



FEATURE PROGRAM Bookmaking (3 Sessions)

Date and time: Jan 26 1-4pm; Feb 23 1-4pm and ,
from 7-9pm

Place: Textile Studio – second floor at CASA, 230 - 8
Street South, Lethbridge, Alberta

Register: contact Janice at janicebrown6462@gmail.com

Details of the Program:

Deb Williams will teach us the process of bookmaking, starting from folding, treating the paper, continuing to inserts and finishing the book with covers.



Theme for 2018/2019: *Seed Pods*

In this issue:

Feature Program	1
Library Update	2
Volunteer Opportunities	2
Magazine Article	3
Program Calendar	4

Library Update

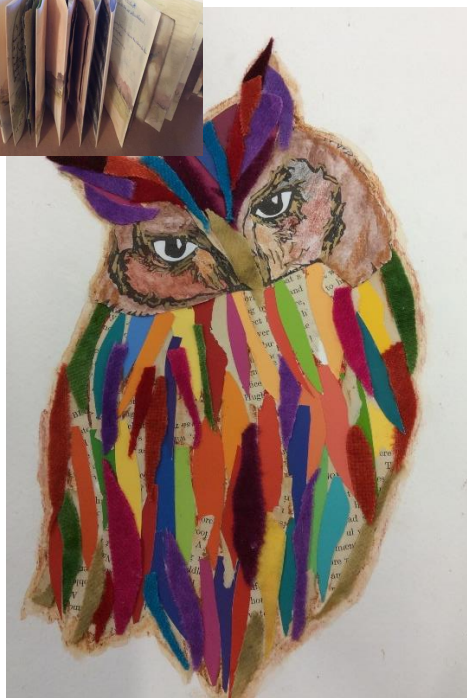
New in the library:

Selvedge – Issue 85 East; November/December 2018

Surface Design Magazine

Show and Share

Members are encouraged to bring some work to each meeting and program, whether it is a completed piece or in the progress of discovery.



A beautifully crafted owl from the Colour Wheel Challenge

Colour Wheel Challenge

Colour wheels were created with the materials and techniques of the member's choice: paint, fabric, plant, stamping etc.

Christmas at Casa Sale

We had 11 members contribute merchandise for the Christmas at Casa Sale with 153 items purchased. A huge thank you to Janet for organizing and the members (Janice, Linda, Donna, Alvina, Pat, Mary, Christine and Deb) that spent their weekend volunteering and making the sale a success!

Rust dyeing process for the upcoming program in January



Dirk's What If Workshops

Thanks to Dirk for creating a wonderful and insightful group of workshops, all the while pushing our creative boundaries and resulting in some very stimulating work and discussions!

Excerpts from the lecture

Woven Symbols, Global Patterns

Mary Zicafoose

It is my belief that the activity of working with fibre, the processes of spinning, weaving, dyeing, knitting, quilting, sewing, joining, wrapping – the simple yet complex act of making cloth itself – are activities that can trigger both spiritual and cultural memory.

It is my experience and my belief that inherent in the humm and whir of the wheel, and in the rhythmical bang, bang, banging of the beater, in the silence and the singularity and focus of the fibre processes comes a letting go as well as an experience of expansion. It is my belief that over the centuries and ages, as women and men have stooped

It is said that there are certain substances on this planet that carry, store and record memory. One is stone. One is bone. One is natural fiber. I don't know if our ancestral sisters really gave much thought to their cosmic and cultural legacy as they squinted by firelight with spindle and needle and backstrap loom. But as they worked, literally, the electro-

"As weavers, spinners, dyers, braiders, basket makers, knitters, quilters, surface designers, manipulators of fabric, and makers of the extraordinary, our relationship with fibre defines us."

and bent over their handwork, their simple cloth, as well as the fine brocades of kings and queens, a greater collective translucent, emotional, energetic, and etheric fabric was being remembered and woven. Herein has existed a portal for great inspiration, guidance, information, and revelation. And here, at the very least, have we found time and space and peace to quietly reflect, meditate, and renew.

In the wee hours of dawn and the deep twilight of winter, as centuries of fingers have worked and backs have ached, the human has instinctively looked within. Something has always rung true for them as men and women worked their cloth, informing them that life not only had meaning, but that their very handwork was the manuscript that carried both the message and the memory of the ages through their intuitive use of symbol, color and technique – through their personal icons made in cloth.

magnetic vibration of the planet at that particular time and space, as well as their own vibration or frequency was being absorbed and stored into the very fibre they manipulated. Textiles are similar to holograms, in that they both are very dimensional coded sources of information.

As weavers, spinners, dyers, braiders, basket makers, knitters, quilters, surface designers, manipulators of fabric, and makers of the extraordinary, our relationship with fibre defines us. It is our personal and unique thumbprint, our singular voice, the still note sounding in the darkness. Cloth is our medium of storytelling. It will continue to tell our story long after the sound of our looms and the click of our needles are hushed to echoes and memories.

We in this room today carry the torch as the contemporary makers and custodians of cloth. The baton was passed to us years ago. We are the present tense

of the ritual and sacred/mundane practice of making, adorning, and marketing cloth. Collectively we throw our shuttles into the future, forming a bridge between what has already been spun, dyed, woven, and sewn and what is yet to be dreamed and created.

But herein lies the catch. How do we, as contemporary cloth makers, not only preserve and continue but evolve the story of cloth on this planet? For this to happen, continuation of the many processes cannot be the ultimate goal. They are simply the tools, the means, the route to getting there. How do we move beyond our devotion to technique and the preciousness of our materials to tell the timeless tale? To create cloth of such an energetic frequency that mankind experiences some degree of expansion of consciousness in its presence? How do we weave the magic carpet? How do we raise the bar one notch higher for all mankind?

In our field, there is a mighty lust over materials, a love affair with the very sculptural form of our equipment, fierce battles fought over the political correctness of scale and definition of self in relationship to technique. We must remember that the over-and-under manipulation of individual fibres into cloth is neither a heroic nor a precious activity. It is a simple, repetitive process, which when plied with intention, artistic vision, and inspired craftsmanship becomes the agent for textile objects of legend.

In closing tonight I must emphasize that creative work, your creative work, is not a selfish act or a bid for attention. It is a vitally important gift to the world and every being in it. Your unique personal voice exists to inspire and nudge the human race one millimetre farther along on its path. Don't undermine your gifts. Don't hold back your vision. Don't cheat the world of your contribution. Create the body of work you and only you were born to make, unabashedly, with no apologies, excuses, or conformity. The clock is ticking. Just do it.

Co-presented with Sara Goodman at the Maiwa School of Textiles, September 6, 2017.

Programs

Programs take place at the Textile Studio, Second Floor at CASA unless otherwise noted. Check our website for updates at: surfacedesignlethbridge.ca

Please register by emailing Janice at janicebrown6462@gmail.com

JANUARY

9

Wednesday
7 pm - 9 pm textile studio, CASA
Rust Dyeing with Effie Brandt

13

Sunday
Open Studio
10am – 6 pm
1:00pm textile studio
Rust dyeing

26

Saturday 1-4pm textile studio, CASA
Business Meeting
Christmas Bag Challenge
Bookmaking – Part 1 – Deb Williams

FEBRUARY

13

Wednesday
7 pm - 9 pm textile studio, CASA
Seed Pod Pattern & Design with Linda Bull & Deb Williams

17

Sunday
Open Studio,
10 am – 6 pm
Textile Studio, CASA

23

Saturday 1-4pm textile studio, CASA
Bookmaking Part 2 – Deb Williams
Books and Magazines – Frances Schultz

MARCH

13

Wednesday
7 pm - 9 pm textile studio, CASA
Intro to Rug Hooking with Pat Greenlee

17

Sunday
Open Studio,
10 am – 6 pm
Textile Studio, CASA

23

Saturday 1-4pm textile studio, CASA
Business Meeting
Bookmaking Part 3 – Deb Williams

Supported in part by
a grant from the



Check these links for additional
programs of interest to TSDG
members

<http://galtmuseum.com/programs.htm>
<http://www.casalethbridge.ca/classes-overview>

surfacedesignlethbridge.ca