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2016 - 2017**

President:
Elfriede Heaney

Secretary/Newsletter:
Nancy Allman

Treasurer:
Jean Jackson

Membership:
Victoria
Johnson-Parratt

Librarian:
Victoria
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Ele Richardson

Web Mistress:
Jean Breitzmann

Hospitality:
Sarah Berg
Debbie Swan

Publicity:
A great place to volunteer!

Study Group Facilitator:
Jesse Adler

Programs 2016 - 2017
Elfriede Heaney
Victoria Johnson-Parratt

Programs 2017 - 2018
Victoria Johnson-Parratt
Bobbie Schafer

Exhibition Committee
Bobbie Shafer
Jean Jackson
Nancy Allman
Victoria Johnson-Parratt
Ele Richardson
Patty Hridel

Nominating Committee
Be on this committee!

*Weaver emeritus and expert
consultant*
Rose Rubin

Contributors Winter Issue

Betsy Bruce
Elfriede Heaney:
Victoria Johnson-Parratt
Patty Hridel

**Newsletter Contributors
Spring 2016 - 2017
Issue 122**

Elfriede Heany
Tammy Howell
Patty Hridel
Victoria Johnson-Parratt
Ele Richardson

President's Letter

Dear Weavers

It feels like spring is around the corner, and we did not have a real and cold winter. Our 'warm and cozy' weavings at view at the Chagrin Falls branch of the Cuyahoga Public Library went up on a snowy day. We had a good time at the opening and the meeting there in February. Thanks to all who worked so hard. I was proud to tell my friends about the show and urged them to go and have a look.

All this publicity might bring us new members. Have you encouraged others to give weaving a try? Do not hide your light/weaving under a bushel. Most people that I meet have no idea how a fabric comes together or how a thread is made. Even people who are crocheting or knitting all of their lives can use a wake - up call and join us at a loom.

I go from project to project and room to room in my house. Everywhere is some yarn. It lifts me up in cloudy and grey days. The colors are cheering and the softness makes me feel warm. In stressful political times an hour at the loom or spinning wheel beats any medication, and you wind up with a useful thing on top of it. Go to your loom and weave! Another show is coming! Your Elfriede

PROGRAMS SPRING 2017

!!!! NOTE DATE CHANGE HERE !!!!!

****March 22, Wednesday** 9am-5pm Marcos Bautista workshop Teotitlan Tapestry Techniques

***March 23, Thursday** Meeting at South Euclid/Lyndhurst branch of the Cuyahoga County Public Library
1876 South Green Road • South Euclid, Ohio 44121 Phone 216-382-4880

Come hear a presentation by Marcos Bautista. Check out what his students have been working on in the workshop. Shop through his show and tell.

April 6, Thursday Study Group

***April 20, Thursday** at Mayfield branch of the Cuyahoga County Public Library
500 SOM Center Road Mayfield Heights 44143 phone 440-473-0350

Presentation by Hildur Asgeirsdottir Jonsson internationally acclaimed Icelandic fiber artist.

May 4, Thursday Study Group and pot luck finale

***May 18, Thursday** at Warrensville Heights branch of the Cuyahoga County Public Library
4415 Northfield Road • Warrensville Heights, Ohio 44128 Phone 216.464.5280

Business meeting and take in for our Beachwood show.

June 1, Thursday Show committee-hang show at Beachwood

June 4, Sunday opening reception at Beachwood 1-3 pm

Our March workshop presenter
Marcos Bautista

Study Group Schedule

DATE	HOST	PRESENTER	TOPIC
April 6	Elly Rose	Nancy Allman	Honeycomb/ Waffle
May 4	Debbie Swan	Everyone	Show & Tell

Scholarship News

Congratulations to Debbie Swan, the latest recipient of a CWG scholarship award

Weave a Real Peace

CWG members can access the resources of Weave A Real Peace via :

<http://weavearealpeace.org>

Member password is WARP. Check it out. It a wealth of inspiration and resources.

Ele Richardson visits Interweave.com

Interweave.com featured an article by Susan E. Horton entitled ***Weaving Is the Best Craft! Here Are My Top 10 Reasons Why!***

Just posted on March 15, 2017, it is part of the National Craft Month.

Be sure to visit the site to see if your Top Ten Reasons include those by the author.

Here are some samples paraphrased in no particular order:

Soothing,

Mysterious,

Uses enough of your brain,

Has history,

Tactile,

Not reproducible by machine,

More fun than shopping,

Possess an infinite number of variations.

You get the picture. But check it out any ways!

Sprang. Too Risque for HGA?!?

Victoria Johnson-Parratt

Many of us who attended Carol James recent CWG workshops knew that she had plans to sprang a pair of leggings. She told us that the project was inspired by a study of ancient Greek sculptures in a Munich museum done by a curator named Dagmar Drinker. Ms. Drinker had studied these statues long enough to really take notice of the guys on the ground being beaten. The carved relief clearly showed their legs covered with a primitive netting technique that those in the know knew could only have been worked in Sprang.

It took Carol over 5 years to study and work out the process to resurrect the first and most accurate reproduction of these garments. Relatively unchanged between the 500 BCE battlefields and and the royal court-yards of the mid 1400's, these were always exclusively a male fashion. An added cod piece eliminated tailoring challenges, and kept some important things tucked in and covered, but it looked really goofy on a girl. So she reworked the process and invented a way to create a version more appropriate and flattering to the female form. It is quite possibly the only time this has been accomplished in the entire history of human kind.

By the time she went off to teach in the Southern Hemisphere, the leggings were completed, worn, shown off, displayed and applauded by fiber folks who might not have grasped the true complexity of the project, but appreciated it as the amazing accomplishment it is. A photo of the leggings was sent to HGA, and the leggings were accepted into their fashion show. Carol was sent instructions for mailing them from New Zealand to Milwaukee, and she dutifully sent them off. Before she caught up with them she knew there was trouble.

The day before she her scheduled arrival, Carol received an e-mail from the HGA fashion show coordinator, informing her of the juror's assessment. Based on an actual viewing of the leggings her work had been rejected. She was un-invited into the runway show and her leggings would not be shown; having been described as being "very sheer" and having the crotch area". Concerns were also voiced over the light nature of the material and the possibility of it being destroyed in the backstage chaos of

in the crotch area". Concerns were also voiced over the light nature of the material and the possibility of it being destroyed in the backstage chaos of a fashion show. Carol had worked in reeled silk. She knew it was light and airy, but she also knew it would hold up to reasonable wear and tear. It was harder to argue the crotch-less accusation. She trusted her knots, but as the leggings lay lifeless on a table, the most important seam did seem rather loose and socially threatening. Her work was deemed too risqué for public display at HGA. There are only 2 or 3 other people on the planet who might have an understanding of the true principles of Sprang, but none of them had ever made leggings and weren't currently on the same continent to help argue her point. She wasn't even on the same continent yet. No Canadian would ever willingly cause a kerfuffle so Carol held her tongue and waited. Not having been born in Canada, she needed to vent a little, so she contacted me. I offered to meet her in Milwaukee and cause a kerfuffle for her, but she declined. I begged her to let me report it, no matter how things turned out and she reluctantly agreed.

The HGA fashion show coordinator had not yet seen the leggings herself. Carol arrived in Milwaukee the next day, and agreed to meet with the HGA fashion show coordinator the day after that to view the leggings together and discuss. They met back stage. The clothes for the fashion show were all on proper hangers on coat racks, lined up and numbered. Carol's leggings were on a table at the side, excluded and numberless.

Carol picked them up and slipped them on. In a move I can clearly imagine but would still have loved to have witnessed; she sat down in a chair directly in front of the HGA coordinator and fashion show director. She leaned back and spread her knees wide. When eye contact was eventually reestablished, Carol asked all in attendance if there was a problem. The HGA coordinator and fashion show director quickly agreed that there was no problem with the leggings. She was

thoroughly convinced that there was no issue with the seams. They realized that they had based their previous opinion on the assembly methods required of today's woven bias-cut fabrics. They now understood that with the extremely elastic nature of sprang fabric, a standard seam would pull and pucker and possibly pop: Functionally inadvisable. The stitching had to be widely spaced and loose to be able to pull together. What appears to be a crotch-less condition at rest rectifies itself into complete social civility with the simple addition of a human form. Insert two legs and a torso and all the seams pull true and tight.

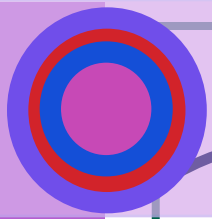
The HGA coordinator, was now convinced that the leggings were not only modest, but would be a hit. She declared that she would override the juror's decision. The leggings were back in the show. But now they had a different problem. The numbering system; the order of clothes in the show, had already been set. Adding the leggings into the show would necessitate re-numbering. Programs were at the printers and no model had been hired for Carol's magical traveling trousers. But we all know that fiber folk are rarely stymied by so small a set of challenges.

The HGA fashion show coordinator and her sister had woven, tailored and entered a very spiffy tailcoat into the show that happened to fit Carol like it had been made for her. The color schemes matched perfectly. It looked like they were made for each other. It was agreed that the leggings could share a number with the coat, and that Carol would be the model.

Two days later, Carol walked out onto the runway, wearing that very spiffy coat and her own amazing leggings. She told me she strutted and strolled down that runway. The sisters were so thrilled that they insisted on giving her the top coat in trade for the promise of a sprang scarf to be created for just for them. It wasn't long before they got a shawl.

Many months later Carol made a donation to the Handwoven Guild of America's Fiber Trust. She received the standard form-letter thank you from HGA. It was signed by Executive Director Elizabeth Williamson. Added was a handwritten note: "Thank you for supporting HGA. It was great to see your leggings in the fashion show at Convergence. I think it may have been the highlight of the show."

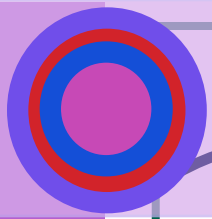
Isn't it nice when things work out without kerfuffle?



CWG

Sprang. Too Risque for HGA?!?

Carol James photos provided by VJP



CWG

Chagrin Falls Library Opening 2017

Dye Day 2017

This year we plan to do prep work for a planned play day on the CWG schedule next year. We have 5 pounds of white silk roving that needs to become lots of different gorgeous colors, so our focus this year will be on the pots. Dig out your old Coleman camp stoves if you've still got 'em and bring them along. Fine mesh laundry bags will also be welcome. There could be some of the other standard dye day activities, but arrangements must be established in advance. Check with Jean Jackson. The party, as always, is at her house on the fourth Friday in June. June 23, to be precise.

Blue Haired Ladies

Victoria Johnson-Parratt

In my youth, only elderly ladies blued their hair. I never understood it, mostly because it never looked very blue to me. Now it seems the bold and young at heart are adding real color to their hair. I've seen bright blues, royal purples, emerald greens and the most shocking pinks; occasionally all on one head. I doubt I will ever join that club. I'm told the treatment can be quite damaging to the hair, and requires a serious recurring financial commitment.

While chatting with a young lady with African ancestry I couldn't help but state what I thought was obvious. "Sable, your hair is blue." No" she said. "It's yarn." She had to repeat herself a few times before I caught what she was saying. She moved closer so I could touch it. "It's not my hair. It's all yarn."

While I inspected her head like a curious child, she explained that she didn't know how to dye real hair extensions, and really couldn't afford such things on her budget anyway. But she wanted color and she could afford yarn. She plaited (braided) simple thick store bought polyester into her real hair and

then twisted and plied. It gave her affordable, changeable color and a soft full head of what looks like thick even twirls of hair in the length of her choosing. With a beautiful blue for the bangs, and a dignified black across the back, it looked perfect, even under close inspection. She insists that it's easily applied and easily removed, and not a really new thing, already having come into and out of fashion at least once. I missed it last time. I'm glad I got to see it this time. It's nice to know that if I want to play along, I have already have all the materials I need to follow the fashion. I doubt I'll join the trend, but I will pay closer attention to those flashes of color.

Egg Yolk Yarn

Victoria Johnson-Parratt

I was once convinced that I had a small ball of yarn spun from eggs. I've seen many things in this life so I don't automatically doubt. The packaging was clear in proclaiming it's contents being made of 100% pure egg yolk. I accepted it as truth and had dreams of one day weaving a survival scarf that could be both warm and edible in an emergency. I figured that if someone had already gone to the trouble of making egg yarn, a bacon boucle wouldn't be far behind.

Years later I burn tested and was disappointed to find the fiber smelled and incinerated just like cotton. Careful research into the process convinced me that no one ever has, or ever likely will make yarn from egg yolks. Googling the company name on the bag told me that a few decades ago there had been a small local business that offered a tasty line of noodles. Obviously the previous owner of that ball of fiber needed something to contain it on stroganoff night and recycled the empties from dinner. The label was correct, but ultimately unconnected. I guess I can't always trust the way I read.

Cruelty-free Mink/ Believe it or not

Victoria Johnson-Parratt

I don't need yarn, but I love yarn. I've been known to buy a little of something just because I don't have any of it. The more exotic and fun to say the better. Small amounts of yak, baby camel, bamyak and camyak, mink, and possum can all be found in the "animal" section of my yarn room. They sit alongside the more expected alpaca, bunny, goat, sheep and silk worm.

I have friends who also love yarn. One of them has all the proper permits and permissions to import it from across the sea.

She doesn't want to sell to strangers, but she does want to purchase at wholesale prices. On many Dye Days she has brought a bag full of treasure skeins to offer to her friends at cost. A few years ago she brought mink. Any questions I had at the time quieted as my fingers sank into the skeins. I never assumed that they were cruelty-free. I only needed to know how many I could afford and how many of us needed to split them. I bought two. One stayed white. The other quickly dropped into the indigo pot and emerged a soft and gorgeous skein of deep rich blue.

This year, hoping to gather an order large enough to earn both wholesale rates and free shipping, papers were circulated among multiple fiber groups months in advance. Many wonderful yarns and rovings were listed as available, but a minimum order amount of one kilo of anything was required. I saw no cotton on the list, but there was everything else; including mink. The papers say it's actually only 37% mink, the rest being a blend of cashmere, wool and viscose. Many who remembered fondling the skeins before weren't bothered by the blend. Alliances were established to split and share. But the question of cruelty keeps coming up and is harder to answer.

The Fur Commission USA mentions nothing about yarn products in their information. They are happy to discuss pelts and oils in reference to the U.S. mink farm harvest. <http://furcommission.com>.

Internet research offers two completely different stories about mink yarn. Version one talks of industrial scrap from the little bits trimmed off and unused in the coats and cuffs business. Not cruelty-free, but at least not wasteful. The U.S. Group insists that it's farmers always kill kindly, but these skeins are coming from China, so no one is saying much.

Version two is a bit harder to believe. The story coming from Lotus Yarns in China is that shearing is used to collect the fur. It gives the impression that once finished with it's semi-annual trim the mink is returned to it's happy home. Freed to frolic with their fellow survivors, the little weasles are none the worse for wear, but will be huddling close for warmth for awhile. I've always thought of mink as a soft, but not particularly cuddly

creature: definitely not mellow. I can't imagine any member of the ferret family kicking back in calm repose while crews work clippers through it's nooks and crannies. This mink might be cruelty-free. The internet says it is. It might be true, but I do have my doubts.

PETA informs me that all animal based fibers are cruel. It turns out that the animal wall in my yarn room is a pure representation of pain and suffering, and chock full of cruelty. The environmentalists can point out the sin in everything else on the shelves, but that's a different story. I used to try to be more noble, but I can't work up tears for the thousands of worms that will die to give me silk. I don't like worms. I love silk. I remember my Grandmother's very best coat always including the body of a dead animal draped around her shoulders. Head and feet dangling lifeless over her ample bosom, but still able to bite on to the tail of it's buddy draped over her back. The eyes really creeped me out, and the feet occasionally reached down and scratched at me during good-bye hugs, but it was so impressive, and she was so proud, and I loved my Grandmother enough to hug her anyway. Draw your lines and plant your standards where you feel comfortable.

The Question of Cruelty

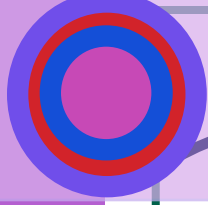
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to bite on to the tail of it's buddy draped over her back. It was creepy. The glass eyes stared me back and the claws reached down to scratched at me during good-bye hugs. But it was fur, and she was so proud, and I loved my Grandmother enough to hug her anyway. It would have been cruel of me to leave her hug-less. Find your peace and plant your standards where you feel comfortable. I won't judge.

Tammy Howell's spin on what is interesting.

You know you're a fiber nerd when.... this is your favorite picture from Universal Studio.



CWG

Cuyahoga Weavers Guild

Number 122

Spring 2016 - 2017

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 Elfriede Heaney at 216-561-2966, 216-470-3794, or elfriede.heaney@gmail.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 **September 1, 2017**.

1404 Cranover Road 44124



TO:

