
CUYAHOGA WEAVERS GUILD

President's Letter

Dear CWG,

Last meeting was wild. I am sorry for those who missed it! We had some nice pieces from all over the world including the South Pole. But Victoria stole the show with a huge collection of thrift store finds from India and Africa. She was wearing terrific African tie-dyed men's ensemble. I told her that next time I come over I will try to sneak some of them home with me. Now I am anxiously waiting to see what she has from Bolivia and Peru at our next meeting. We will again be meeting at the library as well as zoom. Even the study group will be both starting this month. I look forward to seeing a lot of you then. Take care.
Bobbie

March - June 2022 Programs

Meeting will be in-person and via Zoom for March through May. June will be unperson
Study Group is currently via Zoom until further notice.

March 3

Study Group

March 17

Victoria will be showing her weavings from Peru and Bolivia. If anyone else has anything from these places feel free to bring them.

April 7

Study Group

April 21

Kathy Kobyljanec will be telling us her story from how she became interested in weaving to now selling on Etsy.

May 5

Study Group finale

May 19

The owner of Ditto House will bring weavings from South America, etc.
And they will be for sale. Business meeting and elections.

June 16

A place for the June potluck picnic is needed.

NOMINATIONS are UPCOMING

Members of the Nominating Committee will be working on the Officers and Program slates. Please consider serving CWG.

Welcoming Our New Members

Patty Hridel

Patty reports that CWG has three new members.
Please give a warm welcome to:

Gina Talandis of Wellington

Sarma Eglite of Bay Village

Patty Foxall of Garfield Heights

Their details will be added to the roster soon.

Passing ON

Victoria Johnson Parratt

Passing On

We have been asked to take care of Elly Rose's fiber left behinds. All proceeds go to the guild. Originally planned to be included in our massive Dead Weavers Sale last September, things didn't work out that way, so now we make a new plan. Everything does fit within a single studio/bedroom, but just barely. There are two floor looms, three spinning wheels and all the tools required to work them. Fiber fills bins and dressers. There's the mixed debris we all keep; buttons and baubles, pens and pins and papers along with a few decorative items. She had a small collection of books, and a large stash of spinnable roving, some of which has unfortunately become a moth motel and maternity.

So here's the plan. All Elly's handwoven will be offered first to the family, but any not claimed will be kept safe. We can store the spinning wheels in the sale shed, along with most of the smaller hard stuff. Plastic bins will be safe storage till the world warms a bit and we can really work in the sheds to sort and sell. We will strive to sell floor looms from where they stand, especially the 45" Brown loom as it is very heavy and should move around as little as possible. The family assures me that we can lock off that room from the liquidators which gives us more time to accomplish sales of larger items. We will keep any pest free roving for future guild felting playtime and turn the rest to compost. Yarns will be checked and brought to at least the March meeting to be given free to any member who wishes to take. There are lovely cones and skeins of beautiful knitting yarns that once inspired and entertained our Elly. Please come to the meeting with a bag or two and let that feeling continue.

Maybe we can use Elly's stash to challenge our creative skills for next year's Home Study project?





PENELOPE'S Corner

Leslie Alperin

It's hard to believe that I've been weaving for over 40 years and yet I can be so stupid!!! All of last winter, I was working on a sweater. My mistake was using sock yarn. Big mistake! I think I'll one day use the yardage to make teddy bears for my girls!

Now:

I decided to do something simple, 10 kitchen towels all exactly the same. So I figured out that each repeat of the design is 30 threads. so I stupidly multiplied 30×20 epi and got 600 threads. It was a very long time warping board because the natural color occurs after every one of the three other colors. so I ingeniously put a stick-on up hook up to the top left of my warping board, AND every time that I used one of the three colors, I cut each end and made a long knot at both ends of the new color, Lots of knots! But the Natural was great because i just hanging it on my new hook in between all the other colors. Nice.

Then I started to add the warp to the loom. But as i was filling the raddle with 20 EPI, it became MUCH WIDER than the 20 inches that I wanted! I was baffled! So I went back to my calculator and realized that I figured wrong! I was supposed to multiple $20\text{EPI} \times 20$ inch width. That came to only 400 threads!!! So I figured that I will just take off from both sides 100 threads and store them for future keeping. Forget it! It got so tanglely that I threw out all the extra 8/2 cotton threads! so I'm finally ready for rolling on, but I really need a helper. In no way is Scott interested! So I will ask Jamie in the next couple weeks to find time for her to help me!

Already this project has taken over a month and I haven't even thrown one shuttle! I hope that you all enjoyed my Penelope...I didn't!

Cart Return

Victoria Johnson Parratt

When the century was new and I was too, Elly Rose convinced me to become the CWG librarian. All I had to do was open the cart when I got there and lock it up when we left. The cart was a gray metal rectangle on big chunky wheels, about 4 feet high and three feet wide with big lockable doors. The cart stayed safe and warm in the church basement where we always had our meetings and workshops.

When we needed more storage space for our library, and knowing that Mel Rose had provided the first cart, I asked Elly to please ask for another. She must have asked sweetly. Soon the original gray one had a black twin beside it. Just as he had done with the first, he attached big rolling wheels at the base and delivered it to our location. We couldn't possibly have thanked him enough.

When I moved into the weaving house on Queenston, one of the bedrooms was immediately designated as the guild library, and the carts became repositories of materials I thought we might reasonably want at hand for meetings, but the space provided was far less essential for information and shifted to hospitality storage. When we moved our meetings out of the church, I had to find a place for the carts. Since they had come from the Rose household, I felt it only fair to offer the carts back to them. Barbara offered to keep one, so we slid the gray one in the back of the Subaru and dropped it off. It stayed in their garage holding uninspiring garage type stuff. The black one stayed in my garage doing the same till the sheds offered a change of venue and a higher purpose.

Despite the ultimate generosity of the Rose family in offering all of Elly's fiber related possessions to us instead of the liquidators, I asked for something not in her studio. Could we please have the gray cart again? I will use it to lock up small equipment and tools in the sale shed. The answer was immediate and enthusiastic. Yes! We only need to wait for them to remove the current contents. After years in an alternate location with a non-guild occupation, our original library cart returns.

Lamb Luggage

Victoria Johnson Parratt

In communications with the family of Elly Rose, her grandson Brad told me to keep an eye open for the sheep purse. It was a gift he and his sister had given grandma years ago as the perfect present for her fiber focus. He asked me to keep it, or find it a good home.

It wasn't hard to find. It's big lonely moon pie eyes peeked out at me from over a small pile of books. The single strap duffle has zippered compartments in all 4 legs with large lined storage that zips at the spine. As well as being functional, it's adorable. I fell at first sight. It's love.

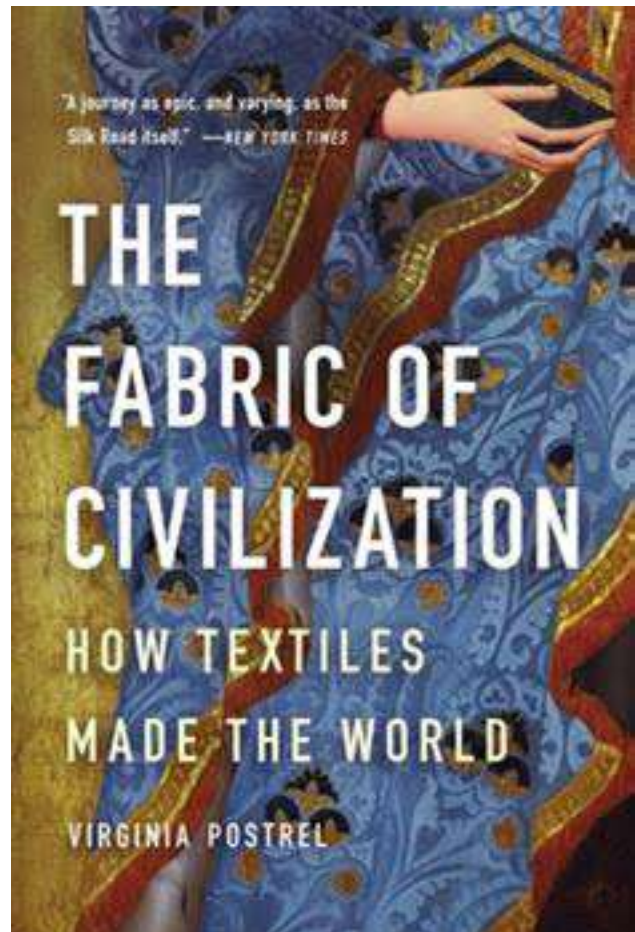
When I reported back to Brad that I had indeed found and adopted the bag, he texted back his satisfaction that the lamb would have new life and was not to be "put out to pasture." I answered back, "Oh no! That would be baaaaaad."



The Fabric of Civilization

Patty Hridel

At the suggestion in Handweaver, I received and read the book The Fabric of Civilization by Virginia Postrel. I cannot say this was easy to read nor a thriller, but it did convey her premise that fiber and fabric have been at the core of our civilization since times long before documentation. She brings examples of fibers from around the world's cultures and tribes, relating its transition from a necessity to desire. The dying processes from indigo, purple from the murex shell, power reds from madder and cochineal naming just a few. Different cloths histories, influencing trade routes, slave trades, then banking systems (I got a bit whacked here). The present day innovations are enlightening, particularly the small shops in parts of the US trying new ways to dye or build cloth or suit new purposes (keeping people cool). There is no way for me to remember all that is presented, but what a great reference that supplies credibility to my long held thought that weaving is the center of a lot of history.



Member Bio

Joan Horwich

Weaving in My Life

I think the idea of weaving always intrigued me. There was a chunky little wooden loom among our toys, its rigid heddle formed by a roller with slots. I don't remember playing with it as a child, but the first thing I remember weaving was a belt on that loom, probably when I was around college age. It was tapestry, with some inlaid designs, though I didn't know those words then. Rather a Guatemalan effect.

Then a weaver friend (actually one of the founders of the Cuyahoga Weavers Guild) brought a little table loom to a church family camp. It was all warped and had on it the start of a plain weave scarf. She left it on a table in hopes that someone would want to try it, and I did. When camp was over she let me take it and finish the scarf.

Then she told me of another weaver who had a small floor loom to sell and would give me lessons on it. I bought it and took them—that's the Anliot loom (built by Sara Anliot's husband) that I have used all these years. It has four shafts and direct tie-up, and weaves items about fifteen inches wide, big enough for the kinds of things I've wanted to weave. The stand with pedals folds easily and the loom can be lifted into a car for workshops. It's still going strong!

I took various workshops and tried various techniques. (Someone once said to me, "Oh, I see. You dabble.") I joined the guild and was intrigued and amazed by the things members were doing. I made a set of overshot placemats, learned inkle weaving from Bertie Parkinson, did card weaving and more tapestry, summer and winter, and boundweave.

It was at a workshop led by Leslei Voiers that I got started with double weave pickup and that has been my specialty ever since. I like making my own design and figuring out how the colors are going to work. I like following my pattern one pick at a time, and finally unrolling it to see if it was a success.

The technique that I have settled on is as follows: First I make a very little drawing of the design (probably a descendant of all the doodling I've done over the years). Then I copy it full-sized, then trace it on a transparency. This I lay on the weaving as it progresses, to decide how the colors should change with each pick. I use a knitting needle and a pick-up stick as I weave. I can change the color of the layer that's underneath, or use two colors there in each pick. I can leave a small section of the top layer unwoven and add a new color with a butterfly. I must always remember that the warp is going to show, since the basic structure is plain weave. It is definitely a challenge! I finish it with a fringe and a stick for hanging.

I use 5/2 cotton for my double weave, and have a grand collection of cones of it on my bookshelf.

I'm not weaving right now, because I don't have an inspiration for my next project.

Ele Richardson

Penelope my Friend

Patty Hridel

Today is the first day of meteorological spring which in my world means I should have sped through the winter at meteor speed, weaving a blaze of fiber into fabric, giving my urges to create many outlets resulting in beautiful garments and gifts.

Sound familiar?

Didn't quite get there?

Alas, truth to tell, neither did I.

I have no excuses for the apparent lack of production and yet, I surely did learn a lot about weaving in the last couple months. This was my Winter of Double Weave. I cannot remember finishing a workshop or project of learning where I learned as much that resulted in true understanding of a structure than I did here about Double Weave.

I give credit to our Ele Richardson and her workshop of a few years ago where I was introduced to double weave pick-up as well as Jennifer Moore and her workshop even fewer years ago. I eventually purchased the revised new version of Jennifer's book and set about my learning with it by my side.

The project was formulated by our Study Group topic, inspired by a piece of art at our Cleveland Museum of Art. I chose a rectilinear piece by modernist Dutch painter Piet Mondrian. Next, I consulted Jennifer Moore and realized I would need to begin at the beginning to really be able to do my project. So, page one and I started her sampler of double weave—and I did it remarkably well! Wow!

On to my Mondrian. Same size, same epi, I think I will tie it on—another first for me. 244 threads later, some in and some out of the reed, (first Penelope maneuver,) I had 44 threads of old warp left over! Blah—what happened? Well, I counted wrong—made the warp 44 threads too few and at the beginning. Cut the whole thing off, (second Penelope maneuver) completely began at the beginning. Ok, then—on I go. Penelope certainly was at my side as I wove errors and tried to go back and correct them. Finally, a big error, I cut the weft and pulled it out.

I did finish this 9" X 9" little Mondrian look-a-like. Using 5 colors in double weave wasn't impossible, maybe I will try another to perfect some of the transitions. But, maybe not today—I think I am on to another project that has good old shuttle throwing instead of changing shuttles every thread as in double weave and last winter's shadow weave lessons!

Happy Spring!



NEWS AND ANNOUNCEMENTS and EXPLORATIONS



<https://www.atlasobscura.com/places/azerbaijan-national-carpet-museum>

<https://www.atlasobscura.com/places/weaving-shuttle-sculpture>

<https://www.atlasobscura.com/places/kalograion-monastery-silk-weaving>

GLEANED from other Guilds

www.facebook.com/blackswampspinnners/

www.interweaveyarnfest.com

greatlakesfibershow.com

www.weavespindye.org/convergence

NEWS From Debbie SILVER. Via Facebook

Another fabulous "from Woman" exhibition curated by Mary Urbas. I'm honored to have work in this show. There is a lovely tribute to Kathy Skeritt.

"from WOMAN XV" open through April 1, 2022 at the Gallery at Lakeland Community College. Artist reception: March 13, 3:30 - 5pm.

**Officers and
Committee
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2021 - 2022**

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*Secretary
Joan Horwich*

*Treasurer:
Patty Hridel*

*Newsletter:
Nancy Allman*

*Membership:
Victoria
Johnson-Parratt*

*Librarian:
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*Card Correspondent:
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*Web Mistress:
Victoria et al*

*Hospitality:
Debbie Swan*

*Publicity:
A great place to
volunteer!*

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*Programs 2022-2023
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*Weaver's Honor Hall
Rose Rubin
Elly Rose*

*Contributors
Spring Issue
Issue 137*

*Leslie Alperin
Nancy Allman
Victoria Johnson-Parratt
Joan Horwich
Patty Hridel
Lynne Killgore
Ele Richardson
Bobbie Shafer*

**DEADLINE FOR FALL
NEWSLETTER IS**

SEPTEMBER 1, 2022

Submit to:
newsletter@cuyahogaweave

Quote found by Lynne Killgore

"Every hand that we don't shake must become a phone call that we place,
Every embrace that we avoid must become a verbal expression of warmth and concern,
Every inch and every foot that we place between ourselves and another
must become a thought as to how we might be of help to that other, should the need
arise."

ABOUT CWG

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 held the third Thursday of the month via ZOOM or in person as Covid practices allow. Please refer to the Program calendar and descriptions.

Dues are \$25.00 per year, payable at the September meeting or by mail to the Treasurer Patty Hridel at 17592 Lakesedge Tr, Chagrin Falls, OH 44023.

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 Bobbie Shafer at 440-954-2866 or shaferbobbie66@gmail.com

Look for us online at <http://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 edition is **September 1, 2022**.

MEMBERSHIP

JOIN US

Membership Renewal

NAME: _____

ADDRESS: _____

PHONE: _____

MOBILE: _____

EMAIL: _____

Return payment to Patty Hridel

17592 Lakesedge Trail, Chagrin Falls, OH 44023 payable to Cuyahoga Weavers Guild

Check here if this information is new _____

Regular membership for \$25.00 _____ Or newsletter only membership for \$12.50 _____