
CUYAHOGA WEAVERS GUILD

President's Letter Hello Guild...

I recall taking with a group of weavers several years ago about how, "I liked to pretend that I was an artist". The only art education I ever had was back in eight grade. Then when we had our show at the Beachwood Community Center, and with my recent success at Complex Weavers in Wichita, maybe I don't need to pretend anymore? The more I learn about weaving and dyeing, the more I realize how much more I need to learn, and this brings me to the point of what I am trying so say. I think my participation in this Guild is what has opened my experience, and why I am so looking forward to the coming year.

Let's explore!
Bob

CWG Program Calendar 2024 - 2025

Typical meeting times: 11:30 for Social and brown bag Lunch
 12:00 Meeting
 12:30 Program

September 19

Korean Couture exhibit at CMA.

This year we have scheduled our private tour at the Cleveland Museum of Art earlier than in the past so we will be able to see the Korean Couture exhibit as well as other textile related exhibits, all led by Laura Martin. Thursday 19 September at 10:30
Meet at the Information Desk in the Atrium at 10:15 Member Laura Martin leads us for a tour of this fascinating (plus fashionable) exhibit.

<https://www.clevelandart.org/>

<https://www.clevelandart.org/exhibitions/korean-couture-generations-revolution>

October 10. NOTE: this is the second Thursday of the month

Kick-off STUDY GROUP 10:00

Home of Patty

October 17

Nancy Kilkenny will be presenting on “Turned Drafts”

PARDON OUR DUST. UNDER CONSTRUCTION

November 7

STUDY GROUP Be a host

November 21

December 19

Holiday Potluck

January 16

February 20

March 6

STUDY GROUP Miriam’s 10:00 am

March 20

April 17

May 1

Last STUDY GROUP Be a Host

May 15

Business Meeting

June 19

Picnic

Programs are a group effort this year. More details to come.

STUDY GROUP 2024 - 2025

Patty Hridel
Study Group

Please come to Patty Hridel's house for Study Group's first meeting of the weaving year on October 10, 2024. We gather at 10:00 am and chat and meet and chat until about 12 noon. At our last meeting in the Spring, we suggested the possibility of exploring **Opposites**. What a wild blathering of definitions we shared: Light & Dark: Rough & Smooth: Long & Short: Ying & Yang: Up & Down: Loud & Soft: Big & Little: Old & New: Help me remember them all by coming to the meeting. We also suggested bring something you have woven at sometime that might fit the definition of **Contrasts**. Show us something. I'm sure it will encourage more definitions and many ideas. Then take a contrast, say loud and soft, and imagine one in the warp & one in the weft? How about big and little, one on shafts 2 & 4, one on shafts 1 & 3? Light & Dark, Overshot? This could be lots of fun!

I hope to see you hear your ideas and chatter. **And remember, 10-10-10am!**
First gathering is October 10. Final is May 1.

From CWG Treasurer

Patty Hridel

September greetings weavers

I hope you have had either the hiatus or the inspiration over the summer for our return to weaving gatherings and fun now in September. As your treasurer, I am writing to remind everyone that we have changed our fiscal year from September-June to January-December. We have not changed the program calendar or meeting schedule, just when dues will be due. Also, we have not changed the amount of our dues. It is still \$25 a year. The change means your dues will be due in January, 2025, given or sent to me as usual. Do not worry about the couple months at the end of this year. You will still be a member until 12/31/24.

The reason for this change has to do with the fact that I received more dues last January than in September. This has been a trend for a few years. The rational is then to abide by the majority action and move our date to January. Thank you for your understanding and cooperation. I hope each of our members will promptly send dues to me in January. I will make every effort to keep the roster current as we proceed.

Patty Hridel, Treasurer

Welcome our newest member

Patty Hridel

When you have an opportunity, please greet our newest member, Linda Christopher. Linda has participated in workshops and dye days with us. JoEllen has been our recruiter for Linda for which we send gratitude. Linda comes from Chardon and plans to be with us at the Cleveland Museum of Art for our first meeting on September 19th. We look forward to seeing you, Linda and welcome!

Book Review

Nancy Allman

Man Is A Weaver

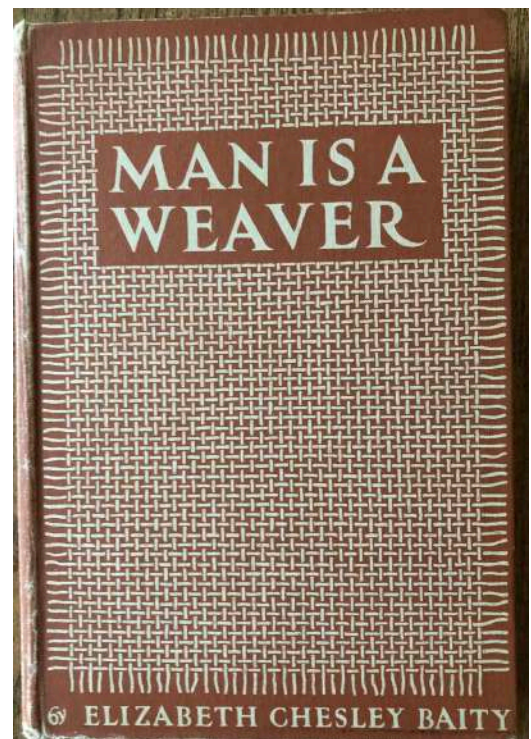
Elizabeth Chesley Baity 1942 Viking Press

Available via OHIOlink libraries

Described as an "Interesting book on the history of spinning and weaving from ancient times to the present, including sections on modern textiles and machinery, and showing some of the fashions of different ages and cultures. Many illustrations, both drawings and photographs; glossary and index. A relevant book for any student of textiles."

This book came my way via cast off titles from an elementary school library. Last checked out in 1961. I imagine that most school librarians would find this too archaic for today's students. That said, it is a engaging read taking in early human forays into spinning and weaving, The author brings cloth making from Mesopotamia, to Phoenicians, to China, to Romans to Medieval Europe and Indian (sic) of the Americas. Final chapters turn to the aftereffects of the Industrial Age and development of "Today's New Machines". Wouldn't it be a delight to share Praxis's new looms with this author?

Still this made for several hours delving into the reach of weaving in its long story.



When Colors Killed: Arsenic Green

Victoria Johnson-Parratt

The world has always been a dangerous place to live. Lots of toxic nasty stuff has been used to produce color. Some of the prettiest were real killers.

Even though Nature surrounds us with many beautiful shades of vibrant greens, natural dye methods to produce greens are generally disappointing. No one got too excited about a nice natural green. Being muted and fugitive made it a color hardly worth working. To get a really good green requires double the work. Before 1775, you started with yellow using turmeric or weld which was then overdyed with indigo or woad. It took 2 pots and twice the time. That didn't include the addition of heavy metal mordants if you wanted it to hold.

In 1775, a Swedish chemist named Carl Wilhelm Scheele invented an absolutely gorgeous yellow green while developing a pest killer. Scheele's Green was beautiful, and loaded with copper and arsenic.

In 1814 Emerald Green, aka Paris Green was invented by two Bavarian scientists named Russ and Sattler. Originally used to kill rats in the Paris sewers, it was more colorfast than Scheele's and produced a beautiful gem toned emerald. It also contained massive amounts of copper and arsenic. The arsenic turns into a cloud of highly toxic arsine gas when exposed to moisture, making it an effective rat eradication method when sprinkled into a sewer.

The Victorians loved the rich and vibrant emerald jewel tones and it became a fashion must, quite literally "to die for".

Also known as arsenic green, they dyed everything they could think of. It didn't last long as a food color. Once children started dying from the pretty candy and cake decorations, the general consumer said "No!" It remained in clothes, shoes, carpets, wallpaper, curtains, upholstery fabrics, children's toys, fake flowers, books and papers; only falling out of favor when everybody eventually caught on that it was really dangerous.

It was known to kill dye workers, seamstresses, silk flower makers and wallpaper hangers. The highly fashionable ladies knew to keep their gloves on to prevent touching their highly fashionable dresses. Direct skin contact could lead to burns, rashes, lesions and open wounds. Fashionable maybe, but never attractive.

Inhalation could lead to a wide range of vague but debilitating symptoms. Slow exposure by simply inhaling caused headaches, gastrointestinal issues, nerve damage, palsy and cancer. Ingesting arsenic in foods killed quicker and in an agonizingly gruesome way.

It wasn't only the green that contained arsenic, but the green definitely did. Many colors contained it, many products contain it. It was everywhere.

Many dismissed the concerns and claimed the products were perfectly safe. William Morris, the leading wallpaper designer of his day, and the owner of the world's largest arsenic mine responded to customer claims that he had poisoned their families by dismissing it as "witch fever".

Queen Victoria quickly re-decorated when her guests showed signs of poisoning after sleeping in her new green guest room. The lack of bed bugs just wasn't reason enough to keep the pretty color.

Napoleon may have been poisoned on purpose, but many think the stomach cancer he died from was caused by the arsenic in the fabrics and flocked green wallpaper that so sumptuously bedecked his bedroom.

Adding up the carpet, wall paper, upholstery, pretty books, paper flowers and sweet treats on the table and the clothes worn by your family, a fashionable Victorian drawing room could contain 2.5 kilograms of arsenic pigment.

European countries started systematically banning arsenic greens in the 1830's and 1840's. By 1872 William Morris was advertising his products as arsenic-free.

In the 1860's new greens were developed using less toxic coal tar. By the end of the 1800's those were replaced with non toxic Cobalt Green, which unfortunately wasn't a great green owing to its weak tinting power and its extremely high price. It wasn't till after World War 1, when safer synthetic greens were developed using technology from the chemical weapons industry.

Arsenic Green was banned completely in Europe by 1860. Regulations to keep it out of cloth didn't begin on our side of the ocean until 1889, and it wasn't formally forbidden for industrial use in the U.S.A. before 1986.

Walt Disney put out a featurette in 1943 called The Winged Scourge that recommended sprinkling arsenic green into streams and ponds to eradicate flies and mosquitoes. Obviously Walt wasn't thinking it through. The stuff was originally used to kill mice and rats. Mickey could have been murdered. Steamboat Willy wouldn't have stood a chance.

VJP

Cobalt Green Futures

Victoria Johnson Parratt

Invented in 1780 by Swedish scientist Sven Rinman, this turquoise-ish green never really caught on for dyers or painters even though it became the only real option when the arsenic based pigments were banned.

Over 200 years later, the University of Washington began studying Cobalt Green for use in Spintronics. They discovered that what it lacked in tinting power it made up for with its magnetic properties.

Spintronics is the industry responsible for computer storage and memory. It develops smaller and more powerful micro chips. Spintronics currently can only be worked at -328 degrees Fahrenheit or -200 degrees Celsius.

Cobalt Green promises to bring the process up to a comfortable room temperature. So an old, forgotten, non-toxic green pigment may be what colors the future of computers forever.

VJP
9/1/24

NOTA Show

Victoria Johnson Parratt

Northern Ohio Textile Artists inaugural show will be presented in the Beachwood Community Center (corner of Fairmount and Richmond) . We were there for our own CWG show there last year. This year 5 members of CWG will be exhibiting there alongside 35 other members of this newly formed group.

Our members who are exhibiting include:

Victoria Johnson-Parratt.

The Choir is a collection of 8 Bobbin Lace Angels.

Joan Horwich. Her piece is called Layers. It's woven on her 8 shaft loom using cotton and boucle.

JoEllen Salkin's work is titled I Love Purple.

(I don't know, but I'm dyeing to see that! ;-)

Sheri Gittinger wove an all cotton, Blooming Leaf Baby Blanket.

Our newest member Linda Christopher is presenting a Silk Jacket.

The show is up September 12 thru November 16, 2024.

Opening reception Sept 15
1 to 3 pm

Y'all come see! It's free!

The Community Lace Project

Victoria Johnson Parratt

Maggie Hensel Brown put a page full of patterns on her website, posted 2 short videos with stitch by stitch instructions, and asked whoever was watching to make needle lace leaves. It only required materials most of us already had, so I agreed to learn something new just for fun.

A small cluster of ladies in my lace group spent multiple meetings just making leaves. We sat comfortably in a circle, stitching gracefully and sharing pleasant conversations. Those who were experienced in embroidery worked fancier stitches and taught the technique to any who wanted to learn. I was impressed, but I stuck with the simple stuff. I finished 3 leaves I was reasonably satisfied with and tucked them into a small baggie with my name. When the deadline loomed, Katherine gathered everything from everybody and sent them off to Australia and into the creative hands of Maggie Hensel-Brown.

Three months of 12 hour days later, it was finished. Stretched out and stitched to a steel frame for support, the finished size is 3 meters by 3 meters. Originally on display at the Australian Design Center in Sidney, plans are for it to travel across Australia and then tour the U.S.

411 people from all over the world were part of the Community Lace Project. Locations included Australia, Iceland, India, Ireland, Korea, Mexico, New Zealand, U.S.A., and Antarctica. The actual leaf count was abandoned after 700.

Before it was finished, two needle lace hands insisted on being included in the design. It looks like the hands are tossing a thousand little leaves into the air, or trying to catch them from all over the world. She calls the piece Radiance, and I am pleased and proud to have been part of the project.

VJP



ELE’S SUMMER

Ele Richardson

Here is the story of my very exciting happening this summer.

As I began to do a double-weave hanging of "The Owl and the Pussycat," I looked at the little album where I keep photos of all my weavings, done over many years. It occurred to me that I could write more about those two characters, using some of my old weavings for illustrations. So I did, and that was the beginning of my book, "The Owl and the Pussycats." My daughter Cindy sent all the words and pictures to the Shutterfly Company, who put it together in a book similar to the ones drug stores make out of your photographs. It was very exciting when a number of them arrived in three bright orange boxes. In a separate email I am sending pictures of the cover and some of the pages.

I will bring copies to the fall guild and study group meetings so you can see them, and I will put one in the guild library. I suppose eventually I'll have some for sale. It was fun to find a use for weavings that I did so long ago.



The Owl and the Pussycat: The prequel

A story in words and weaving

written and woven by

Ele Richardson

And they all lived happily
ever after!



the end



When Ele Richardson, weaver, created a weaving called "The Owl and the Pussycat", (at age 93!) she realized that some of her many weavings, created over more than 60 years, could illustrate the story behind Edward Lear's famous poem.



DYE Workshop

Sheri Gittinger

CWG hosted a Dye Workshop in April 2024 at Kris Jenkins' studio Alk & Me. Our focus was Foundations of Kettle Dyeing and Dyeing Variegated Yarns.

Here are a few of the results. . . .

Ann



Sheri



Bob & Jean



JoEllen



FRESH from the digital world

Nancy Allman

Just a few items from the surfing world:

Chilkat Thigh Spinning with Rae Mills

Copy and paste for this link <https://fb.watch/kRFTKsh2fD/>

Traditional Dyeing Process By Hand

<https://www.youtube.com/watch?v=keBJPHkHa-U>

Jeremy Frey Ancient Native Basket Weaving in New Directions

<https://www.pbs.org/newshour/show/artist-takes-ancient-tradition-of-basket-weaving-in-new-directions>

Or

https://www.youtube.com/watch?v=ww_hF9txpMM

‘Made in Van Phuc’: How place identity can help artisans survive in a globalized world

<https://theconversation.com/made-in-van-phuc-how-place-identity-can-help-artisans-survive-in-a-globalised-world-114388>

REDISCOVERING ancient luxury: A 3,800-year-old scarlet textile unveiled in the Judean desert

<https://www.jpost.com/archaeology/article-810955>

THE HISTORY OF WEAVING AND WOMEN

<https://ecoist.world/blogs/eco-bliss/the-history-of-weaving-and-women>

Master Navajo Weavers: Barbara Teller Ornelas and Lynda Teller Pete

<https://www.youtube.com/watch?v=Ml31i9qgnIQ>

Cleveland Museum Of Art

<https://www.clevelandart.org/exhibitions/ancient-andean-textiles-1>

<https://www.clevelandart.org/exhibitions/korean-couture-generations-revolution>

Praxis Fiber Workshop

<https://www.praxisfiberworkshop.org/classes.html>

LINKS OF INTEREST

www.facebook.com/blackswampspinners/

www.interweaveyarnfest.com

greatlakesfibershow.com

<https://weavespindye.org>

<https://www.praxisfiberworkshop.org>

<https://www.kent.edu/museum>

<https://fashionunited.com/news/fashion/craft-clusters-how-one-sustainable-brand-uses-india-s-textile-heritage/2021092842443>

<https://www.loomandshuttleguild.org/national-weaving-organizations-conferences/>

<https://weavearealpeace.org/>

NEWS AND ANNOUNCEMENTS and EXPLORATIONS GLEANED from other Guilds

GLEANED from MEDINA GUILD September Newsletter

<https://medinaspinweave.wordpress.com/wp-content/uploads/2024/09/24-09-sept.pdf>

Western Reserve Spinners and Weavers Guild— Facebook Page

<https://www.facebook.com/wrspinweave/>

HANDWOVEN

weavetogether.handwovenmagazine.com

HGA CONVERGENCE 2024

weavespindye.org/convergence

Youngstown Area Weavers Guild

<https://yawg.group/>

Lorain County Spinners and Weavers Guild

<https://locoguild.com/>

In case you want to send your dues early for the 2025 season



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 _____



**Officers and
Committee
Chairs
2024 - 2025**

*Presiding President:
Robert Breitzmann*

*Secretary
Joan Horwich*

*Treasurer:
Patty Hridel*

*Newsletter:
Nancy Allman*

*Membership:
Victoria
Johnson-Parratt*

*Librarian:
Victoria
Johnson-Parratt*

*Card Correspondent:
Ele Richardson*

*Web Mistress:
Victoria et al*

*Hospitality:
Debbie Swan*

*Publicity:
A great place to
volunteer!*

*Study Group
Facilitator:
Patty Hridel*

*Programs 2022-2023
Robert Breitzmann
Joan Horwitz
Patty Hridel
Victoria Johnson-
Parratt*

*Programs 2023-2024
Sheri Gittinger
JoEllen Salkin*

*Programs 2024 - 2025
Member Volunteers*

*Exhibition Committee
Nancy Allman
Jean & Bob
Brietzmann
Victoria Johnson-
Parratt
Joan Horwitz
Patty Hridel
JoEllen Salkin*

*Nominating Committee
A great place to volunteer*

*Weaver's Honor Hall
Rose Rubin
Elly Rose*

*Contributors
FALL Issue 144*

*Nancy Allman
Bob Breitzmann
Sheri Gittinger
Patty Hridel
Victoria Johnson-Parratt
Ele Richardson*

**DEADLINE FOR WINTER
NEWSLETTER IS**

December 1, 2024

Submit to:
[newsletter@cuyahogaweaversgu
ild.com](mailto:newsletter@cuyahogaweaversguild.com)

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 Robert Breitzmann at robert.breitzmann@gmail.com or Patty Hridel at hrideljerpat@aol.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 WINTER edition is **December 1, 2024**



MEMBERSHIP

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Membership Renewal

NAME: _____

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