

LOCO News

TALE OF INDIGO ON PAGE 6

Color something pretty

I We're going to be dyeing things when we meet on Jan. 10 at the Carlisle Visitor Center on Diagonal Road at 7:30 p.m.

Bring up to ½ lb. of wool, in skeins or roving, but be sure to tie it well and attach a label with your name on it. If you wish, you can even bring along some fabric to dye to match for a project that involves some sewing.

Beth Hines and Katie Farr will be bringing an assortment of dyes, and we will be doing some painting of the wool. Be sure to wear old clothes or bring an apron so you can work without fear.

Other things to bring are a pail, some rubber gloves (unless you really like purple fingers), some plastic bags (the 1 gallon size), and some newspaper. Newspaper is a great work pad.

After the dyeing is done you'll be taking your wool home to steam so you need these things.

You can also pay your dues for 2006 if you haven't done so already. You won't continue to get your newsletter if you haven't paid your dues, so be sure to get them in.

NOTE: If you would prefer to get your newsletter by e-mail please let us know. It saves paper and is cheaper for us to send.



The winners

Those who won the drawings at last month's Christmas party for the guild's hand-spun, hand-woven shawls were Marie Waite of Wellington, Anna Bailey of Avon Lake and Dee L. Martin of Lorain.

The generous contribution our guild made to the International Heifer Project after selling the tickets has sent our biggest gift yet of fiber animals to families around the world.

Congratulations to Us!!!



January Calendar

Jan. 17: LOCO meeting, 7:30 p.m., Carlisle Visitor Center, Diagonal Road.

Jan. 24: Spinning at Beth Hines' home.

Feb. 11: Canton guild workshop on the color wheel, blending and spinning with Kathy Hetrick & Stefanie Bauer. \$25. Information Stefanie Bauer, 330-756-2705 or shbauer885@hotmail.com

Through Feb. 19: The Right Chemistry, Colors in Fashion 1704-1918 at the Kent State University Clothing Museum.

Feb 26-Learn to spin 101-Black Swamp Spinner's Guild \$20. Register by 2/13/06 to: BSSG Janice Ryan, 1844 Cherry Lane, Findlay, Ohio 45840

Feb. 16: Cuyahoga Weavers Guild workshop Designing Stripes with Mary Jo LaClair and Nancy Jo Tepas. \$8.50. Information: Leslie Alperin, 440-473-2244 or Parlin Meyer, 440-247-8964

Through March 12: Raiment for Receptions: A Japanese Bride's Last Furisode at the Kent State University Clothing Museum.

March 18-19: Canton Guild log cabin workshop with Louise MacIntyre. \$25. Information Stefanie Bauer, 330-756-2705 or shbauer885@hotmail.com

April 1 21st Market Day Black Swamp Spinner's Guild Free admission and door prizes Vendors contact Edie at candles@tc3net.com or 517-486-5898

April 19-20-Sharon Costello "Felt Vessels" Workshop by Medina guild. Her web site is: www.blacksheepdesigns.com Fee: \$175 for non-members, \$30 material fee. Make checks payable to MSWG and mail to Laura Enoch, 6856 Ryan Rd, Medina, OH 44256-7825.



April 19-20: Medina County Guild workshop on "Felt Vessels" by Sharon Costello, Richfield United Church of Christ, 4340 W. Streetsboro Rd. (Rt. 303) 9 a.m. to 4 p.m. each day. \$155 guild members, \$175 non-members. Materials fee \$30 includes instructions, all necessary fiber, felting needles, inflatable ball, accent yarns and fibers, use of fulling tools(washboards and steamer). Checks to MSWG Laura Enoch, 6856 Ryan Rd, Medina, Oh 44256-7825.

April 19-21: Cuyahoga Weavers Guild workshop on Pique with Donna Sullivan Adams. \$100. Contact Leslie Alperin, 440-473-2244 or Parlin Meyer, 440-247-8964

June 25-July 1: Convergence 2006 at Grand Rapids, MI.

Through Oct. 2, Spirals & Ellipses, Clothing the Body Three-Dimensionally at the Kent State University Clothing Museum.

Traveling?

A new 374-page book, 'Knitters' and Crocheters' Spinners' and Weavers' Travel Guide' was just published and is for sale at yarn stores across the country. It can also be purchased for \$15.95 by calling 888-737-0847 or from the website, www.directionpress.com

Classes

Classes will begin in January at the **Peninsula Art Academy**, 1600 West Mill Street, PO Box 171, Peninsula, Ohio 44264.

Beginning Weaving: Carol Adams will teach Weaving 1, at the Peninsula Art Academy, beginning Jan. 12, on Thursday nights, 7 to 9 p.m., for 6 weeks. Students will learn how to calculate warp, dress the loom, and weave a sampler, using many different types of 4-harness weaves. Information and registration: contact her at 330-657-2681, or caroladams@en.com.

Beginning Spinning:

Cris Welch will teach spindle-spinning Jan. 24 and Becky Monegan will teach wheel-spinning Jan. 31, 7-9 each evening. The class will repeat each month. The fee is \$20. For more information, or to register, contact Cris at 330-848-1979 or jerrycriswelch@juno.com.

Spinner/knitter gathering

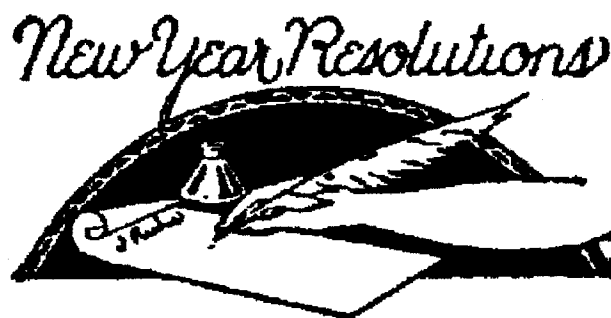
An informal gathering for those who wish to spin, knit (or crochet) and talk is starting in Lorain County.

Beginning Jan. 22 a large room on the second floor of the Huntington Twp. Hall will be reserved for spinners and knitters to use every 4th Sunday of each month from 1:30 to 4 p.m.

A new elevator at the back of the building opens directly into the room. There is no kitchen facility but people can bring finger food or a crock pot and a table will be set aside for munchies.

The township hall is on the southeast corner of the intersection of Rtes. 58 and 162.

For more information, contact Anne Hauser, 440-647-7195 or meandruffy@yahoo.com



Spin more, weave more, knit more, spin more, weave more, knit more, spin more, weave.....

Program ideas

Katie Farr, new vice president of programs, has a few interesting evenings planned for 2006 and she's looking for some suggestions from members.

You can send them to katy006@earthlink.net

Her lineup so far is:

February - Clean out your Closet or Fiber Relocation Night

March

April

May

June - Rug hooking with the Aults

July

August

September - What did you make with the stuff dyed at January's Dye Day?

October - Fashion Show

November

December - Holiday Gathering - Ornament exchange, Shawl Raffle...

Katie would love to organize a field trip to Smithville (just northeast of Wooster on route 585) to visit the Mischler Weaving Mill. Who's interested?



The Diamond Fiber

Mohair, grown by angora goats, is one of the most versatile textile fibers. Its characteristics are similar to wool but it does not have the scales that help wool fibers cling to each other and felt.

It has several properties not found in any other animal fiber.

Insulating capacity: Mohair's hollow fibers do not conduct heat. Like wool, mohair provides good insulation, even when wet.

Durability: Mohair can be twisted and bent without damage to fiber. It is the most durable animal fiber.

Comfort: The smooth fibers of mohair do not irritate the skin, even for people sensitive to wool.

Strength: Mohair is stronger than steel of the same diameter.

Shrink resistance: Because its smooth fibers do not felt, mohair fabric shrinks much less than wool.

Elasticity: Mohair can be stretched up to 30% and will spring back to shape. Mohair garments resist wrinkling, stretching or sagging.

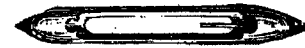
Moisture transfer: Mohair easily absorbs and releases moisture, moving perspiration away from the skin. It is comfortable to wear in both hot and cold weather.

Luster: It has an outstanding ability to take dye and display brilliant colors that resist fading by time or hard wear.

Lightweight: Mohair's smooth fibers can be made into fabrics that have a cooling effect, making it ideal for summer garments

Non flammability: Mohair will not burn unless exposed to a direct flame. For this reason it was often used for upholstery fabrics in theaters and trains in the era before synthetics.

Courtesy Homespun Acres Angora Goats, Medina, 330-723-3455 or Lover@peoplepc.com



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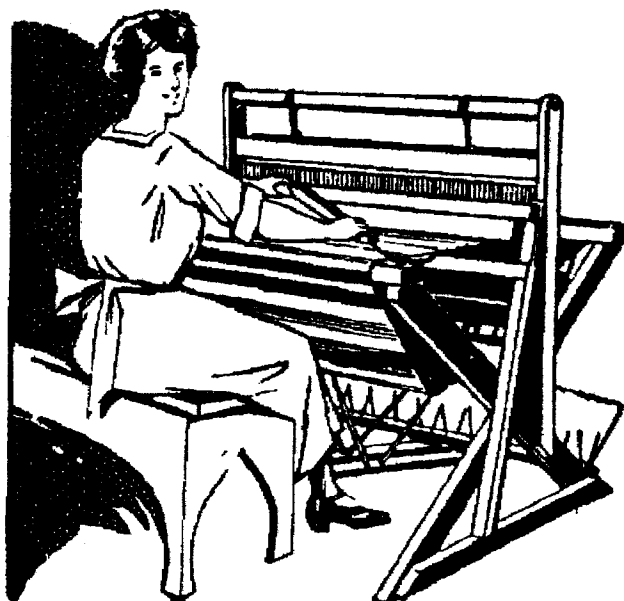
spin9r@aol.com

Samples: Beth Hines

Refreshments: Kathy Wilson

Sunshine: Etta Rowe 440-774-3210

The word 'denim' comes from the fabric first made in Nimes, France and called 'serge de Nimes.' Eventually the name became 'de Nimes' and then 'denim.'



Psst....wanna buy a loom?

For sale: 36" 4-harness LeClerc jack loom. \$1,000. Contact Evelyn Hewett, 330-488-1161.

For sale: 15" Schacht 4-harness table loom. Includes storage bench and stand for loom. Like new. \$250. Also 18" Northwest 8-harness table loom with stand. \$450. Contact Evelyn Hewett, 330-488-1161

For sale: 36" counterbalance Fanny loom with bench, 3 reeds and raddle, warp [sticks and bobbin winder in very good condition. Asking \$650. Also Bexell (Cranbrook) 72" 4-shaft countermarche loom with bench, 2 reeds, treadle locks and a shaft switching mechanism set on 1/2 inch centers. Asking \$2,250. Downsizing studio. Charlie Lermond, the Loom Shed, 13 S. Main St., 2nd floor, Oberlin, 440-774-3500 or loomshed@oberlin.net

For sale: AVL 8-harness, 12-treadle loom, 48" with matching bench, 4 reeds (8, 10, 12, 20) warping board, end feed AVL shuttle, 3 boat shuttles and double-ended bobbin winder. Asking \$600. Vicki Brueck, 330-854-2574.

For sale: 45' Macomber and matching bench, cherry wood. 8-harness, color-coded string

heddles, reeds. \$850 or best offer. Barbra Peterson, 440-247-4353

For sale: 45: counterbalance Swedish loom, 3 reeds. \$400. Anita at 440-442-7094 or anivid@Ohio.net

Scarf project

It's not too late to get in on the wild scarf project that was started in November.

Bring your imagination and any spare odd balls of yarn to the meeting and Betty Roll will show you how to make your version out of some of the wonderful stuff donated by other guild members.

The more yarns, the better it looks, and the wilder they are, the more interesting it becomes.

It's a good project for a cold winter's night.

On the net

A good textile dictionary: www.resil.com/d.htm

Free weaving drafts: www.handweaving.net

Rug books online with sample reproductions: www.cs.arizona.edu/patterns/weaving/this-month.html

Old weaving books: www.cs.arizona.edu/patterns/weaving

Plans to make looms, spinning wheels and accessories: www.craftdesigns.co.uk

www.geocities.com/bgkoe/iondex.html

From the Cuyahoga Weavers Guild



In Memoriam...

Laddie Rubright



A tale of the blues

The dye known as indigo has been in pots all over the world for centuries, producing reliable blues in various shades.

But exactly what is indigo? The answer differs, depending on where you grew up and where it did.

There are at least 50 recognized indigo bearing plants grown in the world's warmer climates. The best quality indigo (*Indigofera Tinctoria*) is native to India, China, Indonesia and northern parts of South America.

It's a legume (bean) bush sometimes referred to as 'butterfly flowers' and it grows about 4 to 5 feet tall.

In a process that has remained the same for 4,000 years, the bushes are cut and the plants are loaded into fermentation vats, where they are weighted down, covered with water, and fermented for a day or two.

At exactly the right moment, when the water tastes sweet, the whole bubbly mass is transferred to another vat where oxygen is added with hours of beating, either by human or mechanical means.

Eventually the indigo starts to separate. The excess liquid is drained off and the goo at the bottom of the vat is collected, boiled, filtered through cloth, formed, dried and sold off to the market for dyers to play with.

The work is smelly and laborious. The process can take months and the whole crop could be trashed by a day of bad weather.

Synthetic indigo is an aniline dye which was developed in Germany. The first work came

from a chemist who wanted to find a use for the disgusting coal tar goo that was piling up at the Berlin Gas Works as an industrial byproduct.

The chemist managed to isolate aniline oil and turn things blue with bleaching powders, but his work was sabotaged and his results were never presented to the company directors.

Almost thirty years later, another German chemist started working to synthesize indigo and accomplished it in 1878. It contained fewer impurities than the natural indigo, the color was constant and manufacture was not affected by the weather.

Within a decade BASF brought synthetic indigo to the world market and changed the fortunes of empires.

Timeline

2600 BC --Earliest recorded production in China

450 BC-- Heroditus describes its use in text

100 AD—First large scale production in Roman Empire

1498—Britain opens sea routes to India

1598—France bans indigo, forcing dyers to swear oaths that they will use only woad. In Nuremburg, Germany, dyers were threatened with death for using indigo.

1650s --Indigo plantations were established in South Carolina

1878—Von Baeyer synthesizes indigo.

1897—First commercial production

1895-96—India exports 18,700 tons of natural indigo. Germany imports 20 million marks worth of natural indigo

1913-14—India exports only 1,000 tons of natural indigo. Germany exports 50 million marks worth of synthetic indigo.

From Cuyahoga Weavers Guild



Here's a look at the scarves made by the weavers at the guild's November weaving workshop.

Weaver Rose

His name was William Henry Harrison Rose but he was better known to the world as Weaver Rose, or Quaker Billy Rose.

And he was said to have done more than any one else to revive the dying arts of hand weaving in the wake of the factory takeover of weaving in the 19th century.

He and his sister Elsie pursued the family business of weaving and supported themselves all their lives with it and lived on the family farm.

By 1880 the art of weaving at home was dying, surviving only in small pockets in New England, and the southern highlands. In the late 19th century, Weaver Rose began collecting weaving drafts, some of which date back to the 1700s.

By the time he was at the height of his career, the factory making of yarns and fabric was well under way and in order to be competitive, he found it necessary to adapt his methods to new ideas. Factory made goods were simply cheaper.

He used several methods.

One was to use coarser yarns for both cotton tabby and the wool pattern weft. The coarse yarns cut down on the time needed to dress the loom and weave the goods.

The brother and sister lived a simple life, one their neighbors called 'eccentric,' tending their farm fields and animals and raising their own food. Billy plied his weaving trade as a lone craftsman, taking orders from samples, ordering the yarns and weaving the finished products.

But Rose was not a simple man. He chose to pursue and preserve a way of life fast disappearing from the American scene. He chose to look to the future while honoring and using that which had gone before, including the tools and especially the drafts.

The drafts came from not only his grandparents but from anyone he could collect from, including weavers around the country. He offered to pay for those he collected and was paid for his own.

The book "The Weaving Roses of Rhode Island" contains 245 drafts, mostly overshot weave, which he collected. His eccentric spellings and original titles have been preserved and computer-produced drawdowns of most of the drafts are included in an appendix. The book, by Isadora M. Safner, is published by Interweave Press.

Mary Atwater, writing in "The Shuttle-Craft Book of American Hand-weaving, said, Weaver Rose may be said to have done more than any other person toward the modern revival of handweaving in New England.

"In 1912, not many years before his death, he invited a number of people interested in weaving to meet at his home on Labor Day. Some seven or eight gathered..." and many continued to weave for years after that.

Rose, who was born in 1839, died in 1913, but all modern weavers owe him a debt of gratitude.

Excerpted from Handwoven, May/June 1990