

Program Calendar

April 23 & 24, 25, 2015	11:30 am	Church of the Saviour
Thursday	11:30 am - 2 pm	lunch, meeting & Lecture
	2 pm - 4:00 pm	workshop
Friday	9 am - 4 pm	workshop
Saturday	9 am - 1 pm	workshop

Please note the change of week to the 4th Thursday, Friday and Saturday 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 spread over three days, beginning mid-day Thursday through Saturday noon. We will begin the workshop after the regular Brown Bag lunch, meeting, and lecture.

May 21, 2015 11:30 am Beachwood Public Library
11:30 Brown Bag lunch and Business meeting and election of officers for 2015-2016.

August 28, 2105 Deadline for Fall newsletter



Marcos at the loom

Marcos Update

His return home date changed more than once, but by the time that this newsletter is published, Marcos Bautista should be weaving again in Teotitlan. His visit to this country was originally planned to last 2 weeks and was to be limited to the Santa Fe Folk Art Festival. Manos Zapotecas (his U.S. sponsors) quickly recognized his marketing value and extended his invitation to an eventual eight and a half months by scheduling additional expos and conventions into the end of March. Our new friend went many places. He saw many things. He met many people. He will have much to remember and much to tell.

After catching up with neighbors and a good home cooked meal from Mom, he will start working again weaving on the family looms. He will work designs old and new. He will fill back orders and prepare next seasons sales. While doing that, he has committed to putting together the teaching curriculum for a workshop he can bring back to the States. Over and over he demonstrated his Teotitlan tapestry techniques on our American looms. It became clear that he could translate what his family has been doing for thousands of years and teach it to us as information we can use here today. A team has formed to assist from Ohio, and a book has now been added to augment the original plan and go along with what is hoped to be a far reaching teaching tour in late 2016 and into 2017.

VJP

Study Group Hosts

4/9/15	Jesse Adler
5/7/15	Debbie Swann

Officers and Committee Chairs 2014 - 2015

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 2014-15
Patty Hridel
Lynne Killgore

Programs 2015--16
Lynne Killgore
Elfiede Heaney

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



Elaine and Marcos



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 Faery, 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

Scholarship Program Update

The committee is very pleased to announce the recipient of the first CWG Scholarship award.

Congratulations to Ele Richardson. She is using her \$200 award to help pay for a weaving class at the John Campbell School this Spring. We'll expect a proper show-and-tell.

Deborah Silver Announcing:

Deborah Silver will be showing 6 weavings at the Cleveland Jewish Arts and Culture Fellowship Exhibition at the JCC. This is a group of 13 visual and performing artists and writers who have been discussing and creating works based on the theme of Slavery and Freedom. Please join her for the opening of this event on Mon. April 20 at the Mandel JCC, 26001 S. Woodland Rd. in Beachwood. (216) 831-0700

Deborah Silver will also be exhibiting in a 2-person show at the CWAL gallery at the 78th St. Studios. (2 blocks north of Detroit Rd. on W. 78th St.) Please join her for the opening on Friday, August 21. See Deborah's website: DeborahSilverStudio.com



Victoria at the Nuno Scarf Workshop
Alpaca Studio, Chagrin Falls
Photo by Robbie Grodin

Uno Nuno

On a blizzard free Saturday, late in a long cold Winter, I spent a little time and a little money to attend a nuno felting class at Robbie Grodin's' Alpaca Fiber Studio and Friends. All my creative juices had frozen and it was time for a thaw.

Nuno is a Japanese felting technique. It means "new cloth". It creates a light, drapeable material suitable for clothing or scarves. It builds on a light base of an open weave cloth. Our kits included all fibers needed including the pre-dyed habotai silk scarves. Dyed merino roving is shingled on in a thin layer to cover and create the connecting tissue of the cloth. In the Mosaic Scarf class I attended, we added small pieces of old silk saris to the top to add interest and pizzazz.

The process is simple, but the choices are endless. Just picking which colorful kit I wanted to play with took strength. I could have gotten stuck all day trying to decide on the proper placement of my sari bits. Luckily for me I was not alone. Robbie rescued me and helped me see more possibilities that I hadn't considered. She made suggestions and showed me how to stand back to see. I added some small white nibs to make it "pop" in a few places and laid a thin line of white alpaca roving offset end to end. After rolling to the proper stage of ripple, I fulled, rinsed, spun and dried, and took home my first nuno scarf. I will say that some of the soap and softener can challenge the senses of the more sensitive, but I will do this again. I was really quite pleased with the learning process and the people I shared it with.

At home, I have all the required tools; soap, water, bubble wrap, pool noodles, plastic sheeting and lots of towels. I have some beautiful silks that have been patiently waiting for me to discover their reason for continuing to exist, that add to the bits I bought from Robbie's' stash at her Saturday Sari Sale. Even the worn and torn can find new life in nuno. The recycler in me rejoices. Large flat open tables that can tolerate being drenched and dripping may be the only thing I currently lack. It's ok. I know I can phone a friend.

VJP
3/15

Fear, Frustration and Freedom

I guess she couldn't spell the sound of her human head repeatedly beating itself against the breast beam. Her email message started with, "Do you know anybody who wants a loom for firewood?" I know this woman well enough, she isn't prone to pyrotechnics. She wasn't really considering playing with matches, and she wasn't looking to dance around any pyres. Long before she thought lighter fluid a good idea, she had reached a place that I remembered all too well. Stage two: frustration. The point where you're sure you should be able to do this, but something just isn't working.

Stage one is fear. Fear is the healthy start to any new growth. I really don't want to try to pull somebody through fear. That's a universal issue that must be addressed on a personal level. I eventually got more than just my toe in the water without being pushed into the pool. We've all got our own comfort zones and personal speed limits. There are no deadlines but death to say we took too long to get there.

Stage two only happens when you've invested enough energy to start to really comprehend what's happening. Plans are made. Goals are established. Frustration is at it's worst, when you know you've done you're best, and you know it isn't right. I've come to realize through my years of weaving that if I'm really frustrated, it only means I'm about to learn something really important. As long as I eventually understand, I can accept the pain as just part of the planning.

Stage three isn't always a promise in a project, but the possibilities for freedom can only exist when we've worked through fear and frustration and find strength in self-determination and the control of repeatable consequences. Freedom comes in the exhalation. It can be a joyful dance, or just a quiet cloth growing longer from the touch of your hands. It doesn't mean you know it all, just that you've figured out what you needed to know. As with anything good, the glow of accomplishment can be all too brief and fleeting, but it's a warm place to be if you can get there.

VJP
3/15



Marcos' repertoire



Join us for the
**23rd Annual
 WEAVE A REAL PEACE (WARP)
 CONFERENCE**

May 29 - 31
 + 2015 +

Mercy Center Retreat
 Burlingame, California

(San Francisco area)

SATURDAY, MAY 30 ONLY: \$80

Includes: LUNCH, DINNER, SPEAKERS,
 DEMONSTRATIONS, TEXTILE AUCTION &
 MARKETPLACE

FULL WEEKEND: \$375*

Includes: LODGING AND MEALS FOR
 TWO NIGHTS, MEMBERS MEETING,
 EARLY BIRD SHOPPING, NETWORKING
 * EARLY BIRD PRICE - REGISTER BY APRIL 3rd

**2015 PROGRAM
 SPEAKERS**

**CHALLENGES OF DOCUMENTING THE
 MAYA TEXTILE TRADITION**
 Kathleen Mossman Vitale

**ENGAGING COMMUNITIES THROUGH
 SUSTAINABLE TEXTILES**
 Maggie Leininger (Industrious Anarchy) and
 Rebecca Burgess (Fibershed)

**SYNTHESIZING TRADITIONAL TEXTILES AND
 FASHION DESIGN IN PERU & BOLIVIA**
 Amanda Smiles (Ruraq Maki)

**THE IMPORTANCE OF TEXTILES TO
 GRASSROOTS ECONOMIES IN GUATEMALA**
 Rocio Mena Gutierrez

WEAVING CULTURE OF NE LAOS
 Maren Beck and Josh Hirschstein (Above the
 Fray: Traditional Hilltribe Art)

REGISTER AT: www.weavearealpeace.org/annual-meeting

Founded 1992, Weave A Real Peace (WARP) is a networking organization whose members value the importance of textiles to grass roots economies.

The Running of the Wools

Re-print of a post on CuyahogaWeaversGuild.com on March 19, 2015 by Victoria

Picture an event more reminiscent of a hobbit than a Hemingway; not containing enough adrenaline or alcohol to inspire a memory of Pamplona or allow use of the word stampede. Three hundred dry merino sheep move through the streets of Queenstown, New Zealand, in a quick but relatively orderly procession. Fifty rams mixed in keeps just that hint of danger. Barriers line the route to keep the chances of any bloody fool sustaining bodily injuries to a minimum, but I would think the chances of slipping while trying to cross the street right after it's over are about 50/50. In the long-gone old days, this would just be called taking the sheep to market. In today's world, where people have no clue where wool comes from; it's a world news event called The Running of the Wools.

Founder Steve Hollander started this event to help people remember and celebrate the things that built Queenstown. He assures me that the first time was a great success and the sheep will run again next year. This soon-to-be annual procession is part of the Hilux NZ Rural Games, which takes place in early February over the Waitangi Day holiday weekend. A quick check of their website shows the other events planned to give the visitor many things to see once the sheep have gotten to where they're going. Serious competitions listed with the word speed in front of them included coal shoveling, sheep shearing, hand milking (cows), tree climbing, tree chopping, fencing (building), and gold panning. Events judged by distance include the traditional Highland heavies-the caber toss, stone, sheaf toss and farmer's walk as well as the lighter cherry pit spit and gumboot throw. Slower precision events include the egg toss and, of course, there are sheep dogs herding lots of sheep.

I know it's a long long way to go for a field trip, but if next February gets to be as cold as it was here this February, witnessing the Running of the Wools might be just enough excuse to visit somewhere where it's naturally Summer during that time of the year. It looks like Queenstown is a pretty place, and they have lots and lots of beautiful soft merino. I wonder how much one can cram into a carry-on?

See the photos that accompany this article on our website.

The Tale of the Tundra Tassels

Re-print of a post on CuyahogaWeaversGuild.com on February 23, 2015 by Victoria

The request came in through the website; a commission was being offered. A weaver was needed to make an inkle belt. Few of us must weave for money, and an inkle would never create enough income for the idea to entice most of our members. Eyes quickly glazed and looked away at the mere thought.

Then our web mistress sent the message directly to me. It seemed this person was persistent in her quest and had asked please again. She was going to the Artic for three weeks in February and wanted an inkle belt to wear while there. In an effort to let her down gently, and maybe get a little bit of a story, I contacted her and asked her exactly what she wanted. She told me she had already bought a belt but was disappointed by it. She assumed I would find her odd when she explained that it would do, but it was the wrong red. It was not the red she wanted to see cutting through the great white Arctic expanses and would clash with the rest of her ensemble. She was working diligently to make her anorak (an eskimo windbreaker) and moose hide mittens; wisely leaving her necessary footwear to the professional mukluk makers. She still had more than a month to find a weaver to create her bright red belt of her dreams. She had to try.

I have many inkle looms. The world of weaving hardly gets simpler. I have many red yarns; only needing to make a choice in material, diameter and hue. She's a neighbor, only living a mile from me. She seemed weird enough to be a weaver, so I felt compelled to help. I offered to set up the loom and show her how to weave it herself with a little coaching. She loved the idea, and we agreed to meet.

The next day I took a few books and one of my little inkles and went to see and show. The blue and white demo warp had been worked by many hands large and small over the years, but she still saw the beauty of the structure despite the obvious tension changes. She fingered the cloth and said she thought it was neat, but really wasn't anything like the belt she bought. She brought out what she had, and she was right. I was showing her an inkle. She was holding a ceinture fléchée.

It wasn't even a pretty ceinture fléchée; machine made from chunky poly yarns in uninspiring colors. It was a big thick French Canadian belt 6 feet long, 5 inches wide, and a structure so stiff you could beat back a bear with it. Trappers wore them wrapped twice around the waist. They could use them as utility belts and back braces when heavy loads required more lumbar support than usual. Cinched tightly enough, even I might be able to move a moose, but that particular belt was unattractive enough that I wouldn't have wanted to wear it even in the Arctic. She brought out a book to show me her inspiration photo. The front cover showed a woman happily dragging a sled across the frozen tundra. A bright red belt circled her waist, and that photo was laid over a much closer view of the belt. It was a beautiful Pendleton red Metis ceinture fléchée, stunning enough to inspire, and worthy of wear anywhere. I completely understood and wanted to help, so we had to quickly move to a plan B.

It turns out that my personal textile collection contains two ceinture fléchées, one of which is a beautiful Pendleton red Metis. They both came through Bertie, so I have no real knowledge of their history or monetary value. None of that has ever mattered to me as I consider them all priceless and have no desire to sell off a single stitch. I was willing to rent the belt to her on the condition that she return it with the story when she came back and thawed out, but we both had concerns over its eventual condition after three weeks in the Arctic. When I found her one she could buy and keep forever, we settled into the perfect plan C. A Canadian company named Etchiboy has a website where you can pick from many beautiful ceinture fléchées. She ordered a stunning red and white belt for about the same price I would have charged her to rent mine. I get to keep my ceinture fléchées safe and warm, and she has her total, completely coordinated, eskimo suit; stylishly worn on her intrepid Arctic adventure to keep together forever. It turned out that what she thought she wanted wasn't what she thought, but what she really wanted she eventually got.

We did decide to make up a few matching tassels to sew on her mukluks (the lady on the book had hers flying in the picture) to really complete the look. I made one extra tassel on a clip in sparkly blue and white. It did not match her colors, so the rest of her intrepid expedition will share it, with the hope of its eventual return it to me with pictures and the story of its Arctic travels.

This is where Marcia eludes, outruns, or is eaten by a polar bear... update to come when and if she returns...

See the photos that accompany this article on our website.

Cuyahoga Weavers Guild

Number 116

Spring 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 neilandleleanor@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 Fall Newsletter is **AUGUST 28, 2015**.



TO: