

PENELOPE'S NEWS



November 2016

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

Marianne Heggveit.....*Board Chair*
Sayward Johnson.....*Board Vice Chair*
Ruth Cooper.....*President*
Laurie Holcombe.....*Treasurer*
Candace Vanskiver....*Corporate Secretary*
Laurie Harkin-Chiasson...*Studio Manager*
Elizabeth Watt..... *Workshop Coordinator*

The Ottawa Valley Weavers' and Spinners' Guild (OVWSG) is a non-profit, incorporated organization, whose mandate is "to encourage its membership to achieve a high aesthetic standard and technical expertise and to promote and foster the knowledge of, interest in, and appreciation for historic and contemporary weaving, spinning, and their related fibre arts."

President's Message

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Meeting Info

This month's meeting:

Monday, November 7th, at
7.30pm

Program:

Noble Fibre Mill presentation

Next meeting:

Monday, December 5th, at
7.30pm

At a Tuesday open studio, a week or so ago, I was talking to several members, including both newer and older members. A discussion ensued about newer members sometimes being a bit shy to initiate contact with the more experienced weavers and spinners in order to get more guidance with first projects that they might be working on. I remember well, when I was starting out as a new weaver, even after taking a great Beginners Course, my first project on my own was intimidating! To have that extra bit of advice, simple reminders, or a helping hand to assist with yarn calculations for a first solo warp, or even helping with that first warp, would have been tremendous! After some thought and more discussion, the idea of mentors was brought up. Knowing that a comfortable rapport takes time to establish amongst members, it was thought that offering evening or weekend "help" sessions might assist in bridging that gap and help members acquire new fibre skills as well. Now I know that we have Network Nights and they are great - for getting to know each other and communication, while enjoying spinning or other fleece preparation. Now, I am suggesting extending that idea a bit and offering some more specific projects newer members could do jointly with a more experienced member. For members who work during the day, we could set some evening or weekend days aside to do a specific project on a reserved guild loom and see it through from start to completion. Please think about it and if this joint project idea is something that you would be interested in being involved with as a new learner or mentor, please contact me at <president@ovwsg.com>

Thanks!!

Ruth

General announcements

This Month's Program

Lori and Matt Noble will be speaking about their fibre mill in Almonte.

Next Month's Program

In December we will hold again our ever so popular yearly **Rosepath Auction**, one of the Guild's most important fundraisers and great all around fun. To make this year's auction another success we need one person – together with several others – to coordinate the event. This includes receiving the donations and on the day of the meeting, December 5, put all items on tables together with their containers for the numbers, and selling of the numbers. In addition, everyone is encouraged to contribute items they no longer require but someone else might need. This includes just about anything from fibre and yarns, to tools, equipment, books, household items, gifts, etc. When and where to bring these items will be announced.

Also, as a guild fundraiser, we have an auction of excess or donated fibre equipment.

This year, we will auction: - 24", 4-shaft Dorothy loom, in excellent condition, with pristine heddles.

- three large warping mills

- an antique skein winder

- a fibre carding machine

- miscellaneous items, such as various shuttles, temples (stretchers to keep the selvages straight), spindles, etc.

Open Studio

OPEN STUDIO at the Guild all day Tuesdays and often on Fridays as well. Any guild members available during the workday are free to join the daytime group!!

Announcements from guild coordinators

Workshops

Jan and I are hard at work on the 2017 schedule which we will share with you for the first time at the Ex and Sale. First come first serve! The old standbys are there and a lot of new offerings we hope will inspire you. After the Ex and Sale, please be patient for a week or two while Judy does the coding to get them up on the website as it's a lot of work for her. Also, there are new payment and cancellation policies for 2017 which will be available at the Ex and Sale and on the website when the new workshops are posted, please take the time to read them carefully so that they are understood.

Meanwhile, 2016 is not yet over! There are still several workshops to run and some of them still have spaces. A few need 1-2 more students in order to run. As always, please use the registration form on the website to register. Complete information on all the workshops is also available there. Don't worry about asking me if there is space, just register. I do keep a wait list, if it gets big enough I look at adding another session.

I'd especially like to point out "Spinning for End Use" which teaches a very necessary set of skills for Handspinners, especially if you would rather not play "yarn chicken" with every project; and "Ergonomics for Fibre Artists" which should be a class required by Health Canada. Preventing injuries is ALWAYS easier than treating them (as much as I love Jan, I'm not so fond of her treatment table, so, with her help, I work hard at staying off it)

Weaving for the Home: Sundays Nov 27, Dec 4 and 11

Beginners Weaving: Saturdays Nov 12, 19, 26, and Dec 3

Wool Combing: Sun Nov 13

Nuno Felt Bracelet: Tues Nov 15, evening

Cores and Tails, Slubs and Coils Art Yarn: Sat/Sun Nov 19 and 20

Intro to Spinning: Part 1 Sat Nov 12

Intro to Spinning Part 2: Sat Nov 26

Needle Felted Sheep: Sun Nov 27

Intro to Rigid Heddle: Sat Dec 3

Spinning for End Use: Sat Dec 4

Prolonging your Fun Ergonomics for Fibre Artists: Sat Dec 10

Nuno Felt Scarf: Sun Dec 11

Elizabeth Watt

Workshops Registrar

Library

Update on Library Projects

The Library after such a frantic amount of work this summer has been a bit on hold as the workshop catalogue, flyer and various reference material is created. I will be switching back to finish the present phase of the library projects after the Exhibition and Sale.

Once the magazines are entered we will be moving on to the reassessment of the Dewey decimal numbers that create the classifications for each topic. Also the moving and expanding of the reference section. Both of these will be very big jobs and it will take us a while to complete them. When they are complete we hope that both will make accessibility of the library easier for the members.

This month, let the Library help you with the inspiration or instructions for last minute Christmas presents!!!!

We are getting close to the last minute weaving spinning knitting felting and dyeing for the festive season. Come in and check out Handwoven, Spin Off and The Wheel magazines for project suggestions. We have lots of books with project suggestion too. Here are a few spot in the collection you might find some inspiration amongst the books! Don't forget to look at the exhibition and Sale for Inspiration, finished items and supplies to make your own finished presents.

646 Sewing

646.04 Couture Sewing etc.

646.1 Sewing for the Home

646.407 Clothing Patterns - General

646.408 Pattern alterations-fitting

646.435 Clothing - Tops
646.437 Clothing - Skirts
646.45 Clothing - Over layers

667.2 Dyeing

667.24 general Dye techniques
667.241 Batik
667.242 Ikat
667.247 Shibori
667.248 Tie Dyeing
667.249 Warp painting
667.25 Synthetic Dyes
667.26 Natural Dyes

746.12041 Spinning - Projects & Patterns

746.12042 Spinning - Novelty Yarns

746.13 Felting

746.132 Nuno Felting
746.135 Needle Felting

746.1435 More Than 4 Harness Weave Structures

746.1441 Design/drafting (Patterns)
746.14411 Colour-and-weave Design
746.1442 Samples & Stitches

Weave structures:

746.144201 Plain Weave (two Harness)
746.14421 Overshot
746.14422 Monks' Belt
746.14423 Rep
746.14424 Twills
746.14425 Lace Weaves
746.14426 Damask
746.14427 Doubleweave
746.14428 Summer and Winter
746.14429 Miscellaneous Stitches
746.1443 Card Weaving
746.1444 Off-loom Weaving; Box Looms Etc.
746.14442 Kumihimo / Maru Dai
746.14445 Inkle Weaving;
746.14446 Rigid Heddle

746.1445 Finishing

746.148 Weaving Projects

746.38 Tapestry Projects

746.401 Temari

746.4128 Basketry Projects

746.4328 Knitting Projects

Come in early to browse the library for inspiration!

All for now, Jan and the librarians

Welcome New Members!

John McConnell
Jill McKinlay

Art Show to celebrate Canada's 150th birthday!

On behalf of the application team I am happy to relate that our art show proposal has been approved. The show is:

Fibre of Our Being

Works of the OVWSG

It will hang in the Lalande + Doyle space at the Shenkman Arts Centre in Orleans from approximately **May 9th to 29th, 2017**. We will be able to host a vernissage on one of the Sundays in May between 1pm and 3pm. We will need to pick a date and work out the details closer to the show.

Canvases

Now that the show has been approved we need to get working on our pieces. The goal is 150 high quality works spanning our various textile arts. **At the November meeting we will be taking orders/deposits for canvases. Please bring cash (\$10 each) to order your canvases.**

Workshops

It has been suggested that over the winter we could have socials/workshops geared towards helping people with their pieces (such as help with mounting). Assuming there is interest we will proceed with that.

Jury Committee

We also need to set up the jury committee. If you are interested in helping to jury the pieces and assist with final layout/hanging of the show please let me know.

Photo book

I would also like to put together a book to record our show. Each of the 150 pieces will be individually photographed and the info (artist name, work title, medium, etc) would be added to the book. The book may also include a bit of info about the show, the guild and some overall photos of the installation. We would layout the book and publish copies at cost (printing plus shipping). There is a savings from doing a bulk order so we would layout the book, calculate pricing and take orders. Books would be produced next summer, after the show. I did a quick estimate online and an 80-page book is in the order of \$40.50 in softcover, 25cmx20cm landscape, using premium paper. Hardcover would increase the price by \$10+ per copy (eek). If we order over 10 books, there is a 10% discount and over

20 books, a 20% discount. The cheapest way to do this is to create a bulk order. So... think about whether you'd like a book of the show because down the road I'll be asking to get a rough idea of how many copies we might be ordering. (We will also purchase a copy for the guild library/archive).

Finally, I wanted to close with the collage of the 10 pieces we used for our submission. We received many awesome examples and making the final choices was very difficult. However, thanks to lots of hard work by Bernadette Quade, Ann McElroy, Jan Scott and myself we did select a representative sample of the beautiful work by our OVWSG members. Thanks for your help with the application! Let's hope this collage inspires you to create something beautiful for your 12"x12"



Maker Faire Ottawa Demo Report

Last weekend we did a demo at the Maker Faire. It was the busiest demo I have ever done. Next year we will take more people. Almost 6000 adult tickets were sold. Children were free. My voice was almost gone by the end of the first day. I wondered if I would be able to talk on Sunday. But years of practice talking too much paid off and I was good to go in the morning and lasted all day.



Jan is on the left demonstrating weaving, Elizabeth in the middle demonstrating spinning and weaving and then my place is on the right where I had people making wet felted felt beads.

This is my “How to Make a Hat” display:



These are the guild sample books: one for sheep, one for other animal fibers and cellulose fibres, and one for other fibres. The black at the front is Kevlar.



First Jan dressed her loom, and then started a sample piece for a Viking blanket. She has found information on several ways these were done so now she is figuring out what will work best for her.



And this was me during most of both days. Jan had a hard time getting a picture of me as I was always surrounded by not just children but also adults wanting a turn at felting:



For the full report and more photos, please visit the following link:
<https://feltingandfiberstudio.com/2016/10/22/makers-faire/>

Ann McElroy

Open Studio and weaving classes

Nov. 12, 13 Open Studio

10-4 each day. A bit of housecleaning: tools and materials as well as finished pieces for sale. Also, a vegan, gluten free luncheon prepared by a neighbour and a table of donated art pieces, the sale of which benefits Ryan's Wells, a local clean water initiative that I like to support.

Nov. 19, 20 and also Nov. 26, 27.

Two weekends of Uncomplicated Weaving classes (one class per weekend). Not many spaces still available.

10 am to 4 pm each day in my new studio near Chesterville, Ontario - Cost is \$165, which includes materials. Please enroll 2 weeks in advance with full payment at that time. The class is for absolute beginners and people who have had some weaving experience. The class outline is simple: every student winds a warp on a warping board, sets up a floor loom and weaves a project. I like students to work on the kind of project they want to learn how to do. Some choices from the past have been tea towel, rag work (using strips of cloth as weft), simple patterns and plaids, random warps, etc. It is my hope that each student chooses something different. This way, the class as a whole covers a lot of possibilities. My theory is that weaving is not brain surgery and I teach a relatively fast and easy way to do it. I pass along what I have learned in 40 plus years of being a weaver.

91 Erin Ave., Chesterville ON. Contact Janet Whittam at [613-448-3733](tel:613-448-3733) for more info.



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: Strauch drum carder 400\$ obo
carmspace@hotmail.com
[613-241-2863](tel:613-241-2863)

Ashford Traditional Spinning Wheel for sale. Asking \$200. Call Janet Snyder [613-253-7164](tel:613-253-7164) or email forestrow@xplornet.com

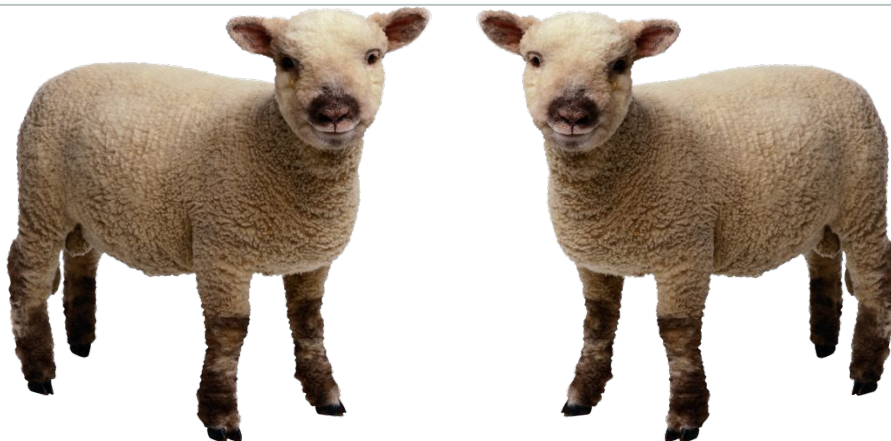
Sturdy 24" Metiers Clement tabletop loom, 4 harness with levers under front beam. Includes 12 dent reed, raddle, threading hook, shuttle and bobbins. \$150. Contact Cindy cgo244@yahoo.ca or [613-299-9117](tel:613-299-9117)

Christine Gagné
Créations Christine
Représentante d'Ashford Dealer
Pour plus d'information - For inquiries:
[819-405-2007](tel:819-405-2007)
cgagne40@gmail.com

I've set up a new Facebook page for my farm, Kinnaird Farm.
www.facebook.com/KinnairdFarm/

There, I have posted a few photos of fibre for sale, including "Birch" - half BFL roving; and, "Champagne" - alpaca / wool roving. These will be at the Exhibition and Sale, along with some packages of "Henrietta" llama fibre. I also have lambskin rugs which make a great Christmas gift; and, a few fleeces left. Let me know if you'd like to see something in particular and I will bring it to November's meeting or Networking on the 14th.

Kelly MacGregor



Ever been part of a Sheep to Shawl? An Invitation

The first time I was at a fibre show where a Sheep to Shawl was on the schedule, I couldn't believe it. What? A team of spinners and weavers would be starting with a raw fleece, and would card it, spin singles, ply them, and use them to weave a 6-foot-long shawl before the end of the day?

I really didn't think it could be done.

Since then, I've taken part in a few Sheep to Shawls myself, and I can tell you that not only can it be done – being part of a Sheep to Shawl is an exhilarating experience.

And because the Guild is now planning to put together a team, we all have a chance to get in on the fun. A first planning meeting for the team will be held on November 14 at 7:00 – just before the regular Networking meeting. If you're interested in joining the team, or just getting more information, please contact Kelly MacGregor at kellymmacgregor@gmail.com and let her know you're planning to be at the meeting, and whether you'd prefer to be a spinner or a weaver.

For those who've never done it, here's an outline of what's involved – but please note that the rules are flexible:

1. Prior to the day of the Sheep to Shawl, a team is formed and the members get together to decide on the design of their shawl. Sometimes they even have a 'practice run' to test their tools and their timing. Then the loom is warped – with whatever yarn the team decides on – and readied for the actual Sheep to Shawl.
2. A team is made up of several spinners – usually 4 or 5 – and a weaver. On the Sheep to Shawl day, the weaver is allowed to spin until she judges there's enough yarn stockpiled so that as she weaves, the other spinners will be able to keep her supplied. *(Note: for those of you who don't feel up to spinning or weaving, the team usually includes a 'spare' person whose job is to talk to onlookers, answer questions, and generally allow the other team members to concentrate on their work.)*
3. The team is given a freshly shorn raw fleece, and immediately gets to work prepping it for spinning. Usually, the rules permit the use of hand carders, a drum carder, or combs. Then each of the team members start spinning – each aiming at getting the same weight and grist of yarn.
4. When the first two bobbins are filled, one of the team members is set to plying the singles, and the whole process continues until the weaver determines it's time for her to start weaving.
5. The spinning and weaving continue for the allotted time – and miraculously, the team will have produced a shawl of the required length and width, complete with fringe!

Intrigued? Come hear more on November 14!

Susan Berlin

Photos from the October meeting



This month's meeting's topic was **Pricing Your Work**. Guest speakers Chandler Swain, Lisa Pai and Diane Lemire talked about how they price their work.



Show & Tell



Elizabeth's handspun sweater, Denise's kimono, Shirley's in-depth study and shawl pin, Sylvie's banner stands



Left to right, top to bottom: Liane's felted hat; ibid; Liane's handspun knitted bag; Liane's felted coat; Candace and Lee-Ann's *Demystifying Colour* workshop sample books; Kelly's found poncho; Kelly's handspun *Baby Surprise Jacket* for the art show; Laurie's coiled basket; Laurie's Christmas ornament; Erin's natural-dyed yarn; Erin's peg-loom woven sample; Erin's felted birdhouse sample.

October 2016 Meeting Minutes

General Membership Meeting 3 Oct 2016

Chair: Ruth Cooper

- Chair welcomed members, new members, and guests. (59 members in attendance, plus two new members, and one guest, and three panel guests).
- Attention was drawn to the guild yarn for sale and the stash of Mary Morrison for sale in the foyer.
- Executive was introduced.

Business & Announcements:

- **Workshops:** There are still some workshops left for 2016 so get your registrations in!
 - If you've signed up for a workshop and can't make it please let us know so that people on the waitlist can be contacted. If you pull a "no-show" your cheque will be cashed.
- **Donations:** Marie-France Gosselin is collecting donations to assist with replacing the stash of Catherine Barrette that was tragically lost at the end of September.
- **Guild Call for help:**
 - Equipment manager; two experienced assistants needed.
 - Heartwood House liaison. Meetings are at lunchtime, approximately one hour, and usually involve food. This is a great opportunity to become familiar with the community!
- **Ex & Sale**
 - The Ex & Sale Coordinator passed around two sign-up sheets for the sale demonstrators and to run the information table.
 - We're in need of assistance with setup and teardown. We're able to sign for student volunteer hours if anyone knows someone looking for an opportunity.
 - Raffle Item # 1 Coverlet: Ruth presents the 100" coverlet. A pattern gamp in Norma Smayda's Bertha Grey Hayes miniature overshoot. This item took just over 125 hours of teamwork to produce. There is also a companion pamphlet on its creation to circulate.
 - Raffle Item # 2 Shawl: the shawl is; handspun, hand dyed, and handwoven by guild members.
 - Raffle Item # 3 Mixpack: various items in one bundle as a prize.
 - Raffle tickets: \$5 each. These are being sold to raise money specifically to make workshops more affordable for guild members. There are over 600 tickets to sell and hand in stubs by Sunday Nov 6. People could sign for ticket packs at the meeting and you can contact the Ex & Sale Coordinator to pick up packs or drop off the stubs and money. There is a smaller quantity of tickets to sell this year, but the revenue remains the same.
- **Ex & Sale Co-op Table:** lots of spinners and toolers have signed up, but there aren't many weavers on the table yet. Get your name in ASAP.
 - A sign-up sheet was passed around with a reminder that you must have new items juried if they haven't been before.
 - People selling on the co-op table do not have to pay unless a sale is made, and then 10% is due to the guild. Sellers on this table will also be called upon to volunteer for tasks during the event.

- **Sheep to Shawl**
 - Kelly MacGregor is the guild contact organizing this event.
 - A suggestion was received that we document the sheep to shawl process, possibly via film, for use on our social media.
- **Reminder:** please include OVWSG in the subject line is sharing emails or information about guild events so that people are able to pick them out of the inbox easily.
- **Studio Manager Update:**
 - Lost and found table was set out of odds and ends that were left in the studio.
 - Snag list is posted in the Studio so please make note of anything that's broken, wearing out, or missing. If you've fixed something there is a space for that.
 - There is also a sign-in clipboard in the studio for those in after the desk closes.
- **October 7, Volunteer** needed to assist with the October 7, equipment room organizing and inventory. No lifting, just help place items back into the room as inventory is done.
 - A member came forward immediately.
- **Heartwood House Concert:** Tony Turner \$20/ticket. Friday Oct. 21.
 - Ann Sunahara will be volunteering all day until 6pm accepting items.
 - There is need for help in the evening, 6pm onward (You'll be at the concert ☺).
 - Liane Thiry-Smith passed around a list for those who want to contribute baked goods for the fundraiser. The items they need include small portions to be divided into mixed plates at the event and a few larger items to be auctioned off. Please make sure you provide an ingredients list with your contribution and indicate if you're a peanut-free household.
- **Heartwood House OC Transpo Lost & Found Sale** still needs volunteers! Please contact sunahara.ann@gmail.com
- **Flyer:** Community Laundry Co-op Garage Sale October 4, 11am-330pm.

~Heartwood House provides our guild with support and accommodations we can afford, so it's very important we show them our support by assisting and/or attending their fundraising. Their events help them to continue to support the HH community. ☺

- **Media Request:** A member of the francophone Group Media TFO 24.7 contacted the guild to do a story and said, "I didn't know people still do this!" Any weavers and spinners who are fluent in French and are interested in doing a media segment with TFO 24.7 should contact Ruth Cooper for more information.

Program: How to Price Your Work - Guest Panel

• Chandler Swain

Lisa Pai

Diane Lemire

- The events of the program are transcribed as best as possible during this fast paced discussion. My sincerest apologies for any omissions and variations in wording.

Carl Stewart introduced our panel guests to the membership; Chandler Swain of General fine craft, art & design, then Lisa Pai of L.A Pai Gallery, and Diane Lemire fibre artist (Recently exhibited at Mississippi Valley Textile Museum).

How do you price your work? How do you get what you need without overselling or underselling? Our guests were prepared to give a short lecture of their perspectives on our topic to begin the program.

Chandler Swain describes that she's part of a Potter's Guild, and notes that our atmosphere at the guild is so different and peaceful in comparison. She tells us that she's been making pottery for a living for a long time now. Her approach to pricing is from a logical perspective...She has wondered around the idea of "Why would someone want to buy a mug for \$50 when you can get something interesting at IKEA for \$4." Chandler also creates sculptures.

The Potters Guild does something similar to the OVWSG Ex & Sale. Chandler indicates that it's important to try to invite people to these events who dedicate their life to their work. People who want to buy art like to talk to the artist.

Running a gallery means showing the best of the best and pricing these items appropriately. It's important that amateur work not be priced in a manner that undercuts professional prices.

Lisa Pai operates a mixed medium gallery that includes wearables, and she brings that perspective to this panel. She has a hands-on past, and she considers this knowledge in pricing. Lisa says that she looks at how much things are selling for on the market including magazines and online. She specifies that it is much more difficult for textile artists and woodworkers on the market as they're often not able to stock a gallery, a fair, and a studio at the same time. To add to this production based challenge, if they wanted more time to work on their craft to increase production they may have to hire someone to help and add more expense.

When working with an artist who might be represented in the gallery, Lisa expects that they will come to her with a price they'd like to work with. She is ready to discuss this with any artist with her hands-on experience and time operating the gallery. The price expectation of the artist and a combination of her experiences including the current market will usually ensure they come to a final price together. She states that price levels must be maintained across the board for all shows.

Lisa also indicates that there are several other considerations to discuss as well, including; how to display, the artist shipping to the gallery and the gallery shipping it back, and who will cover the repairs. One of the most important aspects to display and marketing is having excellent photography of your work. It is very expensive but amongst others your work will not be noticed without marketing. Consider the 4 P's: Product, Price, Place, and Promotion. Galleries care where you've shown. Consider this. They like to work out an exclusivity arrangement when possible so make sure you talk it out.

Diane Lemire describes herself immediately as a do-er. It's not easy, she says, if you want to live off your art you must be good at many things. Marketing, website, photos can all get in the way of creativity and productions. Balance between being an artist with gallery shows and making income from the things you produce.

When you start it's always hard to know where to begin. Diane started in *Artists in the Environment* in Chelsea. She started with that tour and then went to Art in the Park, and then went on to do some shows and galleries. It may take a long time so she says you should always reflect back to "what do I want to do?"

Diane is a felter and likes to do really BIG pieces and couldn't stay at home. She went to work in a studio. She found it was getting lonely being away to work and reminded us that it's important to maintain your community. That's a real challenge when you're passionate and want to keep working. *Work + life balance.*

There are many costs if you have to be in a studio, and Diane says she teaches more to help balance the costs of the materials. In order to further offset her costs, she will barter and trade with others. If there is something she needs she may make something for someone in trade for the

supplies. Sometimes you need someone to do something you can't, for Diane it's a translator. This costs money but it saves her a lot of time.

There is a formula of sorts;

the cost of materials/supplies

+ studio and overhead costs per month

+ time (your wage) = \$

You must always price the same as all others who are selling in the venue.

Panel Q/A/Comment

Q: Do you make things you know you can sell in a marketplace and also some you can sell in a store?

Diane: Yes. You must be cautious and maintain standards.

Q: I started 30yrs ago and the formula was; 4x your material cost, then look at the market and adjust your cost. Is that still true?

Chandler: No. Ha ha.

Diane: It's difficult and varies between materials and the subjective view of the shopper. If I use a Victorian collar that was given to me in a piece – how will the shopper know to appreciate that? I must know what venue to sell it in.

Q: How do we collectively build a market of awareness and desire for the things we produce that are better quality products versus Walmart?

Chandler: Reach out. Have a place to go where there are things to aspire to. Museums and high level craft shows. Go out and be with these people. Run festivals and shows and make sure that there are professionals there. Go see what others are doing and how they are showing, how professional it is. Run studio tours like in Chelsea/Wakefield etc. See how the rest of the group is going. Buy that \$50 mug.

Comment: We have to go preach to the unconverted. That's what our demo's are for. See the guild demo coordinator.

Chandler: the New Art Festival (formerly Art in the Park) gets thousands of new people coming through.

Q: When is it art and when is it craft?

Chandler: That's a beautiful question. I sat on a jury where this question came up and it raised the hair on my head.

Diane: Art is one of a kind and craft is many made.

Chandler: I sell mugs that are unique but are made in production. It's \$50+tax and at what point is your price at max?

Q: Doesn't it come down to quality?

Chandler: Yes.

Comment: I sell wholesale and often people aren't charging to make a living. It's a huge challenge to sit next to someone who doesn't value their work.

Chandler: The Guild of Potters undervalued the entire show. So, I started my own show so that everyone was doing it the same level.

Q: Packaging: how do you present yourself just-so?

Diane: I have my name. It's important to get your brand out there. I have cards and washing instructions to put on everything.

Lisa: I put a small bio and the gallery info on my card for people.

Q: The prices at many shows are too low. I price my work for what it's worth. No matter the price, people buy what they like. How can you get people to understand?

***Chandler** tells a story of a couple shopping at the gallery and loving a painting. They were moving into their first apartment together and had to decide between the art or something else. They came back and bought that painting because they decided that they must have it because they love it.*

Comment: Materials are expensive and it's extremely labour intensive.

Chandler: I've seen your show (Ex & Sale) and the prices look great. Are you not happy?

Comment: I have things priced to low, but it's slowly going up.

Comment to all present: Display shows off your things. If people can see it then you'll sell more of it, so put effort into your display.

***Carl Stewart** tells a story about an event he was showing his work at and he had referred to himself as a weaver. A person looked very seriously at him and said, "oh, but it's so much more!" Carl had never meant for the term weaver to be considered a pejorative.*

Q: How do you value your work? How to make a product line of a particular value?

Diane: Have a show with like minded people. She says it's nice to have a solo show, but it's good to know what's out there. If you do what you love to a certain extent you're so much happier. She's met some people who are successful and have lots of money but they can't do any production because they have other worries. Talking and sharing with people will show that we're all similar in some ways, and it's good to have their stories.

Q: Diane posed to the crowd: Do you do things with youth? I think that educating on how long these items take to make starts with them.

A: We have done some.

Q: Is there a role for the guild to take advantage of media?

Ex & Sale Coordinator: two interviews happened last year and the host even attempted spinning. If anyone is interested let me know.

Comment: People value seeing the process and progress on sites like Instagram.

Discussion was closed and Carl Stewart thanked our panelists.

Diane: The thing between craft and art is so small.

Chandler: Art is so finely crafted and all crafts I love are made by artists.

Chandler & Diane: Wear your art!

Break -----

Show and Tell

Elizabeth Watt	Handspun sweater
Denise Furukawa	Kimono (<i>Kensington Market find Toronto.</i>)
Shirley Browsky	In-depth study (<i>donated to guild</i>), Shawl pin (<i>femo</i>)
Liane Thiry-Smith	Felted items
Sylvie Faucher	Banner stand
Lee-Ann Scott, Candace Vanskiver	Dying 101: Demystifying Colour workshop binders
Kelly MacGregor	Cape/poncho, 12x12 art project tiny baby surprise jacket
Laurie Harkin-Chiasson	Pine needle baskets, rope weaving & Star ornament
Erin Krekoski	Felted birdhouse, natural dye samples, and peg loom

Thanks to all. Meeting adjourned 10:00pm.

Next meeting takes place Monday October 3, 7:30pm.

Dear Guild Members,

We are pleased to announce that it's time for the Interweave Annual Guild Subscription Program! If you act NOW, you can get a full year of any of our 11 magazines for **only \$19.99 each!** This is the lowest price available. Hurry because this exclusive offer expires soon. We appreciate your support and look forward to hearing from you soon.

P.S. Use this exclusive offer to introduce a friend to our great magazines. You can give a gift subscription at these same low rates! Call customer service at (800)767-9638 and mention code 96KS61

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Applications are being accepted for

Ontario Handweavers & Spinners position of **Fibre Focus Editor**



Responsibilities include:

- Be pro-active in developing new ideas and encouraging writers.
- Solicit authors for articles, patterns and other Fibre Focus exclusives.
- Coordinate deadlines for text and photographs.
- Assign stories, prepare, proofread, and edit copy.
- Organize the contents of each issue and write the Editor's Column.
- Work with the Publisher and Graphic Designer to meet deadlines.

The ideal candidate:

- Have a passion for the fibre arts, spinning and/or weaving.
- Be creative & curious about the fibre community with a gift for telling stories.
- Find articles of interest for the magazine, assign features, provide guidance and review work.
- Have editing and computer skills, including word processing & photo handling.
- Strong writing, verbal and proofreading skills.
- Organized, detail-oriented, works well independently.

This is a contract position with four annual publication dates. The successful candidate should be a member of Ontario Handweavers & Spinners. Interested candidates are invited to submit a letter of application and resume to the Publications Chair: Jo Harris, publicationchair@gmail.com

Deadline for applications is Nov 14, 2016



Ontario Handweavers & Spinners

Spinning Certificate Programme



Haliburton School of Art + Design

August 19 – 26, 2017

The OHS Spinning Certificate programme instructs spinners in many aspects of yarn design and creation, from the raw material through to the finished product. This is not a "learn to spin" course; rather it is an intensive programme made up of six semesters or levels—one each year—that guides spinners as they master a wide range of techniques. Each topic is taught by an instructor (usually a graduate of the program) who has developed and demonstrated expertise in that topic. OHS instructors tailor their teaching styles and hands-on exercises to suit the needs of the class, and are always ready to answer questions, explain something in a different way, and provide personalized assistance to students.

The course generally runs for eight days each August for six years. Class time consists of lectures, hands-on instruction, studio time, and lots of one-on-one support and feedback. In addition to the in-class hours, students will be assigned at least 200 hours of homework each semester, to be mailed to the relevant instructor according to assigned due dates. All of the semesters must be taken in order.

SEMESTER I:

- Sheep as a fibre source; skirting, sorting, scouring; fleece preparation for spinning
- Spinning wheel maintenance
- Woollen spinning techniques including long and short draw; basic blending methods
- Acid dyes on wool; dye safety
- Creating the 10-step colour wheel; colour theory

SEMESTER II:

- Sheep breeds and their wool types; choosing a fleece and recognizing faults
- Wool combing and worsted and semi-worsted spinning techniques; yarn finishing
- Colour blending and colour theory
- History and operation of spinning wheels
- Plant dyes on wool; use of mordants; dye safety

SEMESTER III:

- Preparation and spinning techniques for 5 fleece types
- Twist and its relationship to diameter
- Spinning to end use; time management
- Mohair; mohair blends
- Multiplying and 3-ply churning
- Exotic and lichen dyes on protein and cellulose fibres; after baths; fastness testing; dye safety

SEMESTER IV:

- Spinning silk in all forms; silk blends; reeling silk; making mawata
- Exotic fibres - dog hair, alpaca, llama, camel, angora, cashmere, qiviut
- Indigo dyeing; dye safety

SEMESTER V:

- Flax preparation and spinning; flax blends and bast fibres as available
- Cotton preparation and spinning - various forms and species of cotton fibres; cotton blends
- Fibre identification techniques
- Synthetic and regenerated natural fibres and their blends

SEMESTER VI:

- Novelty yarn construction
- Yarn analysis and duplication
- Creative and fibre reactive dyeing; dye safety
- Judging handspun yarns and projects; mounting a juried show
- Creating a resume and portfolio
- Planning a Design Challenge
- In-Depth Study proposals

For more information, contact education@ohs.on.ca