

# Cuyahoga Weavers Guild

Number 112

Winter 2013 -2014

## Officers and Committee Chairs 2013-2014

### President's Letter

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Ele Richardson shares her experiences at John C. Campbell Folkschool on page 9.

Attending the reception for the Sarah Anliott Scholarship, she meets Annmarie Suglio.

Ele Richardson and Annmarie Suglio, Cleveland Institute of Art class of 2015.

Annmarie is the recipient of the Sarah Anliott Scholarship.

Erratum:

MAFA, not *Moffa* is correct in the April workshop description found in the Fall Newsletter.

- President:
- Ele Richardson
- Secretary/Newsletter:
- Nancy Allman
- Treasurer:
- Jean Jackson
- Membership:
- Victoria Johnson-Parratt
- Librarian:
- Victoria Johnson-Parratt
- Card Correspondent:
- Darcy Prince
- Web Mistress:
- Darcy Prince
- Hospitality:
- Sarah Berg
- Debbie Swan
- Publicity:
- Patty Hridel
- Show Coordinator:
- Patty Hridel
- Programs 2013-14
- Patty Hridel
- Victoria Johnson-Parratt
- Programs 2014-15
- Patty Hridel
- Lynne Killgore

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

Patty Hridel

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](http://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](http://www.ClevelandArt.org)

February 20, 2014 9:30 am Church of the Saviour  
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 20, 2014 10:00 am Gregory Alonso Showroom,  
Ohio Design Center

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](http://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](http://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 MAFA attendees suggested Su as a workshop leader as she was outstanding at MAFA.

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.

.....  
: "All my  
: scattering  
: moments are  
: taken up with  
: my needle."

Ellen Birdseye  
Wheaton, 1851  
.....

## Study Group

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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 next Study Group meetings will visit the homes of Miriam, Victoria, Nancy, Leslie and Debbie Swan. Details are posted on the members CWG web site. And remember, all Guild members are invited to the Study Group.

See you there.

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*"We are  
the flow,  
we are  
the ebb.  
We are  
the  
weavers,  
we are  
the web."*

Shekinh Mountain Water

Faery Bard, Radical Muse,  
Foremother of the  
Womanspirit movement,  
Author of Ariadne's Thread,  
Priestess of Aphrodite

Leslie Alperins shares her around-the-world travel souvenir.



## The Lure of the Drawloom, Part Two

Nancy Curtiss

In my previous article I talked a little about the patterns and fabrics that can be made on a drawloom, and now I'll talk about the loom itself. At first glance, a drawloom can be a bit mystifying. If you're a weaver, you know what your own loom looks like, and to try and compare it to a drawloom - well, you can see the beater, and the treadles are where you'd would expect. There are the heddles... but wait! There are two sets of heddles in this contraption - what's that about?

To deconstruct a drawloom we look first at the base loom - which would be a countermarch loom. Glimakra and Oxaback were two of the models that we worked with at Vavstuga.

Added to the front of the loom between the beater would be a drawloom attachment. This comes in 3 basic forms... a single unit, a shaft draw, or an overhead unit for pattern saving lashes. Some attachments come as a combination piece with both the single unit and the shaft draw systems.

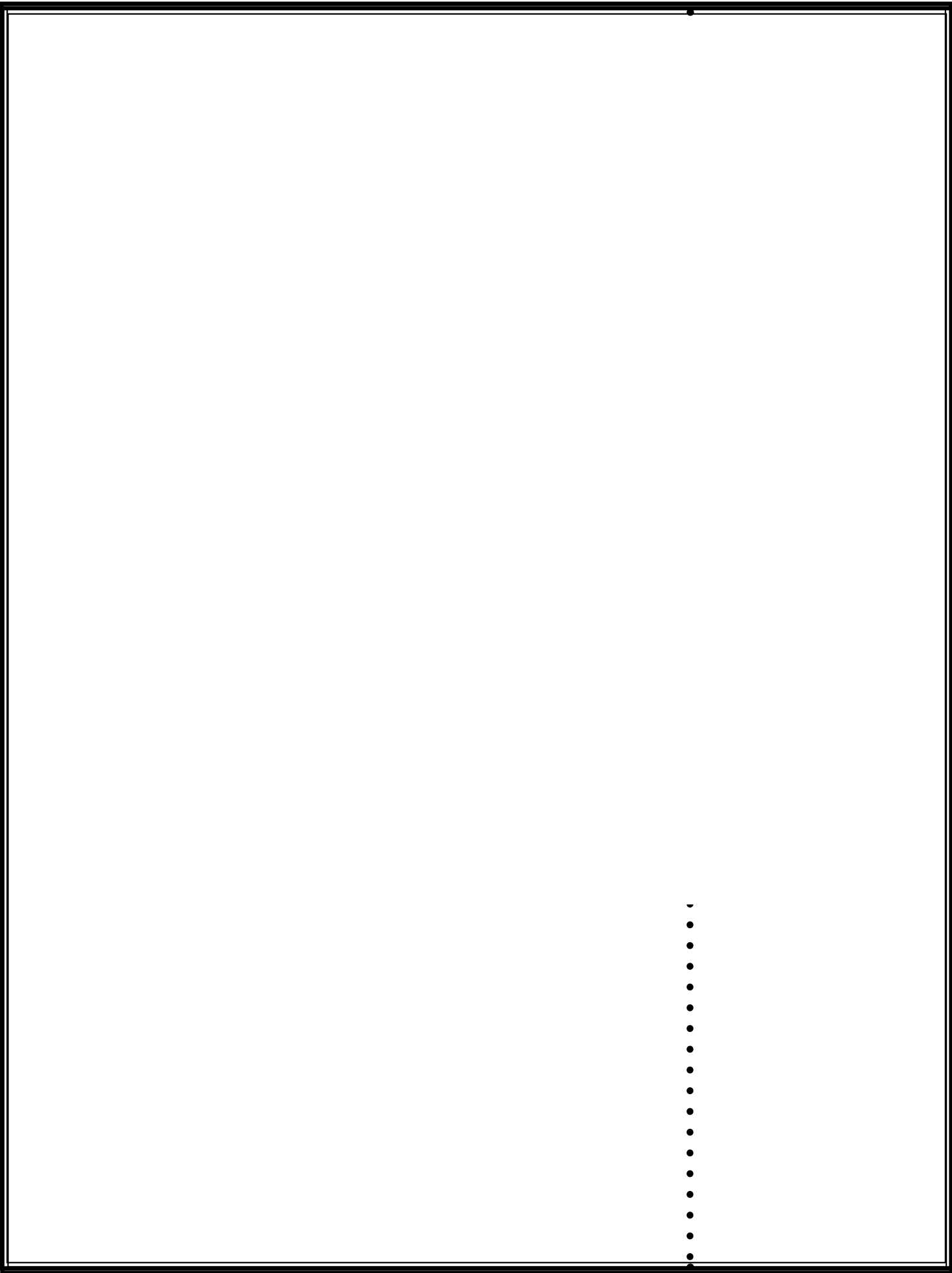
The single unit allows the weaver to graph any design that they want, and to then weave it - using each square on the graph as a unit of weaving.

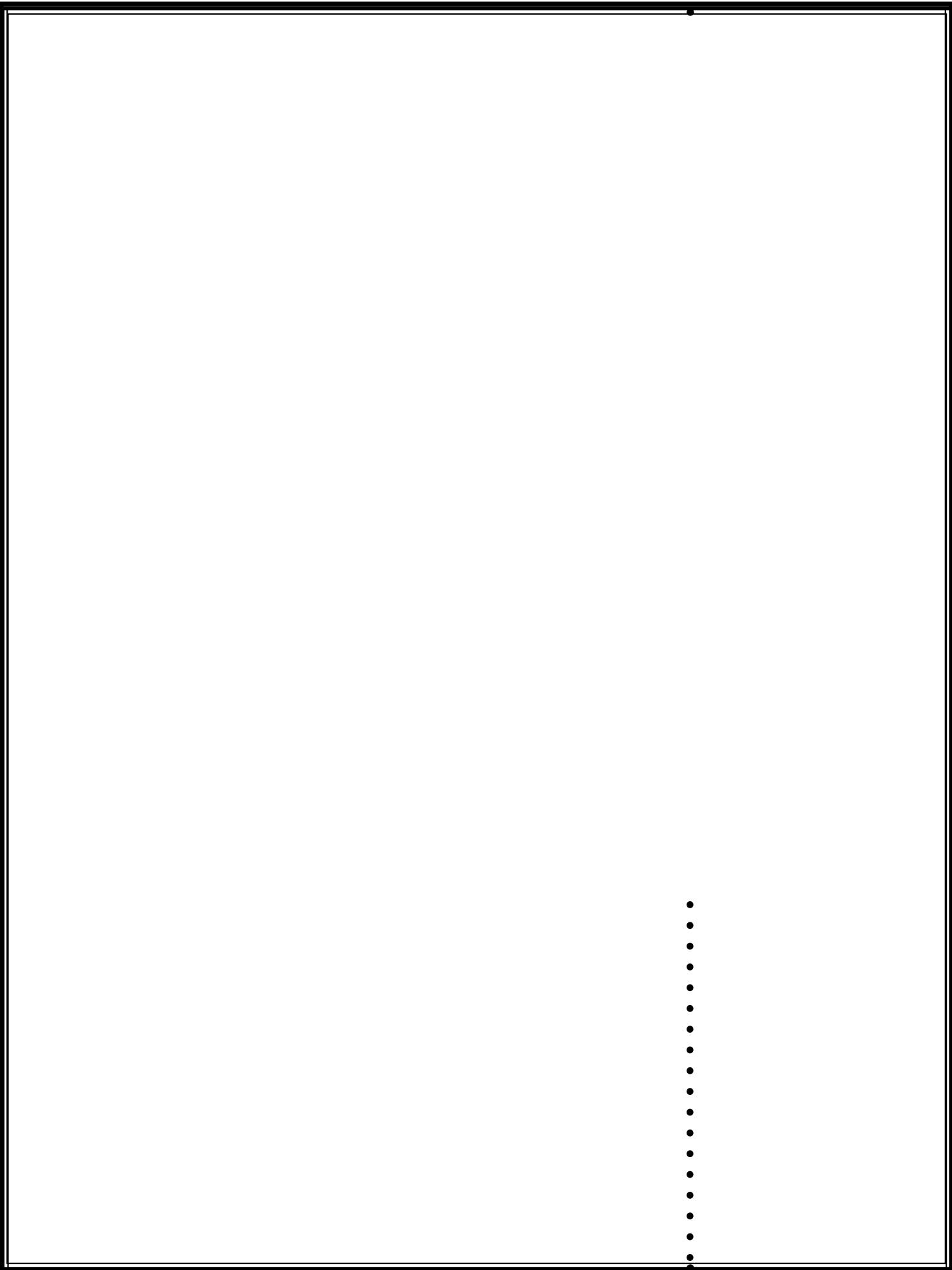
The shaft draw allows the weaver to create an image that repeats, either mirrored or repeating.

The lashes system is perfect if you need to create many copies of a repeating project - like a dozen napkins. If you go back to a favorite pattern again and again you can have the whole project stored on the loom as lashes, as well.

Added to the back of the loom is an extension that can be as small as about 6-12 inches, and usually as long as 4-6 feet. The reason for this is to allow space for the pattern heddles which are used by the attachment piece in order to make your pattern. The single unit system requires each unit of pattern (usually 6-8 threads) to be weighted to move independently. The shaft draw system requires an entire pattern shaft to be weighted independently, and there is the added need to set up these shafts in either a straight or a pointed threading in order to achieve the pattern repetition desired. The more room you have in the extension, the better your shed, the easier it is to set up, and the better to control linen warps.

As you can tell, we learned a lot in 5 days, and this just touches the iceberg of the Drawloom weaving class at Vavstuga. I had the opportunity to design my own opphampta pattern and personalized piece for the single unit drawloom, and received instructive lessons on drafting and planning damask projects. Imagine a piece with a satin background and a broken twill foreground! I look forward to my continued learning on this fascinating piece of equipment as I set up my own drawloom!







## John C. Campbell Folkschool

Ele Richardson

Here is the blog my daughter wrote about our indigo dyeing week. <http://penguinalley.blogspot.com>

View from the top of US 129 (aka the Dragon" or "The Dragon's Tail")

### AN EXCERPT from CINDY'S BLOG

*Just back from another wonderful week at John C. Campbell Folkschool. I went with two State College friends, Mart and Judy and my Mom from Cleveland. It was a wonderful week. Gisali is a native Nigerian from the Yaruban tribe. The Yarubans are known for their indigo fabric.*

*Indigo grows wild in Nigeria. They harvest the leaves*

*Indigo ball from Nigeria and pound them into tiny bits in a wooden container with big wooden poles. When it is chopped into pieces, it is mixed with wood ash. Handfuls are scooped out and pressed into balls and dried. These are used to start a dye pot.*

*Before our class started Sunday evening, Gisali took about 95 of these balls and placed them in a big pot with water. They needed to sit for three or four days as they ferment. As he put them in the pot, he called to the "Lady of the Indigo" saying her name three times and praying the into would work.*

Find the complete story at:

<http://penguinalley.blogspot.com>

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: "imagine a  
: scarf as an  
: unlimited  
: canvas"

• Stephanie Pearl-McPhee  
• Knitting Rules!:  
• The Yarn Harlot's Bag  
• of Knitting Tricks

Ele (far right) and daughter Cindy (second from left) with  
Gisali

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Ele and daughter Cindy

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Ele and Indigo instructor, Gisali





## AS A MEMBER OF THE COMMITTEE

Victoria Johnson-Parratt

The 2013 EGLFC at Chautauqua NY went very well. It was my first time as a member of the planning committee. Ohio guilds accepted the wheel and charted the map. Once Betsy Bruce agreed to lead the adventure, Chris Brindle, Nancy Curtiss, Nora Eason, Nancy Kilkenney, Roseanna Ludwig and I were happy to follow. Val Devries, Lynne Myer and Nancy Smothergill helped from NY. It was a real treat to get the chance to work more closely with every one of these women.

We had painless monthly meetings with the outline provided by those who had done it before. There were no major catastrophes or unsolvable challenges through the entire process. I might have done it again, but New York saw how much fun we had and offered to plan EGLFC 2015.

## Annmarie Suglio

Victoria Johnson-Parratt

I accompanied our president Ele Richardson to this years CIA donor appreciation reception. Our guild started the Sara Anliot scholarship. With the families generous contribution and our continuing donations. Every year a textile student benefits a bit from our gift and every year we are invited in to meet our student and be thanked.

This years winner is a delightful young lady named Annmarie Suglio. She is a third year student at CIA, locally grown and currently living in Little Italy. We were thrilled to spend a little time with someone so brimming with love and enthusiasm for weaving.

Usually a student is quick to showcase their work and expound upon their personal and professional hopes and dreams. Annmarie wanted to talk weaving. She wanted to hear about weavers. We sat and chatted till the clean up crew started stacking the chairs. We talked our way back to the car and hung out in the parking lot a little longer. Her friends came and joined the conversation; pronouncing us "cute" (we'll take it)

We were happy to accept her offer of hugs goodbye, but we're looking forward to seeing her at a meeting or two soon. She is the future in our great weaving family, she just hasn't met the rest of us yet.

“After all,  
the wool  
of a black  
sheep is  
just as  
warm.”

Ernest Lehman

## My Favorite Loom

Victoria Johnson-Parratt

Early in my weaving guild life, I wished for a Brown loom. I wished really hard. Before long I heard Jane was selling a Brown and I jumped at the chance. I sold my spinning wheel and a few beaded bracelets to have the room and the money to join the very exclusive Brown loom club.

I still had the van back then, so schlepping a 33" was doable. John built a nifty cart to glide her through parking lots and hallways, and we started attending workshops together. She was my pride and joy; my favorite toy right till the minute Bertie passed away and passed down her littlest loom to me. With that I fiddled, and folded up the 33" in favor of my new Brown baby.

The 24" left to me is the perfect workshop loom. Heavy enough to work rep or rugs; light and small enough to be easily loaded into the back of a Ford Focus by a couple of mature women with back issues. The direct tie 4 harness has wide comfortable treadles, a huge shed and long sweet spot. Beaters and back beams can be gotten completely out of the way for warping. Doing it folded allows me to cozy up close to where my nose is in the heddles from either direction. With minimal planning all the ache inducing bending or stretching is eliminated. She seem more naturally inclined to work front to back, but it's good both ways. The tool box on the back holds all sorts of anything one could need to have on hand, and the Parkinson additions of the light post and scissor rest turn heads. Anyone playing on her quickly becomes enamored. They might not know the half of it, but they know it feels good. The fine finish from 50 years ago is still inviting to the hand. Mr. Brown had the wood milled to machinist tolerances. All of it solid maple. It's a machine anyone could be proud of building.

The job of a weaver is to make cloth. The loom is the tool of choice for the weaver. Most looms are just designed to make cloth. The Brown loom is a tool designed to make life a little easier for the weaver. The fact that Arling Brown took pride in his work as an engineer is clear to see all these years later. The love he put into the design goes deeper. I have no doubt that it was all about making his wife Hebe happy. Then for many years it made Bertie happy. Now it's my turn. It's just more proof that love survives.

Victoria Johnson-Parratt

## MEMBERSHIP RENEWAL

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

PHONE: \_\_\_\_\_

E-MAIL: \_\_\_\_\_

- Check here if this information is new.
- |   |         |
|---|---------|
| <input type="checkbox"/> Regular membership         | \$25.00 |
| <input type="checkbox"/> Newsletter only membership | \$12.50 |

Return payment and this form to:  
Jean Jackson  
2980 Washington Blvd.  
Cleveland Heights, OH 44118

## 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](mailto:newsletter@cuyahogaweaversguild.com)

## ADOPT WHAT I CAN ADAPT

Victoria Johnson-Parratt

I planned on taking the felting class at EGLFC 2013. The incentive behind my primary plan was to be able to do the conference without having to drag a loom along. For all the right reasons, I changed my mind at the last minute and signed on for The Efficient Weaver with Laura Fry. I took comfort in the thought that we only needed to bring a warp and loom; not a warped loom. I did briefly agonize over the vague parameters of the instructions: scarf warp, 16 to 20 epi, about 10" wide. Too many possible choices! Luckily we had just acquired Ann Dixon's book of 4 harness patterns. I picked out a simple Birds eye twill, fed it wrong into my Fiberworks PCW and got something I liked much better. I made my warp with 161 threads of aqua marine 5/2 pearl, printed out my pattern and packed my bags.

Our teacher described herself as "stern looking at rest". Her towering height demands she look down on most everyone. The corners of her mouth fall into a natural frown unless engaged. Laura Fry makes her living at the loom. A true production weaver, she can't waste time or resources. She weaves rectangles all day, every day; and she weaves to sell. An impressive number of years at the loom have given her the wisdom of self awareness as to what works for her and what became an alterable "p.i.t.a." The Efficient Weaver was all about developing efficiency through our own self awareness. Most of the time we were all laughing.

Written neatly on the board when we came in was "If you are happy with your results, there is no need to change anything." I know I am barely past my "if it's cloth, it counts" stage of study, but I had not thought myself unhappy. I know parts of the process hurt more than others, but in my ignorance, I didn't know enough to know I could do more about it than ache. Happily for me the dawning awareness of my discontent coincided with it's cure; the little tweaks and changes that could lead to the bliss of conscious control.

The first day she showed us how she wound and warped, and she explained the why behind the way she did everything. All had been thought out to eliminate wasted time or unnecessary discomfort. Laura explained that every rule ever made, fit somebody, at sometime, in a specific instance, but it's not always true or necessary for everybody all the time. The key is to knowing what works best in the current time, place and situation. She distilled what she found worked for her and wrote it on the board.

She advised that we would still need to answer to our own personal perfection police, but then she granted permission to throw most of the rule book out the window stressing that we were to "Choose your expert; then learn enough to become your own expert." It was like having a big sister wrap her arm around my shoulder and share the wisdom of her experience; telling me what to watch out for, but letting me know that some rules could be broken without the likelihood of incarceration.

### Laura's Studio Rules

*Never tie a knot where a bow will do.*

*It isn't finished till it's wet finished.*

*If you can't be perfect, be consistent.*

*A thread under tension is a thread under control.*

*All else depends.*



The second day those of us who had not cheated and done so in advance, got warped. She showed us a nifty way of securing lease sticks for use in warping to eliminate any possibility of dropping the cross. I initially failed to grasp this lesson; along with the sticks as they fell to the floor and pulled out the pourey as they went. It turned out my personal disaster simply produced another teaching moment for Laura. With a pick-up stick and 5 minutes time I was back in business. It took longer to confess my disaster than to fix it. I learned to keep tension. I learned a better way to thread heddles and lash on. Most of the warping process went much faster and was under much better control. I won't embrace all of it for my Brown, but I will cheerfully adopt what I can adapt to my best use. I saw my threading error early and choose to accept it's annoyance in trade for the time it would take to repair. It was a workshop warp, and I wanted to weave. I spent most of the rest of my time practicing my thumbs-up shuttle throwing. The combination of my easily memorized pattern repeats and the new techniques made the yards I wove on the last day almost meditative. I was working at least three times my normal speed. I'll have to improve my bobbin winding if I'm gonna weave this fast.

I won't share the long list of hints, cheats and suggestions offered during class time as there is too much for a single report. Luckily for all Laura Fry is all over the internet. Find her web site at [LauraFry.com](http://LauraFry.com), or her blog at <http://laurasloom.blogspot.com>. She has made over 20 video clips available on You Tube and is active on Ravelry and Weaveolution. We have her book Magic in the Water in our library. It's all worth the look.

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**New language I learned in class from the teacher:**

raw griege: unfinished cloth

sleazy: cloth lacking structural integrity

voluntold: Offering someone else as a resource; and then informing them of their impending generosity. Usually refers to spouse or off-spring.

p.i.t.a.: Polite Canadian acronym for a pain in the a\*\*.

# CWG



TO:

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## Cuyahoga Weavers Guild

*Number 112*

*Winter 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](mailto:neilandeleonor@roadrunner.com).

Look for us online at <http://cuyahogaweaversguild.com>. Web site Manager is Darcy Prince. Reach her at [darcy@cuyahogaweaversguild.com](mailto: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](mailto:newsletter@cuyahogaweaversguild.com). Deadline for the CWG Spring Newsletter is **April 1**.