



NEW YORK THREADS

The Newsletter of
The New York Guild of Handweavers
Box 1623, Madison Square Station, New York NY 10159-1623
Web: www.nyhandweavers.org e-mail: info@nyhandweavers.org

Meeting at The School of Visual Arts, 214 East 21st Street, Room 206A

September 2010

"WHAT SPINNERS KNOW THAT WEAVERS DON'T"
BY JERRI SHANKLER

SEPTEMBER 25, 2010
1 PM

WHY DO YOU NEED KNOW THE DIFFERENCE BETWEEN "2" AND "S" TWIST, GRIST, THE PROPERTIES OF DIFFERENT TYPES OF WOOLS AND FIBERS? WHY DOES SPINNING JARGON MATTER? WHY WOULD THIS PROGRAM BENEFIT YOU, THE WEAVER?

HANDSPUN OR MILLSPIN YARN IS THE HEART OF WEAVING; UNDERSTANDING HOW IT'S CONSTRUCTED, WHAT IT WILL DO WHILE WE WEAVE AND AFTER WE TAKE OUR PRECIOUS WEB OFF OF THE LOOM CAN SAVE TIME, MATERIALS AND SOMETIMES TEARS.

JOIN ME TO FIND OUT HOW A FEW QUESTIONS BETWEEN FRIENDS MORPHED INTO AN INFORMATIVE, EXCITING, INTERACTIVE PRESENTATION WITH A LARGE SHUTTLE-FULL OF HUMOR WOVEN IN!

Jerri Shankler has presented programs to guilds and groups including: Spinning for Weavers, Twined Rag Rugs and Natural Dyefest. She is a member of Jockey Hollow Weavers, Francis Irwin Handweavers, North Country Spinners and Essex Spinners. Her motto is "How hard can it be?"

When not weaving or spinning, Jerry works in her professional capacity as a licensed psychotherapist, hypnotherapist, and recovery coach. She finds great joy in discovering opportunities to integrate the lessons of weaving and creativity into her own work and her work with clients.

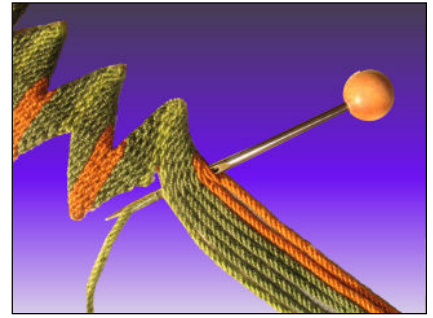
Her blog about her angora rabbits and fiber endeavors is

<http://www.indigorabbittree.wordpress.com>

The New York Guild of Handweavers presents

**Introduction to Ply-Split Braiding
1/2 Day Workshop with Louise French**

Saturday, November 6, 2010
10:00 am - 2:30 pm (includes lunch break)
at the School of Visual Arts, 214 East 21st Street, New York NY



Ply-split braiding is an interlacement technique found in northwest India, where men make girths, bags, and other accessories for their camels.

In this class you will learn the basics of ply-splitting by making a bookmark and key ring fob and see examples of these techniques applied to making necklaces. The cord making process will be demonstrated, and time permitting, you may make cords for a future project.

Enrollment limited to 12.

Cost: *NYGH Members* \$25 + \$15 materials fee = \$40. *Non-members* \$35 + \$15 materials fee = \$50.

Materials fee includes printed instructions and all necessary project cords. Gripfids will be provided for use in class and may be purchased for an additional \$10.

Bring to class: Task light, 10/2 or 5/2 pearl cotton in a variety of colors (optional).

Pre-requisites: none

About Louise French: Louise French has had an interest in fibers and textile arts since childhood. After her first weaving class in 1984, weaving supplanted her other fiber art expressions. An analytical mind made her inquisitive about weaving theory and structures, and a love of color has led to exciting results. She focuses her work on scarves, shawls and garments. Five years ago Louise was introduced to Ply Split Braiding through Peter Collingwood's book, [The Techniques of Ply-split Braiding](#). She now explores this new, portable expression to create neck pieces and vessels. She also sells on her website the tools for Ply Split Braiding: cord makers and gripfids of her original design.

www.louisefrench.com

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Sign up for Introduction to Ply-Split Braiding Workshop with Louise French, November 6, 2010

Name _____ Email _____ Phone _____

Address _____

NYGH Member \$40

Non-member \$50

If you are an NYGH member who has not yet paid 2010-11 dues, please include your \$40 dues as well.

Make checks payable to *The New York Guild of Handweavers*. Mail checks with this coupon to PO Box 286003, New York NY 10128. Questions? Email president@nyhandweavers.org or call 212 534 3012.

NYGH WELCOMES NEW MEMBER

Laurie Mrvos

HOW I SPENT MY SUMMER VACATION

I spent 6 weeks at Bellas Artes in San Miguel de Allende in Mexico weaving a rug which is purples, pinks, greys and light green geometrical shapes. I have called it "Everything Must Change - Todo tiene que cambiar." I finished it on July 16 and it was included in my exhibit "Nuevos y viejos/ Old and New" which opened on July 23. The show includes 7 pieces dating from 1997 to the present. The exhibit is in the Equis Gallery at Bellas Artes in San Miguel and will be there for one month. In the remaining time, I wove 4 pillows with the wool I had leftover from the rug. -Elizabeth Starcevic

I was at Haystack for 2 weeks in June for a natural dyeing class with Roland Ricketts. I



brought many skeins (as you can see!) of wool and silk to dye. I also brought several silk scarves that I used for shibori and then dyed. And wove one scarf while I was there with some of the yarns I had dyed. One of

the reasons I chose this workshop was that Rolland is not only a natural dyer, but is also a weaver. - Susan Weltman

At the four day "Creating a Color Swatchbook" workshop, led by Pam Pawl at the Newark Arts Workshop at the Newark Museum, we dyed yarn samples using Pro Chemical MX fiber reactive dyes to build a "trichromatic color mixing system." Based on



an illustration in [Synthetic Dyes for Natural Fibers](#) by Linda Knutson, 66 samples create a triangle where the points are the pure primary colors. With the dye mix progressing in 10% increments, the outside edges of the triangle

are mixtures of two colors, and the interior mixes all three. The sample collection is a handy reference even if, like me, you don't intend to dye on your own. -

Pam Pataky

For the past few years, I've been focusing on botanical illustration, nature studies, complex weaving, and certification in educational technology (teaching computer lab in a Washington Heights public school). To bring it all together, I took the beginning Jacquard weaving class at the Montreal Center for Contemporary Textiles. I'd been wanting to do this for years, and at last I summoned up the courage.

I was especially interested in being immersed in learning Photoshop, in addition to learning

about Jacquard weaving. It was one of the most challenging and rewarding experiences of my life, and gave me a lot of ideas for



future directions in all my areas of interest. Attached is a photo of the three narrow samples woven from the designs I did there:

1. A drawing based on leaf shapes.
2. A landscape photo from a park called Cap Tourmente, my favorite birdwatching site in Quebec.
3. A slice of a photo of a red-orange rose in a Hoboken garden.

Now, every garden, landscape, or pattern I see makes me think, How would that look in a Jacquard design? Thanks for the opportunity to share. *-Mary Picard*

If any one wants a most delightful and satisfying week weaving a rug, I highly recommend taking Jason Collingwood's class in England. The accommodations are excellent. Jason is the most gentle, patient and understanding teacher I have ever met. I will definitely sign up for another of his classes in Harrisville next summer. The studio is outside of Colchester, a two hour bus ride from London. Even if I never weave another rug I will always have fond, fond memories of this trip. *- Eileen Ryan*

At our July 4 block party, I taught kids to weave on prewarped looms made of drinking straws. They made book-marks in a stars & stripes design, just like the inkle woven collar

worn by my dog. –
Gail Gondek



TALI WEINBERG EXHIBIT TO COMBAT VIOLENCE AGAINST WOMEN

Member Tali Weinberg will have an interactive fiber arts installation September 10-23 at 1 Washington Place in Manhattan. The installation is part of a show to raise awareness about violence in Juarez, Mexico, referring to the maquiladoras (sweatshops), the violence against women they have fueled, and existing alternatives. Tali has been dyeing tens of thousands of yards of organic cotton, silk, and wool with cochineal and using this yarn to weave a number of blankets, pillows, and scarves for the installation. See details on her Kickstarter page where you can make a contribution and receive an article from the installation when it closes.

<http://www.kickstarter.com/projects/tali/handmade-cloth-as-interactive-art-alternative-exch>

-Tali Weinberg

NEEDLE N THREAD FASHION SHOW



Member Twain Revell will be one of the designers participating in the "Needle n Thread: Spring/Summer with a Taste of Fall 2011" fashion show on September 14 at Pearl Studios NYC, 500 8th Ave. Doors open at 3:00PM. Show begins at 3:15PM. Please RSVP

to sevenonseventh@aol.com

WOVEN ANIMATION

The woven animation "Weave!", first seen at Complex Weavers Seminars in Albuquerque last month, is included in the ITAB:

International TECHstyle Art Biennial at the San Jose Museum of Quilts and Textiles.

Weave! is a collaboration of twelve weavers and includes segments woven on dobby and jacquard looms. This is a groundbreaking movie and it can now be seen on Vimeo.

Here's the link - please pass this along to all your weaving friends, and spread the joy!

<http://www.vimeo.com/9630739>

CONVERGENCE 2010

Carol Kover and I were fortunate to be able to attend Convergence this year and we had a great time. I started with a bus tour to Sante Fe to see the [Museum of Indian Arts and Culture](#), the studio of [Polly Barton](#), the [William Siegal Gallery](#), and the [TAI Gallery/Textile Arts](#). While I enjoyed the museum and galleries, I was most interested in Polly Barton's studio. A former NYGH member, one of Polly's bodies of work is weaving very fine silk ikat warps using an antique Japanese kimono loom.

<http://www.pollybarton.com/tutorials.php>.

My first class was **Beneath The Surface—Creating Woven Texture with [Stacey Harvey-Brown](#)**. Stacey is an artist weaver who takes her inspiration from nature and from the phrase "what if...?" followed by lots of sampling. The class covered pique, matelasse, cloque and stitched double cloth. I really appreciated her thorough grounding in these structures and her ability to show us how to use them in our own weaving, whether practical, artistic, or both.

I took two clothing related seminars. **Hand? Drape? Fashion Fabric?** with [Linda Kubik](#) was about what makes a handwoven fabric good for clothing and what construction techniques to use to show your fabrics and garments to their best advantage. She also had lots of tips for handling the fabric in the construction process. The best part was getting to model the clothing she brought to illustrate her lessons! What fun and a learning experience that will save me some grief. 10/2 Tencel sett at 30 epi is uncomfortably heavy to wear as a jacket, even unlined. I was going to weave and sew a similar jacket to wear to Convergence, but never got beyond winding the warp...a very good thing as it turns out.

Closures with [Daryl Lancaster](#) was the other class. Daryl's class was great as always. She taught us how to make elegant buttonholes, buttons and other intriguing vest and jacket closures. Her monograph, **Closures**, is now in the Guild library.

My last class was **The 3 Ds of 3-D: Deflection, Differential Shrinkage, and Doubleweave** with [Ruby Leslie](#). We learned to make "wrinkled" cloth using a different set of techniques than my woven

texture class. It was a whirlwind class, stuffed full of information. Ruby is a lively teacher who even manages to teach and answer questions while vigorously hand agitating a wool and silk sample for fifteen minutes to show us what happens and how abruptly the desired result is achieved. One minute (minute 14) it was only a quarter of the way done and the next (minute 15) it was done!

I had the added privilege of learning about the collaboration process that Linda Kubik and Ruby Leslie went through to meet the HGA Design Challenge. That 10/2 Tencel jacket I mentioned was their first, and they felt, failed attempt. They started over and entered an entirely different jacket in the contest. I thought the jacket was beautiful, if heavy. They learned the hard way that Tencel will sag under its own weight and even a scarf-sized sample isn't large enough to show this.

There was a Navajo rug auction that Carol Kover and I were lucky enough to get front row seats for. We didn't buy anything but we

Museum of the City of New York,

1220 Fifth Avenue at 103rd St. New York, NY Phone- 212. 534 1672 www.mcny.org **Notorious and Notable: 20th Century Women of Style,** Sept 14, 2010 to Jan 3, 2011



Co-presented with the National Jewelry Institute, **Notorious and Notable: 20th Century Women of Style** highlights 80 prominent New York Women who used their style, talent or wealth to capture the attention of society and the media. The exhibition features such celebrated New York women as Mrs. Cornelius Whitney Vanderbilt, Jacqueline Kennedy Onassis, Babe Paley and Barbara Walters,

got to see everything up close. Beautiful, beautiful work and it was interesting to see some of the weavers who were asked to stand as their rugs were auctioned. Start saving now for Convergence 2012. You won't be sorry!
-Carie Kramer

TRANSPORTATION TO RHINEBECK

The New York State Sheep and Wool in Rhinebeck will be held Saturday and Sunday, October 16-17 this year <http://www.sheepandwool.com/>. Michelle Bishop of Harlem Needle Arts is running a bus each day from 135th St and 5th Ave. See the HNA Facebook page <http://www.facebook.com/pages/Harlem-Needle-Arts-Inc/211930855511> for more information.

MUSEUMS & EXHIBITIONS

as well as women from the arts world, including Isadora Duncan, Marian Anderson, Lena Horne and Lauren Bacall. The exhibition offers an opportunity to encounter many of New York's leading ladies past and present through their fashion and jewelry.

MISSING LIBRARY BOOKS

Are these books lurking on your shelf, table or loom? Maybe you borrowed them and forgot to fill in and leave the card in the check-out box. Maybe the card got lost. Whatever the cause, we would like them back. Please check thoroughly and return them at the next meeting.

Learning to Weave, Deborah Chandler
The Techniques of Ply-Split Braiding, Peter Collingwood
The Best of Handweavers: Huck Lace Japanese Ikat Weaving, Jun & Noriko Tomito
Handbook of Timesaving Tables for Weavers, Spinners and Dyers, Roth & Schulz

NEW LIBRARY PROCEDURES

Starting in September, there will be a date stamp just like the ones we remember from school that will be used when checking out books. Books may be checked out for **one month**. They may be renewed if no one else wants them. Speak to Carie Kramer if you can't make the meeting your book is due back and something will be worked out. We hope this will keep more books in circulation. Thank you for your cooperation.

UPCOMING PROGRAMS 2010-11

10/30/10 Adrienne Sloane, Knitting the Political Landscape Knitting is enjoying a renaissance as artists reinterpret and liberate it from its traditional forms to create new bodies of work. This slide show will cover recent work by artists and activists who are helping to change the landscape of knitting art, as well as including images from Sloane's own work. www.adriennesloane.com

11/6/10 – Louise French - Introduction to Ply-Split Braiding In this class you will learn the basics of ply-splitting, an interlacement technique found in NW India. 10:00 – 2:30, Members \$25.00, non-members \$35.00 plus \$15.00 materials fee. www.louisefrench.com

12/4/10 Holiday Party
1/29/11 Andrea Trasborg, Opphamta and Andi's Amazing Contraption
Opphamta is a traditional Swedish weaving technique. Andi will demonstrate her weaving loom "conversion" that facilitates her use of this technique.

2/26/11 Show and Tell

3/26/11 Pam Pawl, Color and Design: Play Ann Sutton's "Design Game" – 10:00 – 4:00 (No charge for members) <http://www.pampawltiles.com/>

4/30/11 Gail Gondek, From Concept to Catwalk

OFFICERS, BOARD MEMBERS & COMMITTEE MEMBERS

General info

info@nyhandweavers.org

Web Master

webmaster@nyhandweavers.org

Membership

membership@nyhandweavers.org

Librarian

librarian@nyhandweavers.org

President Pam Pataky

president@nyhandweavers.org

Vice-President Carie Kramer

Secretary: Martha Glenn

Treasurer: Ronnie Glattauer

Programs: Vanessa Gillis

programs@nyhandweavers.org

Publicity: Doug Marouk-Coe

Membership: Judy Ranta

membership@nyhandweavers.org

MAFA Representative: Kathy Vermilye

Newsletter Distribution/Hospitality:

Bea Aubrey

Newsletter Editor : Gail Gondek

**Closing date for the October 2010 issue will
be October 1**
