

PENELOPE'S NEWS



February 2015

The newsletter of the Ottawa Valley Weavers' and Spinners' Guild

Marianne Heggtveit.....*Board Chair*
Sayward Johnson.....*Board Vice Chair*
Kelly MacGregor.....*President*
Kathleen Schwass.....*Treasurer*
Ruth Cooper.....*Corporate Secretary*
Sandra Jager, Brenda
Mills.....*Studio Managers*
Elizabeth Watt *Education Coordinator*

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Open Studio Days

Every Tuesday and Friday.
Everyone welcome. Tuesday is
potluck lunch. See details p. 11

Meeting Info

This month's meeting:
Monday February 2nd, 7.30pm

Program:

Thermohair Mohair, show & tell

Next meeting:

Monday, March 2nd, 2015, at
7.30pm

President's Message

Happy New Year! What does your year look like? Have you set some fibre goals – short term, mid-term and long term? Perhaps you have signed up for a course you've always wanted to take. Consider attending a provincial event like the OHS Conference in May. It wasn't until OVWSG co-hosted the 2013 OHS Conference in Cornwall that I attended, a goal I'd had in mind for thirty years. Now that is a long term goal achieved!

As I immerse myself in my flock of sheep I take on new tasks related to fibre and must get these organized in 2015. Having finally unpacked after almost a year in our new residence and a series of calamities and time-consuming events, I can begin to focus more clearly on some of these fibre tasks. For example, after three different plans my loom is finally assembled in its new spot. Consumed with a myriad of other issues I broke down and sent my fleece to a fibre mill for processing. It is now ready for the next phase and I need to get on with it.

And our guild... When I took on this role in the fall of 2013 my approach was balance. That is, we needed to settle in and let things find their humming tune, with some prodding from a variety of inputs by the amazing volunteers who run this operation. I think there is a well-defined and happy hum in the air at OVWSG. A number of members have commented to me regarding how positive the energy they experience.

On a similar note I want to thank Ann Sunahara for her years of immense dedication and effort in her role as Studio Manager. Ann steered us through the huge transition of moving and setting up the new Studio. She has a real talent for organizing space, something from which we all benefit tremendously each time we step into the Studio. Ann has taken on the role of Heartwood House Liaison. This role has expanded a bit as Heartwood itself has grown with the move. Ann agreed that this role fits well with her skill set. Ann's most recent Studio activities are her own weaving.

Welcome Brenda Mills and Sandra Jager to their new role as Studio Managers. They have picked up the torch and are moving forward. The three – Ann, Brenda and Sandra – got the

classroom in order just in time for the first workshop on January 10th. Brenda and Sandra will now put on the finishing touches as the room evolves to fill the required needs for learning. Part of keeping OVWSG in balance has been the recent acquisition of the dedicated classroom space.

So, keep humming in 2015! Take a workshop in the new classroom. Sign up for a community event. Come out to a Networking Session on a Monday or a Wednesday. Make a plan for 2015 and see how it unfolds; see if it hums!

Kelly,
President

Announcements from guild coordinators

Workshops

The 2015 Schedule is well underway and registrations are brisk. Please use the on-line registration form available on the workshop page of the website, this helps me keep all registrations in one place. When I receive the form I check to see that there is an available space in the workshop. If so, I put you on the class list and either send you a PayPal invoice, or an email confirming the space if you have chosen to pay by cheque. Your PayPal receipt or the email if paying by cheque, are your confirmation that you have a spot. PayPal invoices are done by hand so it can take up to a week between sending in the registration and receiving the invoice, your patience is appreciated.

Many workshops are filling quickly. I am keeping a waiting list, so if a workshop is full please email me to be put on the wait list. You can also use the registration form and note in the comments that you are aware it is full and wish to be wait-listed.

The following workshops for February and March have space in them as of Jan 23:

Art Yarn Spinning with Judy Sat Feb 7
Wet Felted Tea Cozy Sat Feb 21
Introduction to Kumihimo Sat Feb 28
Backstrap Loom Weaving with a Rigid Heddle Sun Mar 1
Beginning Weaving (Judith) Sun Mar 8, 15, 22, 29
Intro to Rigid Heddle Weaving Sat Mar 28
Bringing Overshot into the 21st Century Sat Mar 14 & 21

Please see the website for full details including cost and time.

By request is also working fairly well this year. Please remember that By Request is not really DIY. Your job is to get a group together. I can do the rest. The Facebook group seems to be a good way to find friends for a workshop, but you are also welcome to make an announcement at a meeting. Just let me know before the meeting starts and I'll announce it during the business meeting and point you out.

Elizabeth Watt, Workshops Registrar

Donations

Hello guild members! I agreed to act as the guild's donations coordinator late last year, and I wanted to update you on some of the wonderful donations that have come in since then.

As those of you who made it to the January meeting know, we received a large donation of over 30 fleeces and bags of roving from Marilyn Zerr. Marilyn lived in New Zealand in the 1980s, and brought all these fleeces back to Canada but, as many of us know, sometimes our stash gets away from us! The guild was happy to receive the donation, and through the sales and auction of the fleece raised nearly \$500!

We've also received several equipment donations. From the Racine family came a 24" pine loom, which also sold at the January auction. Lynn MacDonald and Bruce Jones donated a 36" Mira loom, along with a tapestry loom. Both are being sold by the guild, so please look for those ads. Iwonna Szpacowicz donated a Dorothy table loom, which will be used in our weaving classes. Julie McInenly gave to the guild a 45" Leclerc Mira, which will be set up in the studio where the 100" loom was previously. The Watkins family donated a 24" Leclerc table loom, which should be available for rent from the guild by the time you are reading this, and Jan Scott enriched our spaces and ticked a few items off our 'wishlist' by donating various items like some new lighting for the studio, a DVD player, and a slow cooker!

Finally, I also want to thank Michael and Sandra Secenj. Michael was our guest speaker in January, demonstrating the box picker he makes, and before he left he donated a brand new box picker to the guild.

Thank you to everyone who donated. The guild is always happy to consider donations of equipment. We're working on a 'most wanted' list so we can continue to offer a good variety of equipment to our members, and the sale of equipment that we don't need helps keep our programs running and the lights on. Please email me at donations@ovwsg.com if you are considering donating anything to the guild, we have people who can help you move items from your home to the guild.

Andrea Dixon
Donations Coordinator

Welcome New Members!

Josee Labrie
Kimberly McGowan
Susanne Ledbetter
Manon Roberge
Jan Turner
Nicole Lalonde
Kathy Dickinson
Jennifer Fellows

Paul Houle
Carla Beaton
Katherine Fafard
Andrea Gordon-Val
Liz Wichman
June Prenger
Carmen Berthelette

WHERE TO FIND THE OVWSG ONLINE:

Facebook:

<https://www.facebook.com/groups/OttawaValleyWeaversandSpinnersGuild/>

Ravelry:

<http://www.ravelry.com/groups/ottawa-valley-weavers-and-spinners-guild-ovwsg>

General Announcements

Supervised Weaving

I have been approached by a woman who wants to weave a prayer shawl. She would need a 36" guild loom warped with white 2/8 cotton ready to weave and to be supervised during weaving (about 12 hours). She has woven before a number of years ago in the Synagogue's Tallit Weaving program with me. Would anyone wishing to do this please contact me. I have all the pertinent info re weaving, etc. She will pay for materials and your time. Please quote a per hour price.

Shirley Browsey, browskyshirley@gmail.com

Mississippi Valley Textile Museum Passes

OVWSG is a supporter of the Mississippi Valley Textile Museum in Almonte. We receive four annual passes to the museum. OVWSG members may borrow the passes to visit the museum. The passes are in the filing cabinet in the studio, along with a sign out sheet. If you wish to use the passes, please sign them out and give a date you will return them. You may access the passes during Heartwood House operating hours.

The Chesterville & District Heritage Society

invites you to celebrate Heritage Week
at its

16th Annual Spin-In

Wednesday, February 11th, 2015

9:00 a.m. - 3:00 p.m.

Held in the Nelson Laprade Centre, 9 William Street. (in the Park)
Chesterville

{William St. Is on the east side of Main St. S; south side of St. Mary's school}
Canadian Mittens

Again this year...*Stash Busting!*

Bring *good, clean stash* you wish to give away or exchange for other stash on our new stash buster table.

Vendors will be attending.

Door Prizes will be won.

Bring your lunch or enjoy a meal at one of the village restaurants.

For information contact:

Nancy MacMillan 613-448-1411_email: nancy.macmillan021@sympatico.ca Subject: Spin In

Gladstone Hotel Presents

**CALL FOR SUBMISSIONS - Hard Twist 10 - Memory August 27 to December 27,
2015 submission deadline April 30, 2015
Juror's Selections Announced May 28, 2015**

Hard Twist 10 - Memory, the tenth annual edition of the Gladstone Hotel's signature show of textile-based art, invites artists to explore the many and complex relationships between cloth and memory. Memory winds its way through textiles, a constant thread that runs through the earliest archeological fragments, the latest experimental synthetics and everything in between. Textiles hold memory, recall memory, record - and occasionally obscure - memory. In some recent incarnations they even have memory.

There are only three criteria; work must:

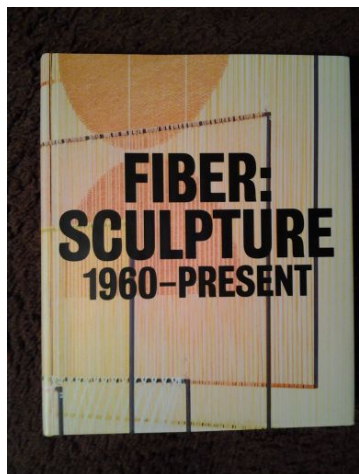
- be textile or fibre related
- explore or express ideas connected to this year's theme
- be designed to hang on a wall or be lightly suspended from a ceiling - unable to accept free standing work due to the nature of the exhibition space

Hard Twist has become an important annual event within the Canadian textile art community as well as being a signature event for the Gladstone.

<http://www.gladstonehotel.com/wp-content/uploads/2013/04/HT10-CallforSubmissions.pdf>

Member Book and Video Reviews

I was given a coffee-table book for Christmas, titled: "Fiber: Sculpture 1960 - Present" which is a collection of photographs of the fibre sculptures that have been on display at the Institute of Contemporary Art in Boston (October 2014 to January 2015). The book is published by DelMonico/Prestel (Munich, London, New York). The exhibit was curated by Jenelle Porter. Included are descriptions of each work in the collection, with references to the artists as well as short, fascinating essays describing the development of the Fibre Arts movement from the time when weaving and the uses of fibre were for the most part utilitarian in purpose to the present day when the Fibre Art is accepted as a form of modern art. For more information about the exhibit, some photos and websites for further information about each artist, follow the link below.



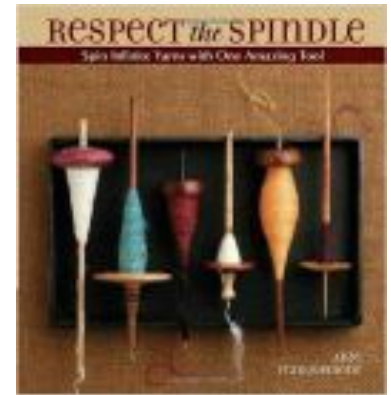
<http://www.icaboston.org/exhibitions/exhibit/fiber/>

By Liz Simms

Respect the Spindle by Abby Franquemont

It is a very well illustrated book that makes you want to use spindles (all kinds of them) so much more. The story of the author, who grew up in the Andes is very interesting and it makes her extremely knowledgeable. She covers an interesting array of drafting methods, and explains well what type of spindles will work best for different uses and results.

By Josée Labrie



Articles

Victoria pendulum wheel

by Gordon Moat

Previously published in Spinning Wheel Sleuth, January 2015

A very well kept Victoria pendulum wheel appeared on the Ottawa Kijiji ads in June 2014 (Fig. 1). I called to make an appointment to see the wheel and boldly offered to show how to spin on it. The sellers, John and Annie Ruhland, were unable to find any identifying marks, nor could I at that first meeting.

There was no doubt it was made to the Canadian patent specifications and drawings of William J. Lucas, carpenter, and Henry Lyon (sic), yeoman/farmer, kindly shared by Florence Feldman Wood. This wheel did have one obvious difference – an after market board strut screwed on for stability of the T joint at the base of the long leg of the X-frame. Alvin Ramer described another Victoria wheel in issue 46, Oct, 2004, pp. 5-8 of the Spinning Wheel Sleuth. The complete Ramer wheel and a partial wheel of the same model both have two bolts at the T joint, whereas the Ruhland wheel has only one bolt. Perhaps the Ruhland wheel was an earlier model and the Ramer wheel was a later model. The second bolt may have been added to the later model for greater stability, eliminating the need for the strut.

While examining the wheel, we noticed the accelerating pulley axle was reversed from the configuration shown on the patent drawing. We reinstalled the pulley in its proper position, which allowed temporary drive belts to be added. A quick demonstration of spinning on a pendulum wheel was then given. Annie and John were surprised at my request for a chair. Other large wheels they had seen were walking wheels, which required the spinner to stand. The wheel performed beautifully as designed. It was nerve wracking for me, though, having never spun on a pendulum wheel nor on any spindle wheel while seated using a foot pedal for drafting. The result resembled thread more than yarn. The wheel was subsequently disassembled for transport to its new home.

Prior to reassembly, the pieces were examined closely. A mark was found on the short leg of the X-frame in the inset where the horizontal beam for the wheel axle rested. It was difficult to read at just over 1 inch long and 1/8 inch high in the end grain of the wood. One is reminded of owners' names stamped on early wood working hand tools. At first we did not know which end of the mark was up. Several pairs of eyes were required before my daughter recognized a leading W, and I spotted a following J. The puzzle was solved by looking down on the top of the leg from the spinner's side of the leg. The mark reads "W.J.Lucas." (Fig. 2a). But why would the mark be in a place hidden from view after the wheel was assembled? Was this an early case of preemptive defense against patent infringement by preserving evidence? Or was it simply a craftsman's habit to include something only he knew about?

The back side of the long leg facing away from the spinner has four small holes (Fig. 2b). The holes are not round, but rectangular, as small machine cut nails or brads would make. These may have been to attach a larger identifying label or for another still unknown purpose. The nails fastening the wheel rim to each spoke appear to have machine stamped heads. This would be consistent with the patent approval date of February 23, 1866.



Another partial Victoria pendulum wheel now resides in Manotick, Ontario. It was made and marked by Stephen Martin of nearby North Gower. He made certain anyone looking at the wheel would see his name on a paper label affixed to the long leg of the X-frame facing the spinner (Fig. 3). This wheel has not yet been examined for a hidden mark, but it does have only one bolt in the T joint. The fact that Stephen Martin used the patented name "Victoria" on his label suggests either he was very bold in imitating the patent or that he had obtained permission to do so. Manotick is about a six hour automobile (not horse and buggy) ride today from London where the patentees lived. Mr. Martin was a successful entrepreneur in the Ottawa/North Gower areas using steam power for his lathes and several businesses.

There is another mark on the Ruhland wheel discovered inadvertently during a demonstration of pendulum spinning in July. The spinner happened to glance toward the drive wheel past the long leg of the X-frame, but was arrested by what I had previously believed to be a scratch in the wood of the long leg. This time the lighting said otherwise and the same stamp as described earlier was recognized (Fig. 2c). The wheel is marked in both obvious and hidden areas!

American readers may note the similarities of these X-frame pendulum wheels to those produced by Justin Wait and patented by Lyman Wight. Has anyone done research comparing the similarities or possible connections between the wheels and their craftsmen/patentees from Canada and the United States?

Wight's first U. S. patent for a pendulum wheel was in 1856, but the X-frame model did not appear until 1864 (Hilts and Hilts, *Wisconsin Magazine of History*, Autumn, 1982, p. 11). Lucas and Lyon received their patent in 1866. Wait's advertisements appear in the 1860's showing spinners seated at the

X-frame model.

I hope this inspires you to reexamine your wheels for "hidden" marks that may have long been missed. Marc and Julie Levin in suburban Chicago had just such an experience. They rescued what they believed to be an unmarked pendulum wheel. After hearing of the locations of the Lucas and Martin marks, they reinspected received their patent in 1866. Wait's advertisements appear in the 1860's showing spinners seated at the edge of their wheel and found a dark and dirty, but legible label, effectively camouflaged by age and dirt. They were thrilled to discover that they had a well preserved Wait and Buttrick wheel made under license from Lyman Wight's patent. The take home lesson is to look carefully at your wheel; it may be trying to share more with you than the first impressions.

It Takes a Village

By Susan Berlin

Many people helped make the following story come true – so now that a happy ending has been reached, I want to tell everyone how it wouldn't have happened without help from the weaving community.

I'd been looking for a 27-inch Fanny loom for several years; I don't think too many were ever made, and certainly not many used ones come up for sale. Eventually, a sad loom, missing its lower rollers, with no size information and clearly abandoned, came up not too far from me. Several exchanges with the owner revealed that he knew nothing about looms – this one had been found in a shed on a property he had recently purchased. I told him how to measure it, and asked him to check to see if the back folded in. It turned out to be a 27-inch Fanny – and the owner wanted \$50 for it. Who could pass it up?

Then a Ravelry member announced she happened to have the lower rollers for a 27-inch Fanny, and two aprons, and would send them to me for the cost of mailing them! Wow. Another Ravelry contact offered several hundred wire heddles and a couple of treadle hooks that were also needed. A local friend was in the process of moving to a town quite near where the loom was, and offered to transport it to me on one of her trips up and back. (When it was brought to me, the owner had included some 'stuff' that he thought came with it – and which turned out to be the frame for a Lervad rigid heddle loom. I was able to make another OVWSG weaver happy by giving it to her.)

So now I had to figure out how to take the loom apart to clean it and get rid of the major rust. That may sound simple to most people – but I have NO sense of spatial relations, and the prospect of having my loom sitting in pieces on the floor of my work-room was pretty scary. However, there was no other option – so basically, I took the frame apart by halves: I removed the left half of the frame so I could (more or less) use the right half for a re-connect reference. Oh, and I took a LOT of 'before' photos, also as reference. Taking off the brake was positively heart-stopping – I really didn't expect to be able to re-install it without major help.

Then I had to sand off the old finish – what was left of it, that is. Of course, that took way longer, and required way more work, than I had expected. I also soaked all the metal parts in rust-remover, which worked like a charm.

In the end, I had to purchase only the lower roller cords (to adapt to the ‘newer’ height adjustment mechanism) two sets of heddle bars, which were mysteriously missing from two of the shafts, and one lamm hook, which also appeared to be missing. Oh, and a reed.

To my own surprise, I did manage to put everything together – even the brake system! The only ‘bump’ was that it turned out the lamm hook wasn’t missing – it had broken off just under the surface, and simply couldn’t be removed. Another weaver came to the rescue: he just happened to have a spare set of LeClerc lamms – 36-inches long, but with all the holes in the right places. He gave me one, another friend cut it to size and drilled a new hinge-hole. I installed the lamm and it was all set.



So now the loom was put back together, refinished with Danish oil, and it looked amazing. Then: I tied up treadles one and six for tabby, treadles two, three, four and five for twill, and tried treadling. Treadles two and four worked as they should. All the others pulled down the correct harnesses – but the harnesses wouldn’t return to neutral when the treadle was released.



I cannot tell you how frustrating that was! I checked all the tie-ups, all the roller cords, all the clearances – there just wasn’t anything else to check. And the Fanny is a beautifully simple design: there absolutely didn’t seem to be anything wrong, but the damn thing still wouldn’t work properly.

One of my Ravelry contacts came to the rescue: he made a house call, and we went through all the adjustments once again, to no avail. Then he had an inspiration, which would never have occurred to me in a million years: *he slightly loosened the screws holding the cord-caps to the lower rollers* – and suddenly everything worked perfectly. I’m afraid I used some triumphant bad language when I saw what had happened. Talk about simple!

I am so delighted with my beautiful little Fanny. And every time I weave on it, I will think of the wonderful weaving community that made it all possible.

Warm Hands Network

by Carlene Paquette

For the past 5 years I have been donating items and volunteering my time with a small charity here in Ottawa called Warm Hands Network. I wanted to take a moment to tell you about this charity and invite you to join in.

The charity effort was started in 2007 by two ladies from the Glebe, Anita and Amy, as a way to turn their 40th birthday celebration into something meaningful. Their initial idea was to collect 50 handmade hats and send them to the Innu in Labrador. With the help of the Ottawa Knitting Guild as well as friends and family, that first campaign was so successful, that they continued collecting warm items and sending them off to cold places. In the early days, Warm Hands Network sent items to Labrador, Canada and also to Mongolia and Afghanistan. Today the charity focuses on Canadian communities, and helping children and elders is a particular focus for their efforts.

The network is composed of volunteers who make and donate warm items, shipping partners who transport the items north for free (or very low cost) and community partners who distribute the items to the needy within their community. The items go to daycare centers, shelters, health clinics, schools, in Christmas hampers and to mental health clinics (depression during the long dark cold winters is a major issue) or other special programs.

In the north, food and housing are so expensive that there is often little money left for warm items. In addition, selection of clothing is extremely limited. As I often point out to people, you can't buy wool socks in children's sizes. The handmade items that our volunteers make can be customized to suit the environment of the north. Socks can be made boot length and worsted weight, sleeves can be longer, necklines higher, toques can be made with ear flaps or a rolled brim to add warmth, etc. These small adaptations provide distinct advantages as they can greatly increase the warmth and comfort of an item.

For myself, within a few years of taking up crochet I had saturated my friends and family with gift items. It was then that I began looking for a suitable charity to send some items to. After many years I found Warm Hands Network and I have been thrilled to partner with them ever since. The charity collects a wide range of items including: washable or handwash blankets, socks, slippers, hats, mittens, neck warmers, vests, sweaters and even handmade toys. (Note: one of the few items they do not collect is scarves. They are not suitable for safe transportation on Skidoos, etc so we ask for cowls/neck warmers instead.) Since Warm Hands Network is based in Ottawa, I am able to drop off my items directly at a partner yarn store, or at the headquarters location in the Glebe.

As spinners and weavers, we often work with natural fibers. If you are like I am, you likely make more items than your friends and family need. Alternatively, sometimes items turn out to be the wrong size for the intended recipient. And of course sometimes it is just fun to try out a new pattern. Regardless, Warm Hands Network would be thrilled to have your warm handmade items to send north. Shipments

leave Ottawa frequently. The group has already sent 4 major shipments since September 2014, and a few more are likely during the remainder of the winter. I hope you consider joining in and making something for one of their future shipments.

For more information please have a look at one of the following:

Ravelry: <http://www.ravelry.com/groups/warm-hands-network>

Blog: <http://warmhandsnetwork.blogspot.ca/>

Website: <http://warmhandsnetwork.org/>

Facebook: <https://www.facebook.com/WarmHandsNetwork/>

Open Studio and Heartwood House Hours

Open studio (Tuesdays and Fridays) usually starts about 11:00 and runs to about 5:00. Members could come earlier and leave later by using the lock box key.

Members are encouraged to use the studio any time for weaving, spinning, fibre prep, and browsing the library. Please remember to keep the studio clean by sweeping up any errant fibre. During winter months, please bring a pair of indoor shoes to wear in the studio. Please use the sign-in sheet on the filing cabinet to sign in and out of the studio.

Heartwood House Hours of Operation

September to June

Monday - Tuesday: 8:00am to 7:00pm

Wednesday - Thursday: 8:00am to 7:30pm

Friday: 8:00am to 5:00pm

June to August

Monday - Tuesday - Thursday: 8:00am to 5:30pm

Wednesday: 8:00am to 7:30pm

Friday: 8:00am to 5:00pm

Marketplace

The Marketplace portion of the newsletter is used to promote and assist its members. **Current members of the OVWSG can advertise at no charge.** Some restrictions may apply as to space availability and file restrictions.

For Non-Members: \$15.00 for the first 25 letters. \$0.28 for each additional word. \$2.00 per image. Contact Natalie at marketplace@ovwsg.com or newsletter@ovwsg.com

FOR SALE

10 inch Cricket rigid heddle loom with original instructions, equipment and three extra heddles. Includes loom, 5,8,10, and 12 dpi heddles, also original instructions and project booklet, threading hook, clamps, warping peg and 2 stick shuttles. Loom has been finished with a coat of Danish oil. \$200. Contact Alison at spinsandpaints@gmail.com

FOR SALE BY GUILD -- \$350

36" Leclerc Mira Loom -- disassembled, metal parts need cleaning
With 12-dent reed, one shuttle, a reed hook, and 5 bobbins
Contact: Andrea Dixon at donations@ovwsg.com

FOR SALE

- Nilus Leclerc four shaft 48 inches loom \$200 or best offer.
- Nilus Leclerc four shaft 60 inches loom, back beam missing \$200 as is (good shape, some parts missing), or best offer
- Nilus Leclerc four shafts 22 inches table loom, some parts missing \$120
- Weavers wood bench \$110

Pickup only, in Prévost, Qc Renaud Paradis [819-219-1971](tel:819-219-1971) echeveaudivin@gmail.com

January Program

Michael Secen, from Quanta Fibres Arts, of Cornwall, ON, demonstrated his custom-made wool picker.



Show & Tell



Left to right, top to bottom: Kathleen's baby blankets and wool coverlet; Denise's Belfast Mini Mills samples; Carlene's swift and silk; Jackie's *Successful Design* class sample.



Left to right, top to bottom: Sam's scarves; Judy's spindle, Elizabeth's Linus blanket; ibid; Elizabeth's cowl, Jan's new library book cart; Ann's fleece colours for tea cozy class; Ann's felted Christmas tree; Trish's felted hat from the workshop; Mandy's grandmother's silk shawl; ibid; Mandy's chemical lace nuno piece from workshop in Almonte.

January meeting minutes

General Membership Meeting 5 January 2015

Chair: Mandy Heggveit

- Chair welcomed all old and new members and any guests in attendance.
- Executive was introduced.

Program:

Michael Secen, from Quanta Fibres Arts, of Cornwall, ON. Company sells on-line, through Etsy. Michael demonstrated his custom-made wool picker, that picks apart clumps of wool and makes it ready for carding. Its stretches out the wool and fluffs the fleece up. It is usable for first-cut wool and cotton. (\$90 US) The membership had a chance to try out the picker, while the rest went on a tour of the new upstairs classroom. Now we can run 4 courses on a weekend.

BREAK - Refreshments

Business:

- New studio managers introduced – Sandra Jager and Brenda Mills. They can be reached at studio@ovwsg.com
- Bernadette reminded membership of the Network nights on the Mondays following the General Meeting Monday. Since our membership has increased by 80%*, the guild is going to add an **additional networking evening**, on the week after the Monday Network night, on Wednesdays. The first one will be Wed., Jan.21st, from 7-9 pm.

*Membership has grown from 103 in 2013, to 142 in Jan.2014, to 196 in Dec. 2014. There also has been 4 x the demand for workshops, with over 140 people taking courses this year.

- Open studio days are Tuesdays and Fridays. To get in, if outside door locked, ring #1017 by the main door. Someone in the studio will let you in, (by pressing 6 on phone) or knock on the studio window.
- Workshops - Great Wheel, Tea Cozy, Kumihumo, Introduction to Spinning still have some spots.

Show & Tell:

| | |
|-------------------|---|
| Kathleen Schwass | Shadow Weave “Forever” Blanket, in 4/8 cotton. [41” x 72”] 40-year old wool Coverlet from Scotland or Ireland. |
| Denise Furukawa | Samples of fleece, rovings from Belfast Mini Mills. Owner’s son thinking of setting new mill up in Carleton Place. |
| Carlene Pacquette | Windmill swift (\$70) and CAMAJ silk fibre |
| Jackie Russell | Successful Design Class sample. (Balancing Plaids, proportion and colour.) |
| Samantha Van Noy | 4-shaft scarves. |
| Judy Kavanagh | Spindle |
| Elizabeth Watt | Linus Blanket (no fringe) for CHEO, from acrylic or cotton, so can be washed in hot water, 7.5 dent reed. Crumb warp wrap. Short cowl, from “Gathering Cowl” by XandyX. |
| Jan Scott | New cart for library books for courses. |
| Ann McElroy | Felted Christmas Tree with felted ornaments and lights. Fleece colours for tea Cozy. |
| Patricia Moore | Felted hat from workshop |
| Terry Nelson | Belfast Mini Mills Quiviut and Merino fleece. |
| Mandy Heggteit | Handmade white and black silk lace scarves from Grandmother. Chemical lace from “Nuno” Workshop in Almonte. |

Fleece Auction (run by Andrea Dixon) for ½ hour.

Next Meeting – **Monday, February 2nd, at 7:30 pm.**

Meeting Adjourned at 9:20 pm.