

Cuyahoga Weavers Guild

Number 113

Spring 2013 -2014

Officers and Committee Chairs 2013-2014

Announcements

A NEW WEBSITE

Announcing member Debbie Silver's web site. Take a look. It is a great way to see Debbie's gallery of weaving.

NEWS FROM JEAN JACKSON

We have received news that long time member (but long ago) Dodie Goncher has died. Dodie will be remembered by our long time members and will be missed. Our deepest sympathies to her friends and family.

CONTACTING VICTORIA

Victoria was forced off the web by technical difficulties. She has found such peace and productivity in the separation that she isn't fighting very hard to resolve the issues and return to the on-line life. Please call for contact.

- 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

Special Note from Patty about our April schedule:

Please come to our April 10th. meeting to hear Su Butler's lecture, Surface Design. Su will be here from the greater Chicago area conducting our Easy Pick Up workshop. This meeting is the second week of April rather than our usual third week due to scheduling and holidays. We will meet in our usual space and welcome everyone who is not taking the workshop to come see what we are doing.

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.

A new home for fu

Victoria Johnson-Parratt

I thought I might grow old and die still looking for a home for that bag of fu, but when I offered it through our little newsletter, it was quickly claimed. It turns out that ten pounds of random lengths of who knows what, was just what some folks had been yearning for; and artists and art teachers care less about the pedigree of the fiber than I do. We all prefer to celebrate the endless possibilities of the surprise. Three people knew people who wanted to adopt my bag, so I gave it to the first who asked. I've started another with all my new thrums and odd ends. I have now shed all inhibition about saving the small. It's not garbage. It's not useless. It's an artistic resource. There are others out there who understand, and are waiting for the chance to take it home and create with it next.

Home Study Report 2013/2014

Victoria Johnson-Parratt

This year our study topic is the Origami Top. Information and instructions were taken from articles in Handwoven magazine (March/April 1995 & 1996). From the examples I'd seen, I decided this works easily and possibly best with the simplest weave structure. With plain weave any material may be suitable; the bumpier, fuzzier and funkier the better. For this project the true parameters are set to geometry. Betsy Bruce provided muslin samples so we could better guess our personal size requirements. It looked like 17" gave me a nice drape, but I had a nebulous gnawing as to what 17" actual meant. I knew that measure was counted after final finish. I knew there would be a mystery percentage I could expect to lose to shrinkage. I also lacked confidence as to sizes for seam allowances, so I decided to aim for 18" on the loom. I wanted a long sleeved tunic, so I had to create a length 7 times the width. Working some basic math I came up with a cloth goal of 126" or about 3 1/2 yards. Allowing for warp waste I chose to wind a 4 1/2 yard warp. I wasn't sure what it was, or how much of it was on that cone I pulled out of the "really cool blends" box, but it was inspiring. Burning branded it as natural; and if required, I would reluctantly guess it to be a rayon/ silk blend in a gem toned, space dyed flake. 10 epi for 18" would require 180 threads. My McMoran scale couldn't give me more than a good guess on actual cone quantity, and I had the feeling it was going to be very close. I either would or wouldn't have enough, and I wouldn't know till I knew. In what became a very meditative exercise, I attached the end to the warping reel and ran it back and forth 4 1/2 yards till the cone ran bare. Delighted to count to 191, I tied up what I had and went to the loom. I figured I could ignore the extra 11 threads, or save them for that always possible knot or breakage. I pulled a cone off the "ooooh" shelf for the primary weft; a thin, fuzzy, sparkly, copper

toned beauty. I also pulled out a soft, thick, raw silk, dyed a dull flat gold. I set an 18" bar off the back beam and slipped it through the warp end loops. I carefully separated out and placed each inch into it's proper place in a rattle and wound back, blithely ignoring those extra 11 threads while they barber poled to the edge of the back beam. Eventually I would come to see that move as a mistake, but at the time my only concern was the numerically necessary 180 threads. Threaded to plain weave and set into a 10 dent reed, lashed on to a matching steel bar tied off the cloth beam; it was a perfect 18". I used a few picks of carpet warp set the spread, adding the extra loops to tether the warp out to the sides so it wouldn't pull in or curl. I stepped away feeling very confident. Then the Pixies came.

With the first pick, my warp developed a waistline. The entire next day was a frustrating exercise in weave, measure, cry, unweave, repeat. No matter how long the loops I left out the sides, how high or wavy the shot, or how religious I was in the use of my temple; the best I could do was 17 1/2 ". I could have quit, but I choose instead to cheat. I decided to ignore the math and deal with reality. I had 11 more threads back there, all I had to do was unwind them and rewind them as warp. I could have added another full inch if I had one more heddle on harness 2, but 6 threads were enough for another 2/3". Switching out the cloth bar for a 20" one was quick and easy and didn't disturb the lashing. It was worth the time to get closer to that magic 18, but I would have been smarter to wind it all together from the start. Setting the teeth of the temple a few rows in, I just knew I was going to hit my numbers. Tied up to the simplest 2 treadles, I threw a full tabby of the thin sparkly, then added another stomp to throw in the thick raw silk. Left, right, right, left, right, right: It was kind of like dancing with a limp. Most importantly, it kept the gold lined up vertically and peeking out in almost subliminal dots. It was perfect! I loved it! Now I was weaving. I used my temple with the reverence of a Rabbi, advancing it with every new inch. Eventually I caught on that somewhere between the time the cloth was let free of the teeth and it reached the cloth beam it had drawn itself up into 17 1/2". I bowed to the Pixies with an emphatic "FINE! It really wants to be 17 1/2". It might still fit me in the end." I wove and wove till I couldn't weave any more. The knots came up and the scissors came out, and it was off the loom. The stiffness of the unfinished web made me think of upholstery, and a final check with the measuring tape showed the whole thing had drawn in even more to a frustrating 17" wide. Another acquiescent FINE! It really only wants to be 17". If it shrinks too much in the water, I'll give the tunic to Rose! With a deep breath and a short but powerful prayer against shrinkage, the whole thing went into the washer and then the dryer. I added a tiny bit of soap and four tennis balls in hopes of fulling. It came out completely dry; soft, fuzzy, beautiful and much bigger. Defying all weaving lore and the laws of physics, my cloth gained a full inch in width and length in the

finishing. This is a fact that I cannot explain and am only occasionally still looking for an explanation for. Till I know, I'll just assume the Pixies got a good giggle as I eventually got the full 18" I had so fought for from the start.

Construction Day at Debbie's comes next. There's enough of us chickens out here too terrified to actually commit to the cutting that we've agreed to bring our finished yardage to our meeting day at Debbie Swan's and do it all together. There's more courage in our little cloister, more giddy up in our group. I might just make this tunic a size bigger and see who it fits. I've already gone back to the really cool blends box and found my next origami warp. It's soft and strong; a big full cone with more than enough for sampling. It may offer fewer surprises and more options, but the Pixies are always possibly at the party.



Before



After

To Stash or Not to Stash

Jean Jackson

To stash or not to stash, that is the question. With all due apologies to Willy S., the question of acquiring a stash is always the issue. There are those who do and those who don't. Those who don't prefer to buy yarn only as the need arises, thereby having a clean weaving area and places to put things that don't involve hiding them under beds or in unused suitcases. I, as you might imagine, am of the buy as much yarn as you can find room to store. As I have been weaving since the 70's my stash is the stuff of legends. (Victoria tells me repeatedly that I am not allowed to die. That is said with love and a lot of fear). My reason for so much yarn is that I have a fantasy that I awaken in the early dawn with a killer idea for something I want to make that can't wait. Because of the size of my stash, I have exactly the right yarn, size, color, etc., hence the reason for the accumulation. Now in all these years, my muse has never struck early in the morning and if she did, I would tell her to come back at a more reasonable hour. Should this ever happen, however, I am ready! All of this musing brings me to the real reason for this article, our latest yarn sale. We have been asked by a friend and longtime Guild member who is no longer weaving to sell her stash. She was a representative from the Guild to Silk City Yarns. Silk City does not deal directly with the public, only through a dealer. As you might imagine, there is a lot of yarn. Silk City has all kinds of fibers and yarns and they are all first rate. While I am sure there is some silk, there is much other as well. Victoria and I moved over 20 black garbage bags and 9 boxes full of yarn. It took us two cars and two trips to get it all to my house. We have not yet seen the yarn as it was packaged before we arrived. There will also be a lot of weaving books, a table top tapestry loom, a Quill penguin spinning wheel and a Japanese braiding stand. Other things my turn up as we go through the bags and boxes.

All of this and probably much more, will be for sale on Saturday, May 31 from 9 to 4. After 1:30pm I will do my usual bag for a buck on the yarn only. Get what you want early and come back to get what is left. My house is at 2980 Washington Blvd. Cleveland Hts., 44118. Telephone 216-932-3730.

Although the people who help me price the yarn do get first choice on the yarn, nothing else will be sold before the day of the sale. If there is equipment you are interested in, show up on sale day.

Hope to see many of you on May 31st.

Jean Jackson

The Formula to Predict Finished Size

Victoria Johnson-Parratt

Inspired and encouraged by my origami yardage, I couldn't wait to start my next warp. I was still deeply disturbed by that nagging question: How big do I have to start with to end up with what I want? My math minded man heard my lament and brought home a bouquet of formulas to calm my confusion. He patiently helped combine and simplify this so I could understand enough to explain. Material, sett and structural changes throughout the samples will each produce a unique magic number. This formula makes it easy to know exactly how much you have to put on the loom to get the exact size you want when you're done, no matter what you're doing.

On the sample:		example
divide finish #	size after wet finishing	5.25
by starting #	the original inches you put on the loom.	6.00
= magic #	the percent you have left after draw in and shrinkage	.875
for the cloth:		
divide goal #	the final size you want	17.00
by magic #		.875
= actual need #	the actual inches you need to put on the loom to get the size you want	19.43

This works for length too, just mark off your starting length on your warp before you weave your sample to figure take up and shrinkage; or measure sample size after weaving to only figure web shrinkage .

Study Group

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 home of 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.

CWG Scholarship Fund

Victoria Johnson-Parratt

Many years ago, our guild established the Sara Anliott Scholarship Fund at the Cleveland Institute of Art to honor a great weaver and dear friend. We have supported this fund and added to it in minimal amounts on a yearly basis. They invite us to their annual donor reception to thank us and ask all for more. Up till now, the institute had a weaving department and they have tried to pick a worthy student who is focused on fiber arts. We know that this might no longer be possible, and have asked the school not to offer the scholarship to any who aren't textile based. There are only one or two more years where they plan to have weaving students, so that money may sit for awhile. The Anliott family contributed most of the fund, so we have no right to ask for it's return. It may need to wait patiently for another change of plan at the institute. In the mean time, I'd like to propose that we use the funds we would give to the Anliott fund and start our own little CWG scholarship fund. There would be all manner of details that would need working out before such a thing could fly, but nothing that would stretch too much imagination. The Executive Committee should oversee all of it. There will be lots of questions, lots of discussions and a fair number of decisions that will need to be made. How much of what should we offer each year? Does it have to be one of our workshops, or can they apply to attend something farther away or offered by another group? Should we offer a full free ticket to one, or half a ticket to two? How far in advance does one have to apply and exactly how does one ask? Eventually votes will have to take place. We can check and see how the other guilds manage that already offer scholarships, but we should tailor ours to fit our needs. There are many things we'll need to discuss before we decide. Don't be afraid to make yourself heard. There's a lot we will have to work out, but I know we can do it. I think it's time we have our own Cuyahoga Weavers Guild Scholarship Fund.



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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 CWG FallNewsletter is **September 1.**