



# 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](http://www.nyhandweavers.org) e-mail: [info@nyhandweavers.org](mailto:info@nyhandweavers.org)

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

**September 2012**

## Sarah Saulson – Making Good Cloth: “Sett and Beat” September 29, 2012 at 1:00 p.m.



**Sarah Saulson** will be presenting a lecture on the basics of creating balanced cloth. She started weaving as a child in Ann Arbor, Michigan, and has pursued fiber arts as her full time profession for more than two decades. For many years she has presented her handwoven fashion accessories at juried craft shows in the northeast and mid-Atlantic. She attended art school at Syracuse University and received an undergraduate degree in anthropology from Wellesley College. This has fueled her interest in ethnic textiles and processes and has resulted in the privilege of working with and supporting contemporary weavers in Ghana and Guatemala.

Teaching in a variety of contexts has become an important part of her weaving life. In addition to working with adult learners throughout many parts of the country, and children in local schools, she taught weaving at Syracuse University. To learn more about Sarah Saulson you can visit her website at [www.sarahsaulson.com](http://www.sarahsaulson.com). If you plan to attend the lecture, please bring a small ruler of about 6 inches.



## MUSEUMS & EXHIBITIONS

### The Art Quilt Gallery

133 West 25th Street (bet. 6th-7th Avenues)  
NYC 212-807-9451

This Chelsea gallery is entirely devoted to contemporary art quilts. Currently on is *Line and Color*, by Lisa Call. This exhibition will continue through October 20. The gallery is attached to The City Quilter store, which has truly wonderful fabrics for sale, including oil cloth if one is inclined to make something rainproof. The City Quilter can be visited both at their physical store and online at [www.cityquilter.com](http://www.cityquilter.com). -Ronnie Glattauer

### The Ukrainian Museum

222 East 6th Street  
NYC 10003 212-228-0110

This gem of a space has an exhibition of about 35 hand-woven kilim rugs, now to October 21. I was the only visitor today and if I knew how to write a rave review this would be it. They are mostly from the 1920s and 30s and look more modern than modern. I think our members would really enjoy this. Actually, anyone would. (After receiving this suggestion from Ronnie, your friendly editor, hubby in tow, visited this exhibition, and both of us were very impressed, and wholeheartedly second this suggestion. You don't want to miss this).

Our members might also be interested in a website I just discovered:

[www.discontinuedbrandnameyarn.com](http://www.discontinuedbrandnameyarn.com)

There are thousands of items on this site, in varying quantities, all brand names, and at unbelievably modest prices. -Ronnie Glattauer

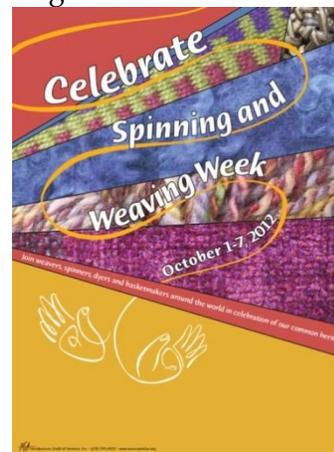
## EVENTS

Coming up....



October 20-21, 2012, the annual NYS Sheep and Wool Festival in Rhinebeck, Dutchess County. Full information can be found on the festival's [website](#).

And don't forget to....



## CONFERENCE REPORT

CONVERGENCE<sup>20</sup>  
LONG BEACH<sup>20</sup>



This year HGA's bi-annual Convergence took place in lovely Long Beach, CA. It was a big event, featuring special lectures, workshops, one-day studio classes, super seminars, seminars, exhibits, tours, special events, and a commercial vendor hall full of fibers, fiber-related equipment, and an artist market. It was my first ever time, and I had packed my program with workshops and other activities. What a delight it was to immerse myself so totally in things weaving for five glorious days. The exhibitions included *Latitude*, an all media juried exhibit open to work created using any fiber arts technique. Then there was *Longitude*,

a fabulous yardage exhibit, hung right in the middle of the main convention hall lobby.



The International juried exhibition *Small Expressions*, made up of fiber art pieces that were not allowed to exceed 15 inches in any direction, took place just a brief bus ride away at the Long Beach Museum of Art, and included many amazingly creative pieces. The winning entries can be seen on the [HGA Website](#).

Your fearless newsletter editor learned, among other things, Japanese gold weaving (that project will probably take me several years to finish; it's that fine!), and bow loom weaving. I walked **that** unfinished product through airport security and all. Imagine strolling through airport terminals with a 4 foot contraption with brightly colored threads and beads hanging from it. It made quite a conversation piece, and put puzzled smiles on more than a few faces.



However, most glorious of all the Convergence offerings was, of course, the vendor hall.

What's not to like about booth upon booth of equipment, yarn, more yarn, yet more yarn, books, and much more. It was a veritable weaver's candyland!

-Ria Koopmans

## HOW WE CAME TO TEACH WEAVING AT THE HIGH SCHOOL FOR FASHION INDUSTRIES IN NYC

### Our first day

In January, Kate Boulamaali, Assistant Principal of the High School of Fashion Industries, contacted the NYGH to find someone to evaluate a "big loom" that had stood for years in one of her classrooms. The loom stood unused, and she wanted to know if it could be made to work. We made an appointment in February. It turned out to be an old AVL doobby loom with sixteen shafts. Now, we have brought looms back to life before, but never a doobby. As it was beyond our abilities, we made some suggestions of people to contact.

Then Kate said "Oh but I have more." She took us to her storage area and there, on shelves stacked sometimes three high, were 15 inch and 21 inch Dorothy looms. There must have been at least twenty-five. Most were four shaft looms with a few eight shaft ones thrown in. We started taking them down from the shelves, only to find that all were missing bolts, screws, reeds, aprons, tie on rods, tops and bottoms of beaters and most of the harnesses were hanging free. So we made a date to go back and do an evaluation.

Kate is enthusiastic about getting weaving going again at HSFI. We talked about weaving and using the Dorothys, and before we knew it, she asked us if we could put together an intro weaving class. Originally, it was to be an after school class of 6 or 8 students, but it quickly morphed into the 10th grade (108 students) during school hours. Kate decided that the best arrangement would be to divide the 10th grade into four sections, with two students working on a loom, and each section would have two sessions. The total time for the two sessions would be two and a quarter hours. Not much time, but it would be good for them

to try weaving on a loom as opposed to just weaving with paper which they had been doing.



### Second day

On our assessment trip, we estimated that thirteen of the 15" Dorothys could be put in working order. We didn't check out the 8 harness Dorothys. We looked over the yarn that they had sitting around and found it was very, very fine, and colorwise it looked about fifteen years old. While looking for yarn in one of the closets, we spotted a shape we both know well, but it was buried behind a lot of "stuff". Later it was moved into our workroom and, indeed, it was a 40" eight shaft Macomber, but it was in sad shape, with broken treadles and missing rocker pins for the beater and that was just for starters.



### Many days

Over the next few weeks we went to the school armed with tools, Murphy's Oil Soap, and a large can of WD40. We learned a lot about the Dorothy loom! A few of them had been put together incorrectly. Getting them all to work took creative tweaking and just plain hard

work. We made many trips to the hardware store for more bolts and wing nuts.

We decided to have the looms warped and ready for the students to weave on. The yarns from the High School were OK for weft, if doubled, so we dug into our stash and came up with warp yarns in a variety of colors. We wound fifteen 6 inch wide 3.5 yard long warps. It could have been worse, they might have been 36 inches wide looms! The looms were threaded for Rose Path, Birds Eye, Finnish Twill and plain draw, but all would weave plain weave and twill. All the reeds were 15 EPI, but we used a 12 EPI sett on most. This was one heck of a job. We went home exhausted after each session.



### More realistic title

In the end, it was decided to call this "A Taste of Weaving" because we couldn't teach the whole process. It couldn't be "Beginning Weaving" or even "Intro to Weaving". There was just not enough time to cover even the basics of the process.

### First Class

The first class went well. We gave a *very brief* PowerPoint presentation with weaving terms, a picture of a loom with labeled parts, and pictures of how to throw a shuttle and beat. Some of the students got this pretty fast. One student would read the treading sequence and lifted the shafts and the other would throw the shuttle and beat in the weft. We let them decide when they would trade roles. The first exercise was plain weave. Halfway through the class, we switched to weaving a 2/2 twill. Before the end we asked everyone to stop and

walk around to see what all the others had woven. End of session one. Whew!!



### Second Class

At the next session they wove Rose Path, Birds Eye, Finnish Twill and Broken Twill on the plain draw. They had a choice of weft thread and made some fearless choices that really turned out to be quite wonderful. Twice we asked them to move down two looms and continue weaving on that loom. There is nothing like stirring things up a bit.

At the end of the second session it was clear that some of the kids were really hooked. One even asked if they could form an after school club to do this (yea!). You could see that some of the students "got it". It was like a light went on. Others, alas, never got to that stage, but we hope there was some appreciation of what the creation of woven textiles involved.

We had a lot of fun and it was rewarding to see how many students became really involved in what they were creating on their looms.-

*-Darby Downey/Terry Henley*



## NEW AND RETURNING MEMBERS

This month we are delighted not only to welcome two brand-new members, but also welcome back two returning members! We look forward to getting (re-)acquainted with all four of you.

New:

Brenda Harris

Christina Bliss

Returning:

Daphne Jackson

## PROGRAM SCHEDULE 2012-2013

- 9/29/2012- **Making Good cloth: Sett and Beat** with Sarah Saulson [www.sarahsaulson.com](http://www.sarahsaulson.com)
- 10/27/2012- **Creative Cloth: Play, Planning and Perfecting Ideas to Make Cloth You Love** with Jane Patrick <http://blog.schachtspindle.com/>
- 12/1/2012- **Open House and Sale**
- 1/26/2013- **TBD** (David Van Buskirk)
- 2/23/2013- **Show and Tell**

3/23/2013 –Harris Tweed & Isle of Harris  
with Lusmila McColl  
<http://www.mcollandclan.com/>  
4/27/2013-TBD



## MEMBERSHIP RENEWAL REMINDER

This is a friendly reminder to renew your membership now, so you won't miss out on any of the wonderful things the Guild has in store for us all in the coming season. The Membership Renewal Form was distributed through email by President Gail Gondek on September 12. Annual membership dues: Regular \$40.00 Student: \$15.00

**Closing date for the October 2012 issue is October 1, 2012.** Please send your submissions to [Ria Koopmans](#)

## OFFICERS, BOARD MEMBERS & COMMITTEE MEMBERS

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