



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

October 2013

Saori Weaving and the Open Top Comb Reed with Yukako Satone

**Saturday October 26, 2013
at 1:00 PM**



Saori is a contemporary handweaving program founded in Japan by Misao Jo, whose one hundredth birthday was celebrated last spring. It is a craft in which everyone can express oneself freely regardless of age, gender, disability or intellectual aptitude. Over the past 40 years Saori has been introduced throughout the world, and there are now nearly one thousand institutions worldwide, including [Loop of the loom](#), the studio and gallery on East 86th street, founded by Yukako Satone, our guest speaker for this month.

CALL FOR ENTRIES

Complex Weavers is sponsoring an international juried weaving exhibit. The exhibit, titled Complexity 2014, will travel to three locations in 2014: University of Nebraska, Lincoln NE, Hotel Murano, Tacoma WA, and Brown University, Providence RI. Entry deadline is November 18, 2013. More information and the prospectus can be accessed through the Complex Weavers website at: <http://www.complex-weavers.org/>



MUSEUMS & EXHIBITIONS

Jacob Javits Convention Center-North
11th Avenue & 39th Street, NYC 10014
Friday, October 25, Noon-7p.m.
Saturday, October 26, 10 a.m.-7 p.m.
Sunday, October 27, 10 a.m.-4 p.m.

The fourth *Contemporary Art Fair / American Fine Craft Show* will include works by 185 artists working in a variety of media, including textiles, fashion, jewelry and accessories, as well as glass wood, fine furniture, and ceramics. There will be non-stop live demonstrations. At the entrance to the show will be the Red Wall

Gallery featuring 200 feet of original, one-of-a-kind and affordable art.

The admission fee (cash only at the door) is \$14 for adults, \$13 for seniors, \$8 for students, and children under 10 get in for free. Advance tickets can be purchased online at reduced rate. More information can be obtained from the organizer, [American Art Marketing](http://www.americanartmarketing.com), 1-845-355-2400



Bard Graduate Center Gallery

18 West 86th Street (between Columbus and Central Park West)

NYC 10024 Phone: 212-501-3023

<http://www.bgc.bard.edu/gallery/gallery-at-bgc.html>

Tuesday-Sunday, 11 am to 5 pm

Thursday, 11 am to 8 pm

Three gallery talks of interest are planned:

The Fabric of Activism: The Design Works of Bedford-Stuyvesant. Thursday, November 14, 2013, 6:00-8:00 p.m.

Village Vanguard: The Karasz Sisters, Djuna Barnes, and their Milieu. Thursday, January 9, 2014, 6:00-8:00 p.m.

And, finally, a talk on their current exhibition *An American Style: Global Sources for New York Textile and Fashion Design, 1915-1928* will take place on Thursday, January 23, 2014.



General admission: \$25 (\$20 students and seniors). For more information call 212-501-3011 or check online at <https://www.bgc.bard.edu/gallery/gallery-programs-list.html>

Nell Znamierowski

Metropolitan Museum of Art

1000 Fifth Avenue (at 82nd Street)
NYC 10028 Phone: 212-535-7710

Open 7 Days a Week

March–October: 10:00 a.m.–5:15 p.m.

November–February: 10:00 a.m.–4:45 p.m.

Still going on at the MET and, though already reported on last month, worthy of reiteration, *Interwoven Globe: the Worldwide Textile Trade, 1500-1800*. This is a major exhibition, so wear comfortable shoes. The exhibition is accompanied by

an extensive program of related events, including gallery talks, studio programs, film and more.

There are marvelous Peruvian feathered shawls in the back (west) hallway on the first floor. Drawings show how it is all done.

Nell Znamierowski

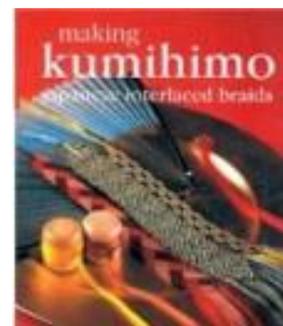


KUMIHIMO

Last month, Marsha Bateman Atkinson familiarized us with the Japanese braiding technique called kumihimo. She showed us a wide array of braids she made in a variety of materials, and she also brought along one of her marudai, the stool-like tool used in this technique. For those of you who have become intrigued enough to want to try your hand at it, Marsha recommended books by Jacqui Carey and Roderick Owen, two English kumihimo specialists.



Creative kumihimo, by Jacqui Carey



Making kumihimo, by Roderick Owen

Although marudai are beautiful tools, they can get rather pricy, but beginners can start with a simple hand-held disk, for sale for just a few dollars. Also, while beautiful yarns specifically made for kumihimo exist in the market, those tend to be expensive, and Marsha told us that essentially any yarn, thread, twine, or rope can be used. For example, among her own handiwork she showed us braids made with ribbon, as well as many samples made with simple embroidery floss.

One store in New York City that sells books on kumihimo (as well as the cheap disks) is Kinokuniya, 1073 Sixth Avenue, between 40th and 41st streets (across from Bryant Park).

MEMORIES OF SUMMER

You may be familiar with the history of Indian trade blankets. Back in the early pioneer days, blankets were used to trade with Native Americans, who readily adopted them into their daily life as well as for ceremonial use.



Initially these blankets were imported by the Hudson Bay Company from English woolen mills. Toward the end of the nineteenth century, after the Indian Wars had ended, federally licensed Indian trading posts were established, and blankets became a staple trade product. The trade was now reversed and the blankets were no longer **for** the Native Americans, but sold **by** them.



Many woolen mills were established for high volume production of the blankets. Today the only blanket manufacturer still in existence is the Pendleton Woolen Mill, which has developed into a chain of many stores, as well as an online business. While in Portland, OR last July I had the opportunity to visit the Pendleton Woolen Mill. Unfortunately, the actual mill was not open for viewing, so I had to contend myself with browsing around the store where they not only sell their famous blankets, as well as many other woven items and souvenirs, but, most interesting for a weaver, they also sell cones of left-over woolen yarn from their blanket production. So for the rest of my vacation I carried around a treasure bag filled with "souvenirs."

Later, while in Seattle, WA, I visited the Seattle Art Museum, to see *Future Beauty: 30 Years of Japanese Fashion*, a fascinating, beautifully arranged exhibition of often quite unusual outfits, showing very creative use of textile, fiber, and other materials.



Comme des Garçons, Spring/Summer 1997, Rei Kawakubo
Ria Koopmans

LESSONS LEARNED

Recently I paid a visit to The Mannings in East Berlin, PA to test drive some table looms. I was in the market for a table loom of not too small a size and ended up buying the 27.5" eight-shaft Louet Jane table loom. Prior to this, I had taken a beginners class at FIT in four-shaft weaving and had played around on one of the Guild's rental looms, so this was new territory for me. I promptly set up a (modest 12") warp of black bamboo yarn for an 8-shaft twill block pattern I had found in *Weaver's* magazine (Issue 44, Summer 1999, p.31). For the weft I selected a ball of yarn that had been a gift (Lang yarns, Jawoll Magic Dégradé), a

variegated wool/nylon yarn in shades of blue and black, slightly thicker than the bamboo warp.



So what did I learn so far? First of all, I learned that the mix of yarns was not ideal since the thicker wool chafes the bamboo with every beat (though miraculously I managed to weave the entire sample without broken warps). Secondly, I came to realize the importance of floating selvedges. I had none, and manipulating the outer warp threads played havoc with the tension. Third, never adopt gadgets you are unfamiliar with when you are learning something new. The loom came with a bundle of wooden slats for the warping, but until now I had only worked with craft paper. When I had to release the tension to fold and store the loom (sideways) the slats shifted all over and the tension was a mess. I ended up having to unroll the entire warp, take out the slats and rewind the warp with craft paper. It took forever to get the tension right again! Since I beat the weft in rather firmly the final product will probably end up as a shoulder bag.

Ria Koopmans

2013-2014 PROGRAM

10/26/2013 – Saori Weaving and the Open Top Comb Reed with Yukako Satone from Loop of the Loom

<http://loopoftheloom.com/>

12/7/2013 – Open House & Sale

1/25/2014 – A Simple Box of Weaving Equipment with Sandra Rux

2/22/2014 – Show & Tell

3/29/2014 – Intro to Tapestry with tapestry weavers Archie Brennan and Susan Martin Maffei

<http://www.brennan-maffei.com/>

4/26/2014 – Weaving Tools and Beyond – an interactive program that will get the wheels turning for both new and old weavers



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Closing date for submissions to the November issue: November 22, 2013