

# CUYAHOGA WEAVERS GUILD

Number 107

Spring-Summer, 2012

## PRESIDENT'S LETTER

Another weaving year for our Cuyahoga Weavers Guild has gone by—flown by, escaped us, zipped into history ????. Whatever your favorite term is, we are approaching our summer hiatus for 2012. I for one, have not only memories but THINGS, items, weavings that record what I did with my weaving time over the past 9 months. I have some belty type straps and cards to weave them from a workshop with John Mullarkey, I have a warp ready to put on the loom from carpet warp cotton donated by Rose Rubin for a guild project of placemats, I have an undulating twill from my twill study, I have this incredible notebook of samples from our 3-D workshop with Ruby Leslie. I have several other weaving pieces I have done because I was inspired by the Guild, our members and their vast knowledge so willingly shared. I guess the only thing I could ask for would be less interruptions and more weaving time.

I also take away from this year, Weaving Today, a web site that brings so much to us from "Handweaver" magazine. And I am looking forward to the fall when we will begin anew weaving together. Thank you every one of you, for the support, the patience with me, the wonderful spirit and precious knowledge you give. Do keep watching for notes and news about next year's programs. I know we are all looking forward to the September field trip to see the Loom Museum of over 100 looms. Apparently we will be welcomed to sit, try, beat, shuttle and explore these looms with abandon. Other great things are being planned by Uarda and Victoria. And many thanks to them for this vital job being so willingly done.

I wish each one of you a lovely summer, great weaving, good health and losing yourself to your next project, whatever it may be.

Patty Hridel

## OFFICERS FOR 2012-2013

President: Elly Rose

Secretary: Nancy Allman

Treasurer: Jean Jackson

Card Correspondent: Darcy Prince

Hospitality: Sarah Berg and Debbie Swan

Library: Victoria Johnson-Parratt

Newsletter: Nancy Allman and friends

Programs 2012-2013: Victoria Johnson-Parratt and Uarda Taylor

Show Coordinator 2012-2013: Patty Hridel

Programs 2013-2014: Victoria Johnson-Parratt and Patty Hridel

Website: Darcy Prince

## DYE DAY

The fourth Friday in June is dye day for the spinners guild and anyone who would like to join us. Although we can do any dyeing you would like, this year we will be focused on natural dye. This will mean indigo, cochineal, madder etc. While indigo is a vat dye and no mordant is required to set the dye, all the others require a mordant. All this means is that you must soak that which you wish to dye in a chemical solution of alum. If you do not have any alum, I will be glad to supply you and give you instructions on how to do it. Just give me a call. Your objects to be dyed should be well washed and mordanted. The day starts at 9 am and ends whenever it ends. We will have a potluck so bring something to share. My address is 2980 Washington Blvd. Cleve. Hts., 216-932-3730-----Jean Jackson.

# CUYAHOGA WEAVERS GUILD

## PROGRAMS & WORKSHOPS 2012-2013

**All meetings are held at the Church of the Saviour, 2537 Lee Road, Cleveland Heights, unless otherwise indicated.** Brown bag lunch usually starts at 11:30 am (with coffee, tea and dessert provided), the program starts at 12:30 pm and the business meeting follows. All changes in meeting location, day and time are indicated below.

June 21	General Meeting & Potluck & Show and Tell – Patty Hridel’s home, 10750 Franks Rd, Auburn, OH 44023. A-L bring main dish or bread; M-Z bring salad or dessert
September 20	Field Trip to Loom Museum (sign up required)
October 25	Carol James Sprang lecture
October 25 & 26	Carol James Sprang workshop (sign up required)
November 15	Trip to CMA to view the Wari exhibit (sign up required)
December 20	Holiday Potluck (location to be determined)
January 17	prep day for the Lee Road Library show
February 21	lecture by Joanne Tallarovic
Rep Weave Workshop	dates and locations tbd (sign up required)
March 21	meeting at Lee Road Library Exhibit location
April 18	Bogolanfini Mud Painting Lecture with Judy Dominic
April 18 & 19	Bogolanfini Workshop with Judy Dominic (sign up required)
May 16	Debbie Swan shows us how she does ply-splitting and the business meeting
June 20	Summer Potluck (location to be determined)

### **A NOTE FROM THE PROGRAM COMMITTEE:**

Our year starts off with our field trip to see the Loom Museum in Coshocton. In October we welcome Carol James to town for a lecture and small workshop on Sprang. November brings the world to our door as the Peruvian exhibit at the CMA will be up and open. We'll go down together and see what wonders they've brought to town. Food will be the full focus of our December and June meetings. Plan on eating: we'll let you know where and when, when we know. The new year starts quietly in January.

We'll meet and have a focused planning day for our March show at the Lee Road Library. We'll bring in Joanne Tallarovic for her Rep Weave workshop in February and in April we welcome Judy Dominic and her Bogolanfini Mud Painting. We'll sweeten the business meeting by including ply-splitting with our own Debbie Swan. We have two show opportunities already set. The first starts off the year in September at the Unitarian Church of Shaker Heights. In our library show March is slated to include both an adult and children's presentation and will reach out to the local schools. Sign up sheets will be in hand, on our website and in the newsletter. It will be a busy year with lots of chances show what we know and learn new things in workshops both large and small.

Victoria Johnson-Parratt

# CUYAHOGA WEAVERS GUILD

## LOOM MUSEUM FIELD TRIP SEPTEMBER 20, 2012

The first meeting of the New Year will be to the loom museum in Columbiana rather than our usual summer round-up. Linda Bertanzetti and her husband have been collecting and restoring looms for some years plus researching and documenting each. The Bertanzettis currently have approximately 50 vintage looms which necessitated building a museum to house their collection. Another building also houses "looms for sale".



Linda will welcome us with tea and a selection of pastries which she enjoys making. She will give a talk about the challenges of restoring the collection. Approximately 10 looms are set up and warped at a given time. This is a private museum and only open by appointment.

The plan is to meet at the Village Square shopping center located just off the Chagrin Blvd./422 exit from Rt. 271 at 9:00 a.m. and leave no later than 9:15 a.m. We will rent vans and drivers as it is approximately an hour and a half drive. We will arrive by 10:30 a.m., tour the museum and then have lunch at a near by buffet and arrive back at Village Square about 2:30 - 3:00 p.m. Cost of the museum tour is \$5.00. Lunch is on your own.

A sign-up sheet is in the back of the Newsletter and a sign-up sheet will be passed out at the spring pot luck at Patty Hridel's in June. It is important that you sign-up as L. Bertanzetti needs to know how much (many) pastries to bake. She has also offered to accommodate any special dietary needs (i.e. sugar free). I will need a count no later than September 10 so we know how many vans we will need. Please call if you have questions or to sign-up if you can not be at the June potluck. Uarda Taylor: weaver77@roadrunner, 440 983-4319

# CUYAHOGA WEAVERS GUILD

## WORKSHOPS

During this past workshop the issue of people needing to drop out occurred and there was a question of refunding money. I am going to explain the rules that we set down in the past and why they exist. I realize that many of the people in the guild today have not been here long enough to remember these rules so I will explain. Remember that nothing is set in stone, so if we choose we can change these, but we must do it as a group

1. Workshops are open to all guild members. Full dues paying members get first shot and pay one price. Newsletter only and non-members pay a slightly higher price.
2. Workshops are required to pay for themselves with no help from the guild treasury. The program chair must figure as closely as possible the total cost of the workshop and then divide that among the participants to get the fee that each person will be obliged to pay. The program chair should include a small cushion in the fee to help offset any unexpected expense.
3. A deposit of half the workshop fee is required at the time of sign up. This is a nonrefundable deposit. The only way that the deposit could be refunded is if the participant found someone to take their place.
4. The program chair should remember in their expense figuring that the guild will pay the expense of the lecture which generally accompanies a workshop because that is open to the entire guild.
5. The participant can be asked to pay the full amount if the workshop is expensive and they drop out at the last minute, making it difficult to fill their spot. That decision is made by the program chair, president, etc. after discussing all the facts.

We found that we needed these rules many years ago. Workshops had begun to have to be

subsidized. People were not putting down deposits and were then dropping out at the last minute leaving the guild to foot the bill. The guild treasury is meant for the good of the entire guild. I hope this tells you something about how we have done workshops in the past. We can, of course, choose to change things. Let's talk about it at a meeting. Jean Jackson

## BOGOLANFINI MUD PAINTING WITH JUDY DOMINIC

Going somewhere? Look down at your feet and consider bringing home some of the local dirt. Leave the sand at the beach and go for the mud. Our planet produces a palette of colors, each locale a different shade and hue. Judy Dominic says the dark black dirt is the hardest to find, but all colors are welcome and workable in her adaptation of this African technique. She'll be leading us through her Bogolanfini Mud Painting workshop in April.

## FIBER HAPPENINGS

July 15 - 21, 2012, Convergence 2012 is in Long Beach, California. HGA's Convergence conference is an outstanding conference for everyone who loves and works in fiber. Convergence features special lectures, workshops and seminars, exhibits, tours, special events, and a commercial vendor hall full of fibers, fiber-related equipment and an artist market. [www.weavespindye.org](http://www.weavespindye.org)

June 20-23, 2013. MAFA Week End at Scranton University in Scranton, PA. Sign up early as class sizes are being kept small. [mafafiber.org](http://mafafiber.org)

VISIT THE GUILD WEBSITE AT  
[cuyahogaweaversguild.com](http://cuyahogaweaversguild.com)

**DRAFT:**  
**3D's of 3-D:**  
**Deflection, Differential Shrinkage, Doubleweave**  
April's Workshop with Ruby Leslie

Oh, the joys of teaching weaving to the very young, to those with little fingers and to those with even shorter attention spans! All this, and more, came back to me as seventeen intrepid weavers tackled the mysteries of **THE 3 D's** with Ruby Leslie. I confess that this association may be only so interesting to anyone who hasn't had the pleasure of teaching twenty-five first graders the very important structure of over-under, over-under, over-under, ad nauseam. Or then again, to step out into the vast world of the third grade version. It's all about *scope and sequence* in the teachers' vernacular. One bit of knowledge following another, and then leading to another bit, until a mortarboard dons ones head and a PHD sits in ones lap. In the professional manuals, they can make this sound very smooth, copasetic, flowing, and almost easy. Not so. Just think of your most mangled loom dressing, your most misread graph, your most clumsy fingers. Multiply by twenty-five. Now you have the picture.

In looking back over Ruby Leslie's handouts and instruction sheets, I re-visited that feeling. The graphs were complex and even serpentine, yet our April Workshop kept all the aforementioned frustration and anxiety at bay. Deliciously intriguing photos and samples of what we might actually produce, kept me from derailing. Ruby's preparation and teaching strategies won the day (or rather three days). As the seventeen of us migrated from Integrated Cell Structures, to Deflected Doubleweaves, to Woven Ruffles, Ridges, Waffles and Poufs, then onto Crinkles and Lattice Huck Lace, Ruby led the way with aplomb, good grace, and humor. With the helpful camaraderie of classmates, everyone had a ready peer-tutor nearby who could clarify, confirm, and advise. This was my first round-robin experience and this teacher, turned learner, applauds its good sense. Before long, some of these complex structures started to make sense. Sometimes in the hand, sometimes in the mind, and sometime, miraculously both.

As in all good teaching, it is the learner who leads the way and the teacher moves things along, tidies things up and spurs new ideas. And this is the mark of Ruby Leslie's workshop. With the wide range of weaving experience in the room, a satisfying menu existed for the expert and the new-to-3-D alike. Corrections, clarifications, and encouragement were at the ready as needed. And anyone who did not leave with a head-full of new notions and ideas must have truly been asleep in class. Surely this workshop will spawn a new generation of Deflected, Differentially Shrunken and Doublewoven masterpieces.

Nancy Allman



# CUYAHOGA WEAVERS GUILD

## PATTY'S POEM

I got a new reed the other day  
Replacing an old rusty one,  
It's shiny and smooth and heavy, I'd say  
With edges so red and all fun.

The reed hook and threads glide thru so well  
It set up like in a dream.  
But the old loom is clacking like trying to tell  
It's just not used to this team.

It's kinda like dentures, fancy & new,  
That don't fit worth a dime.  
They rattle & wiggle and wish that a few  
Of the old ones were there at this time.

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Here is a resource for reeds from an independent man who sends reeds quickly and at a good price.

Carolina Loom Reed Co., Inc.  
3503 Holts Chapel Road  
Greensboro, NC 27401  
336-274-7631  
336-275-1407 fax

The person is Ken Yarboro  
[LOOMREEDS@aol.com](mailto:LOOMREEDS@aol.com)

He needs dimensions of overall height and overall length of the reeds needed

## TABLET WEAVING

I'm not sure just when or where I first heard of tablet weaving but I saw a set of cards at the Mannings when attending MAFA in 2009. I bought the cards and a book and opened neither. When I saw Collingwood's book on Tablet Weaving available second-hand, I got it and left it, too, unopened. So I was very pleased when the chance to attend a workshop presented itself.

John Mullarkey came with warped looms for each of us. We got the feel of handling the

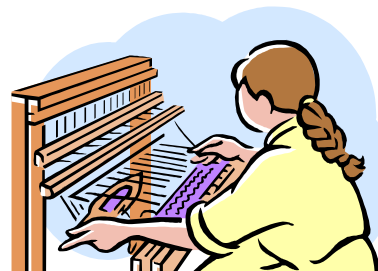
cards then he showed us how to warp them ourselves. We were encouraged to disregard the basic turning instructions and venture on our own to see what results were possible.

My feet were wet, so to speak, but given the trying drive to reach the workshop (and knowing that I had two good references), I decided to forgo the second day, and--then sometime during the night I realized I needed one of John's looms. So I arrived late and left early with my new little loom. John had taught the group a speed-warping technique possible when cards are threaded identically. (I would point out that threading is just one parameter -- there are many possible ways to use identically threaded cards, not the least of which is to create a double-weave band.)

I'm hooked. I got an 18" x 24" x 6ft shelving unit and put it together in such a way that it looks more like a straight backed chair than anything else. Fastened to the front of the "chair" (where the back of one's knees would rest), is a movable breast beam. My warp goes over a piece of all-thread at the top of high back and I use lingos to create the tension.. The all-thread keeps the warp from tangling and the lingos also facilitate the removal of unwanted twist (the bugaboo of tablet weaving). I use a couple of chains to adjust height of the all-thread as the warp is used.

If anyone is particularly interested, I can offer some help in locating references on the web. The possibility of weaving a simple band belies the possible complexity this technique can reach.

Susan Langell



## INSPIRED BY NATURE

It was an inevitable result of a bucolic setting, a never-ending buffet of salads, Adirondack chairs in the breezy pavilion and cherry pie, or was it the blackberry bread pudding? Temperatures on a sunny spring day in the 80's probably helped as well. Is this a weaver's study group report or a travel promotion?

The year-end meeting of Study Group was held at Debbie Swann's perfect retreat/home/studio with a buffet salad lunch and discussion of Twills, the subject of the year's study. Victoria championed her twill project that has had several iterations throughout the year and displayed her final scarf project in purple & white cotton. The sampling series had been shown as she progressed from thicker yarns, sett at 24 epi to finer cottons (20/2) set at 40epi. The desire of a "squared" pattern of over 270 threads per repeat was finally accomplished. The true meaning of Study was accomplished as well. Also accomplishing complete shame for the rest of us as our attempts at twill appeared amateurish.

Rose brought examples of overlay techniques on twill as well as a beautiful "Lights" blanket in a 14 harness twill/color gamp. Ele brought rainbows of color in reverse twill as well as a delightful figure of a full skirted, red braided girl in double weave (naturally). Debbie showed a multi-project bag. It was determined Twill could be another year's study with no repeats.

Difficult as it was, the subject for next year's study needed to be decided. Inspiration came slowly, much like the ease of the afternoon. There seemed no need to hurry our minds into discussion. However, we did come away with an idea, Nature taking the lead.

Our topic for Study group will be Inspired by Nature. We came away with several ways to be inspired by nature in weaving.

1. Use of a natural yarn; cotton, bamboo, linen, any number of the rarer yarns that are being introduced to the marketplace today. Natural dyes.
2. Use of materials straight from nature; Leaves, twigs, grasses, feathers.
3. Use a motif from nature: a tapestry, rug or weave that can incorporate a natural motif into the project. We are open to any other "natural" ideas and look forward to this broad topic to inspire us.

So it was inevitable we ended the afternoon in the wonders of our setting, appreciating the environment and going forward with its inspiration.

Patty Hridel

## A FISHERMAN'S KNOT

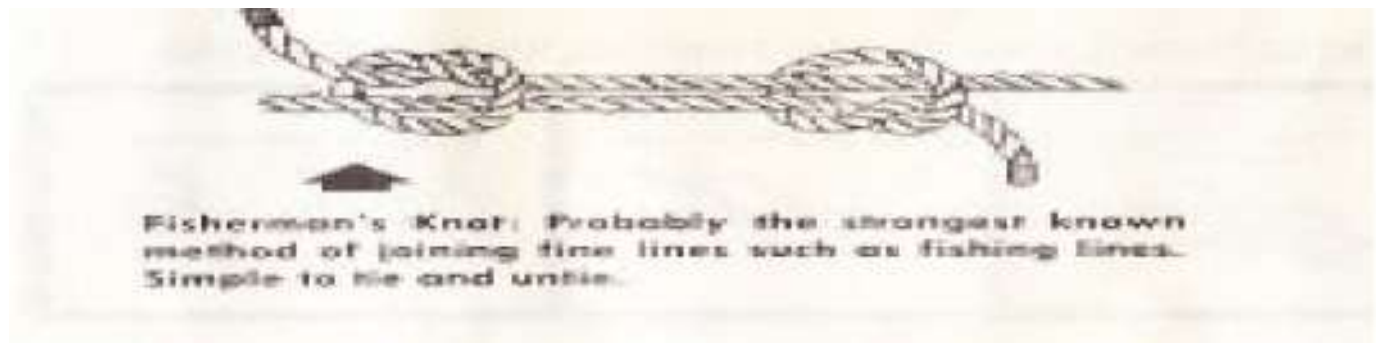
Although I live very close to a Great Lake, there are many reasons I choose not to participate in the sports and leisure activity of fishing. I would never have found the information on this knot had it not popped out of the most convenient place at just the perfect time. The paper instructions came with my house; tucked away and waiting in the loom I would eventually need the information for.

I had tried using Surgeon's Knots to connect a small warp before, but with limited success. I'm sure I would study harder and improve if someone's life was at stake, but I still think the ill and injured of the world are safer with my choice of weaving over medicine. Still a bit befuddled by the Weaver's Knot, I

# CUYAHOGA WEAVERS GUILD

was thinking I'd have to go all the way to the library to find clear instructions, when I opened the storage box on top of the Bernat. Inside was a single page, neatly folded but a bit yellowed with age. It was an insert from a package of I don't know, but it might still be here; acquired by Bertie who knows how long ago and for what it must now remain a mysterious original purpose. One side was titled "How to decorate almost anything with Lehigh Rope" and showed how to execute 8 different knots. Under the Square (or Reef) and the Surgeon's was the Fisherman's. Claiming to be "the strongest known method for joining fine lines" I figured it would be good for connecting one warp to the next. The paper said it was easy to tie (which it was); and it was easy to un-tie (which turned out to be so very important). I was through the first warp before I realized that the other side of the paper included the Sheet Bend or Weavers Knot. It was tucked up over the "Knots, Hitches and Splices", and next to "Proper Use and Care of Rope"; but by then I was happy quite happy with my choice and decided to stick with it through the study. Every knot held on both warps I added. Please go to [www.cuyahogaweaversguild.com](http://www.cuyahogaweaversguild.com) to see the rest of story in the essay "an advancing study from home".

Victoria Johnson-Parratt



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## FIELD TRIP September 20, 2011

Name \_\_\_\_\_

Phone \_\_\_\_\_ E-mail: \_\_\_\_\_

Special dietary needs \_\_\_\_\_

I will ride in the van with the other members    yes \_\_\_\_\_    no \_\_\_\_\_

Send \$5.00 check to: Uarda Taylor, 6720 Creekside Dr., Apt. B, Madison, OH 44057

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# CUYAHOGA WEAVERS GUILD

## The Cuyahoga Weavers Guild

The Cuyahoga Weavers Guild of Cleveland, Ohio is an organization open to all weavers, spinners and any others interested in textiles and fibers.

The "weaving year" is September through June. Meetings are generally held the third Thursday of the month at the Church of the Saviour. Brown bag lunch usually starts at 11:30 am, the business meeting at 12:30 pm and the program at 1:00 pm.

The Guild provides coffee, hot tea and cookies or other goodies. The date, time and/or place may occasionally be changed. If this occurs, notice is given in the newsletter, by email, by phone, or by postcard.

Dues are \$25. per year, payable at the September meeting or by mail to the Treasurer, Jean Jackson, 2980 Washington Blvd, Cleveland Hts., OH 44118 People who are unable to attend any meetings or workshops but would like to receive the newsletters may subscribe for \$12.50 per year.

For more information about the guild contact the President, Elly Rose at 216-381-0025 or [elmerose@aol.com](mailto:elmerose@aol.com). Look for us online at: <http://cuyahogaweaversguild.com>

Darcy Prince, our Website Manager, can be reached at [darxyanne@roadrunner.com](mailto:darxyanne@roadrunner.com)

The newsletter is published 3 times a year--in the fall, winter and spring.