



NEW YORK THREADS

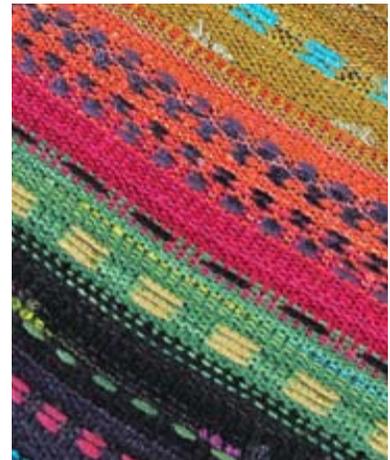
The Newsletter of
The New York Guild of Handweavers
Box 1623, Madison Square Station, New York 10159-1623
Web: www.nyhandweavers.org e-mail: info@nyhandweavers.org

Meeting at The School of Visual Arts
214 East 21st Street, Room 703A
Social Hour at Noon
Program at 1:00PM

January 2012

January 28, 2012 1:00 PM

“THOU SHALT WASH THY FABRIC WHEN IT COMES
OFF THE LOOM” ...and other basic principles of handweaving



Think of the washing machine and/or dryer as a critical part of the design “team”. Learn how to sample on actual handwoven yardage. Explore the possibilities of fiber, texture, and sett, and learn how much to weave for a given project. Lots of ‘before’ and ‘after’ samples to explore. Daryl Lancaster will present an in-depth program on sampling and wet finishing your handwoven yardage.

Daryl Lancaster, a hand-weaver and fiber artist known for her hand-woven, pieced garments, has been sewing for more than 40 years. She gives lectures and workshops to guilds, conferences, and craft centers all over the United States. The former Features Editor for Handwoven Magazine, she frequently contributes to various weaving and sewing publications.
www.daryllancaster.com

MASTER WEAVER

Stanislaw Zielinski published a newsletter called "Master Weaver" for more than 18 years, beginning in 1952. Through the efforts of the late Ralph Griswold, you can download most issues of "Master Weaver" (and thousands of other interesting documents) from the Griswold archive

<http://www.cs.arizona.edu/patterns/weaving/weavedocs.html> or at

<http://www.handweaving.net/DAHome.aspx>.

Many of Zielinski's articles have held up well. Here's one:

Handweaving Made Easy

We have yarns "easy" to work with, looms working by magic, books, which teach weaving in a few easy lessons, shuttles practically self-propelled, and many such beautiful things -- at least in advertising.

Frankly, when I read these ads I feel insulted. Do I want to learn a hobby which does not require any mental or manual skill?

One can design an loom which will eliminate nearly all cooperation of the weaver. Such a loom may be excellent for industrial handweaving, or for occupational therapy; it may be a blessing for the sick. But if its greatest asset is that it is fit for feeble-minded, then it is hardly worthwhile to try to sell it to the craftsmen.

All "easy" things, whether looms, yarns, books, or teachers have their limitations. If they are really easy, then they cannot give much satisfaction to the consumer, because by merchandising and simplifying the otherwise very complex craft, all possibility of creativeness will be eliminated.

There is a fundamental mistake made by those who use the argument of "easiness" in advertising. They forget that the whole tendency of our modern life is to make the mechanical part of it "easy". Easier cooking, cleaning,

washing, heating, and all other chores. This tendency is legitimate because of the shortage of domestic help. But crafts are not chores! Just the contrary -- they are healthy reaction against the easiness, the mechanical easiness of our every day's life. We are craftsmen because we are fed up with pressing buttons, and calling the electrician whenever the button does not work. At the same time we find satisfaction in creating, and nobody can created with half-automatic gadgets, and ready-to-use recipes.

What we are after is to fight and overcome difficulties. Not artificial difficulties such as making toasts on an open fire, but real problems intrinsically connected with the craft.

This would be easiness of weaving has a very demoralizing effect on beginners. After they hear so much about it, they are extremely disappointed with themselves and develop an inferiority complex, never suspecting that the advertising is not always gospel truth.

When teaching we should be quite outspoken on this point. Handweaving is anything but easy. The apparent easiness with which an experienced weaver throws the shuttle 60 times a minute has been acquired during years of work, and on hundreds if not thousands of yards of warp. The analysis "at a glance" of a fabric is the result of long and serious studies. The ability of combining colors and yarns into a practical and pleasing texture is either a gift, or the fruit of painstaking research. Good edges do not "just happen".

Handweaving is one of the most exacting hobbies. And no wonder. Such as it is now -- it is the final product of work of millions of craftsmen during thousands of years. Lucky as we are to inherit the fruit of their experience, we cannot hope to assimilate all this knowledge and skill in a few easy lessons.

(This article originally published in Master Weaver No. 17, September 1954, pp. 1-2 Z-Handicrafts, Fulford, Quebec, Canada)

-contributed by Pam Pataky

WOVEN FELT HEARTS



Simple woven felt hearts filled with a few pieces of candy are a sweet treat for Valentine's Day.

AN AMERICAN CLASSIC REBORN

Your blue jeans can be upcycled into a unique yarn for weaving. To make, cut legs off blue jeans, and cut into strips using the continuous strand method. Cut strip 1/4" wide for scarf yarn, 1/2" or 1" wide for rug yarn. Joins strips end to end with sewing machine. Wind into loose hanks, machine wash and dry to create a textured yarn with a rustic look.



-Gail Gondek

PROGRAM SCHEDULE 2011 – 2012

2/25/2012-Show and Tell

3/31/2012 - Yarn Sleuth - Identifying that Mystery Yarn Sally Orgren asks- What is it? How much is there? What can I make with it? Learn how to answer these questions, so you can turn that glorious yarn into something scrumptious for yourself or someone else.

<http://weavolution.com/weaver/sally-orgren>

4/28/2012 - Japanese Folk Textiles- Sri Gallery owner, Stephen Szczepanek will discuss his outstanding collection of rural Japanese textiles. <http://srithreads.com/>

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Closing date for the February 2012 issue is February 1.