



Etobicoke Handweavers & Spinners Guild

Newsletter for December 2021

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A Message from our President

Here we are, a week from Christmas and I hope you are all finished with shopping and decorating. Parties may be smaller this year, but it is always nice to celebrate with loved ones whether in person or our new favourite... Zoom.

Our guild has flourished this year with an increase in membership and wonderful workshops and presentations that would have not happened in a non-Zoom sort of world. Moving into 2022 we will still be holding meetings online as well as meeting in person during drop-ins at NPCC.

I would like to thank all the volunteers who have made this guild so successful in trying times.

- Sharon and Vanessa C. for creating and managing the website
- Helen S. for posting pictures of our handmade items on Instagram
- Gloria and Cindy for the amazing Knit Night

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- Cindy for this and other newsletters
 - Gloria, Cindy, Denise and Helen B. for organizing and jurying the Handmade Sale
 - Suzanne and Karmen for working on the library.

Congratulations to Joan on her new granddaughter – Isla

I hope you all stay safe and well.

Merry Christmas and Happy Holidays! 'See' you in the New Year.

Membership Update

By Susan Lapell

We're still growing! Welcome to Sue Mackintosh and Mary Ruggiero, our newest members through NPCC. Also Carol Dilworth, a new zoom member. My apologies if I've forgotten someone. That brings our total membership to 64 -- 44 NPCC'rs and 20 Zoomers.

Zoom logins are all listed in the Members Only section of the EHS website. If you have forgotten or misplaced the password, email Susan Lapell or Vanessa Crandall.

EHS Website

By Vanessa Crandall

The guild website (<https://ehsguild.com/>) is up and running! The **calendar** page is a great way to keep track of when we have an NPCC drop-ins scheduled. All guild Zoom links (meetings, drop-ins, study groups) can be found in the **members section**, which can be accessed by the link in the top right corner of every page. The password was recently changed. If you don't have or remember the password, send me an email and I will forward it to you. I hope members find it helpful to have everything guild-related in one place.

One section that hasn't received much attention so far is the **Marketplace**. The **Classifieds** page is where you can list equipment for sale/ISO/trade, and the **Handmade Crafts** page is where members are invited to list items they have made. Please note that the Guild website is **NOT** set up to process transactions, so you will need to have your own method for handling the money. This could be as simple as being ready to send the buyer a PayPal invoice after they contact you, or something more formal like an Etsy shop.

To list an item, please send me the following information: A description of the item, a photo if available, the price, and information about how to purchase the item (e.g. "Email Jane Smith at jan smith@google.com to purchase" or "Visit my Etsy Store at etsy.com/MyStore").

Please **email me** if you have any events or items you would like to have added to the site! I also welcome any feedback and ideas you have to make the site a more useful tool!

Program Update

By SharonRose Airhart

The New Year will bring many new experiences for Guild members, both in workshops and monthly meetings.

For starters, this February 12th, Malinda Gray will present a workshop, If These Beads Could Talk, on the cultural importance of indigenous beadwork, including a hands-on beading experience. An opportunity to register will be in your email soon; deadline to register will be December 31st.

We begin the year on January 4th with an exciting showcase of Jennifer Moore's work in doubleweave pickup that plays one solid colour against a graded spectrum of colours in multiple blocks.

On February 1st, we'll learn about velvet weaving in Venice on original 18th century looms from Deb Essen, the popular instructor who brought us supplemental warps in November.

In March – special weekend date to come – there's a presentation from Janet Phillips about her life as a weaver, from the time she fell in love with weaving as a teenager through 30 years during which, she says, "Colour and texture are the passions that kept me weaving..".

Sara Wroot will present a program at our April 5th meeting on how yarns were spun in England before the industrial revolution.

And, finally, on May 3rd, our good friend Mary Underwood will introduce us to Esther Hoaglund Gallup, who, at the age of 103 told her story of working with Oscar Beriau before he opened his textile arts school in Quebec City in 1930.

Spinning Update

By Joan McKenzie

Workshops

We had a great workshop with Rachel Smith, on November 20 and 27th. Rachel was a great and patient instructor and covered spinning a strick, tow flax, a lovely blend of flax and silk, and how to blend with wool. A great time was had by all.

AND – we learned that flax fibre is called flax until it is made into a textile – and then it is called linen.

Next workshop will be an in-person workshop at NPCC (COVID conditions allowing).

Spinning Impressionist Yarns – A 2 day workshop with Beth Abbott

Description: Remember the Impressionists? They created an impression of an image and the variations of light by using dabs of pure colour. Forget forever the long streaks of colour created from most random dyed roving and yarns - which look beautiful in the roving or skein but are very difficult to work with in a project. Let's consider a new method of spinning to avoid the streaks and get instead the "Impressionist" dabs of colour.

- Using the commercially available dyed fibres, in mostly silk and wool, create yarns that sing with colour and light.
- Design a yarn for a project such as a shawl, vest, etc. Discussion of how these yarns may be used in a project along with sampling for your desired project will be included.
- Plenty of individual experimenting and group discussion and sharing will be part of this workshop.

Dates: 2 Saturdays in May 2022. Dates TBA.

Cost: \$150.00 plus materials.

Instructor Bio: Beth Abbott has been studying and teaching about fibre and fabric for the past 45 years. She has taken many, many workshops and is a graduate of St. Lawrence College with a Fibre Arts Certificate. She earned her Master Spinner Certificate from Georgian College in Owen Sound. She is the author of the book "Icelandic Fleece - a Fibre for All Reasons", which is a result of her study on Icelandic fleece and its potential uses.

Beth has been teaching at Haliburton School of Art and Design for the past 30 years - both her own courses and in the Spinning Certificate program.

Spinning Rentals

Yes – some of our equipment is available for rental. Contact Joan to make arrangements for renting any of the currently available equipment or visit the [EHS website](#) for equipment, terms and conditions.

Here is a list of currently available equipment:

- Lendrum spinning wheel
- Ashford traditional wheel
- Small Polish/Eastern European Flax wheel
- Electric Eel Nano spinning wheel
- Blending hackle
- Blending board
- Drum carder (the big Lendrum one).

Spinning Challenge for 2021/2022

Time to Break out the Stash!

Dig as deep as you like – perhaps find some buried treasures?

Then take a photo of your fibres – the BEFORE picture, and make something. All pictures of the process and progress along the way are welcome. Then take the AFTER picture.

Make note of the date(s) of the stash (or best guess) ... and perhaps some goodies will be available for the oldest stash; the most varied stash, or?? Time will tell.

Items and photos to be presented at the June meeting!

Weavers and Knitters are welcome to join in this Challenge as well. Search your Stash and find those gems you've been wanting to try – or forgotten you had!!

Flax Plant-A-Long (PAL)

The flax plants have now all been harvested and retted, and are ready for the next steps in processing – breaking, scutching, and hackling. The fibres will then be ready to spin. The flax break has been made, a scutching sword, and the first of 3 hackles (thanks to Drew McKenzie), and test runs have been done – they worked just fine!

The actual processing of the flax will be done next year – time to be arranged yet, so watch your inbox for details. It will be done at Cathy Richard's farm, near Schomberg, so not too far away.

Did you know that out of the total weight/amount of the flax stems harvested, the actual fibre is only 10%, and out of that 10%, only 3% is the long line flax, with 7% being the shorter tow flax fibres. Hackling is what separates the line from the tow.



Here are pictures of our scutching sword (Left) and lovely break (Above) ... and the handsome woodworker too!

Tips and Tricks

Flax is best when it's 'wet' spun – have a bowl of water handy to dip your fingers in, or wet your finger in some saliva (great to use due to the enzymes), or make up some Flax jelly to use ... recipe coming soon.

Weaving Update

By Karen Fowler

It is great to be back at NPCC and to see all our looms busy with blankets, tea towels and gamps.

Shows

Our Hallway Show date has been changed to run from February 14th to March 6th, 2022. We are asking for contributions of the things you did during the pandemic, including any UFO's that you completed while we were locked down. I can collect items that you want to put in the show on Friday, February 4th & 11th, and also on Wednesday, February 9th. We will also be showing the "Colours of NPCC" and

the Knit Night Challenge. We need to know what you intend to submit by January 28th so that the cards can be made in time (i.e. description, title, value if not for sale, and/or the sale price). Please email Karen with your information. We hope to have several items for sale.

If you can assist with the show set up, please contact Karen Fowler for details. Any help would be greatly appreciated.

Weaving Rentals

There are a number of looms and reeds available for rent to members. If you are interested in renting weaving equipment, contact Karen Fowler for details, pricing and availability, or check the [EHS website](#) for equipment, terms and conditions.

Weaving Conversations

By Karmen Steigenga

New Year – new topics! The group will be starting the year off with a discussion about sewing with our handwoven fabrics. Jennifer James will kick off the discussion by talking about her process to plan, weave and construct her OHS “Best in Show” wool coat.

The group is continuing to develop. Currently, we have a small steering group comprised of Vanessa Crandall, Amy Stevenson and Karmen Steigenga to identify topics of interest for our monthly meeting.

We aim to facilitate a conversation where everyone has an opportunity to speak and is invited to participate. Curiosity, expertise, active listening, productivity and supportive comments are of equal value. We try to start and finish on time and stay on the topic of weaving.

Our next meeting is January 19th, 2022 from 2:00 – 3:00 pm. If you would like to be part of these conversations, please contact Karmen.

Rigid Heddle Weaving

By Mary Ellen Duff

The Guild has started a Rigid Heddle Study Group led by the illustrious Cindy O’Malley. Karen Fowler is our study group advisor who has graciously made herself available for consultation. The group started in September and – due to my case of wild schedule mismanagement, I missed two of the first three meetings. I stuck with it because I have a table top 24” heddle loom and know practically nothing about practically everything as it relates to weaving. A study group seems a perfect opportunity to make a ... dent ... in that skill and knowledge gap.

Although the experience levels vary within the group, we are largely beginners, so the pace is slow and the discussion is lively and of immediate practical concern.

The group has completed its first round of study on the Log Cabin pattern. There were several options of patterns and we all tried something that suited us in terms of object being made, materials and size. When we reconvened, discussion ensued that more or less



revealed that we had not experienced the pretty perfection of the pictures. The pattern was disappointing, vague or not visible at all. What had gone wrong? We eventually came up with the common cause – we had all beat too hard and compressed the patterns out of the weave. And THIS is why study groups are such incredible learning spaces. We get to try it all ourselves and then participate in discussion and sharing of the first hand experience of failure and experimentation that leads to knowledge, success and skill.

Above is a picture of my two bookmarks that I am excessively proud of because you can see the pattern! They are made with 6 strand embroidery floss on a reed size that I did not record because I was too busy with all the other mayhem of the weave.

The group meets twice a month – the first and third Monday of every month from 7:30-9:00 pm.

Resources for Weavers

By Joan McKenzie & Cindy O'Malley

Many of you may already be familiar with [Gist Yarn](#), but for those of you that are not, this is a website full of resources for weavers. It not only features yarns, weaving patterns and kits for purchase, but a multitude of tips and tricks and podcasts for weavers of all experience levels. Whether you use a multi shaft or rigid heddle loom, there is something for everyone. Here are just a few samples of some of the resources they provide.

[Weaving Calculator](#)

[How to fix a broken Warp Thread](#)

[How to Fix Warp Tension Issues on Rigid Heddle Looms](#)

[How to Hemstitch Weaving Projects on the Loom](#)

There are also a number of podcasts available for your listening pleasure, and a playlist to weave by. Here is a sample list of some of the podcasts.

[Episode 140: Exploring Tapestry Weaving with Rebecca Mezoff](#)

[Episode 141: Teaching and Designing Tapestry Weaving with Tommye Scanlin](#)

[Episode 142: Traditions in Cloth with Melvenea Hodges](#)

Check it out when you get a chance.

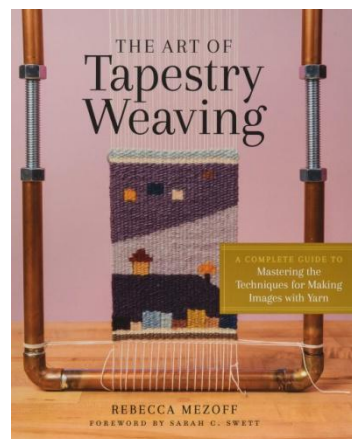
Book Review on Tapestry Weaving

Claudia Clipsham

Two Recent Books on Tapestry. An Old One, and a Song!

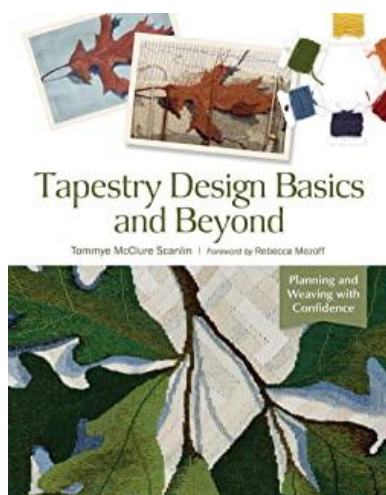
Many of us got hooked on weaving in the 70's by using simple frame looms to make wall hangings that were very free in form. While we quickly discovered that some of the things that we created were not very stable in terms of structure, we were thrilled by creating shapes and designs in fibre. There was something very liberating about having the scope to weave whatever we could imagine. Some of us "graduated" to weaving with harnesses on table or floor looms, and this certainly made it easier to produce weavings that were more structurally sound. Our options were expanded in many ways, but learning to deal with the complexities of different weave structures and coordinating the actions of a limited number of shafts also created some different challenges in innovating and creating free designs.

These days, some of us are considering returning to the technical expertise practiced by tapestry weavers through the centuries, to expand our freedom to play with design and images while creating weavings with structural integrity. [Rebecca Mezoff](#) is a well known tapestry weaver and teacher, who has written one of the best technical guides to weaving tapestry: ***The Art of Tapestry: A Complete Guide to Mastering the Techniques for Making Images with Yarn***, 2020, Storey Publishing.



In this book, she provides detailed descriptions in both words and pictures for every step of creating a tapestry, from choosing (or making) a loom, selecting warp and sett appropriate to the project, choosing weft yarns, and actually weaving the piece. She provides detailed instructions and exercises designed to build the weaver's skill in weaving different types of shapes using different types of joins, producing the precise angles and curves that are needed to create exactly the shape that the weaver has in mind, while maintaining good tension and structural integrity. She also describes detailed options to finish and hang the weaving for display. This book leaves me feeling that, with practice, I could learn to weave almost anything I can imagine!

For some of us, therein lies the rub! How do we turn a vague idea into an appealing design that expresses what we want to convey? While there are no simple recipes to answer that question, Tommye McClure Scanlin gives substantial guidance in her book, ***Tapestry Design Basics and Beyond: Planning and Weaving with Confidence*** (Schiffer, 2021).



She discusses fundamental elements of visual design, including line, shape, value, texture, space and colour, and design principles including balance, emphasis, repetition and rhythm, proportion, and variety. In addition to describing these concepts in words along with multiple visual examples of each, she provides a series of activities using paper or paint as well as fibres to go beyond passive learning, to actively explore each concept. She encourages the reader to push the limits, play and experiment with possibilities, and then go on to critique the outcome. This constitutes a real contribution to weavers, in my opinion. Although these concepts are often addressed in art classes, they are rarely presented in books on weaving. And when they are, they are often passively explained, which only goes so far in helping us as weavers to actively develop more confidence and skill in creating

designs with real fibres. Whether we work as individuals or as a tapestry study group, the roadmap that Scanlin provides for active exploration looks promising as a guide to enhancing our design skills as weavers.

For a sense of history and a healthy dose of inspiration, [The Tapestry Book](#) by Helen Churchill Candee (published in 1912) is available for free online. This comprehensive discussion of the history of tapestry in Europe includes reference to some very famous works, such as The Lady and the Unicorn. How exciting it is, as we pursue our craft, to think of the long line of history that precedes us. Thanks to Robyn Spady for including this link in the Heddlecraft post on Facebook.

And finally, a [song from Carole King](#) that many of us listened to back in those days when we were doing our first weavings on a frame loom. The lyrics have so much more meaning now, 50 years later.

Exhibit Review of Cloth that Changed the World

By Elizabeth Evans

[“Cloth that Changed the World: India’s Painted and Printed Cottons” curated by Sarah Fee](#)
Most Footnotes link to photographs of the textile at ROM’s website.

Picture me standing in front of a Palampore, a wall hanging, made in India for a customer in Europe in the first half of the 18th century. It is 12 feet tall and 8 feet wide. The plexiglass covering allows me to get up close. I see the individual threads of very fine handspun cotton woven into this huge piece of cloth. Close up, the design is an abstract depiction of a pile of rocks. This inside of each rock is composed of its own unique, tiny, detailed motifs. Slight variations make me think that they were drawn by hand. But then I stand back to look up at a tree of life growing out of the rocks. The more I look, the more I see. I wonder how the dyers manipulated such a big piece of fabric to create the design in the centre of the cloth. The colours are still vibrant after more than 250 years. I try to determine how many colours were used knowing that each one would have been dyed separately.¹ This is the first piece in the stunning exhibition “Cloth that Changed the World” curated by Sarah Fee. Here are some of my impressions.

How did this cloth change the world? The earliest existing cottons dyed with patterns from India date back to the 10th century and have been found in Egypt. The colours remain bright and designs appear to have been block printed. For almost 1000 years people around the world desired cotton cloth with richly coloured intricate designs, but couldn’t figure out how to do it themselves. The only people who knew how to do this were in India. Chintz production evolved into a monumental industry in India where they dyed textiles in patterns and designs specific to the traditions and fashions of their customers in faraway places.

Indian-made Chintz textiles exported to Egypt, Iran, Armenia, Southeast Asian Islands, Thailand, Sri Lanka, Japan, and many countries in Europe are on display: a fragment of Chintz found in Egypt has Arabic inscription;² designs on the Chintz fabric of an English dress from 1780 resemble patterns of woven silks that were popular in England at the time;³ a fierce looking dragon is depicted on an 18th century Chintz Royal military jacket from Thailand⁴ and a traditional Japanese tortoise shell pattern is incorporated in a 19th century pouch for use in the Sencha Tea Ceremony in Japan.

Over the centuries, the Chintz industry required countless numbers of people to cultivate and harvest crops of cotton, dyes and mordants. Mordants bind the dye molecules to the cloth. Thousands of spinners spun the short staple cotton into yarn. Weavers wove the singles yarn into a tightly packed plain weave cloth that could be up to 10 feet wide.⁵

¹<https://collections.rom.on.ca/objects/433574/palampore-textile-panel?ctx=bb644b7c-6f9e-4abd-b596-540dc2dfe154&idx=1>

²<https://collections.rom.on.ca/objects/374121/cotton-picking-sack?ctx=4550bd3d-5aba-40df-bf66-fa9d96410680&idx=0>

³<https://collections.rom.on.ca/objects/422934/overdress-of-a-robe-a-langlaise?ctx=bf434e78-374b-478c-b280-dd676ae9484d&idx=0>

⁴<https://collections.rom.on.ca/objects/437107/mans-military-shirt-or-tunic-sua-senakut?ctx=c67ecadd-e693-4051-95a6-d96c07180253&idx=0>

⁵The same cotton plant that produced the luxurious textiles on display can be used to produce more utilitarian textiles. A highlight of the exhibition was a cotton picking sack used by Gus Green to pick cotton in Louisiana in the 1950’s. It holds 100 pounds of cotton, half of what he was required to pick each day. <https://collections.rom.on.ca/objects/374121/cotton-picking-sack?ctx=679cd779-0b71-43ad-b605-4b07d4a79460&idx=0>

Dyes, mordants and resists could all be applied with hand-carved wood blocks or by painting with a kalam pen.⁶ The kalam pen looks like a sharpened stick of bamboo. Above its point, there is a little cage that contains wool that absorbs the liquid dye or mordant that will be applied to the cloth. A paste or wax resist can be applied to the outside edge of an area to be dyed to preserve distinct outlines. All the areas in the cloth to be dyed a particular colour would be dyed at the same time. Before the next colour was applied, the fabric would be washed, rinsed and left in the sun to bleach until the white areas were white again. This was a complex, meticulous, multi-stage process. One piece could take many months to create.

Industrial cloth production and the invention of synthetic dyes were factors that contributed to the demise of the industry in India. Some of the knowledge of historic Chintz production may be lost forever. For instance, the red colour on historic chintz came from the root of a plant called Chay. Chay is found in parts of India and Sri Lanka, but is no longer cultivated as a crop. People in other parts of the world desperately wanted to know how to achieve that intensely beautiful red colour on cotton in their own countries, but the process was never successful outside India. The Chay Root diggers were an enslaved caste responsible for harvesting Chay root. Their job was particularly nasty because the roots of the plant are deep and threadlike and very difficult to harvest.⁷

Painted and printed cottons for foreign markets continue to be produced in India today on a smaller scale. Two Canadian examples are Sarah Clothes and Maiwa. From 1975-1996 Sarah Pouliot operated "Sarah Clothes". She worked closely with fabric producers in India and produced a line of clothing that was sold in her boutiques in Ottawa, Montreal and Toronto as well as Eaton's and Simpsons department stores. Since 1986 Charlotte Kwan of Maiwa has established deep relationships with textile artisans in India. Many of them have been invited to Vancouver to teach and speak about their work which can be purchased through Maiwa.

Artists and artisans in India continue to work in this tradition and three of them were highlighted in "Cloth that Changed the World".

Using historic methods, Renuka Reddy works toward producing painted cloth of 18th century quality. She taught herself to use the kalam pen. Her dedication is such that she uses animal dung as an integral part of the process as it was in the 18th century. It can take several months to produce one textile. She has provided a series of 10 samples for the exhibition depicting 10 stages in producing kalam painted Chintz.⁸

Abduljabbar M. Khatri works in a tradition called "ajrakh" that involves block printing geometric motifs on cotton. ROM commissioned him to design and create a masterwork. It is an impressively large wall hanging composed of several borders and tessellated geometric motifs. You have to get up close to appreciate the intricacy and precise details of the designs that have been block-printed using resists, mordants and natural dyes.⁹

Ajit Kumar Das's work *Prosothor* was acquired by ROM for the exhibition. It is a stunning art piece. Large, organic, curved stones are precariously balanced on top of each other. This is another large

⁶<https://collections.rom.on.ca/objects/1552904/kalam-pen?ctx=f7907c4b-aa8e-40c5-8a1d-8dfefc7fb5fa&idx=0>

⁷Chay root was the subject of this Zoom presentation: <https://www.rom.on.ca/en/rom-at-home/conversations/costs-of-desire-ethics-of-production-in-historic-chintz>

⁸<https://collections.rom.on.ca/search/rebuke%20reddy#filters>

⁹<https://collections.rom.on.ca/objects/1576090/textile-hanging-ajrakh-masterwork?ctx=57c14976-a2a0-400e-beface1b887ff6c4&idx=6>

piece where intricate details are revealed as you move closer. It is thoroughly modern as well as rooted in the past and it is exquisite.¹⁰

I am in awe of the scope, extent and longevity of the global Chintz industry, the beauty and variety of the textiles, the virtuosity of the creative and technical skills of the makers and of Dr. Sarah Fee's brilliant curation of this exhibition.

If this interests you and you can't get to the exhibition before it closes in January, do not fret. Photographs and information about most of the textiles in the exhibition can be viewed on the ROM website by searching their online collection. During lockdown, instead of a planned Symposium, ROM produced a series of Curator Conversations related to "Cloth that Changed the World" on Zoom. They are available at ROM's website. The catalogue for the exhibition, Cloth that Changed the World: The Art and Fashion of Indian Chintz is hard cover, 12" x 9" with full colour photographs of most of the textiles in the exhibition and 21 essays.

¹⁰<https://collections.rom.on.ca/objects/1574859/prosothor-stone?ctx=ecd1ca53-aedd-40e2-ad9f-17689fcd2382&idx=0>

Knitting Update

By Cindy O'Malley and Gloria Williams

We are well underway with our Knit-a-Long project. Most participants have completed the front panel of the bag using Mosaic stitch patterns. The various colour palettes chosen are lovely. We are now working on the back panel using Stranded or Fair-Isle motifs. In the New Year, we will proceed with various options and techniques for joining the two panels.

We received a lot of feedback saying how much participants have enjoyed Mosaic knitting. Based on that, Gloria, Diane and Cindy are devising a plan for a group project where everyone interested can participate in creating a mosaic blanket that can be donated to the Guild as a fund raiser or as a charitable donation ... yet to be determined. Stay tuned as we work through the details.

Back in November, Gloria and Cindy were asked to represent the Guild for NPCC Culture Days. We made a presentation that described the many activities and projects of the Guild and demonstrated how to knit a button up cowl from a recipe we designed. This pattern recipe was distributed to the members of the Knit Night Study Group of which some immediately made. If you are interested in making this quick and easy project, contact Gloria or Cindy and we can send it out to you.

An Easy Lace Pattern

By Gloria Williams

I love knitting, but I find that sometimes I want an easy stitch pattern that I don't have to be constantly reading the chart or the directions. One of my favorite lace patterns has one row of pattern and a very short repeat, the ideal stitch and when finished, you will be surprised how lovely it looks.

This stitch is found in the Barbara Walker stitch patterns under Faggot Lace Stitches.

My favorite version . . .

Abbreviations:

K = Knit

K2tog = Knit 2 stitches together

P2tog = Purl 2 stitches together

YO = Yarn Over

Purse Stitch (even number of stitches)

Row 1: K1, *YO, P2tog, * repeat from * to * end with K1

Repeat this row for desired length.

Tip - on the second row, look at the stitches. Work K1, YO, and then the P2tog will be first the stitch and then the YO from the previous row. The P2tog should always be worked in that order.

Variations

Turkish Stitch (even number of stitches)

Row 1: K1, *YO, K2tog* repeat from * to * end with K1



Top Photo - Purse Stitch, Bottom Photo - Feather Faggot

Repeat this row for desired length.

Feather Faggot (multiples of 4)

Row 1: K1, *YO, P2tog, K1* repeat from * to * to end of row.

Repeat this row for desired length.

Charity Outreach

By Gloria Williams

A big thank you to all who donated items to be distributed to the charities that are collecting items for people in need, at last count we had received 103 warm items.

These items have been passed on to the following organizations, The Salvation Army, Haven on the Queensway and Youth without Shelter.

We also want to thank the members who have contributed to their local organizations, every item is appreciated by the recipient and the organization.



Collection of warm knitted items for distribution to The Salvation Army, Haven on the Queensway, and Youth Without Shelter.

We will continue to collect items throughout the winter and distribute them to organizations in need.

Thanking you in advance for your participation.

Handmade Sale

By Denise Larocque

Save the Dates – Saturday, April 9th, 2022 & Saturday, November 19th, 2022

It was a delight to be back at NPCC for the November 2021 Handmade Sale. Turnout was good with about half the attendance as the November event in 2019.

Twelve of our Guild members contributed a total of 90 items! EHS sold 28 of the 90 items (or 31%) for gross sales of \$1,525. Payouts to members \$724; Square charges \$19.24; Guild commission and proceeds from donated items equaled \$781.77.

The breakdown of items sold is as follow:

Tea Towels:	16	Book Marks:	1
Handspun Yarn:	3	Handwoven Mitts:	1
Handwoven Pillows:	2	Neck Warmer:	1
Handspun Hat	1	Cuffs:	1
Zippered Bag	1	Scarf/Shawlette:	1

On behalf of the Committee, I would like to thank all those who contributed their time, expertise, items for sale, and donations to the Guild.



Handmade Sale display in the Gallery. Photo courtesy of Joan McKenzie.

The Handmade Committee is eager to begin work on the Spring sale with some new and exciting ideas we've woven together. Spring is closer than we think!

Look for more info to come!

Other Things We Do

By Gloria Williams

In 2019 we expanded our participation at the NPCC Handmade sale by booking a secondary table, under the name "Other Things We Do".

We have many talented artisans in our guild making a variety of lovely items, this table offered members the opportunity to sell items that did not qualify for the EHS table in the gallery. Due to the

COVID-19 restrictions and the reduced number of tables for the Fall 2021 Handmade Sale, we did not book a table for “Other Things We Do”.

If members wish to continue with the secondary table we will need a volunteer or a committee to take on the organization of it.

Think about it and let me know if you are interested and I will be happy to pass on any information.

The Basement Project

By Helen Benninger

When the Handmade committee was trying to collect display materials from our basement storage area, we realized (and the Executive agreed) that things have gotten really disorganized down there. The floorspace was completely filled in so it was difficult to get to the shelves that were full of mostly unlabeled bags and boxes. Pieces of looms, warping boards, spinning wheels, yarns and dyestuff were scattered across all available surfaces.

The Friday morning drop-in gang has started to sort through and organize this area. We have thrown out some garbage and also found some items that, in consultation with the guild members responsible for the equipment, should be re-homed. We will post items on the website Marketplace Classified section as we discover them. They will be available for a limited time for sale or - for some items - a donation to the guild.

Here is a sample of one of the items posted on the Guild website that is looking for a new home.

Initiation Loom available from EHS for a donation to the Guild.

Details about the loom can be found on the [Camilla Valley Farm](#) website (scroll down the page).

Contact ehsguild@gmail.com to make arrangements.

Donations

By Carolyn Ramos

At this time and for the foreseeable future, please get in touch with someone from the Executive if you have items to donate to the guild. We are looking at reducing our collection in the basement and have to be careful adding more.



Initiation Loom – looking for a new home with a donation to EHS Guild.

Holiday Special

Food and Drink Happy Holidays

By Mary Ellen Duff

This is not a direct textile topic but does support the wonderful lifestyle of a maker!

The LCBO Food and Drink Holiday Magazine is out! For anyone outside Ontario, the LCBO is short for the Liquor Control Board of Ontario and is the only location where residents can buy hard liquor. Beer and wine can be purchased at the Beer Store and supermarket kiosks respectively. One of the LCBO's marketing tools is a regularly published magazine called Food and Drink that is available at the LCBO stores.

This is a lush magazine printed on good, glossy paper. There is anywhere from 150 to 200 pages per issue. Of course its main goal is to sell drink, however, there are lots of small articles about the specifics and history of featured bevies. There are numerous mixology recipes. The LCBO understands that nothing goes better with drink than food. So they also include loads of recipes for mains, sides, seasonal tastes and desserts. They also include recipes for people with various dietary restrictions. There is a recipe index at the end for easy reference and a search engine on the website. Best of all, this magazine is free and it puts all the recipes and mixology on its website at www.LCBO.com.

On November 10th the LCBO released The Holiday Issue which is the annual year end roundup of everything seasonal and indulgent. Always a doorstopper, this issue features 284 pages of goodness. If you can pick one up, it's well worth it. If you can't, go online and enjoy the rabbit hole of too many calories and chichifu goodness. Search by ingredient, type, or flavour.

If you find a recipe or two that you enjoy, be sure to print it out. They rotate recipes in and out periodically. Here is one of my favourites, taken from the December 2011 issue that is no longer in the database.

Chocolate Crackle Cookies

Ingredients:

- 1/4 cup rum
- 8 oz semi-sweet chocolate chips
- 1 1/4 cup all purpose flour
- 1/2 cup unsweetened dutch-process cocoa powder
- 2 teaspoons baking powder
- 1/4 teaspoon coarse salt
- 1/2 cup (1 stick) unsalted butter, softened
- 1 1/2 cup packed light brown sugar
- 2 large eggs
- 1/3 cup whole milk
- 1 cup granulated sugar
- 1 cup confectioner's sugar
- Additional 1/4 cup rum for drizzle.

Instructions:

Preheat oven to 350F.

Melt chocolate in a double boiler and set aside to cool.

Sift together flour, cocoa, baking powder and salt in a medium bowl and set aside.

With an electric mixer set on medium speed, combine butter and brown sugar until pale and fluffy, 2-3 minutes. Mix in eggs and 1/4 cup of rum and then melted chocolate. Reduce speed to low, mix in flour mixture in 2 batches, alternating with the milk.

Divide dough into 4 equal pieces. Wrap each in plastic and refrigerate until firm, about 2 hours. Divide each piece into 16-1 inch balls. Roll in granulated sugar, then in confectioners' sugar to coat. Place on a parchment-lined baking sheet, 2 inches apart.

Bake until surfaces crack, about 14 minutes. Drizzle each cookie with 1 teaspoon of rum and let cool on wire racks.

Felted Ornaments

By Jennifer James

Cookie-Cutter Needle-Felted Ornaments

Equipment:

- Cookie cutter(s)
- Felting needles
- Foam base for needle felting
- Pen
- Scissors
- Embroidery and/or beading needles (if you are going to embroider and/or bead your ornament).

Materials:

- Felt in the same colour as the finished ornament (cheap craft felt from Michael's works great)
- Wool fleece in the same colour as finished ornament
- Yarns, embroidery threads, beads, other items for decorating your ornament.

Instructions:

1. Trace outline of cookie cutter onto felt and cut it out
 - a. Alternatively draw shape onto felt freehand
 - b. Ideas – snowflakes, trees, bells, stars, sheep.
2. Place a small amount to fleece on top of outline and needle felt to desired thickness – do both sides of the felt piece.
3. Embellish the felted ornament – ideas
 - a. Add fleece of a different colour
 - b. Felt some yarn on top
 - c. Bead a design
 - d. Embroider a design
 - e. Add fancy buttons.
4. Add a piece of yarn / thread to hang the ornament.



Notes:

- If you don't have a piece of felt – you can simply needle-felt the whole piece. Using the felt as a base makes this much faster to finish!
- My plan is to use these for my handmade greeting cards this year. I simply attach to the front of a simple card from Michael's using double sided tape.

12 Days of Gifting

By Cindy O'Malley

When I asked the members what fibre related items are on your gift wish list, I received a few enthusiastic responses, some conservative responses, but mostly, no response. I can only assume we all have too much on our hands already. So I took some liberties from the content provided to come up with this year's Wish List.

1. [A Dedicated Room for the Stash](#)

The spare bedroom doubles as my stash room, however, I do need to leave room for the bed. Therefore, my stash overflows to the laundry room in the basement, a.k.a. the "B" room. A dedicated room would require an addition on my house or to move – both of which are being considered. Stash busting is typically the top New Year's resolution for many of us, but somehow, the intake always seems to overpower the usage.

2. [Self Warping Loom](#)

What was actually requested was staff to warp the loom and clean up after. Clean up for sure. The kittens do a pretty good job of cleaning up anything dropped, playing with it then leaving it elsewhere in the house, however, they are terrible at assisting in the warping process.

3. [Blending Hackle](#)

We have blending hackles and boards available for rent if you don't already have one. Joan swears by it when it comes to blending different colours of fibre.

4. [Scutching Sword](#)

Joan's husband Drew has been busy building equipment for the flax processing project. We think he needs to make a few more swords for when the group meets at Cathy Richards' farm. Once the processing is done, the team can engage in a swashbuckling re-enactment just like Errol Flynn in Robin Hood or maybe more like Johnny Depp in Pirates of the Caribbean.

5. [Golding Drop Spindle](#)

Santa suggests an *Aromatherapy RingSpindle™*. According to Golding's website, "your choice of essential oil is put onto a piece of cotton, which is then placed into the diffuser that sets on the whorl. As you spin your fiber, the handcarved fan wafts the fragrance upward, surrounding you with the relaxing, uplifting, or energizing properties of the oil" . . . or, it may just make you sneeze.

6. [Châteauneuf-du-Pape](#)

Of course this is fibre related ... we all enjoy a delightful beverage as we spin, weave, or knit.

7. [Lots of Self-striping Sock Yarn](#)

You can never have too much sock yarn. Besides, sock yarn doesn't count when it comes to stash.

8. [Chiaogoo Needles](#)

In my opinion, these are the best knitting needles on the market, largely due to the flexible red cord on their circular needles. Although I have several different sets of circular needles, each set being my favourite at the time, I gravitate to my Chiaogoo needles before anything else and find myself buying more. You can never have too many good knitting needles.

9. [Different Shuttles](#)

Just when you think you have enough, a project comes along that requires more; whether boat or stick shuttles. This might fall into the same category as never having too many.

10. [Blue Shetland and Silk Yarn Rovings](#)

As the end of the stash draws near, it starts to instill “I must get more”. We love our favourite stash items – they comfort us when we’re down; they perk us up when we have inspiration; they make us happy to work with them; and they make us sad when they’re all gone ... time to get more.

11. [Luxury Hand Dyed Skeins](#)

Cashmere, Silk, & Merino, oh my! Luxury yarn is a joy to knit, to wear, and to fondle. We just can’t get enough, and remember fingering (or sock) weight, doesn’t count as stash.

12. [12 Days of Ontario Fibre Box](#)

There are 12 individually wrapped packages from an Ontario Fibre producer: Twin Oaks Farm, Wellington Fibres, Revolution Wool Co., Lickety Split Fibre Farm, This N That Williams Farm, Shepherd’s Hill Farm, Birchgove Farms, Lady Slipper Alpacas, St. Isidore Farm, Mostly Mohair, All Sorts Acres and Stone Spindle Farm. It sounds like it checks a lot of boxes on the Luxury Fibre wish list.

Not a bad wish list, but we’re not done. Now, you need to recite it backwards ... you know the tune.

On the 12th Day of Gifting, my true love (or self) gave to me

*12 Days of Fibre
11 Hand dyed Skeins
10 lbs of Blue Shetland
9 Different Shuttles
8 Chiaogoo Needles
7 Skeins of Sock Yarn
6 Bottles of Châteauneuf-du-Pape
5 Golding Drop Spindles
4 Scutching Swords
3 Blending Hackles
2 Self Warping Looms
And a Dedicated Room for my Stash!!!!*

Have a safe and happy holiday season, and all the best for the New Year!

Upcoming Events

EHS Calendar of Zoom Events

Monthly Meeting: 1st Tuesday of every month

Friday Drop-In: Every week from 10:00am – 12:00

Fibre Wednesday: Every 2nd week from 10:00am – 12:00

Knit Night Study Group: Every other Thursday from 7:00pm – 9:00

Rigid Heddle Weaving Study Group: 1st & 3rd Monday of every month 7:30pm – 9:00

Weaving Conversations: January 19th, 2022 from 2:00 – 3:00 pm

EHS Studio Dates

Friday Mornings 9:00-12:30

December 3, 10, 17
January 7, 14, 21, 28
February 4, 11, 18, 25
March 4, 11, 18, 25

Wednesday All Day 9:00 -4:30

December 8
January 12
February 9
March 9

Sunday Afternoon 1:00-4:30

January 30
February 27
March 20

A \$5 fee is payable for each half day of studio time.

NPCC does offer other open studio times on Thursday evenings and Friday afternoons. Please check their webpage for specific dates and times.

Acknowledgements

EHS Executive

President	Carolyn Ramos
Vice President	Joan McKenzie
Treasurer	Dorothy Thomson
Secretary	Cheryl Michalson

Committee Chairs

- Membership - Susan Lapell
- Programs –SharonRose Airhart
- Shows - Karen Fowler
- Spinning & Spinning Education - Joan McKenzie
- Weaving - Karen Fowler
- Weaving Education – SharonRose Airhart
- Handmade Sales - Denise LaRocque & Gloria Williams
- Charity Knitting – Gloria Williams

Other Roles

- Past President – Jennifer James
- Newsletter Editor – Cindy O'Malley
- Ambassador – Elizabeth Evans
- NPCC Resident Group Representative – Susan Lapell
- Website Administrator – Vanessa Crandall
- Librarian – Suzanne Wylie.

Want to get involved in EHS activities? Contact anyone in the list above or send an email to EHSGuild@gmail.com.

Thank you to everyone who submitted content for this newsletter. If you have something that you would like published in an upcoming newsletter, submit your article in writing to Cindy O'Malley with Newsletter Content in the subject line.
