we're looking forward to a good time.

See you at the events!

Pat Fisher

A blog for the guild

This can be used as little or as much as we want
www.whatcomweavers.blogspot.com

If you accept the invitation you have received through whatcomweavers@gmail.com you will than be an approved author for the blog (we can have up to 100 authors). The password for the e-mail account and the blog account is 19weavers71.

More and more of us are hooked into the different social networking tools, so it makes sense to bring the guild up to speed. I'll be the general administrator (which means I'll get it going), but this is much easier to update than the website for non-techies. We already have a number of bloggers in the guild, and hopefully there will be more in the future.

The blog is open for everyone to read ~ it is complete public. So if you do post something to the blog, everyone in the world will be able to read it. So I would want all of us to be considerate of each other and not publish personal information (addresses, telephone numbers, etc.). Feel free to post your own e-mail address if you want communications to be sent to you ~ but do not take it upon yourself to publish anyone else's information.

One caveat to this is workshop and program information. I can see that this will help in promoting programs, so I may be publishing speaker contact information that they have public on their own websites. In turn, Toby may include similar information for workshops.

The [Blogger](#) user [Whatcom](#) Weavers Guild has invited you to contribute to the [blog](#): [Whatcom](#) Weavers Guild.

To contribute to this [blog](#), visit:

<http://www.blogger.com/i.g?inviteID=572230406839366358&blogID=8745075619736755428>

You'll need to sign in with a [Google](#) Account to confirm the invitation and start posting to this [blog](#). If you don't have a [Google](#) Account yet, we'll show you how to get one in minutes.

To learn more about [Blogger](#) and starting your own free [blog](#) visit <http://www.blogger.com>.

Interesting article about bamboo

Slinky, soft bamboo fabric has made its way into my wardrobe in the form of a number of buttery shirts and dresses. When I came across the [eco-label Viridis Luxe](#), it wasn't [Uma Thurman](#) and Laura [Dern's](#) patronage of the brand that attracted me. It was the clothes' luxurious feel and comfortable styling.

Indeed, bamboo has had the most success among all the new "[eco-textiles](#)" on store shelves<fabric billed as environmentally friendly and made from materials such as soybeans, corn, milk, seaweed and recycled plastic. Bamboo shows up in clothes sold in [Nordstrom](#) and [Saks](#) Fifth Avenue, as well as sheets sold at Target, and it bears such deluxe labels as [Ermenegildo Zegna](#), Rag & Bone and Ralph Lauren, as well as more [eco-focused](#) brands. Because it is so exotically soft, bamboo is often marketed alongside luxury fibers like silk and cashmere.

Bamboo's story sounds clear and appealing: like hemp, the plant grows quickly without the irrigation, pesticides or fertilizer often used to grow cotton. It's often sold as "biodegradable," and the plant's antimicrobial properties have been used to market athletic clothes made from the fiber. "People are switching from cotton to bamboo," says [Aarti Doshi](#), regional manager for bamboo-fabric distributor [Doshi](#) Group, based in [Mumbai](#), India.

When I looked below the surface, though, I found that bamboo fabric is less "[eco](#)" and "sustainable" than it seems. The bamboo used in textiles has to be heavily manipulated to go from stem to store. To create fabric, it's chopped up and dissolved in toxic solvents<the same process that recycles wood scraps into viscose or rayon. Indeed, bamboo fabric technically is rayon.

The Federal Trade Commission sued four small bamboo-clothing manufacturers in August, citing them for false labeling, among other concerns, under the 1958 Textile Fiber Products Identification Act. The companies had used language such as "natural," "biodegradable," and "antimicrobial." But bamboo fabric isn't natural, the FTC said, since it's a textile developed by chemists. The agency also said the biodegradable and antimicrobial qualities of the plant don't survive the manufacturing process.

In a bulletin titled "Have You Been Bamboozled by Bamboo Fabrics?" the FTC said that bamboo fabrics "are made using toxic chemicals in a process that releases pollutants into the air."

The FTC's four cases are close to being settled without penalties, but with the requirement that fabric be labeled as viscose or rayon, and without the claims about biodegradability and antimicrobial properties, says FTC staff attorney [Korin Ewing](#).

Of course, rayon doesn't have the same all-natural ring as bamboo. [Salvatore Giardina](#), a designer and adjunct professor in textile development and marketing at the Fashion Institute of Technology in New York, says he works with hemp and linen but stopped using bamboo several years ago after a manufacturer told him it should be labeled as viscose. "I manufacture a very high-end product<there's no way I can put on my label 100% viscose," he says.

Bonnie [Siefers](#), founder and designer of [Jonäno](#), one of the apparel makers sued by the FTC, says she has stopped marketing her bamboo line as biodegradable or antimicrobial. She is also working with newer fabrics made from corn sugars<which technically make something like polyester, but without the

petroleum base.

But a quick search on the Web shows hundreds of apparel makers still market bamboo fabrics as [eco-friendly](#). Ms. Ewing notes they probably have good intentions. "We have to be sure that sellers do their homework," she says. Most bamboo is grown in China, where it's harder for U.S. designers to monitor suppliers.

Of course, bamboo doesn't have to be processed heavily<witness the many home items, from furniture to flooring, on the market<to be used in products.

But some wearers have other gripes about bamboo. Mr. [Giardina](#), the FIT professor, says he found that bamboo fabric is unstable and likely to stretch out of shape in damp weather. Uniform Knitters Ltd., a Hong Kong apparel manufacturer, abandoned bamboo fabrics because they tend to shrink and have odd variances in color, according to a company spokeswoman.

My bamboo clothes also proved somewhat unstable. After a few washes, tiny holes began to appear randomly in my new bamboo wardrobe. [Hala Bahmet](#), the designer of [Viridis Luxe](#), says the holes were the fault of too-thin yarn.

"Brands<us included<cranked out these delectable, lightweight, creamy garments that don't have the durability," she says. She now adds organic cotton to her clothes to improve durability, and she labels them "viscose from bamboo." She has had better success mixing hemp and cashmere in her sweaters, which are gorgeous.

Ms. [Bahmet](#) says she hopes the FTC concerns lead to research on better bamboo production, because it doesn't involve diverting an important food source such as corn to fabric production. She is optimistic that the FTC action will encourage scientists to research truly [eco-friendly](#) production methods for bamboo.

"Bamboo is just in its infancy as a fiber," she says. "It's not even a teenager

yet."

Article forwarded by [Maggie Weyers](#)

FIBRE IN THE FOREST

A Textile Retreat you won't want to miss!

March 29 – April 9, 2010

Loon Lake and the Forest

calls.....don't forget to register for your

Place at the Fibre in the Forest Retreat.

To remind you of some of the amazing instructors and classes we

Will present, take a look at our fibre stars below:

Rosalind [Aylmer](#) – Mark-Making - Touching the Surface

[Akira Blount](#) – Cloth Figure Workshop - FULL - waiting list only

[Suzanne Cannon](#) – [Lutradur](#) Journal

Nancy Crow – Strip-Piecing and Restructuring, Improvisations – Let's Experiment

[Jeannette Denicolis Meyer](#) - Layers of Lightness : Painting, Designing and Constructing with Silk Organza, Text and Textiles

[Paula Grasdal](#) – [Monoprints](#) & Collage

Julie [Pongrac](#) – Designing Garments from Lace, Knitting as Art

[Elfleda](#) Russell – Beaded Purse with Butterfly Flap and Decorative Fringe

Barbara Shelly – The Forest Floor (Painting with Thread)

Barbara Shelly – Trees and Tracery (Drawing with Thread), [Colour](#) on the Couch

Michelle [Sirois-Silver](#) – Hand Hooked Rugs: Up Close and Personal

[Angelika Werth](#) – Creative Fabric Draping

[Hilary](#) Young & Pat [Chauncey](#) – Let Loose in the Woods

[Hilary](#) Young – Creating Mood Boards

FOR MORE INFO OR TO REGISTER

Go to <http://www.vgfa.org/FITF.htm> for Retreat information and to register.

Registrations will close at the end of January. Classes are filling quickly; register now to be sure you get your choices.

RETREAT LOCATION

The Loon Lake Research and Education [Centre](#)

Surrounded by natural beauty, this four season lakeside retreat

Is conveniently located less than one hour east of Vancouver, British Columbia.

For more info about our Retreat Location, visit <http://www.loonlake.ubc.ca/>

We will be holding our annual [WWG](#) Spin-In

On April 10-11, 2010.

It is also the weekend of the marathon on [Whidbey](#) Island, but Easter is the weekend before so this is what has been chosen. We are just trying to let folks know ahead of time so they can make hotel reservations, etc. before those "[peskie](#) runners" do (we love them, though). We are really thrilled to have [Amelia Garripoli](#) as our featured [presenter](#). She is preparing a great program on spinning yarns for durability and color design- i.e. for socks, mittens, etc. We plan to have our two-day admission at \$15.00 with an optional fiber packet for \$10.00.

[WWG](#) Business-

Whatcom Weaver's Guild

Annual Membership Dues:

Adult: \$20.00-- Family: \$30.00-- Student: \$15.00

Make checks payable to Whatcom Weaver's Guild, mail to Whatcom Weaver's Guild, P.O. Box 403, Bellingham, WA 98227

2009-10 BOARD

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Newsletter Editor-Tracy [Vandermay](#)

Contact information: (360) 927-1459

E-mail: TracyLeeArt@gmail.com

If you like color you will love my quilts!!!

mageez@comcast.net
<http://mageez.org>