



**BURLINGTON  
HANDWEAVERS  
& SPINNERS  
GUILD**



# Warped Perspective

Issue 31    October 2012

## President's Message:

*Susan Turnbull*, President



### Fall is Here and Project Abound

Summer has gone, I enjoyed the sunny and warm weather although those with gardens were probably wishing for more rain. I spent the summer in Hamilton, only going as far as Toronto but as I do not like traveling very much it was what I enjoy.

I don't know how your weaving progressed but I was unable to weave due to pinched nerves in both of my shoulders hopefully I will be able to get back to it in the fall or winter, especially by January when it will be my turn to work on my Grapevine project.

### **Dates to Remember!**

**October 13/12 – Woodstock Fleece Festival** – Woodstock Fairgrounds, 8:30 am to 4:00 pm, Adults \$6,  
<http://www.fleecefestival.com>

**October 15/12 – Executive Meeting**

**November 2-18 – World of Threads Festival 2012** – Oakville  
[www.worldofthreadsfestival.com](http://www.worldofthreadsfestival.com) Toronto Nov. 9 – Dec. 2

**November 5/12 – Guild Meeting** – “Creating Stuffed Toys from Handwovens” – *Margaret Burns*

**November 15 - 18 – Soup Bowl Event** – Tickets: \$35 for BAC Members. Online: the [BAC.ca/soup](http://BAC.ca/soup) or in person at the BAC

**November 15 – 18 – Christmas Sale.** See Lesley French for sign up and take in.

**November 19/12 – Executive Meeting**

**December 3/12 – Guild Meeting - Annual Christmas Potluck – Sites and Textiles of Japan** - *Bonnie Sylvia, Jennifer Earle*

**December 10/12 – Executive Meeting**

**January 7/13 – Guild Meeting – Baskets of Alaska** – *Diane Woods*

**May 1 – 5 – Fibre Optics, OHS 2013 Conference** – Cornwall, Ontario. See the 2012 Autumn Issue of Fibre Focus for workshop details, costs, location and registration and Call For Entries.

**June 22 – August 25, 2013 – Exhibition for BAC Guilds in the Lee-Chin Family Gallery** - “Tall Tales”. Submissions possibly June 13/13.

**Five Counties 2013 – One Thread Many Ways** – Saturday September 21, hosted by Burlington Handweavers and Spinners Guild at the BAC

**Meetings General:** 7:15 pm, the first Monday of Oct., Nov., Jan., Feb., Mar., Apr., May. Dec. and June meetings start at 6:30 pm. Sept. meeting on the second Monday. No meetings in July and August. Wednesday group and Thursday group meet at 12:30 pm each week; the Saturday group meets at 10:30am.

**Burlington Handweavers & Spinners Guild**  
1333 Lakeshore Road, Burlington, ON L7S 1A9  
Phone: 905-632-7796  
<http://www.weavingworld.ca/bwg.htm>

Autumn has come, many of our guild members spent the first day in Thorold at the Five Counties Seminar, I enjoyed the morning's speaker, learning about the creation of costumes for the stage, although there was no reference to weaving or spinning. The ladies I traveled with, Joyce, Sheila, Sharon and I snuck out after the morning session to have lunch and visit a couple of yarn stores in Jordan.

October is here, which means that our Grapevine project is half complete with the number two members of each group handing off their creations to the next member of the group at our October meeting. As the fourth member of my group I have another three months before I see my inspiration and can get started of my contribution.

Aspiring new spinners will get an opportunity to improve their skills or learn from scratch at the spinners workshop being held this autumn.

The dates for the Spinning Workshop Are October 20, 27, November 3, 10 and will run from 9 am to noon. The instructor is **Friedl Ballaban**. There are still spaces available. Please contact **Nancy Rose** for details if you are interested.

## Five Counties – Back to the Future – September 22, 2012

### A Great day in Thorold

by *Jennifer Earle*



The theme for the Niagara guild hosted Five Counties was “Back to the Future” held at the Holy Rosary Parish Hall in Thorold. When we arrived at the location members of the guild dressed in 1800’s period costume complete with sunbonnets, shawls and aprons greeted us. Our nametags were also in the shape of a bonneted profile.

**The Keynote Speaker:** The front of the stage in the meeting room had a display setup with costumes from various Shaw Theatre productions designed by the keynote speaker, *Judith Bowden*. *Judith* has been responsible for the costumes for the past seven seasons.

In her address, *Judith* outlined the creative process she follows to develop her ideas. In the early days she said, she accumulated pictures and collected these torn out sheets in “idea books”. Nowadays with the wonders of the Internet, much is stored on her iPad. She noted that she had found many sites on line, which serve as “diving boards” for ideas. Among these were pinterst.com and a PBS program called Art21. Often

current clothing antifashion such as the Steampunk and Goth will also inspire her. She was drawn to these sources as well as the event “The Burning Man” held in Nevada when she was trying to show the class differentiations amongst the Cockneys in *My Fair Lady*. In this production she wanted to portray the tribal qualities of such groups as the “dolly mops” and the “dockers” and create a different look for each. It was a production decision to use the motif of birds both caged and free (think of *Eliza*). The upper class at the Ascot was portrayed as rare, wealthy and bizarre birds, with the restriction (self imposed) that no real feathers were to be used. We were treated to pictures of dresses, which mimicked plumage due to cut and styling.



Headpieces might incorporate shredded fabric (organza), sinamay (a fabric made from banana plants used for making hats), plastic and metal...but no feathers!

It was very interesting to hear about the process of costume design, construction, breakdown and maintenance. Amazing to learn about the timelines involved in getting 200 or so costumes ready for the stage. Certainly everyone involved must work flat out to meet the deadlines. We were invited to examine various costumes from the Shaw collection and also to page through the speaker’s “Barbie Books”. The latter were small notebooks complete with costumes sketches for each character in a production along with fabric swatches and idea notes. Many

attendees were interested in where *Judith* shops. She gets a lot of textiles in New York and can order custom beaded and glitzed fabric from India. Handwoven fabrics such as shawls are sometimes used, but generally yardage is too costly for her budget. I was amazed at how many decisions she must be making and remembering when she plans a production.







### The Guild Displays:

Another room held the guild displays. As requested each guild had chosen a historic period such as 1812, Art Deco, 1840-60, Surrealists and Regency. Once guild concentrated specifically on the period when Dorset buttons were popular. There was also a display table set aside to show the items made for the 2011 "Wear Your Tartan" conference.

### Hospitality:

The hospitality was stellar. The *Niagara Guild* had coffee and baking ready for us when we arrived and a nice room with round tables so that we could sit and enjoy. This room was also the lunchroom and again, more food nibble choices. What we really enjoyed beyond the great assortment of food was the slide show ongoing, which showed various images from previous conferences and our host guild's activities. The *Niagara Guild* is now in new quarters in the basement of the *Welland Historical Museum* and there were some interesting before and after photos as well as documentation of the new dye garden they have planted. They now number something like 70 members.

An interesting activity was a community loom set up in the entrance hall. All attendees were invited to pick up some fibre and do a little weaving. At the end of the afternoon, the loom was brought on to the stage for all to see. It will become part of their new guild room.



Something else caught the eyes of members of the Burlington group. Up on the stage there were three wall quilts/hangings. Our hosts on the occasion of their 60th Anniversary created this. In looking at the squares close to, we could see that there were 20 squares on each of the three panels. All the squares were handwoven, knitted or crocheted. We all remarked to each other that it would be a neat idea to have something like that in our studio. If planned properly it would be a great teaching aid to weave structures, patterns and fibre.



### Teaching and Talking:

All the buskers were very knowledgeable and had handouts for those interested. If you were there, you might have learned how to weave a garlic basket, make an item more interesting with edge finishes or understand nuno felting.

### Shopping:

It was not hard to find some fibre to fall in love with. I managed to spend some money on some nice silk and flax.



### Awards:

There was some confusion apparently in labeling the items, which were made by artists with more than two years experience and those with less. This caused a bit of a hitch in giving out the awards, but it was decided to go with the judge's choices. Happily I can report that the grey Shetland hood spun by *Jennifer Earle* and knit by *Joanne van der Linden* won a prize from the OHS.

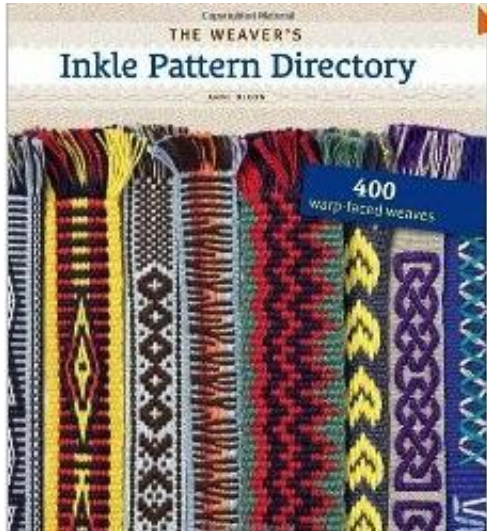


## Words from the Library

### New Book Reviews

*The Weaver's Inkle Pattern Dictionary*  
By Anne Dixon. Interweave Press, 2012.

reviewed by *Diane Woods*



This book made me want to get my inkle loom going so I could try some of the many wonderful designs shown here. Being a spiral-bound-within-hard-cover book, it lies flat so you can refer to it while weaving.

The book is organized into clear sections, which gradually take you from simple to intricate inkle weaving. The first section explains about inkle looms, reading drafts and charts, getting set up and warping your loom as well as the basic techniques for inkle weaving.

The remainder of the book is the “Pattern Directory” which has over 400 patterns and drafts for you to follow. These patterns also include special techniques such as warp manipulation, weft manipulation, inserted thread manipulation, changing width of band while weaving and finishing techniques. Empty charts/graphs are provided at the end for designing your own patterns, and there is a Glossary and a Resource list. (The writer is British and the publisher is American, so most resources are USA or UK.)

Each pattern is shown with a colour photograph including the reverse of the piece. The threading draft is given, and a diagram of the threads in the design is shown. The section on designing basic warp colour patterns is good and shows how to make a warping draft for your own design.

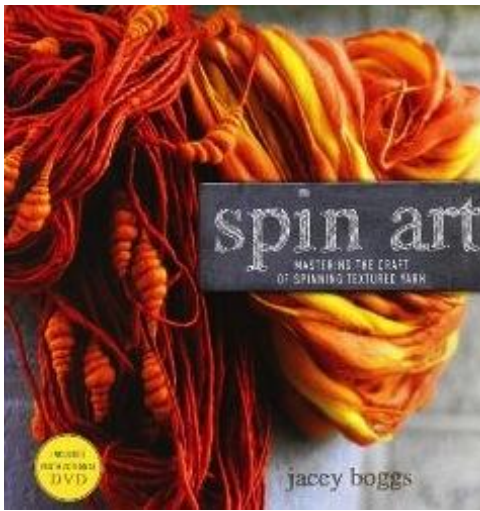
Most of the beautiful patterns featured are done by pick-up or warp manipulation. Anne Dixon explains her drafting method and how to follow it, and she discusses designing your own pick-up design including drafting letters in several different ways. Some of the patterns included are Baltic style, South American Pebble Weave, Monks Belt, Krokbragd, clasped warps, auxiliary warps, Scribbling, Embroidery, Soumak and loops, Turkish and other knots, and warp manipulation using extra threads for gathering, pleating and shibori. It goes on and on.

I decided to test out her instructions, so I chose some techniques I wasn't familiar with and put on a warp. Her instructions were clear, although I had to read and study them carefully before I had success. I would suggest transferring any pattern to be followed to graph paper so you can stick a pin in to tell where you are. Pick-up work is always a slow process, no matter how you slice it, but the results are wonderful, and in many cases the only way you can achieve that special look.

Without a great monetary investment (you can do these patterns on a regular loom or rigid heddle loom as well as an inkle loom) you can create these beautiful patterns and techniques. This is certainly a great book for anyone interested in bands, patterns and unusual weaving techniques. I will be picking up a copy at Five Counties.

***Spin Art – Mastering the craft of Spinning Textured Yarn***reviewed by ***Fran Boisvert***

By Jacey Boggs Book with 90 minute DVD



The kind of a book that me as novice spinner had a difficult time putting down!

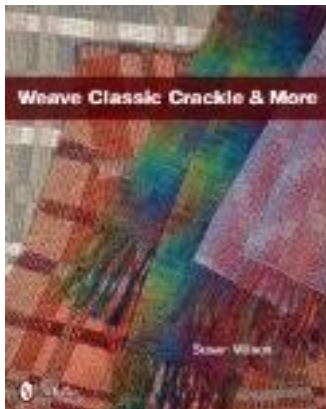
Exciting from start to finish. The photography is excellent and very colourful.

After brief and precise discussion and excellent illustrations of equipment and supplies the text of the book is divided into two sections – singles and plied. Each section is then divided into more topics beginning with the simplest and continuing to the more complicated textured yarn. In each one of these sections the author describes the best fibre, how the spinning wheel should be set up and then the actual procedure is very well documented with excellent photographs.

This book also includes an instructional DVD. What could be better than to have the author, Jacey Boggs right there to talk to you. This brings the book alive. There she is actually spinning!! And again the DVD is divided into sections – singles, plied and then finishing yarns. Not every method described in the book is on the DVD – just enough to keep you going in the correct direction. An excellent addition to the book – it just doesn't sit on the shelf it actually comes alive.

***Weave Classic Crackle and More***reviewed by ***Susan Turnbull***

By Susan Wilson



This book is a good introduction to crackle, it shows the basic weave, weaving it as different weave structures, such as summer and winter and overshot, and treadlings and weaving with more than four shafts. There is a chapter devoted to weaving it polychrome, which is a treadling method where wefts of different colours are woven one after another, with there being no restrictions on the number of colours. Crackle is a block weave so if you understand designing with blocks you will be well on your way to designing crackle. The book contains many examples of drafting crackle as well as pictures of the completed works. There is a long bibliography for anyone who wishes to further explore crackle weave.

**Opportunities and Notices****Grapevine Project:**

- Person #1: Hands Over July 1<sup>st</sup>
- Person #2: Hands Over October Guild Meeting
- Person #3: Hands Over January Guild Meeting
- Person #4: Completed by March.

*Hello Ian,*

*It was good to talk to you again yesterday. As I mentioned, Symphony on the Bay will be presenting a Christmas-themed concert on Sunday, December 9 at 3:00 p.m. at the Burlington Performing Arts Centre. The orchestra, formerly known as Symphony Hamilton, is a semi-professional orchestra in its 39th season. We have been performing at the RBG for several years, but are very excited to move into the new Burlington Performing Arts Centre because of the superior acoustics and site lines. I play violin in the orchestra and have been recently elected to the Board of Directors. You can read more about us at [www.symphonyonthebay.ca](http://www.symphonyonthebay.ca).*



*We are looking to get more involved in the Burlington community, and to that end, we want to present Saint-Saens The Carnival of the Animals at the December concert. We thought that it would be wonderful if the Guilds of the Burlington Art Centre would participate by creating works inspired by the 14 movements of the Carnival. I have attached a brief description of the piece for you, but you can also Google The Carnival of the Animals and hear a complete performance of the music. Our conductor would like the artists to be inspired by the music as well as the titles.*

*We propose to project images of the works created during the performance, but to also display the works in the lobby the day of the performance. The artists and artisans can have materials about themselves available for the public and their art can be available for sale, if they so wish.*

*I should say that the other music programmed for the day is the*

*Nutcracker Suite, and we will have local dancers performing to this music. We hope to make it a total artistic experience for Burlington.*

*I look forward to hearing back from you and I hope that the participating Guilds will warm to this project.*

*Sincerely,  
Andrea Battista  
Director, Symphony on the Bay  
905-331-8701*

### **The Carnival of the Animals by Camille Saint-Saens**

Camille Saint Saens wrote the Carnival of the Animals in 1886 while vacationing in a small Austrian village. It was originally written for a small group of instruments but is now scored for 2 pianos, winds, string orchestra and glockenspiel. Saint-Saens thought the piece frivolous, and only The Swan was performed during his lifetime, but today it has become one of his most popular works. It was first performed on February 26, 1922. There are 14 movements, which we would like you to use as your inspiration. You can listen to the music that accompanies the movements by Googling The Carnival of the Animals.

1. *Introduction et marche royale du lion* (Introduction and Royal March of the Lion) The pianos play a bold tremolo and then introduce a march theme, ending fortissimo.
2. *Poules et coqs* (Hens and Roosters) This movement is centered around a pecking theme ending with a rooster crowing.
3. *Hemiones (animaux veloces)* (Wild Asses: quick animals) The animals are running. These are asses that come from Tibet, known for their great speed.
4. *Tortues* (Tortoises) This is a funny movement where the strings play a very slow version of the famous Can-Can from Offenbach's operetta Orpheus in the Underworld.
5. *L'elephant* (The Elephant) This is a musical joke again, where Saint-Saens has lifted other melodies from Mendelssohn and Berlioz and moved them to the very lowest and heaviest sounding instruments in the orchestra.
6. *Kangourous* (Kangaroos) There is a lot of hopping and grace notes.
7. *Aquarium* This is a musically rich movement with many runs in the piano, reminiscent of a peaceful, dimly lit aquarium.
8. *Personnages a longues Oreilles* (Characters with Long Ears) This is a very short movement imitating the hee-haw of the donkey. Perhaps the composer is comparing music critics to the braying of the donkeys.
9. *Le coucou au fond des bois* (The Cuckoo in the Depths of the Woods) The pianos play soft chords while the clarinet imitates the cuckoo. The clarinet should be offstage.
10. *Voliere* (Aviary) There is a background buzz reminiscent of a jungle, and the flute and pianos play the trills of the birds. The movement ends quietly.
11. *Pianistes* (Pianists) We get to see pianists practicing their scales, accompanied by blasting chords from the orchestra. The last 3 chords move us into the next movement.
12. *Fossiles* (Fossils) Here the composer mimics his own Danse Macabre to invoke skeletons playing card games. There are also allusions to French nursery rhymes.
13. *Le cygne* (The Swan) This is the most famous movement of the suite. Short ballets of this piece have also been created.



14. *Finale* This movement reminds us of an American carnival with bouncy rhythms. Many of the previous movements appear again here and the work ends with hee-haws from the jackass.

**Nominations for the Golden Shuttle Award:**

**November’s General Meeting** is the time to submit your nominations for the Guild’s **Golden Shuttle Award**. The following is the suggested criteria for the award, which started in 1997.

**Award:** Handcrafted shuttle pin made by Diane Woods' father.

**Purpose:** The pin will be a token of thanks and appreciation to the individual who, through their time and effort, have made a marked contribution to the life and well being of the guild.

**Time Frame:** The recipient could have excelled through a short-term period or over a long period of contribution to the guild.

**Number of Awards:** There is no specific number to be awarded, each year the number would be determined by merit.

**Recommendations:** It is recommended that any guild member may make nominations.

Your submission should include the name of the member along with a description of his/her contributions to the guild. Please pass your recommendation to our President

The nomination committee should be made up of one executive member, and two members of the guild. This committee would meet sometime in November to examine nominations and to determine the recipient or recipients for that year. Awards would be presented at the December meeting.

The annual recipients would be notified prior to the December meeting.

**Previous Award Winners:**

1997 Lesley French; 1998 Bonnie Sylvia and Diane Woods; 1999 Ruth Stowe; 2000 Eleanor Roberts; 2001 Dorothy Merkley; 2002 Jennifer Earle; 2003 Barbara Reid; 2004 Mary Wesko; 2005 Lois Wyndham; 2006 Joyce Newman; 2007 Margaret Jane Wallace; 2008 Freda Veitch and Doreen Winter; 2009 Lucy Slykerman; 2010 Brian Hood and Joanne van der Lynden; 2011 Fran Boisvert.

**Pictures from Kaleidoscope: Winners with William Hodge**

photos by *Don Woods*



**A Toast to Joanne on Her Birthday in August**

photo by *Fran Boisvert*



### Hot Websites

**Lone Star Loom Room:** Tracy Kaestner had been teaching weaving through the Contemporary Handweavers of Houston at area Community centers. (In the summer of 2005 June Hanson decided it was time to retire and sell her business. In November 2005 Tracy and June worked out the details and Tracy became the owner of Nordic Studio.)

<http://www.lonestarloomroom.com/default.htm>

**Vermiro Tapestries:** WORK IN PROGRESS and other things happening (not necessarily in my studio :-)

<http://vermirotapestries.blogspot.ca/>

**Cedarview Farms,** Courtright, ON: Our sheep roam on a pesticide-free pasture while soaking up the Southern Ontario sun. Our hormone-free lamb, beef and poultry products are sure to satisfy any dining experience. Our wool batting is ideal for any quilting, or bedding project. Our washable sheepskins are sure to bring comfort to anyone! Buy Local!

<http://www.cedarviewfarms.org/index.html>

**Knitting reinvented:** Mathematics, feminism and metal.

<http://www.bbc.co.uk/news/technology-19208292>

**Janet Dawson;** Sydney, NS, Canada: Another warp of teatowels, using the same organic cotton/linen/hemp as the Bronson ones, for the demo loom also in the exhibit.

<https://www.facebook.com/photo.php?fbid=10151098305699590&set=pb.370613014589.-2207520000.1347655363&type=1&theater>

**ArtWear Network:** Seven artists come together through their passion for textile, colour and style culminating in a brilliant collection of one-of-a-kind garments and textiles. Contact: Shelburne, Ontario; 416.898.0918

<http://www.artwearnetwork.com/>

**Chrystal de Freitas:** Handwoven with Care. This is my way to share with friends and family this amazing craft.

<http://www.handwovenwithcare.com/>

### Burlington Handweavers and Spinners 2012 Executive

<b>President:</b>	Susan Turnbull
<b>Vice-Pres:</b>	Nancy Rose
<b>Past-Pres:</b>	Ruth Thoem
<b>Treasurer:</b>	Freda Veitch
<b>Assist:</b>	Doreen Winter
<b>Secretary:</b>	Diane Woods
<b>Assist:</b>	Jennifer Earle
<b>Display:</b>	Sue Stasiuk
<b>Assist:</b>	Doreen Winter
<b>Flowers:</b>	Joanne van der Linden
<b>Assist:</b>	
<b>Juried Show:</b>	Eleanor Roberts
<b>Assist:</b>	Chung-Ja Jackson
<b>Librarians;</b>	
<b>Co -Chairs:</b>	Jennifer Earle
	Ruthe Stowe
<b>Assist:</b>	Sharon Gowland
<b>Looms &amp; Equipment:</b>	Pat Hood
<b>Assist:</b>	Margaret Jane Wallace
<b>Membership:</b>	Doreen Winter
<b>Assist:</b>	Sue Stasiuk
<b>Newsletter Editors:</b>	
	Jennifer Earle
	Ruthe Stowe
<b>Phone Committee:</b>	Fran Boisvert
<b>Sales:</b>	Lesley French
<b>Assist:</b>	
<b>Social:</b>	Gisela Risse
<b>Assist:</b>	Willa McCaughan
<b>Programs:</b>	Margaret Jane Wallace
<b>Assist:</b>	Willa McCaughan
<b>Mentoring:</b>	Fran Boisvert
<b>Kaleidoscope:</b>	Ruth Thoem
<b>Assist:</b>	Mary Wesko
<b>Assist:</b>	
<b>Christmas Sale:</b>	Mary Wesko
<b>Assist:</b>	Sue Stasiuk