

Cuyahoga Weavers Guild

Number 111

Fall 2013 -2014

Officers and Committee Chairs 2013-2014

President's Letter

Welcome, old and new weavers! The beginning of a weaving year is a good time to think about the year that's past and the one that's coming. 2012-2013 was full of adventures -- mud weaving, ply splitting, the Wari exhibit and the Peruvian weavers, our own exhibit in the library, workshops with Carol James and Joanne Tallarovic, being "inspired by nature" with the study group, plus whatever wonderful weaving we each did on our own.

Now we have big plans for 2013-2014. We can look forward to meetings filled with inspiration, workshops and field trips (Ohio Knitting Mills and the art museum are scheduled so far), origami tops with the study group, and lots more, plus fellowship with delightful, talented weavers. Bon voyage!

Ele Richardson, president.

- President:
 - Ele Richardson
- Secretary/Newsletter:
 - Nancy Allman
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- Librarian:
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- Show Coordinator:
 - Patty Hridel
 - Ele Richardson(?)
 - Ellie Rose (?)
- Programs 2013-14
 - Patty Hridel
 - Victoria Johnson-Parratt
- Programs 2014-15
 - Patty Hridel
 - Lynne Killgore

**Cuyahoga Weaver's Guild
Programs 2013-2014**

Patty Hridel

September 19, 2013 11:30 am Church of the Saviour
Meeting at Church of the Saviour, 11:30 brown Bag lunch followed by Victoria's Craft Time when we will make the 100 "pins" for EGLFC. These are our Guild's contribution to the conference in early October. Because we have several members of our guild involved in the conference in Chautauqua, this will be a great way to support them from home.

October 17, 2013 11:30 am Church of the Saviour
Peter Collingwood comes to "Cuyahoga Weavers," can you see the headlines? But wait, you say, I thought he was no longer on this earth? Well, it is with wonderful gratitude to our own Fred Lamb, also passed away, that we have Peter Collingwood's video and we will have the pleasure of sharing it for our program in October. We will also get the stories of EGKFC which will have just been attended.

November 1, 2013 (Friday) 7:00 pm Cleveland Museum of Art
TAA (Textile Arts Alliance) Lecture on Lace will be at the Museum, 7:00pm. There will be a \$5.00 non-TAA member charge. www.ClevelandArt.org. This is an extra program announcement for the Guild. Please check the web site for reservations.

November 21, 2013 11:30 am lunch, 1:00-2:30 tour
Ohio Knitting Mills
We will visit to the Ohio Knitting Mills, 4701 Perkins Avenue in Cleveland. There is plenty of parking near 120 year old building in the urban area of Midtown Cleveland. Our tour will be at 1:00-2:30 and guided by Steven, the chief of everything at the mill. The tour will provide us with an opportunity to see the production and design of current products at the mill. We will discuss carpooling and lunch prior, perhaps in the Asia Town neighborhood a few blocks away. www.ohioknittingmills.com.

December 19, 2013 11:30 am Hamlet Village, Chagrin Falls
Holiday Pot Luck with a presentation by Cathy Hougan from the delightful yarn shop, Artful Yarn in Chagrin Falls. Cathy will present a "Touch & Tell" program showing the unusual yarns from her shop. She specializes in yarns from independent sources and small mills. She will share stories about her yarns and bring plenty to see. www.theartfulyarn.com
The Pot luck will be at Hamlet Village's Club House, in Chagrin Falls. This is the same location where we have had workshops. If your name begins with A-L, please bring a salad or dessert, M-Z bring a main dish or salad. This would be a great time to bring guests who may be interested in our Guild and who would like to

have an introduction to our programming.

January 16, 2014 11:30 am lunch & meeting, 1:00pm tour
Cleveland Museum of Art

Louise Mackie, Curator of Textiles & Islamic Art has arranged for us to visit the newly dedicated textiles gallery at CMA. Opened during the summer of 2013, the Gallery is the first devoted exclusively to ongoing textile exhibitions. We will gather at the Café for lunch and have a brief meeting before we have a tour. Bring your proof of membership; covered parking is available in the Museum garage. Please make your own arrangements for carpooling. www.ClevelandArt.org

February 21, 2014 9:30 am Church of the Saviour

Editor's note: Perhaps this is February 20?

BEADING WITH VICTORIA. Our own Victoria will lead us thru a one day beading project making an item not done before in our Guild workshops. Details, sign ups, materials and costs will be announced at our meetings, on line as well as in the next newsletter. Do you see an Amulet in your future?

March 21, 2014 10:00 am Gregory Alonso Showroom,
Ohio Design Center

Editor's note: Perhaps this is March 20?

Kelly of the Gregory Alonso Showroom will give us a presentation at the showroom of some of the finest imported and domestically made fabrics that are available for interiors today. The magnificent multiple screen prints made by Brunschwig & Fils, incredible passimentiere, fringes & tassels from Scalamandre, fabrics worthy of royalty will be in this outstanding showroom for us to see. www.gregoryalonso.com

We will meet at 10:00 am, at the showroom in Beachwood and proceed to Tomadyo Tomahhdo on Chagrin Blvd. near Eaton for lunch. www.tomaydo.com Please make arrangements for carpooling on your own. There is parking at both destinations.

April 9,10,& 11, 2014, 9:30 am-3:30 pm Church of the Saviour

3 day workshop with Su Butler titled "Easy Pickup". Simple techniques will be learned to create complex looking designs on 3 or 4 shafts. Appropriate for all levels of weavers for embellishments and additional depth. We will; need pre-warped looms, use a cartoon and create a sampler of designs. Our Moffa attendees suggested Su as a workshop leader as she was outstanding at Moffa.

May 15, 2014 11:30am Church of the Saviour

The annual Business Meeting, election of officers for next year, the year in review and a report on our remarkable expanding library will be this month's meeting.

June 19, 2014 11:30 am Patty Hridel's House
Year-end Pot Luck and Show & Tell. If your name begins with A-L please bring a main dish or salad, M-Z bring salad or dessert. We look forward to a fashion show of the Origami Blouses produced by the Study Group for the year. This will be a wonderful time to share any other weaving experiences of the past few months and what we have in the future.

Websites in this outline are for additional information about some of the people and places we will be meeting this year. Often there will be maps also.

Study Group, Oct 3, 2013

This year our study group topic sounds like a weaver's dream. It will include weaving and making something from the fabric woven. The dream is the weaving can be absolutely anything, any structure, any fiber with size about the only rule. What can that be, you ask? "Let's make an Origami Top."

Origami, as you probably know, is the Japanese art of folding, most notably, paper folding. Our project is to weave, fold and sew squares of fabric into a diagonally oriented blouse. There is a wonderful article in the March/April 1995 issue of Handwoven illustrating everything we need to know. A follow-up article the next year is also available. If you, like me, don't have an 18 year archive of the magazine, we can send you a copy on an email. We even have weavers who have accomplished this for support.

So, dream about any structure, be it lace, twill, stripe would be interesting, in any fiber you want to wear and come to our first Study Group meeting, Oct. 3, 2013 at the home of Jan Pesek, 3685 Seven Oaks Trail, Richfield, OH 44286. 330-659-9307. At this meeting, we will fill out the schedule for the rest of the year which will be published in the next News Letter and distributed on e mail. And remember, all Guild members are invited to the Study Group.

See you there.

*"A gentle heart
is tied with an
easy thread."*

George Herbert

Welsh-born English poet,
orator and
Anglican priest

HISTORY AND ACCOUNTING

Ellie Polster

The Sarah Anliot Scholarship Fund at The Cleveland Institute of Art(CIA} was started by the Cuyahoga Weavers Guild (CWG} in 1994 in memory of our illustrious member Sarah Anliot after her tragic death due to a fire in her home. Sarah was an internationally known weaver originally from Sweden. CWG initially donated \$600 and has contributed more throughout the years mainly in \$100 amounts, totalling \$1400.25 The Anliot family has contributed in larger amounts. The only contributors to the fund have been the Anliot Family and CWG. The scholarship is given annually to an outstanding CIA student majoring in weaving or fiber studies. As of July,2013, the fund was valued at \$13,500 and a scholarship of \$680 was given to a student majoring in weaving this year. This scholarship is bundled with others so that a student receives an amount that is very helpful.

CIA CHANGES AND PROPOSED CHANGES

CIA development director Margaret Gudbranson, our contact, stated that the number of students majoring in weaving and fiber studies has been declining and this year there are only 3,not enough to warrant a department devoted to weaving and fiber studies. Therefore, CIA has created a new department called "Sculpture and Expanded Media" into which weaving and fiber studies have been incorporated.

Tina Cassara, the head of the weaving and fiber studies department, will continue to teach weaving and fiber studies and supervise students in that major. She has been consulted about the changes.

CIA wants to change the current wording of the Anliot Fund to reflect these changes in their program. CIA wants to change the wording of the award from the current "limited to weaving and fiber arts majors" to "preference will be given to weaving and fiber arts majors". CIA has asked for our input on the proposed change in the award because CWG started the Fund.

CIA also intends to contact the Anliot family regarding the changes in their program and the proposed change in the awarding of the scholarship.

Please read this information carefully, so we can discuss the proposed change in the awarding of the fund and our continued support at our September meeting.

If there are any questions regarding this information, please call Ellie Polster

The Lure of the Drawloom, Part One

Nancy Curtiss

Do you or one of your family members have an old damask tablecloth that comes out just for special occasions? That very thing is what got me interested in damask fabrics. I liked how the pattern seems multi-dimensional simply because of the satin shift from warp to weft in the design, depending on how the light hit it. Imagine my surprise to learn that these kinds of fabric can be made.... on a drawloom!

In early June, I was given the opportunity to learn more about drawlooms when I was able to take the Drawloom Basics class at Vavstuga in Western MA. My teacher, Becky Ashenden, has set up in her old family home 7 different drawlooms, and as a class we were able to create and weave five different projects. In my next article I will talk more about the looms and how they are set up, but for now, I thought that you'd enjoy some of the fabrics that can be created on these amazing pieces of equipment.

We did single unit draw damasks, which are very cool, because you can create your own design. If you can graph it, you can weave it. We also did single shaft draw damasks, which can be used to create mirror image pieces, like flowers standing in a row, or my favorite – bold geometric designs. If you set up the loom slightly differently, you can create repeating images, like baby chicks walking in a row.

Smalandsvav is traditional Swedish weaving design, which is made up of a plain weave ground cloth with a small repetitive design work on the top just like you would work overshoot – but with all the threads the same grist.

Opphampta is another traditional design, and while it also has a plain weave ground like Smalandsvav... it has the same geometrical patterning in the design as we did with the single shaft draw system. We also worked on an old Oxaback loom that we all dubbed the "man loom" because of its heft, and on that we did a damask dragon worked in linen.

When I started the class drawlooms were pretty much a mystery to me, but I can honestly say that when I left I felt like I was leaving familiar friends. In the next newsletter I'll talk about the looms themselves, and hopefully they will be less of a mystery to you, too!

"Every night is different, a ball of thread that unrolls differently."

Jane Siberry
Canadian
singer-songwriter



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•
•
• "I'm a
• yarnaholic.
• That means
• I have more
• yarn stashed
• away than any
• one person
• could possibly
• use in three or
• four
• lifetimes.
• There's
• something
• inspiring
• about yarn
• that makes
• me feel I
• could never
• have enough."

•
•
• Debbie Macomber
• American author of
• romance
• novels and
• contemporary
• women's fiction



Bag o' fu for Free!
Victoria Johnson-Parratt

Can I interest anyone in a really big bag of bits? Made up of small balls, butterflies and thrums; fiber origins are completely unidentified. It is the left behind from decades of creation without labels to connect it to the project. Some of it is beyond my best guess and quantities make it too small to matter. Lots of it is loom waste: longer strands of wool or cotton that almost became something, and are pretty or possibly useful enough to be saved back from being nothing. I loathe the wasteful discard of anything that may ever prove useful, and obviously I am not alone in this type of thinking. There is quiet a bit of it here from multiple sources. It may be great stuff for an art teacher or specialty spinner, and so I cannot bring myself to toss it to the curb. It sits; up for grabs, first come first served and totally free of charge. I'm not willing to wait forever, but as a sign of my affection for anyone working my eventual Dead Weaver's sale, I've labeled it "throw this bag away first".

• "Oh, what a
 • tangled web
 • do parents
 • weave when
 • they think that
 • their children
 • are naive."

• Ogden Nash
 • American poet
 • well known for
 • his light verse

Fiberholic

Victoria Johnson-Parratt

Hello. My name is Victoria, and I'm a fiberholic. I don't consider it a problem. I'm not looking for a cure. I'm just saying it out loud. I reached way past denial a long time ago. Luckily my friends understand and don't discourage; and the universe has made it relatively affordable. For less than what some folks have paid for a pair of unwearable stylish shoes, I have gathered a room full of yarn.

Weavers that pick and purchase their material to create a specific project know exactly what they have and how much of it they started with. It's a free existence. I almost envy them.

My collection happens a lot further down the food chain. A good bit of it came through legacy. Some of Bertie's stash was here when I moved in. More came over when Rose moved. The bulk was gleaned through more than a decade of working the Dead Weaver sales and knowing I could afford anything that caught my attention. There's never been any rules or limit to it; but that much wealth does come with a karmic cost.

A season of digging in and tossing back (and adding a little more) had left the room a danger zone. OSHA would have intervened had I dared to bring anyone else within the walls. Phase 1 had established areas for animal, vegetable and mineral, but there was too much fu on the floor to allow for safe access. It had all got a bit out of control.

Through much of a very comfortable August, I traveled the world without leaving my personal fiber boutique. While many of you were traveling hither and yon, I was deep in the query of Wither this yarn? It became phase 2: The Micro Sort. Cotton is boxed by specific size. Linen has been broken into small, medium, large, super fine and thick as my thumb. Wool is Harrisville, Jagerspun or worsted with all the other cones broken by general diameter. Silk, angora and cashmere are each boxed with their majority blends. Camelid relatives that would never have met in nature, cozily pack together. 6 shelves of the animal wall do contain questionable pedigrees; categorized by tactile qualities more than material. Boxes with labels of fuzzy and furry are mostly mixes and should technically be on the poly wall of doodle all the day between the chenille and the sparklies. There are limits with the mathematical measurements of space that one must accept, and safety is always an issue, so they stay where they fit together without being dangerously overhead. Rayon is on the poly wall for the same reason. Upper shelves are devoted to softer bags of skeins, balls or raw fiber not likely to crush me during retrieval. The least accessible boxes are thin hard bumpy things I find currently uninspiring. I'm not planning to use it anytime soon, but I keep the best colors in case I change my mind. There is still a bit of work to be done. The last of the fu is gathered for one more burn session. If I haven't established a sure identification in all this, I have to be satisfied to separate what's left by the burn; one bag clean, one bag ballish. It's the best I can do and it's good enough to recognize the natural from the more man made. Most importantly I can finally say I know how much I've got of what I've got to work with. I know there are more

projects in my room than I can ever personally produce, and that someday some of this inspiration and possibility will pass into other hands. When the minstrels write songs about my Dead Weaver's Sale (and I know they will), I think now there may be fewer curses in the verses.

Glow In The Dark Sheep

Victoria Johnson-Parratt

The Daddy was a jelly fish.
The Mommy was a ewe.
The scientists secured a grant
to show what they could do.
Now Maria has a little lamb.
It's fleece looks plain and white.
But when the sunlight goes away
it glows a yellow bright.



Yes friends, the scientists in Uruguay have proudly announced that they have created the world's first glow in the dark sheep. Putting aside the disturbing questions about the safety of eating the meat or handling the wool to shear and spin, I still can't get past the big question of why. Maybe there was an altruistic incentive behind the project. Presuming that Uruguayan shepherding generally happens in the more remote and less lit areas of the country, I've managed to work up some possible problems they might have been working to solve. No more Bo Peeps. If you're willing to work a little later, you can always find your lost sheep. When you find it, it can light your pathway home. If you're willing to cuddle in close, you could read a good book before bedtime without need of a power plug. Having an ample flock of phosphorescents would allow even the smallest gathering to create an emergency runway; establishing a safety net for countless future Andean air travelers. And maybe Andean shepherding is much more dangerous than we ever thought. Maybe there were too many mornings when the Sunrise would reveal the broken bodies scattered on the fields with only the sheep left to testify to the tragedy. A silent epidemic. I'm sure there must have been legends of monsters to explain such loss. Maybe stories were passed down through generations of devil sheep that sneak about after dark carefully positioning themselves in the path of any hapless shepherd foolish enough to go out for an evening stroll. A living trip hazard: there wouldn't have been a mark on them in the morning. Who could believe such foolish stories? Flashlights would have helped. With the introduction of cell phones; maybe some have any been able to call for help and have lived to tell the terrible tale. Maybe it's finally been proven that some sheep really can't be trusted in the dark. If a scientist found out something like that, wouldn't they have to help? Maybe this was all about Loss, Recovery, Energy Efficiency, Airline Safety, Worker Protection and/or the very future of Uruguain Shepherding. It's just as likely that there were a few extra bottles passed at some party, and that this project was born from boasts and grew through bets; maybe with a

good natured dare or two. I'm sure there must have been smiles and laughter with the handshakes. No matter now; it's done. The resources have been devoted and the babies are born. I am curious to know if the wool continues to glow once it's off the sheep, but I don't want to touch it to test it; and I never want to taste that lamb chop.

Weaving In Scotland

Uarda Taylor

Several years ago I traveled to Scotland with Nadine Sanders to weaving both past and present. Glasgow was the starting point. The first day we traveled to Sterling Castle which has been completely rebuilt. This fortress is built on top of a mountain overlooking several valleys. One of the studios that are redoing the Unicorn Tapestries is located in Sterling Castle. The other is in London.

We traveled south to the border area to visit the old New Lanark Mill, built in the early 1800s by Robert Owens with its multi story buildings used to house the workers and the factory. The tumbling waters of the Clyde River powered the mill. The historical site is maintained by the Conservation Trust, shows the workings of the old mills. One building is now a lovely hotel where we spent the night. Another huge building housed the workers' families where they had the luxury of two rooms for each family. At that time another radical idea was to send all children to school. In addition they were not allowed to work in the mill until they were 11 years old. Owens even invited the parents to attend the school if they wished. Owens' ideas were a hundred years ahead of time.

We stopped at the Paisley Museum in Paisley for a talk about weaving paisley shawls. Next was a stop at the Smà Shot Cottage, a traditional weaver's cottage. Lunch was next door where volunteers demonstrated how to wear a Paisley shawl. The shawls are quite large as they needed to cover the long full dresses of the period. Nadine played her violin and we all sang along.

Nadine planned visits to the homes of private weavers, small factories and a new modern factory, the Waverly Mill. This new modern factory designs new tartans, dyes the yarn, and weaves 400 yards of fabric per loom per day. (I think there were 12 or 14 looms.) The machines are totally automated and attended by several workers. Even with ear plugs the racket was horrendous.

At the other extreme the home weavers produce about 50 yards per day. We were incredulous but -- Most still use the old metal looms. These looms do not work the way the looms we know work. In the past the warp was delivered already on the yarn beam. The weaver ties each strand onto the warp that was cut off - often called "a dummy warp". One gentleman said it took about a hour to tie on the new warp. The shuttles are sent through the shed with a spring mechanism much like a flying shuttle. The loom holds several shuttles. As one emptied the next one snaps into place. There is no



treadle. Some looms had two pedals that look like the clutch and brake pedals on older cars. The weaver simply presses the pedals as fast as possible. Others have a bicycle sprocket with pedals that the weavers pedals as though he were riding a bike. The warp is advanced automatically. As the weaver pedals he or she braces himself with his hands on the breast beam. Soooo the weaving went very quickly. In the old days the weavers raised and sheared their sheep, spun and dyed the wool and then wove the fabric.

Our little bus boarded a ferry at St. Margarets Hope for the Orkney Islands. We visited a young felter who uses an antique felting machine which is 36 inches wide. It has a roller with a gazillion needles to do the felting. She cut figures from felt to felt onto a wool scarf. The next stop was at the studio of Sheila Fleet, a gold and silversmith who designs and makes jewelry based on something very Scottish. That year she was using the ubiquitous sandstone.

We stopped at Gearranan, a Blackhouse Village along the North Sea. The houses were fairly common in the 1800s but most are now gone. They are 20 feet wide and 40 feet long. The walls are built of stone and have thatched roofs. There is doorway in the middle of the long side and there are no windows. A fire was kept in the middle of the building near the doorway with a hole in the roof for the smoke to exit. The family lived in one end of the building and the animals in the other. Unbelievably the soot makes a lovely, permanent yellow dye. The site is now a museum with a tourist education building, a group hall and several houses that can be rented for a vacation. Of course, they now have all the modern conveniences.

These are only a few of the things we did. I could go on for pages. It was a very well planned trip with local music and very good food. Several people took photos of the food as it was so well presented. There were 14 of us plus Nadine and our bus driver, Richard, who is a knowledgeable historian. Our tiny bus could go many places the regular tour buses could not. We stayed at B&Bs and small hotels - sometimes in 2 or 3 different places as they were so tiny.

Nadine had been a music major and had gone to Scotland to further her studies and fell in love with the country and its people. She plans the trip for mid April to the harsh weather is past and before the tourist season starts. It was a delightful 10 days jam packed with weaving, history and music.

Detailed information on Nadine's 2014 tour can be found by going to:
www.singingweaver.com
Nadine@singingweaver.com
The Singing Weaver
14875 US Hwy 169
Blue Earth, MN 56013
360 740-0914



Florence K. Howison

Victoria Johnson-Parratt

I'm not sure of the whole story, but I'll share what I know. Florence K. Howison was a weaver. The 1940 Census tells me that she was born in 1892 in China, was long married to her Herbert and was living in Berea by the time she made her twill presentation. I don't know if she was in a group. I'm not sure which group she presented her study to. I do know at least 4 people that carried some connection down to us were there; as all their sample books are here. I don't believe it was a full, bring your loom kind of workshop. All the folders are exactly alike. All the samples are woven and mounted for presentation in exactly the same manner. There is no allowable variance for different hands working different looms. I think Florence wove them all, then gave a class to show and share what she had learned to the locally curious.

Most of the folders are unidentified, but I know Mary Funkhouser was there. Her recognizable signature across one upper right corner makes that clear. Mrs. Mortimer Strauss left her return address label inside one cover. I have no true idea who she was, but she lived within walking distance of her folders' eventual abode. I believe one may have belonged to Bertie, but without a signature I can only rely on faith in my ability to recognize her handwriting with minimal note taking. One folder came with extra credit work in the form of Rose Path that credits Mr. Goddard, her loving father with the actual weaving, but leaving no clue as to her married name. One page with wool suiting gives the date as 1956. I've saved back one complete copy (Mary's) and the extras, but three volumes of duplication strain my somewhat limited shelf space. As the enduring guardian of both the inches and inventory, and knowing both as precious; I didn't want to just toss all that work into the away. When EGLFC asked each contributing guild to provide a serving of table favors for the 2013 conference I decided to dedicate the samples to a higher purpose. With minimal effort we can make them into accessories, and we will at our September meeting. Carefully cut cardboard shirt boxes (freely available from the stack that came with my house), make easily glued backing for the cloth. Elmers seems to work just fine. Pin backs are peel and stick. We could fancy them up the simple twills with all manner of bead, button and sparkly things; but since these are meant for weavers, I'm hoping that attaching a small removable card containing a copy of the original threading, tie-up and treadling, will give a clue to the real value of these tiny treasures. We'll print "This sample was woven for the presentation of Some Experiments in Twill Variations and Combinations given by Florence K. Howison no later than 1956" on the back of the instructions. I think they'll understand.

BOOKS OF INTEREST

Weavers seem to always appreciate good books about this passion. So consider sharing your favorites in the next newsletter. These could be a new found treasure, a reliable handbook, a *necessary* to your work, a volume that guarantees inspiration. Old publications are always worth a second look and a tip of the hat for their time tested quality. And new publications that open some horizon for you will be well received by our readers. Perhaps this new column, Books of Interest, will peak your interest. Please write about your new finds and standard go-to books.

Send to newsletter@cuyahogaweaversguild.com

Book Review Patty Hridel

The Handweaver's Pattern Directory

Over 600 weaves for four-shaft looms

By: Anne Dixon

2007, Interweave Press

How did we ever get along without Anne Dixon's book, Handweaver's Pattern Directory? This well-illustrated, easy to read, comprehensible collection of patterns is almost a bible in itself for any weaver. The presentation is well thought out, beginning with simple weaves and progressing to more complicated and specialty weaves. The drafts are easy to follow and the photos of every pattern are amazing. Many of the illustrations have magnified details or include a photo of the reverse.

Each section and structure has simple descriptions of the patterns covered plus there is a 25 page introduction to weaving and equipment.

There are so many weaves in this book it is difficult to choose which to use. Although I did not actually do a count, I believe all the patterns can be done on a 4 harness loom and a majority need 6 or fewer treadles. This is a fine resource and I encourage all weavers to borrow it, peruse it and get a feel for it. You may want it for your next project.

BOOKS OF INTEREST

LIBRARIAN'S REPORT

Victoria Johnson-Parratt

This has been a fruitful year for our library with additions from some that some that passed and some that pushed away. Thank you Fred. We miss you. Thank you Arlene; we miss you too, but we hope you might come visit. We bought a good bit of Betty Clellen's collection, Tracy Jackson donated the Canadian Lacemakers Gazette from 1992 through 2009. I found instructions on how to Sprang a hammock in my thrift store. We also purchased a few from Interweave (on sale of course).

Here's what's new in the annex:

Over 20 years of Complex Weavers newsletters including the publications Drawlooms American Style and Complex Weavers Greatest Hits (with disk).

All three of the books in Peggy Ostercamp's series New Guild to Weaving.

The Weaver's Inkle Pattern Directory by Anne Dixon

Scarves by Handwoven

Woven Treasures by Sara Lamb

Hammock by Denison Andrews

Teach yourself Torchon Lace by Eunice Arnold

New Designs in Bobbin Lace by Ann Collier

The Torchon Lace Workbook by Bridget Cook

Ikat II by Lydia Van Gelder

Linen Making in New England by the Merrimack Valley Textile Museum

Huck Pattern Collection ed by R. Ciaranello, J. Flanagan & M. Thompson

200 braids to twist, knot, loop or weave by Jacqui Carey

Net Making & Knotting by Warren Hartzell & Lura LaBarge

Pattern Techniques for Handweavers by Doramay Keasbey

Handweaving Patterns from Finland by Bertha Needham & Aili Marsh

The Gartner Manuscript by Gene Elizabeth Valk

Top Ten Towels on 4 shafts -Best of Handwoven

The Weavers Companion by Handwoven Magazine

The Handweavers Pattern Directory by Anne Dixon

Doubleweave by Jennifer Moore

More Loom Controlled Doubleweave by Paul R. O'Connor

New Directions for Felt by Gunilla Pactau Sjobers

Feltwork by Victoria Brown

Drawlooms American Style by The Complex Weavers Group

The Textile Arts by Verla Birrell

Handloom Weaving Technology by Allen Fannin

Handspinning by Allen Fannin

Weavers of the Southern Highlands: Penland by Philis Alvec

Basketry of the Appalachian Mountains by Sue Stephenson

American Starwork Coverlets by Judith Gordon

Woven History: The Technology and Innovation of Long Island Coverlets by Susan Rabbit Goody

The Complete Spinning Book by Candace Crockett

3 very old general reference books and 7 Shire albums of reference to very old techniques

Uarda's Scotland



TO:

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Cuyahoga Weavers Guild

Number 111

Fall 2013 -2014

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

The Guild's calendar year is September through June. Meetings are generally held the third Thursday of the month at the Church of the Savior. 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, on the Guild's web site, by e-mail, by phone, or by postcard.

Dues are \$25.00 per year, payable at the September meeting or by mail to the Treasurer, Jean Jackson, 2980 Washington Blvd. Cleveland Heights, OH 44118. If you are unable to attend meetings or workshops but would like to receive the newsletters, you may subscribe for \$12.50 per year.

For more information about the Guild, please contact Ele Richardson at 216 662 7873 or neilandeleonor@roadrunner.com.

Look for us online at <http://cuyahogaweaversguild.com>. Web site Manager is Darcy Prince. Reach her at darcy@cuyahogaweaversguild.com.

The newsletter is published three times a year in the fall, winter and spring. Please send newsletter content to newsletter@cuyahogaweaversguild.com. Deadline for the Winter newsletter is **December 1**.