

**Just in case, you have forgotten.
MEMBERSHIP RENEWAL**

NAME: _____
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- Check here if this information is new.
- Regular membership \$25.00
- Newsletter only membership \$12.50

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

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2014 - 2015**

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Show Coordinator:
Patty Hridel

Programs 2014-15
*Patty Hridel
 Lynne Killgore*

Programs 2015--16
*Lynne Killgore
 Elfiede Heaney*

A Thoughtful Quote

"I found I could say things with color and shapes that I
 couldn't say any other way—things I had no words for.
 —Georgia O'Keefe

A verse from Patty

Patty Hridel

I have yet to hear a weaver complain
 Of a cold winter, all snow and no rain.
 No whining and wailing
 Of sleeting and hailing-
 Some say it is OH such a pain!

For weavers the weather just doesn't matter,
 With treadles and beaters making a clatter.
 Sun shining, blue skying,
 Good spirits, yarn flying
 And comrades to share in the chatter.

"I've had time to weave," is what I have heard,
 "Bad weather? Not here, that's absurd."
 With warping and beaming
 And spinning and weaving,
 It's pleasure in here, is the last word.

Yes, I did make it up

Weavers programs 2014-2015

December 18, 2014 11:30 am home of Jesse (see member roster)
 Holiday Pot Luck. If your name begins with A-M, please bring a main dish or salad, if your name begins with N-Z, please bring a salad or dessert.

January 15, 2015 9:30 am Church of the Saviour
 To begin the New Year, we have an outstanding opportunity to visit the internationally acclaimed Intermuseum Conservation Association in Ohio City. We will have a tour of the conservation facilities conducted by ICA's outreach officer, Jennifer Soeurs-Chereraux. Many thanks to our member, Debbie Silver, for introducing us to Jane Hammond, a textile conservator at ICA.
 ICA 2915 Detroit Ave Cleveland, OH 44113
www.ica-artconservation.org.

The ICA is across the street from the Cleveland Museum of Art's Transformer Station, www.cmatransformerstation.org. a gallery of contemporary art and the first footprint for CMA on the West Side of Cleveland. This plus the growing area now called "Hingetown" should provide a nice day's worth of exploration. We will meet at the Church of the Saviour at 9:30, carpool and depart by 9:45. For those who want to meet us at the ICA, we have a tour beginning at 10:30. We will plan to have lunch in the area.

February 19, 2014 11:30 am Church of the Saviour
 After a Brown Bag lunch, Kate Porter, a textile designer of printed and woven fabrics for the decorative home furnishings market will present a program on designing fabrics. She will include many samples and examples of designs, inspirations, paintings and studies, as well as the final products for our information and appreciation. Great thanks to Lynne for bringing her friend to our Guild.

March 19, 2015 11:30 am Church of the Saviour
 After a Brown Bag lunch, Susan Conover, former member of our guild, will share with us her journey for 5 years at Vastuga weaving school. We have had many members learn from Susan and she has returned to Northern Ohio willing to continue her teaching and sharing of her experiences.

March 25
Deadline for Spring Newsletter

April 23 & 24, 2015 11:30 am Church of the Saviour

Please note the change of week to the 4th Thursday and Friday of the month. Barb Wainright, bwainright@bluefrog.com, will come to Cuyahoga Weavers to lead us in a workshop on Honeycomb. Deeply textured and surprisingly complex weaves will be learned in this workshop available to weavers of all levels. This will be a 2 day event, beginning mid-day Thursday. We will begin the workshop after the regular Brown Bag lunch and meeting. **See Pages 11-12.**

May 21, 2015 11:30 am Church of the Saviour
 11:30 Brown Bag lunch and Business meeting and election of officers for 2015-2016.

Announcing a new WARP feature for your use

WARP Artisan Textile Resources: Your Guide To Global Handmade Textiles Oklahoma City, OK (September 27, 2014) - Weave A Real Peace (WARP) announces the release of its first Artisan Textile Resources: A Guide to Handmade Textiles from the Members of WARP. This guide presents the rich resources of WARP members who support grass roots economies that rely on making textiles to better their world.

First conceived as a way to highlight members who sell artisan textiles, the guide expanded to include services such as tours, consulting, design assistance, and repair and restoration.

"WARP members are incredibly interesting people, involved in amazing projects throughout the world. This is our chance to share our products and skills, and to introduce our WARP members to people with similar interests," says Jackie Abrams a board member of WARP.

The Guide's release date in October coincides with the Fall/Winter shopping season, a very important target for many WARP members. The guide is available as a digital flip book and a PDF, both with embedded navigation and hot links.

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Founded 1992, Weave A Real Peace (WARP) is a networking organization whose members value the importance of textiles to grass roots economies. WARP began as a way for individuals working throughout the world with grass roots craft cooperatives to share information. It continues this work today hosting an annual meeting and using social networking sites to facilitate conversation.

With over 250 members, WARP brings together people that value textiles as a means for cultural preservation and economic development including academics, anthropologists, artisans, consultants, curators, manufacturers, merchants, publishers, travel guides, and writers.

To learn more about WARP and to download a copy of the guide, visit www.weavearealpeace.org and click on the Resources tab.

Announcement

The guild received the following email from Linda Reichert and am passing it along in case she doesn't have the email for a contact with your guild:

Please let your guild members and any other guilds you correspond with know that I am looking for workshop suggestions and people to teach at the fiber Show.

Linda Reichert info@greatlakesfibershow.com

Great Lakes Fiber Show May 23 & 24, 2015 Wooster, OH

www.greatlakesfibershow.com

EGLFC 2015 Classes Announced

Organizers have announced teachers and classes for the Eastern Great Lakes Fiber Conference. With so many excellent options, you won't want to miss this exciting Columbus Day weekend event October 9-12, 2015 at the Chautauqua Institute in scenic Chautauqua, New York.

You may find it tough to choose from the workshops. With Connie Lippert you could discover wedge weaving, which is weft-faced and woven on the diagonal. Spend a day learning to spin on a wheel with Amy Tyler or, in her two-day class, spin with commercial yarn to create plied and "energized" yarns. Learn the basics of rib-work basketry from Mary Hettmansperger, using twigs and branches as well as reed, willow and cane. Mary will also offer a wide-ranging two-day class, "Alternative Surfaces in Woven Jewelry."

Study embellishment from a master, Anita Luvera Mayer, or let her help you unlock your creativity with surface design in "Mud Pies for Adults." Felt three scarves in three days with Chad Alice Hagen: Airey Faiery, Mokume, and the sophisticated Bubble Boa. Weavers can explore color and block design in warp-faced rep with Rosalie Neilson. There is something here for everyone.

The biennial conference will also include a banquet, exhibit and fashion show. Plan now to attend! Registration will begin in early 2015. Stay informed at www.eglfc.org.

Barb Wainwright

Tension

I picked up the phone. Tersely, I explained I had done everything I understood to do. "You're going to have to cross the bridge." Patiently, my coach and mentor listened as I explained the ongoing issue - and snapped a photo to share. A photo that included the end of the apron as it crossed the breast beam of my venerable, mysterious loom. After the image crossed cyberspace, the quiet response returned. "It's the apron" was Victoria's response.

Victoria and Jean conversed, and the verdict was returned. The apron was a problem, but it was very fixable. Understanding my eagerness to get back to learning to weave, Jean and Victoria graciously agreed that they would help on the afternoon before Thanksgiving. I was told to draw a straight line across the loom where it connected to the old apron, and to take out the thumbtacks; I was also instructed to bring the old apron as a pattern, and to take out as many of the remaining seams as possible (the lack thereof was the issue).

With Lady and King overseeing, Jean went straight to work.

From her fabric SABLE, Jean produced a yard of canvas and proceeded to establish a straight edge and stitch a hem in one end, using the old one as a pattern. After a few moments of debate, she sewed a seam along the other end, cut vertical slits about every 3/4 inch, sewed another seam, and reinserted the bar. The entire process took her about an hour. As she worked, she shared her (very cool) experiences with puppetry. When she finished, she held up the result and told me it would be OK now. And sent me off to buy new thumbtacks (real thumbtacks, not the colorful plastic-topped ones).

My daughter Kyla accompanied me. I explained we had to stop at Staples to buy thumbtacks. There were none. We had to go next door to Home Depot. They had some! Patiently, Kyla explained that - for the sake of the Turkey - we had to go to Giant Eagle now and Margaret would have to wait until tomorrow to don her apron.

Tension is everything.

Tammy Howell

Home Study is "Same As"

This year we're calling it a "Same As" study. Two separate samples with one common denominator offers a huge range of possibilities. Designed to have options wide enough to welcome total beginners and to challenge the more advanced: The goal is to learn something, and to show what you have learned. Your project can be simple or complex. Your samples can be small, but there must be at least two different ones with something between them being the "Same As".

Material, structure, size, pattern and processing are just a few of many possible paths. We will take the samples and drafts and create pages for each participant to be placed into a three ring binder to add to the study group shelves of our CWG library. We will also have a sign up sheet for members who wish to be included in a sample swap for this project. They will be expected to produce enough samples to trade with every one else who has signed up for the swap, plus one for the library.

The next Home Study meetings are: **NOTE: JANUARY'S CHANGES**

Jan	8	<u>church 10:00AM</u>
Feb	5	Miriam
March	5	Consider volunteering to host this month.
April	2	Jesse
May	7	Debbie S

Scholarship Program Update

The scholarship committee presented it's outline, suggestions and requests to the gathered guild at the September 2014 meeting. Discussion was held and the group voted unanimously to officially bring the CWG scholarship into being. Our treasurer suggested we add an additional \$500 to the original \$300 seed money and the group unanimously voted to start our fund at a more impressive \$800. We still only plan to award half the fund in any given year, but it has doubled our initial available offering. Patty, Lynne and I thank you for your unanimous enthusiasm in supporting this committee goal.

All you have to do to ask for a scholarship is be a paid member more than a year, fill out the following information (paper or electronic), and submit the request on line or in person to any member of the CWG Scholarship Committee. We will thank you for your request so you know we've received it.

Information Required on a CWG Scholarship Application

- Your Name
- Your Contact Information
- Today's Date
- Number of Years in CWG
- Weaving Skill Level
- Proposed Use and Goal
- Class Date, Duration and Location
- Registration Deadline for Class
- Requested \$ Amount

Award recipients will receive a letter of intent; including the reminder that they are required to give the guild a presentation on what they have learned, either through a web posting, newsletter report or group show and tell within 3 months of completing the class covered by the scholarship.

Scholarship Committee Members are
Patty Hridel, Lynne Killgore and Victoria Johnson Parratt

About Barb Wainwright April's Honeycomb Workshop Leader

After years spent pursuing other fiber arts, Barb Wainwright found her true love in weaving. She has studied weave structures extensively with Becky Ashenden as her principle mentor. A technical writer and trainer by profession, Barb enjoys sharing what she has learned with other weavers. Her specialties include honeycomb, drawloom and tablet weaving. One of her honeycomb pieces was published in Handwoven, September/October 2007 and included in the 2014 e-book Best of Handwoven - Honeycomb.

Barb Wainwright Honeycomb pieces

Honeycomb Workshop with Barb Wainwright - April 23-25, 2015 For weavers of all levels

We are meeting one week later than usual due to both the availability of the Church for our workshop (their BIG rummage sale is the week of our usual date) and Barb's schedule. We considered other locations but decided that staying at the Church was best. We are also trying something new - our Guild meeting, with Barb's lecture "Let's Not Call It Honeycomb" will be on Thursday, April 23 at the usual Guild meeting time (11:30 for lunch with short business meeting at noon then lecture afterwards done by 2pm). We will start our workshop at that point and work until 4:00pm. The workshop will continue all day on Friday, April 24 (9am-4pm) and only 1/2 day on Saturday, April 25 (9am-1pm) so you have time to run any errands in the afternoon.

We are going to try something new with a LIMITED ROUND-ROBIN where each weaver creates samples for herself on only four looms with representative threadings of the entire workshop.

Workshop Description from Barb:

Did a coarse 1970's wall hanging turn you away from honeycomb? Or was it a stringy sample woven at the end of a tiresome overshot warp? Forget them. Given the right sett and materials honeycomb can produce tailored, deeply textured fabrics suited to many purposes, even clothing. Fabrics of surprising complexity are possible on only four shafts.



Using woven examples we will examine the effects of threading, yarn, sett, and beat in developing texture. We will also consider use of color with this structure. Like all deflected-weft weaves, honeycomb needs wet-finishing to blossom but results can be hard to predict. The samples you create will help you plan future projects with confidence.

For more information on Barb's work you can look in our library at Handwoven, September-October 2007, page 52 and Interweave Press Honeycomb e-book includes her Honeycomb laptop case project.

Cost will be \$50 per person. This is a STASH FRIENDLY workshop so materials will be inexpensive and easy to find and swap amongst us all.

Name: _____

Ck#: _____

E-mail: _____

Phone: _____

Workshop Loom: _____

A Zapotec's First Snow

When I first met Marcos, I asked if there was anything he'd like to see during his visit in Ohio. Before he went off to Oberlin, he looked at me and said that he would like to see snow before he went back home. It was a bit early in the year for such nonsense as far as I was concerned, but he was a guest from Mexico. It seemed natural he would want to see things he never had before, so halfway between my front door and the street I stopped and looked up to the sky. "Hi" I said. "I need to talk to whoever is in charge of weather. I know I've been asking for clear skies and colorful trees up to now. It's been really lovely by the way...thank you. And I know you rarely hear anyone from around here asking this so early in the season: But now Marcos wants to see snow. Could we please have a little bit of the white stuff before he goes back? Let's not get crazy about this please. Just enough for him to say he saw snow, not enough to get messy and complicate his travel plans. I know you'll do what you can. Thank You." I knew I had done all I could do and I let it go.

On the night of the potluck and presentation at COS, snow was predicted. People came in with reports of falling flakes, but by the time we ran up to the lobby doors, there was no sign. After the dinner we came back to Queenston for more library time and to arrange an alpaca visit the next morning. When I walked him back over to Sarah's for one last night, the lights on her back porch made it very clear. "Look Marcos." I said, "It's snowing."

He was sure it must be rain until I pointed at down at her deck where small pellets of white remained completely intact. He bent down and gently picked up one after another and placed them into the palm of his hand. He studied each one carefully for a moment before melting it into nonexistence under a warm index finger.

There was no sign of it all by morning. I got the feeling that he was a bit disappointed not to be cradled in a mantle of white, but I knew he had officially seen the very best side of snow. I don't know if it's what he expected, but it was everything I could ask for.
VJP

Zapotec Weaving Tour highlights

It all started when Catholic Charities found our guild on the internet

and contacted Jean Jackson. They were again putting on their Fair Trade Expo, but this year they were bringing in artisans from Oaxaca. They asked if we could loan or rent them a loom for their weaver Marcos Antonio Bautista Vasquez. They wanted it for a week, and they needed to have it ready in 6 weeks. Having a variety of extra looms I could loan brought me into the picture. Jean and I knew the Catholics hadn't considered the fact that it would need to be warped; but we knew, and were prepared to ask enough questions to eventually put on the "foot and a half" wide warp of "about 8" epi, "medium" sized wool as requested. Jean brought the wool, Tammy wound the warp and I easily threw it on the loom. The initial drop-off was less than 2 mile away. They asked to keep the loom so he could demonstrate in all the places he was scheduled to speak. If that was all that happened, I would have been thrilled enough to know the hands of a Zapotec master weaver had been working my little Brown loom.

But so much more happened! So much more, that I'm only going to try to hit the tour highlights here.

A month before his arrival, it occurred to me that the weaver might have some free time during his visit. Contact was made. I asked if we could take him to dinner, or for a trip to the art museum. We were eventually asked to pick him up on one Sunday and return him the next Sunday, briefly returning him mid-week for a presentation and dinner. Knowing it was bad karma to bogart a Zapotec, I had contacted Betsy Bruce in Oberlin and sent word to guilds in Medina and Lake Counties. It seemed only fair to share while we showed him around. Sarah Berg offered him lodging whenever he wasn't staying somewhere else. With one weeks warning, Rose Rubin hosted a potluck at her apartment for 16 of our elder and active members. Oberlin kept him from Monday afternoon, returning him at the appointed time on Wednesday. Thursday morning he was taken to Jan Pesek for a fun day at Kent State and an any guild can come potluck that evening at her home. She brought him back Friday in time for lunch and a tour with our favorite CMA docent Laura Martin, who spent three hours showing and explaining everything to our new friend in fluent Spanish. Friday night he experienced Halloween by donning a hoodie with feathers (parrot), handing out pencils from my front porch and scoring 3 little Nestle Crunch Bars from Sarah next door when she called over that she was almost out. The trick-or-treat part seemed muffled, but the "or whatever", and the laughter was clear; and he got candy. Saturday he poured through the dye books in our library till we were due at Church of the Savior for our open door potluck dinner and presentation. Sunday morning we went to see Robbie Grodins' alpacas

and store in Chagrin Falls. Sunday afternoon he was dutifully returned to his sponsoring group for a dinner and presentation after which they sent him back west to continue his Fair Trade tour.

That's the story, but not the stories. I'll share those too.
VJP

What are the odds?

Driving a little blue Ford down Fairmount Blvd on a clear October day, I looked over to verify my reality. Yes. There is a Zapotec master weaver sitting there in the passenger seat. I couldn't help but think.... What are the odds?

I've never been to Oaxaca; he's never been to Ohio. The only thing we share in common is weaving and we weave in completely different worlds. Layering of miracles that started before his arrival continued throughout the entirety of his visit. Treat after treat presented itself for all to share. None of it was imagined, planned or prayed for more than a month before it all happened. I can't figure the odds on any one of the things that played out; no computer could figure the odds of all the things that presented themselves. I guess the math doesn't matter when it turns out that all the odds were in our favor.
VJP

Marcos Antonio Bautista Vasquez

Marcos Bautista favorite rug

Marcos Bautista at Victoria's

Marcos Bautista hand bag design collection

Marcos Bautista at Rose's

Meeting Marcos

Marcos Antonio Bautista Vasquez was born in Teotitlan del Valle Mexico. It is a small village of traditional Zapotec weavers located just outside of Oaxaca. Twenty families there have joined together and created a weaving cooperative. Marcos was born into one of those weaving families. He grew up surrounded by weavers, looms, yarn and dyes. He matured with a natural understanding and command of the process.

A small company called Manos Zapotecas in California buys some of the villages' weavings and creates beautiful handbags for a worldwide audience. The Interfaith Relief Task Force (IRTF) contacted MZ in search of a Fair Trade artisan to support on a tour of the United States. They chose Marcos to represent them. He did presentations and demonstrations. He helped with exhibits and expos. One of the stops on his trip was the Fair Trade Expo at John Carroll University. JCU is less than 2 miles away from my home and we were asked to loan him a loom. A Zapotec master weaver was being dropped almost at my doorstep. So I asked.

Marcos accepted the offer of an impromptu weavers holiday as offered and was welcomed by numerous members of various weaving guild in Northern Ohio. His visit developed into a totally unanticipated treat. His manner was kind and calm and open to the adventure. He couldn't wait to meet other weavers. He asked to see everyone's work, and showed interest and appreciation for it's skill. His grasp of our language grew stronger every day, even though it was now his third tongue to think through. Interpreters were welcome, but not always available; and with the aid of pantomime and sound clues, not always necessary. A film crew would have been ideal, but amateur photography will have to forever document whatever moments there were when someone in the group remembered to stop living in the moment and push the little button to freeze it within time.

Many photos of the visit were taken, but not nearly enough to show just how amazing an experience it truly was for me. My fondest moments are privileged memory; unphotographed, undocumented and unprovable, but sweetly shared with friends old and new.
VJP

Safflowers in Japan

Take a moment and picture a red-orange hue with the most shimmering, profoundly deep intensity. The lovely safflower grows in Yamagata Prefecture in northeast Japan and is the author of this brilliant red-orange.

I had the opportunity to travel in Japan with an educational and cultural exchange tour this October. As fall temperatures whisked through this mountainous, more remote prefecture of Japan, the season of safflower harvesting was long past. But the color it yields provides considerable pride amongst Yamagata's locals.

The kimono pictured here grew gradually to its radiant color after a course of 27 dye baths. 27! This gives pause for thought; just how many safflowers did it take? Yet the results of its pigment and the labor required make an undeniably vibrant dye. I was happy to see the safflower exhibit showing its botanical appearance. A charming blossom, don't you think?
Nancy Allman

Yamagata Prefecture Mueum
Safflower dyed kimono

Yonezawa City Uesugi Mueum
Safflower exhibit

Cuyahoga Weavers Guild

Number 115

Winter 2014 -2015

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 email, 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 neilandleanor@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 Winter Newsletter is **March 25**.



TO: