



**Pembina Fibreshed Presents**

# **ONE YEAR ONE OUTFIT 2023**

**Local Fibre - Local Labour - Local Colour**



# ONE YEAR ONE OUTFIT - 2023 COHORT

**Bethany Booy**

**Knitted Nightingale**

**Danielle Unett**

**Exploration Cardigan**

**Journey Basket**

**Adventure Sunhat**

**Deborah Spear**

**Lemon Meringue Cardi**

**Chocolate Bar Fingerless Mitts**

**Hillary King**

**Coreopsis Sweater**

**Winter Walk Cowl**

**Indigo Slipover**

**Coreopsis Kasilof**

**Umbell Hat**

**Joan Brunning-Symons**

**Woven Star Scard**

**8-Point Star Hat**

**8-Point Star Mittens**

**Katherine (McLean) Delorme &**

**Gabrielle Delorme**

**Fair Isle Cardigan**

**Self Striping Socks**

**Fingerless Mitts**

**Maia Graham & Suzanne Budlong**

**Embroidered Scarf**

**Woven Vest**

**Tolkien Mitts**

**Mandy Furney**

**Marigold Mitts**

**Cafe Beanie**

**Freya Sweater**

**Going to Jackson**

**Maureen Winnicki Lyons**

**Wool Salad (One Shouldered Cape)**

**Nathalie Rivard**

**Shawl**

**Knit Ankle Socks**

**Sweet Grass Earrings**

**Nalbound Mittens**

**Crop Crochet Sweater**

**Paul Campeau**

**Brain Tanned Deer Buckskin**

**Pullover**

**Coyote Fur Headband / Ear**

**Warmer**

**Beaver Fur Hat**

**Simone LeBlanc**

**Hat**

**Ear Muffs**

**Tank Top**

**Cardigan**

**Belt**



# BETHANY BOOY

Bethany is a homeschooling parent, urban gardener, mindful maker and outdoor enthusiast who is enthusiastic about learning skills for self-sufficiency.

---

## KNITTED NIGHTINGALE

Techniques:  
Knitting.

Materials:  
Wool from Ferme Fiola Farm,  
purchased directly from the farmer  
at Manitoba Fibre Festival in 2022.  
Naturally dyed by me using Hopi  
Red Dye Amaranth grown in my  
community garden plot.

Pattern:  
Vintage Patons Woolcraft Pattern



## Reflection by Bethany Booy

Building a new home is hard work and very time consuming.... but a person still needs to relax.

Knowing that the rush was on to complete the house and move in by Fall; I decided to have a considerably more wild community garden than in the past. It was an unruly mix of root vegetables, self seeded herbs and flowers...and a little patch of Hopi Red Dye Amaranth.



I was inspired to try dyeing gray yarn for the first time after a fellow OYOO participant had shared her results with amaranth dye. It was simple and it worked. What a beautiful color!

After we moved into our new house, I found time to knit while my son worked on his homeschool lessons. I had never been so grateful for math time.



# DANIELLE UNETT

Danielle is the creator behind Dano Does Things. She has a new found love for fibre arts and loves to experiment, try new things, and create outside of the box. Besides fibre, she loves working with watercolor and papercrafts.

---

## EXPLORATION CARDIGAN

Techniques:

Wet felting, needle felting, solar dyeing.

Materials:

Wools: Tunis (Longway Homestead), Rideau (Ferme Fiola Farm), Icelandic (Last Dance Ranch), and Alpaca (Circle O Alpacas).

Dye plants: marigold, indigo, red clover, goldenrod, hibiscus, purple loosestrife, stinging nettle, curly dock, red hopi amaranth, carrot tops, coreopsis, onion skins, dandelion flowers, lichen, hops, blueberries.



*“The Exploration Cardigan represents a summer’s worth of growing, foraging, collecting, and experimenting with local dye plants.” - Danielle Unett*



# JOURNEY BASKET

Techniques:  
Indigo dyeing, braiding, crochet.

Materials:  
Iris and lily weavers (Island Lakes & Lord Robert's backyards), yarn dyed with indigo (all from Longway Homestead).



*“The Journey Basket represents the journey I took to learn new skills and make something I never thought I could.” -  
Danielle Unett*

---

# ADVENTURE SUNHAT

Techniques:  
Braiding, crochet.

Materials:  
Iris and lily leaves (Island Lakes & Lord Robert's backyards), yarn (The Raspberry Roost), collected feathers.



*“The Adventure Sunhat comes from all the adventures that I took sourcing all the materials for my project, with the bird feathers representing the adventurous spirit that creatives need to reach new heights.” -  
Danielle Unett*

## Reflection by Danielle Unett

“Exploration. Journey. Adventure.” These words embody my approach to the One Year One Outfit project. Each piece led me to amazing experiences, new knowledge, and the passion to create even more! To see more behind the scenes, follow @DanoDoesThings on Instagram and YouTube, and visit [danodoesthings.com](http://danodoesthings.com)



The Exploration Cardigan is the result of a full summer worth of growing, foraging, felting and dyeing. The cardigan is made of 47 felted squares, each handmade through a wet-felting process from four different types of wool: Tunis (Longway Homestead), Rideau (Ferme Fiola Farm), Icelandic (Last Dance Ranch), and Alpaca (Circle O Alpacas). Each square was made by layering 4 layers of wool, and then using hot water and soap to agitate and entwine the fibres to create a solid piece of felt.



A variety of techniques were used to dye each square, including solar dyeing, ice dyeing, salt dyeing, and vat dyeing. All the dye materials were grown, sourced from nearby friends and neighbours, or foraged. Everything from classic dye plants, like indigo and red hopi, to more unusual plants, like hops and stinging nettle, led to a rainbow's worth of colors.



The squares were needle felted together and then secured on the inside with a hand stitch of salvaged mill ends from Longway Homestead.

'Exploration Cardigan' comes from the exploratory nature of my natural dye journey. Though I based my work off a multitude of resources and teachers, I approached it with a very "let's see what happens!" attitude.





The Journey Handbasket is made from braided weavers, harvested from iris and lily plants from mine and my parent's backyards. It is held together and accented with yarn sourced and indigo dyed at Longway Homestead.



The lily and iris leaves were harvested in early fall and dried. They were then braided into a three-strand braid, after being soaked in warm water to ensure their pliability. Once there were many yards of weavers, a modified blanket stitch was used to connect the weavers together, forming the shape of the handbasket as they were stitched.

The long handle is made from the same indigo dyed yarn, crocheted with a simple single-crochet stitch, to allow the intricacies of the basket to shine.

'Journey Handbasket' comes from the journey I took to learn new skills and create something I never thought I could.



The Adventure Sun Hat was made in the same way as the Journey Handbasket; braided weavers made of iris and lily leaves, sewn together with yarn. This yarn is worsted babydoll and comes from The Raspberry Roost (particularly, the sheep Phoebe and Ellie!), which is undyed to let the natural colours of this piece be the standout.

Tucked into the crocheted band are feathers collected from my backyard throughout last summer.



‘Adventure Sun Hat’ comes from all the adventures that I took sourcing all the materials for my project, with the bird feathers representing the adventurous spirit that creatives need to reach new heights.

Huge thank you to everyone who helped & supported this project!

# DEBORAH SPEAR

I love to knit and crochet. I also see the importance of supporting local economies, and more thoughtful manufacturing processes. These two things came together perfectly for me during this project.

---

## LEMON MERINGUE CARDI

Techniques:  
Knitting.

Materials:  
Wensleydale Boucle Fingering from  
Longway Homestead - colors natural  
and marigold.

Pattern: Laura Nelkin - Las Cruces  
Sweater.



*“It is truly a “lightweight” summer sweater, using only 180 grams of yarn to complete! The boucle yarn and the oversize needles combined to create a lovely frothy material.” Perfect for summer.” - Deborah Spear*

---

## CHOCOLATE BAR FINGERLESS MITTS

Techniques:  
Solar dyeing, knitting

Materials:  
Alpaca yarn (natural brown, dk ) and solar dye kit (natural white alpaca yarn, dk, prepared for dyeing and marigolds) all from Hundreds Fold Farm Homestead

*“I have never knit with pure alpaca yarn before. It is very silky and very warm. The result is lovely to wear.” - Deborah Spear*



# HILLARY KING

Hillary is a farmer and visual artist with a love for color and slow craft. Her fibre journey began at a living history site in Minnesota where she learned to spin, knit and dye as a youth. She has found renewed passion for fibre through the past decade thanks to the vibrant fiber and farming communities she has been part of in Minnesota, Alaska and here in Manitoba.

---

## COREOPSIS SWEATER

Techniques:

Washing, carding, spinning, dyeing, knitting.

Materials:

Rambouillet roving (GRannie Rambouillets, processed by Longway Homestead), raw Rideau (Seine River Shepherds), dye plants from my Winnipeg garden.



*“From purchasing the raw wool to binding off the last row, this sweater took a full year to create - not to mention the care of the Rideau sheep it came from. I used Stephanie Earp’s Baccarat Banque pattern as a framework for this sweater, designing my own coreopsis-inspired colorwork for the yolk. The rambouillet was dyed with rhubarb root, rudbeckia and various vats of coreopsis from my garden.” - Hillary King*

## WINTER WALK COWL

Techniques:  
Spinning, knitting.

Materials:  
Alpaca Roving (Enchanted Alpacas).



*“Inspired by the snow-nestled grasses and branches on countless winter walks.” - Hillary King*

---

## INDIGO SLIPOVER

Techniques:  
Spinning, knitting, Japanese Indigo fresh leaf extraction.

Materials:  
Japanese Indigo (seedlings purchased from Hearts and Roots Farm), raw Rideau (Seine River Shepards), Shetland roving (Prairie’s Edge Wool Farm).



*“The gray rideau was dipped in a Pembina Fibreshed community indigo dye vat. Ice water processing was used on the white and wheat Shetland yarns. I harvested Japanese Indigo from my garden, blended the leaves with ice water in a food processor, then strained the liquid from the plant matter.” - Hillary King*

# COREOPSIS KASILOF

Techniques:  
Spinning, dyeing, knitting.

Materials:  
Handspun Rambouillet (GRannie Rambouillets, processed by Longway Homestead), Shetland (Prairie's Edge Wool Farm), Alpaca (Enchanted Grove Alpacas) coreopsis from my garden.



*“The pattern is Kasilof by Caitlin Hunter of Boyland Knitworks. The golds are dyed with coreopsis, and the natural is a shetland/alpaca blend.” - Hillary King*

---

# UMBELL HAT

Techniques:  
Dyeing, knitting.

Materials:  
Polypay Chunky yarn from Longway Homestead, community Japanese Indigo, homegrown coreopsis.



*“Pattern inspired by my favorite umbels in the fall garden: dill, ammi, cilantro flower. The yarn was first dipped in a community indigo dye vat, then overdyed with coreopsis from my garden.” - Hillary King*

## Reflection by Hillary King

I'm Hillary, a farmer and visual artist with a love for color and slow craft. My fiber journey began at a living history site in Minnesota where I learned to spin, knit and dye as a kid. This was my second time participating in Pembina Fibreshed's One Year One Outfit Challenge, and I had two goals in mind: grow lots of color, and make a sweater.

### *Coreopsis Sweater*

The story of this sweater begins when I purchased a beautiful warm gray Rideau wool from Seine River Shepherds at the 2021 Manitoba Fibre Trail. With no plans for the wool at the time, I washed, carded and spun much of it for "something" over the winter months.

In spring, I harvested rhubarb root and pulled out dried coreopsis and rudbeckia from storage to dye the rambouillet yarn (GRannie Rambouillets/ Longway Homestead) I had leftover from my 2021 OYOO projects. The golden spectrum needed to become a sweater. I found a sweater pattern to use as the framework (Baccarat Banque pattern by Stephanie Earp), and modified it to include my own coreopsis-inspired colorwork for the yolk.





### *The Dye Plants*

When I wasn't washing, carding, spinning or knitting up the sweater, I was in the garden. It was my first growing season in a new garden space, and I was eager to fill it with blooms. I seeded classics like coreopsis, rudbeckia and marigold indoors in early spring, along with a handful of new-to-me varieties from Grand Prismatic Seeds: hopi red dye amaranth, tango cosmos, black knight scabiosa, madder and safflower. Though none of these made it into my outfit, I collected a lot of dried stuff to play with in the future.





## *Indigo Slipover*

Japanese Indigo (seedlings from Hearts + Roots Farm) was another staple in my dye garden this season. In early October, I scurried to get one final harvest before a forecasted frost. I extracted the indigo pigment using the ice water and food processor method, dyeing handspun skeins of white and wheat Shetland yarn (Prairie's Edge Wool Farm). While there was clearly ample pigment in the pot, I did not get the denim blue results I was expecting. I later learned that wool pre-treated with alum mordant tends to react this way.



I designed a striped tank or layering slipover to feature 3 indigo hues, pairing my fresh leaf dyed yarns with another skein of indigo-dyed Rideau I had dipped in a Pembina Fibreshed demo vat that summer. The tank was originally striped all the way to the neck, but after a good deal of “unknitting”, I opted for a solid finish.



### *Coreopsis Kasilof*

With lots of leftover dyed yarn from my sweater and cooler weather on the way, I cast on the Kasilof hat pattern by Caitlin Hunter (Boyland Knitworks). Along with the coreopsis-dyed Rambouillet, I included a blended handspun yarn of Alpaca (Enchanted Forest Alpacas), Shetland and Mohair (Prairie's Edge Wool Farm) for contrast.



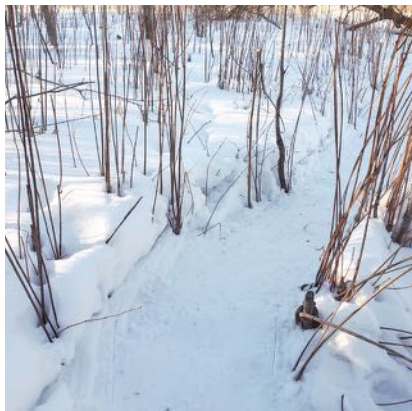
### *Umbel Hat*

The Umbel Hat is another garden-inspired design celebrating my favorite umbellifers: dill, fennel and coriander. The Polypay chunky yarn from Longway Homestead was dipped in a community indigo dye pot during the 2021 Manitoba Fibre Trail, then overdyed with coreopsis.



### *Winter Walk Cowl*

This cowl is inspired by the snow-nestled grasses and branches on countless winter dog walks. I was drawn to these rich colors of alpaca roving from Enchanted Forest Alpacas at the 2021 Manitoba Fibre Trail. This was my first time spinning or knitting alpaca, and it won't be my last.



# JOAN BRUNNING-SYMONS

Originally from northern Saskatchewan, currently living in Winnipeg, Joan has been weaving for 4 years, spinning for 6 years, and knitting for 40. During the lock down, she dove further into textile arts, and started designing garments. She is devoted to natural fibres textiles, and looks forward to developing her passion.

---

## WOVEN STAR SCARF

Techniques:

Handspun alpaca, woven 16 shaft 8 pointed star

Materials:

Handspun Manitoba alpaca, raw fibre, gift from a friend.

Pattern: Motif from 16 Harness Patterns from the Weaving Notebooks of Fred A. Pennington, by Irene K. Wood, designed by JBS

*“The geometric star motif is found all over the world, the Star of Redemption in Christianity, the Seal of Solomon in Islam, in Chinese tradition it is the entirety of the Universe, in Paganism the Four Elements and the Four Directions. It is also found in the weavings of pre-Colonial Indigenous cultures. It is a motif for everyone.” - Joan Brunning-Symons*

## 8-POINT STAR HAT

Techniques:  
Knit in the round.

Materials:  
Handspun Manitoba alpaca, raw fibre, gift from a friend.

Pattern:  
The motif technique was Festive knitting, from Mary Thomas's Knitting Book, pub 1938, an Intarsia in the round

*“Although the alpaca is a lovely fibre, spinning the black was like spinning into a bottomless hole of despair. I like the hat, I would never spin black fibres in the depths of winter ever again.” - Joan Brunning-Symons*

---

## 8-POINT STAR MITTENS

Techniques:  
Stranded knitting in the round.

Materials:  
Handspun Manitoba alpaca, raw fibre, gift from a friend.

Pattern:  
The motif technique was Festive knitting, from Mary Thomas's Knitting Book, pub 1938, an Intarsia in the round

*“Ordinarily, the thumbs are also knit in pattern, for extra warmth. Unfortunately, I ran out of white, and had to do them in plain black. Next time I will choose a larger alpaca to work from to avoid this problem in the future.” - Joan Brunning-Symons*

# KATHERINE (MCLEAN) DELORME & GABRIELLE DELORME

Mother/daughter team living in Kenora, Ontario.

---

## FAIR ISLE CARDIGAN

Techniques:

Fair Isle colour work, steeking, afterthought pocket with icord edge, zippered front opening.

Materials:

Not counting the grey to black gradient, it has 15 different colours, with wool from 6 breeds of sheep purchased from 5 different producers in Manitoba. I grew Japanese Indigo, coreopsis, cosmos, Hopi red dye amaranth and marigold in my yard, and foraged local goldenrod.

Pattern: Original design by Kathleen Taylor, modified by Katherine Delorme



*“I tried to make this as colourful as possible! I think I have every colour except red (and white - though there is a very pale yellow). I did a lot of colour blending with grey and black wool to create the gradient of black to light grey up the centre front, and between the colour sections.”*  
*Katherine (McLean) Delorme*

# SELF STRIPING SOCKS

Techniques:

Toe up two at a time sock knitting, very long skein dyed in sections to create the striping colour pattern, Turkish cast on, short row heel.

Materials:

Shetland wool and mohair 80/20 blend from Prairie's Edge Farm. The blue was Longway Homestead indigo vat at the St. Norbert's farmers market, the other colours were from cosmos and coreopsis that I grew - I actually had leftover dye in jars from last year that I had kept and used early in the summer, before the new flowers were out.

Pattern: 3x1 rib with a short row heel.



# FINGERLESS MITTS

Techniques: Crochet.

Materials: Rideau Arcott x Shetland yarn from Ferme Fiola, dyed with an indigo vat that was revived in late fall/early winter from the indigo that was grown within the year - straight from extraction to vat in the summer.

## Reflection by Katherine (McLean) Delorme & Gabrielle Delorme

“I have never tried that before, so I think I should definitely be able to do that.”

- Pippi Longstocking (Astrid Lindgren)

This was my approach to this year's challenge, in particular several parts of the cardigan that I made.

At the first zoom meeting Anna asked what our goal was, and I said I wanted to get as many colours as possible. Hence, I decided my largest project this year would be a Fair Isle cardigan. I grew my own Japanese indigo, coreopsis, cosmos, Hopi red dye amaranth and marigold in my yard, and collected wild goldenrod a short walk from my house, and did my own natural dyeing.



I had picked out a pattern that was written for fingering weight yarn. My handspun was in the range of sport to worsted weight, but I just adjusted the pattern for the resulting yarn. I was processing and spinning, but by late summer decided that if I could find some suitable yarn to supplement at the Manitoba Fibre Festival, I would. Luckily there were several vendors there that I could purchase from. In total I used 6 different breeds of sheep in my final garment. The cardigan was knit in the round

and steeked up the centre front and arm holes. This was the first time I had done any steeking, but I watched Arne & Carlos' YouTube channel on how to steek the Norwegian way as a guide. I decided to add an afterthought pocket, which was a new technique for me. I worked on this garment through the entire year.



The first item I actually completed was a pair of socks. I decided that I wanted to try making naturally dyed self-striping yarn. I already had some long wool white Shetland yarn from Prairie's Edge Farm that I had washed, I just had to comb out enough for socks. I also got some mohair from Prairie's Edge. The locks were 12", and the Shetland was 6", so after washing I cut the mohair locks in half, and then blended the two fibres on a drum carder at ~80/20 wool/mohair blend. I spun it into a 3-ply yarn, and made a very long skein, so that I could dye a section in Anna's indigo vat at the St. Norberts farmer's market June 4. I later dyed sections with cosmos and coreopsis, and left some natural, so that the yarn would stripe in the knitting. I knit them toe up two at a time, to maximize the amount of yarn that I had, and ended them when I ran out of yarn. I finished knitting the socks in October.



My daughter, Gabrielle, had agreed to help me with this year's challenge, so I let her pick and make the 3rd item. I had picked up a couple of skeins of Rideau Arcott x Shetland from Ferme Fiola, and told her I would dye them whatever colour she wanted. In the end she decided on 2 shades of blue, and crocheted a pair of fingerless mittens, making up her own pattern as she went.



# MAIA GRAHAM & SUZANNE BUDLONG

Suzanne is a local spinner, dyer, and knitter with years of experience with local dyes. She is talented and creative.

Maia resides close to Suzanne and as a knitter and newish spinner was grateful to learn from Suzanne during this project.

---

## EMBROIDERED SCARF

Techniques:

Processing raw fleece, spinning, dyeing, weaving and embroidery.

Materials:

Suzanne had a lovely trove of fleeces in her possession. Most were Rideau or Ramboulet and dye was sorted from Longway Homestead or Suzanne's garden.



*Suzanne learnt how to use a loom for this piece. Maia had inherited it from an aunt several years ago but had never learnt how to use it. Suzanne adopted the loom for this project and taught her self how to use it. This scarf was the result of the test piece with handspun yarn.*

## WOVEN VEST

Techniques:

Maia and Suzanne both spun fleece, and dyed yarn. Finish yarn was then arranged and Suzanne spun the sections and handsewed them together.

Materials:

Longway Homestead scabiosa dye kits, Suzanne's local stash of Manitoban Rideau and Ramboulet.



*This garment allowed Maia to practice her spinning, which is a new skill and to try dying. It also allowed us each to work independently and then create a garment together from these pieces. Suzanne wove all the segments and with her daughters guidance, created a vest.*

---

## TOLKIEN MITTENS

Techniques:

Spinning (both), dying & knitting (Suzanne).

Materials:

Dye plants from Suzanne's garden, fleece from her stash.



*Suzanne made them entirely by herself after recognizing the amount of spun material remaining after the two weaving projects.*



# MANDY FURNEY

Mandy delights in playing with all things woolly.

---

## MARIGOLD MITTS

Techniques:

Spindle spinning; sun-jar dyeing; knitting.

Materials:

Raw mystery down-breed fleece from Carmen, Manitoba; white alpaca from Manitoba (Circle O alpacas); marigolds from my garden; support spindle made by Wayne Capar of Manitoba.



*“The skein of yarn used here was particularly precious to me because I had carefully picked out the softest portions of a mystery fleece after washing and blended it with some shorter soft white alpaca. I wanted this yarn to be fully “Manitoba made”, so I used a locally made spindle to spin the yarn. I also chose to add my favourite sunny colour using sun-jar dyeing with my backyard marigolds.” - Mandy Furney*

## CAFE BEANIE

Techniques:

Spinning, crochet.

Materials:

Raw Dorset fleece from Manitoba,  
coffee grinds to stain the wool.



*“The wool for this hat was first dyed (stained) using coffee grinds before being spun and cable-plied. A mixture of slipped stitch crochet and half-double crochet stitches were used for different texture in a fitted beanie.” - Mandy Furney*

---

## FREYA SWEATER

Techniques:

Spinning, knitting.

Materials:

Icelandic wool roving from Last  
Dance Ranch in Manitoba.

*“The main body of this piece was made with three plies of handspun Icelandic wool. The hems were all worked using yarn spun from local*

*Dorset breed fleece for tighter stitches and to maximize usage of the Icelandic meterage I had available. Having recently added a stripe of lock-spun yarn to another gifted project, I decided to use a stripe of lock-spun yarn for myself and to help hide the transition between the Icelandic yarn and the Dorset yarn as I started the ribbed hem.” - Mandy Furney*



# GOING TO JACKSON

Techniques:  
Spinning, knitting.

Materials:  
Raw Shetland fleece from a sheep named Jackson who lives with the Leafhaven Shetlands flock. Raw Wensleydale locks from Stella who lives with the Spirit Sands flock.



*“The dark coloured Shetland (Leafhaven Shetlands) was exquisite and needed minimal efforts beyond a quick wash and some flicking before spinning. The resulting yarn had amazing loft. After consulting with the recipient about her preferences, I created a cowl with a tight slipped-stitch neck that widened to fully cover the shoulders in a basic stockinette. While waiting on myself to spin more Shetland, I thought it would be fun to add a stripe of lock-spun yarn. I had recently been playing with some raw Wensleydale locks (from Spirit Sands) that were stained yellow from sitting unwashed too long in a plastic bag. To compliment the half-yellowed locks I used a thin thread of local mohair (from Prairie’s Edge farm) I had spun and dyed with marigolds.” - Mandy Furney*



## Reflection by Mandy Furney

My process is to play and allow the fibre to guide me with little pre-thought. The first item I created for this year's challenge was a simple pair of fingerless mitts using yarn I had spun and dyed as part of the challenge the previous year. Being a blend of the softest portions of a mystery down-breed fleece and white alpaca, the yarn was delicate and fine. It had also been spun with a locally made spindle and dyed with marigolds from my garden making it quite precious to me. I knew that I wanted to be able to feel this small skein of yarn next to my skin on a regular basis. After deciding on fingerless mitts, I chose a stitch pattern that was both stretchy (ribbed) and delicate in appearance. From there it was a matter of quick swatching and math for a great fit.



My second project started with a fresh Shetland fleece. The dark coloured wool was exquisite and needed minimal efforts beyond a wash and some flicking before spinning. The resulting yarn had amazing loft and was destined to warm the neck of Jackson (the sheep)'s caretaker Margaret. After consulting with the shepherdess about her preferences, I created a cowl with a tight slipped-stitch neck that widened to fully cover the shoulders in a basic stockinette. When I ran out of my first skeins of yarn and was waiting on myself to spin more, I thought it would be fun to add a stripe of lock-spun yarn using local Wensleydale locks. I was prepared to remove the stripe if we didn't like the addition, but we agreed it gave delightful character to this practical warm piece.



Thirdly, I had arranged to purchase some local Icelandic roving from The Last Dance Ranch because I hadn't worked with this breed much. I wanted to try something new without wanting to commit to another fleece. It took me some months to decide how best to use all the yarn in a single project. At some point I thought of a short-sleeved sweater to layer. After much playing and modifying (knitting and frogging), I had most of a sweater completed. As I had liked the stripe of lock-spun yarn in the cowl so much, I decided my own sweater deserved a playful stripe too as I transitioned between yarns. I worked all the hems in some local dorset yarn I had spun to maximize meterage and complete the length I wanted.



Finally, I wanted one more piece since I'd given away the cowl. I kept returning to some dorset wool that I had stained with coffee for fun and cable-plied while spinning. It had been a while since I played with crochet – so I played to create a hat. I suspect that's the most accurate description for all my pieces: I played.



# MAUREEN WINNICKI LYONS

Maureen Winnicki Lyons, founder of Wool Mountain, quietly subverts the age in which we live with 20+ years of experience in handmade, slow-living through the arts and crafts movement in Manitoba. Through MWLminiMakers, Maureen offers skill-based workshops, and the materials to do it via Wool Mountain including 200+ breeds of wool starting with local breeds sourced first.

---

## WOOL SALAD (ONE SHOULDERED CAPE)

Techniques:  
Felt-making.

Materials:  
Cotswold ram and Cotswold x  
Wensleydale lamb from Spirit Sands  
Shepherds in Carberry. Dyed with  
plants grown at Wool Mountain.



## Reflection by Maureen Winnicki Lyons

Of course, a one-shouldered cape is about as useful as one-legged trousers but my intent was to create a piece which could be suspended from a stick and mounted to the wall like a tapestry when not being worn so that it could be admired (by me) instead of tucked into a closet

Wool from the incomparable Gerry Oliver at Spirit Sands Shepherds in Carberry. The majority of this wool is from Murtagh, a Cotswold ram. Other smaller pieces are Scottish Blackface and other breeds from her as well but those parts comprise less than five percent. All the dyed locks are Wensleydale x Cotswold lamb and dyed with marigold, dyers coreopsis and ninebark. The highlight of this One Year One Outfit challenge was in co-organizing it (really, it's Hillary to whom we owe thanks for keeping it afloat and moving forward, and Danielle as well for the display) but it pleased me greatly as a member of the organizing committee to offer three free demos at my home studio in the summer of 2022 to demonstrate proper scouring techniques for the home-based, hand-washed wool user as well as a how-to establish a dye-based working space within your garden. These demos were modeled after workshops like those I offer and well-attended, both by participants in OYOO as well as other people who continue to be involved in the local fibre arts scene

Much of the feltmaking was done while on retreat at Victoria Beach as part of a program through Manitoba Craft Council. Thank you to Ida Smith and MCC for that!

Originally, this was part of a three-piece concept ensemble which included a beaver-pelt bikini but after I bought the Manitoba-trapped beaver fur from Amber's Leather in East Selkirk, I simply could not bring myself to cut such a beautiful fur into pieces for something as irrelevant and irreverent as a bikini so I'll do that from offcuts sourced as offcuts next year. The Beaver Bikini will live still to see the day! Next year....

# NATHALIE RIVARD

I started my fiber art journey 4 years ago, through a local reenactment group. Someone gave me some unspun wool roving, and that began my spinning journey, as I had to spin it in order to use it. I have been spinning since then, crocheted sweaters and shawls and just began to knit in spring 2022.

---

## SHAWL

Techniques:

Washing, carding, spinning, knitting, dyeing.

Materials:

Mohair (Prairies Edge Farm), Rideau/ Finn wool from Sandy Ridge.

Carrot tops for natural dye, one with alum mordant and another with iron.



---

## KNIT ANKLE SOCKS

Techniques:

Washing, spinning, knitting.

Materials:

Icelandic lamb wool from Big Oak Farms.



*“This was one of my first local handspun yarns on a drop spindle. I spun it in a two ply fractal with the natural colors from the sheep.” - Nathalie Rivard*

# SWEET GRASS EARRINGS

Techniques:  
Hand sewing.

Materials:  
Local sweet grass from my parent's garden.



---

# NALBOUND MITTENS

Techniques:  
Washing, carding, spinning, nalbinding.

Materials:  
Romney from Spirit Sand Shepherds.



---

# CROP CROCHET SWEATER

Techniques:  
Crochet.

Materials:  
Rideau wool from Sandy Ridge Sheep.



## Reflection by Nathalie Rivard

This is my second year joining the one year one outfit challenge and I have to say it was much easier this time around because I had spun up so much yarn from the previous year. The knowledge I gained from the last year also increased, so there was less of a learning curve. I thoroughly enjoyed creating pieces from local materials and it is only the beginning for me, as I see this as a way of life. Creating and filling my wardrobe with local handmade clothing that I made is very rewarding. I hope to encourage and inspire others to see the many possibilities available to them.

This rideau wool was one of the first fleeces that I processed by hand and spun on my first castle wheel. I bought it from Sandy Ridge sheep. I used up every last bit of the yarn I spun to make this crop sweater, there was absolutely no leftover!



Icelandic lamb fleece bought at the Manitoba Fiber Festival 2019, from Big Oak Farms. The fleece came in beautiful natural colors and I drop spun it in a way to showcase the colors, and I was very pleased with the stripes it produced. I just learned to knit in spring 2022, these are my second adult pair of socks that I knit. The halo on this yarn is beautiful!

I wanted to make something different for this year's OYOO challenge and decided to try coiling my parents sweet grass. Local Romney from Spirit Sand Shepherds. This wool was a dream to spin and nalbind! Nalbinding predates knitting and crochet and was used in the Viking age. Nalbinding is created by pulling a long thread through itself with one needle, creating knots and dense fabric. It will not unravel if cut and therefore is perfect for mittens if you need to replace the worn thumb. I felted these mittens in order for them to be even thicker.



This asymmetric shawl is a mix of rideau/ Finn and mohair from Sandy Ridge Sheep and Prairies Edge Wool Farm. I dyed the yarn after I had spun it. The yellow was produced using carrot tops from my garden with an alum mordant and the green was done with an iron after bath.



# PAUL CAMPEAU

I am an outdoor enthusiast who relishes in being able to use as much of the animals I hunt as food or in the creation of outer wear and jewelry.

---

## BRAIN TANNED DEER BUCKSKIN PULLOVER

Techniques:  
Traditional brain tan methods.

Materials:  
Deer harvested from Paul's property.



*"It is very comfortable to wear and quite unique."  
- Paul Campeau*

---

## COYOTE FUR HEADBAND / EAR WARMER

Techniques:  
Brain tanning, sewing.

Materials:  
Coyote trapped on Paul's property.



*"The fur is only a 2 inch strip but it really puffs  
up." - Paul Campeau*

# BEAVER FUR HAT

Techniques:  
Hand sewing.

Materials:  
Beaver pelt, artificial sinew.



*"It is very warm and comfortable." - Paul Campeau*



## Reflection by Paul Campeau

My wife and I are quite fortunate in that we live on an acreage north of Holland MB that is surrounded by nature and contains an abundance of wildlife. As a hunter, I have always wanted to utilize more of the animal than just the meat. To this end I have entered into the journey of acquiring some of the skills necessary to brain tan the hides of the animals I am able to harvest. Yes, you actually use the brains of the animal to produce useful fibre.



The learning curve is quite steep when it comes to fabricating fibre using this ancient art.

The 4H motto, “learn to do by doing” appears to be the best way to acquire the necessary tactile skills to produce a material that may be made into something useful and beautiful.

Once the buckskin was successfully created, then came the fabrication process, which I learned, is an art in itself.



The efforts required to, acquire the animal hide, transform it into usable material and then to fabricate a product, have all been well worth it. The greatest acquisition, for me through this process, has been the sense of accomplishment that stems from having created something useful and beautiful from an animal's hide. This experience has also heightened my appreciation of the skills our ancestors possessed and the effort it required to clothe oneself without the conveniences of the modern world.



The One Year One Outfit experience has also made me much more conscious of the efforts that natural makers put into their products today and how creativity in fabrication of wearable items is so much more valuable and beautiful than mass production.

# SIMONE LEBLANC

Simone LeBlanc is a fibre artist living in Northwestern Ontario with an interest in using natural and local materials in her craft.

---

## HAT

Techniques:  
Coiling

Materials:  
Pine Needles. Sources in  
Northwestern Ontario & linen thread  
(purchased)



## EAR MUFFS

Techniques:  
Rabbit fur, naturally tanned from domestic  
rabbits. Hand felted wool. Birchwood  
headband, planed and steamed.

Materials:  
Rabbit fur naturally tanned by my sister from  
her domestic rabbits. Wool felted by hand  
from local sheep. Birch from local forest.  
All materials were sourced in Northwestern  
Ontario



## TANK TOP

Techniques:  
Knitting, commercial and hand spun  
wool.

Materials:  
Hand spun local wool and naturally  
dyed wool from Sunflower knits.

Pattern: Susanna Muller



# CARDIGAN

Techniques:

Spinning, knitting, pit fire kiln

Materials:

Handspun wool, wool sourced from Praries Edge Farm and locally in NW Ont, clay buttons sourced in NW Ont



---

# BELT

Techniques:

Woven birchbark

Materials:

Belt is made of Birch bark and belt buckle is made of ash wood all from Northwestern Ontario



## Reflection by Simone LeBlanc

The OYOO challenge made me really think about what materials were locally available to create my outfit. Wool was an obvious choice, and as a spinner and knitter, it was a material I was familiar with. Two of my items are made from wool. A tank top was knit with a combination of naturally dyed yarn purchased from Sunflower knits (naturally dyed Pembina Rambouillet with marigolds, onion skins and fresh leaf indigo) and hand spun yarn wool sourced from outside of Emo Ontario. The second wool garment was a cardigan knit fair-isle style from roving I handspun (Shetland & mohair) from Prairies Edge Farm. I did not use a published pattern to make the cardigan, instead I made up the pattern as I went along - trying it on periodically and making adjustments as needed. The buttons were handmade with clay from my front yard and kilned in a pit fire.



I experimented with many locally available plant fibres, including flax fibre and basswood. Unfortunately, time ran out to be able to process and produce a garment from these materials. I collected pine needles from my neighbors trees and created a pine needle hat, by coiling ( a common basketry technique) and shaping the needles. I trimmed the hat with a ribbon made of basswood fibre, retted and then naturally dyed with beets to give it a pink hue.

As a descendant of Finnish settlers, I knew I wanted to do something with birch bark. After a bit of research and experimenting, I decided to weave a belt using strips of birch bark harvested from trees cut from a roadway after a winter storm. The buckle on the belt is made of local ashwood.

My sister naturally tanned furs from her domestic rabbits and gifted pelts to me. I cut and lined the fur with handmade felted wool to create a pair of ear muffs. A thinly planed piece of Birchwood was soaked and shaped to create a headband for the ear muffs.



After taking on this challenge, I became very interested in learning about materials that were used for textiles in the past, that have now gone out of fashion. I was also very interested to learn traditional techniques, such as basketry coiling, weaving birch bark and processing clay.

There is a pride that comes from handmaking useful things. Thank you to the Pembina Fibreshed for the opportunity to participate in the One Year, One Outfit Challenge!

