

New York Threads

The Newsletter of
The New York Guild of Handweavers

Next meeting – Saturday, May 21, 2022. 12 Noon

Karen Bachmann

Victorian Hairwork

Victorian hairwork became very popular in both jewelry and shadowbox form during the 19th century and into the beginning of the 20th century when it transcended the concept of a wearable human relic to become a fashion statement.

Professor Bachmann loves the sculptural form and is also drawn to concepts around remembrance and the souvenirs we use to recall events and people from our history. This has led her to explore reliquaries and the preservation of human and animal relics. The veneration of a saint's bones or the sentimental rhetoric attached to a lock of a hair are two examples of how people ascribe memory status to anatomical relics. Karen has written and lectured on this topic extensively, and it has manifested itself in her current exploration of ethical taxidermy (using naturally deceased animals or roadkill) in small object sculpture, and fashion accessories. While some may see this as morbid, she sees it as a way to pay homage to a life and allows her to combine and explore alternative materials, found objects, and metal-specific techniques.

Trained in traditional jewelry making techniques, Karen Bachmann combines fine jewelry construction with bygone jewelry techniques, including traditional Victorian hairwork. She uses wax carving, gilding, metal wire work, and various iterations of Victorian hairwork most often seen in 19th century mourning jewelry and wall pieces.

About the Artist



Karen Bachmann specializes in jewelry, hollowware, and decorative art. She has special interests in medieval, memento mori, Renaissance, Baroque, and 19th century hairwork. Her studio work revolves around modern iterations of the genre of hairwork, incorporated into jewelry, wearable art, and decorative objects. She is a practicing studio jeweler with over 25 years of experience creating fine jewelry and is a former master jeweler at Tiffany & Co. At Pratt (Utica, N.Y.), she teaches in the Art History and Fine Art departments. She is also an adjunct professor at the Fashion Institute of Technology (NYC). A former artist and scholar in residence at the Morbid Anatomy Museum in Brooklyn, Karen's

work has been published in *Art Jewelry Today* and in the Lark 500 series of books. Published works include *Hairy Secrets: Human Relic as Memory Object in Victorian Hairwork Jewelry*, and *Queen of the Stone Age: the Venus of Willendorf*. Her most recent publication is an essay on hairwork in *Death: A Graveside Companion*, published by Thames & Hudson. Karen holds an M.A. in Art History from Purchase College, State University of N.Y. and a B.F.A. in Sculpture/Jewelry from Pratt Institute, Brooklyn.

**While in-person meetings
remain suspended**

JOIN US ON ZOOM

Invitations with live links are emailed to guild members at least one week before each monthly program.

Log on at 11:45 a.m.

Show & Tell at 12 Noon

Share your work! Be inspired!.
(Sharing how-to on page 2)

Speaker at 1 p.m.

Want to borrow a book from the Guild Library? Contact Librarian
Carie Kramer via email at
NYGH.info@gmail.com



MEMBER NEWS

2022-2023 PROGRAMS

NYGH Program Chair Gail Gondek announces next year's programs

September 24, 2022

Ellen Phelps

Linen: The Journey From Seed to Cloth

October 29, 2022

Kate Casey, Peg Woodworking

Combining Wood and Woven Fiber

December 3, 2022

Holiday Craft Party

January 28, 2023

Myra Wood

Crazyshot -- Creative Overshot Weaving for the Rigid Heddle Loom

February 25, 2023

Hyunsoo Alice Kim

Weaving with Mixed Media Materials

March 25, 2023

Amy Blair

Duelling Rabbits Handweaving--a Drawloom Weaving Studio

April 29, 2023

Gigi Matthews

The Eco-nomics of the Fiber Arts: It's Time to Change the Way We Make and Appreciate Textiles

May 20, 2023

William Storms

Art and Embellishment



Hair art, Karen Bachmann

Welcome New NYGH Members!

JoAnn Longo

Christina Simoes-Gaffney



NYGH Movie Nights

Bring your popcorn!

Join us for movies, documentaries, and short films that focus on textiles--the people, the processes, and the finished pieces.

- Second Saturday of every month at 7 p.m.

Details and Zoom link sent via email a week prior.



FIBER ARTS VIDEOS

Need some inspiration?

Our guild website now has a listing of the Saturday Movie

Nights hosted by Kate O'Hara and Gigi Matthews. There are dozens of movies on a variety of artists and topics, ranging from one minute to an hour. [Direct link here.](#)

Share Your Work at Show & Tell

To share your project at the meeting:

1. **Select one item** and **take 2-3 photos** (jpg, png) of it.
One over-all photo plus close-up(s).
2. **Label photos with first and last name and permission** to share on social media.
3. **Email to** NYGH.info@gmail.com

Deadline: Midnight, May 19, 2022

Assembled photos will be shared in a slide show in which each project owner shares their experiences in turn.

When sharing, remember to use these talking points are:

- Weave structure
- Fiber(s)
- Number of shafts
- What did you learn?

MEMBER NEWS

The New York Guild of Handweavers MEMBER SPOTLIGHT: KATE OHARA

by Katy Clements

The New York Guild of Handweavers Member Spotlight is a new series featuring talks with NYGH members.

Kate's path is as winding, textured, and colorful as her beautiful weavings. Her creative work includes stained glass, kumihimo braiding, knitted scarves, paper making, and weaving. A teacher as well as a crafter, Kate has taught others how to optimize their visibility and sales opportunities in classes including, *"How to Photograph Your Jewelry, How to Set up an Etsy Shop, and How to Zoom Step-by-Step."*

During Covid, Kate focused on learning Zoom and coordinating online events that unite the fiber community. She is currently working on an interactive map of all the fiber guilds across the U.S. Once available, it will be online.

Join Katy as she interviews Kate on the NYGH Blog [here](#).



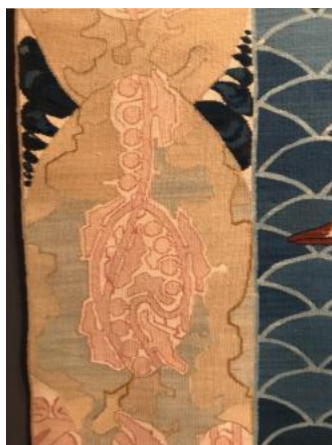
MEMBERS SHARE HIGHLIGHTS FROM CURRENT EXHIBITS

"Southward" Tapestry, by Frida Hansen

Vicki Aspenberg and Fannie Lee share their visit to view the historic tapestry

Fannie Lee and I were fortunate to view the tapestry "Southward" by the Norwegian tapestry weaver Frida Hansen at the recent [Winter Show](#), an art, antiques, and design fair in Manhattan, featuring many of the world's top experts in the fine and decorative arts. The tapestry was recently rediscovered after being lost for close to a century and has now been restored to its original beauty under the direction of Peter Pap, a specialist in antique rugs.

Fannie and I also had the opportunity to talk with Robbie LaFleur, in the photo at right, at The Winter Show. A highly regarded weaver of tapestry, Robbie has studied historical Norwegian weaving and Frida Hansen's work in particular. When Peter Pap found "Southward," he quickly connected with Robbie LaFleur who provided the historical context for the weaving and was subsequently involved in the restoration and presentation of the weaving.

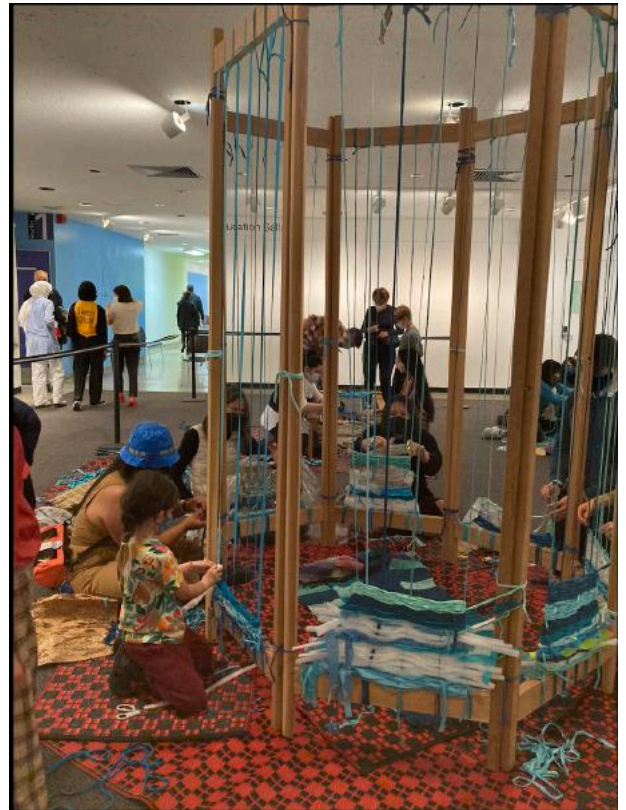


MEMBERS SHARE HIGHLIGHTS FROM CURRENT EXHIBITS, continued

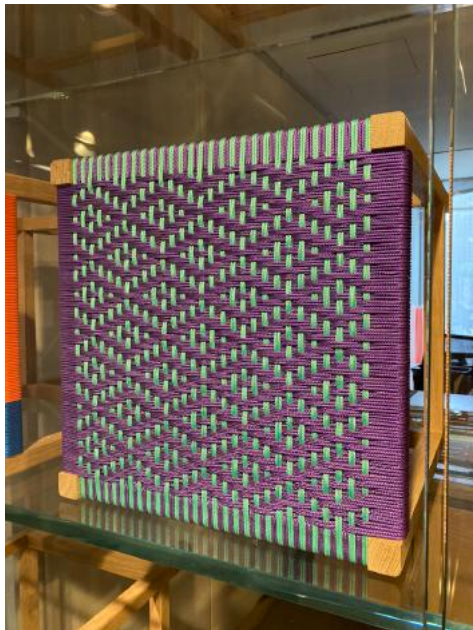
Katy Clements shares her visits to the Brooklyn Museum and the Museum of Arts and Design (MAD) in Manhattan

Brooklyn Museum

At the museum's First Saturday event on May 7, attendees participated in a zero-waste weaving project with artist Cynthia Alberto and Park Slope-based studio [The Weaving Hand](#) that highlighted the relationships between healing, sustainability, and craft. (Right)



Brooklyn Museum



NEW YORK GUILD OF HANDWEAVERS SUMMER 2022 CHALLENGE

"SUSTAINABILITY"

To participate in the challenge, each of us might consider making sustainability-related changes in our work, including:

- the way we think about the environment, present and future,
- the way we think about fiber and materials, including dye materials, and
- modifications we've made in the processes and techniques we use to make our work.
- The choice of materials is virtually unlimited; among the possibilities are:
 - re-used/recycled/upcycled materials, possibly thrums or yarn from our stash (or wardrobe),
 - paper/plastic/metallics,
 - fiber from small farms or endangered/rare-breed sheep, and
 - novel environmentally safe dye materials.

Work can be made by:

- weaving on- or off- any type of loom, including multishaft, rigid heddle, frame, zoom, and pin looms...
- knitting, crocheting, stitching, mending, patching...
- boro, sakiori, rag weaving, fabric collage...
- spinning, dyeing...

Explore! Explore! Explore! The possibilities are endless! The size of your piece is your choice.

The challenge will conclude with a special Show & Tell meeting on **Saturday, August 27** at 12 p.m.

To participate:

1. **Take two photos of your work.** One of the entire piece and the second, a detail.
2. **Write a short paragraph** (no more than five sentences)-- that discusses
 - the work,
 - the process, and
 - the relationship of the work to sustainability.
3. **Email the photos and the written description to nygh.info@gmail.com.**
4. **Deadline: Tuesday, Aug 23**

Additional details:

- Each participant will have one slide with project photos and written paragraph.
- Phone photos are fine, but please select "large format" when sending them via email.
- Can't attend the Show & Tell meeting in person? You can still participate in the challenge and share your project--and the meeting will be recorded for later access.

Resources (YouTube):

[Philadelphia Guild of Handweavers \(PGHW\) Sustainability Challenge Show & Tell](#), December 2021

Gigi Mathews, a fellow member, has posted her [Philadelphia Guild talk on sustainability](#).

Thanks to Kate Ohara and the Philadelphia Guild of Handweavers for the inspiration to do this.

SUSTAINABILITY MATTERS

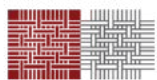
by Gigi Matthews

Pratt, Parsons, and F.I.T. all teach sustainability as part of their core curriculum. Parsons, for example, has a Healthy Materials Lab (HML) that provides resources for designers and architects. Regarding fibers and textiles in particular, the HML offers six online guidebooks covering the relationships and impacts of textiles to social equity, health, climate, circularity, water, and waste.

These guidebooks offer an excellent summary of the ecological issues related to the textile industry--the second most polluting industry in the world--as well as a fascinating range of textile and fiber resources. Examples include:

- The NY Textile Lab's Urban Dyer's Almanac, an archive of natural dye recipes created by students in Laura Sansone's Natural Dyeing course.
- Third-party disclosures such as The Red List and OEKO-TEX® that publish information about potentially harmful ingredients in textiles.
- Fibershed's Clothing Guide

And for those of you who sell your work, F.I.T.'s Center for Continuing and Professional Studies offers a number of sustainability courses, as well as a structured certificate program. Designed to give entrepreneurs the knowledge, tools, and access to resources they need to build a viable business based on sustainable design practices, the Sustainable Design Entrepreneurs Certificate includes courses such as Repurposed and Upcycled Design, Natural Dyeing, and Sustainable Fashion Through History.



Textile Arts Council
Fine Arts Museums of San Francisco
Fiber Talks Online

A curatorial support organization of the Fine Arts Museums of San Francisco TAC provides lectures, workshops, events, and travel opportunities for artists, designers, aficionados and collectors of ethnic textiles, rugs, tapestries, Western costume, and contemporary fiber art. For a list of their monthly zoom lectures click [here](#).

VIOLET PROTEST DOCUMENTARY



Last year, artist Ann Morton mounted an exhibit composed of 13,500 red and blue squares from 2,200 makers across American and Canada. A number of NYGH members were among them.

When the exhibit ended and was broken down, the 8" x 8" squares were divided into equal bundles of 24-25 squares. and sent to every member of the 117th Congress by the end of December 2021.

Arizona Public Broadcasting wants to be the presenting sponsor of a film documentary entitled, "Violet Protest - A Creative Call for National Unity." The film will provide students, teachers, and the general public the opportunity to see creative community engagement and civil discourse in action and will be aired on PBS stations nationwide. Watch the trailer [here](#).

FLYING WITH a TRAPEZE

Check out the [NYGH blog](#) to learn how several guild members constructed DIY solutions to achieve more even tension when warping.



BOOK REVIEW: COLOR THEORY

Color Theory Made Easy: A New Approach to Color Theory and How to Apply it to Mixing Paints

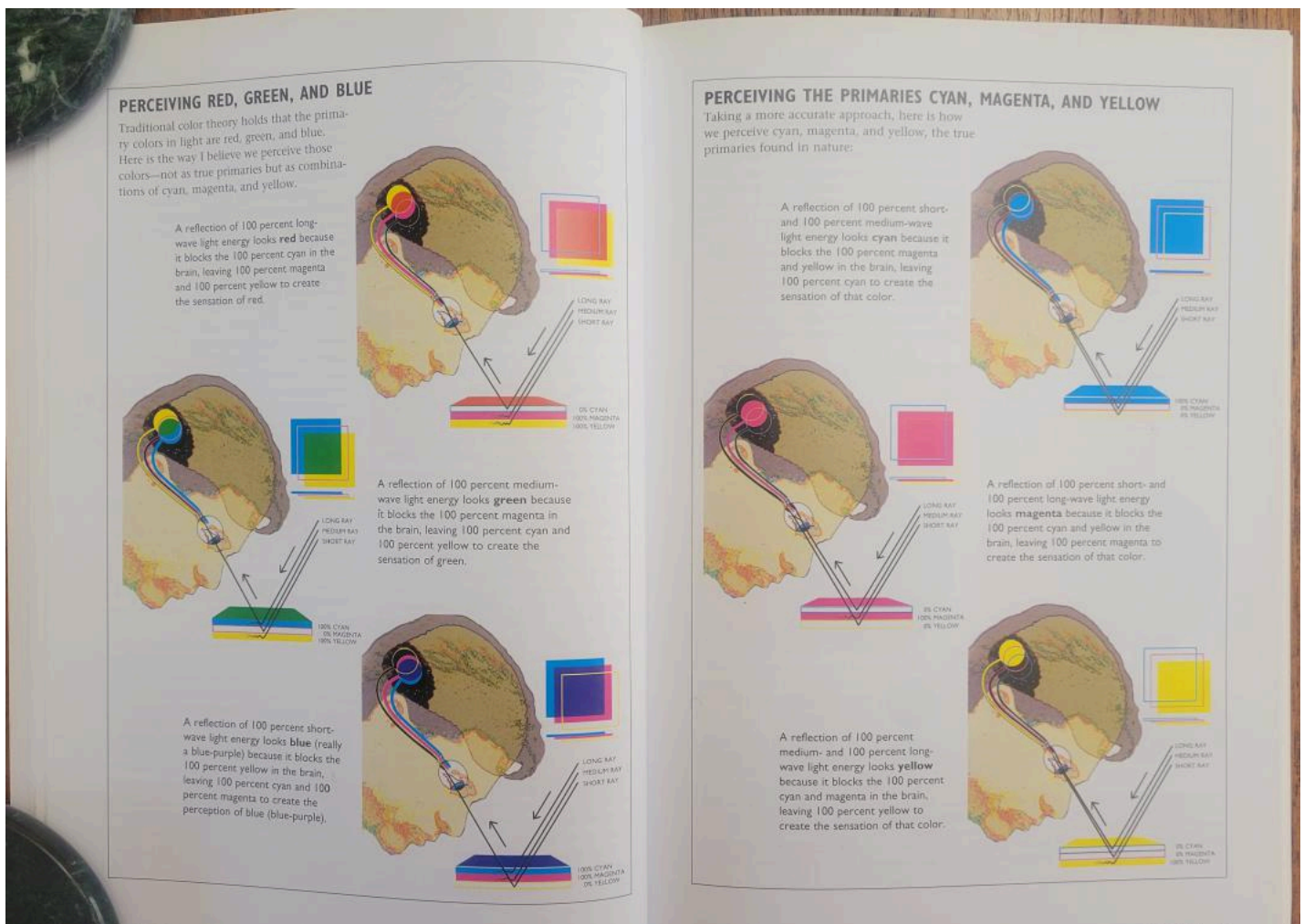
by Jim Ames. Watson-Guption publications, 1996.

Discussed at the April member's meeting and reviewed here by Sally Orgren.

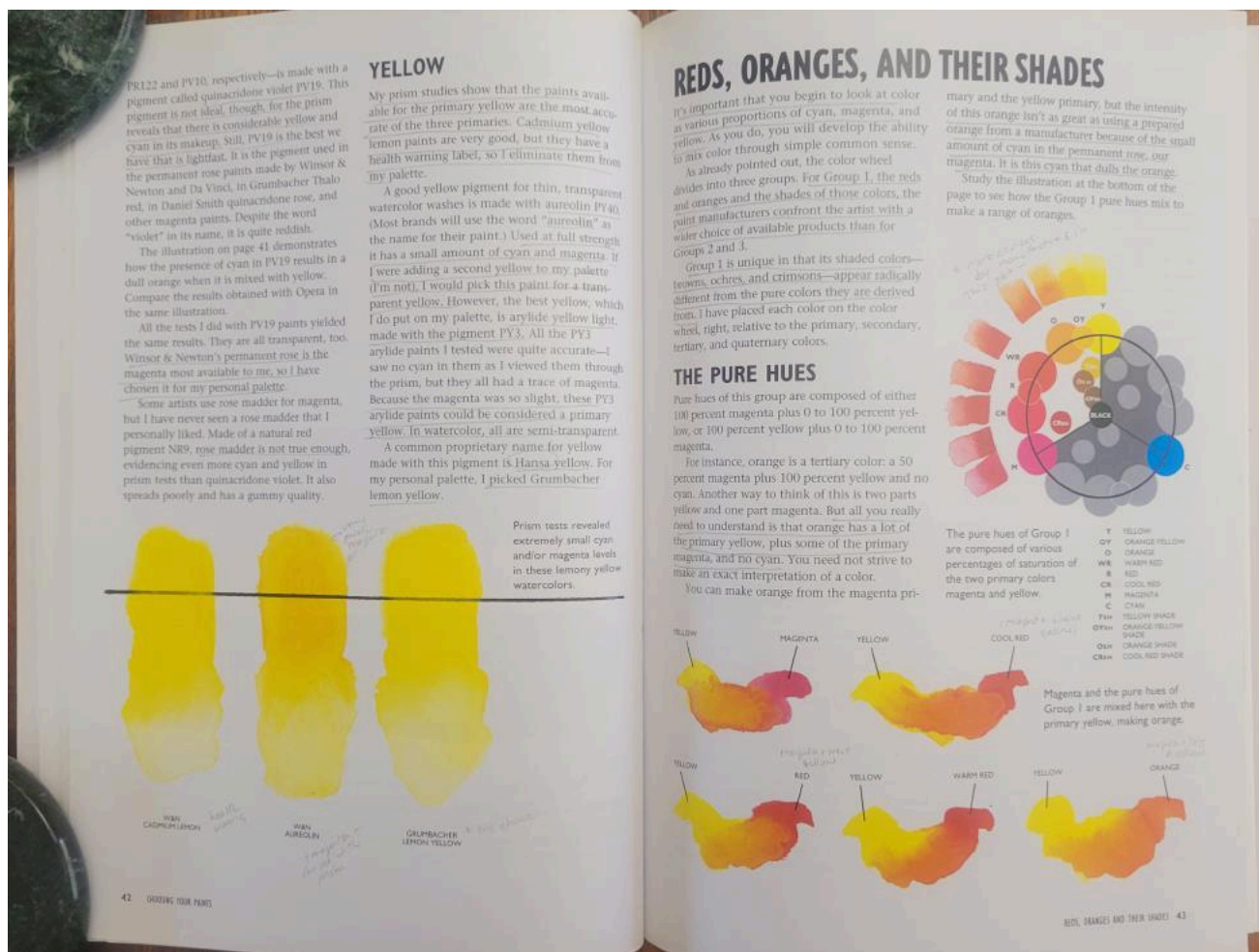
Written for painters (watercolor) and illustrated in great detail, I like the author's systematic and data driven approach to this topic. It was the equivalent of a whole semester of a college color course presented in just over 100 pages. I am including two sample spreads. One shows how the eye perceives color without using "additive" and "subtractive" labels and answers the question asked at the April meeting, "Why is magenta a 'true' primary?" The second shows a detailed conversation about how accurate (or not) the pigment colors from different manufacturers can actually be. (He uses a prism to test this.) What was valuable to me was seeing the various mixing results on the right hand page. This can apply to yarn just as well as to pigment.

If you are a painter, there are charts later in the book that show how the various brands (with same color names or similar) compare or differ, and in which direction the difference may lie. He also shows the same painting three times, each with a different mix to produce shadows, highlights, etc. to show the effect and whole feel of the piece. (The same applies to weaving or spinning.)

If others can find a copy, I hope they will find it as valuable as I have when considering color mixing. (It's [Johannes Itten](#), simplified.)



COLOR THEORY MADE EASY, continued



AN INTERVIEW WITH JASON COLLINGWOOD

--and a Final Opportunity to Directly Purchase One of His Rugs

Internationally known masters of their craft, Jason Collingwood and his wife, Japanese potter Akiko Hirai are exhibiting in a rare joint show at the New Craftsman Gallery St. Ives (U.K.). Titled *Chapters*, it offers collectors the very last chance to acquire work by one of the world's finest textile artists, as well as one of twelve beautiful Moon Jars by Akiko.

Jason has sold his workshop--tools, equipment, yarn, looms, everything--and after 35 years, does not plan to weave another rug. In this [interview](#) by Mercedes Smith published the Cornish lifestyle magazine *Drift*, Jason provides insight into his years spent teaching--much of it in the U.S.--and weaving rugs.

As most NYGH members know, Jason faced a full teaching schedule in the U.S. in the summer of 2019. The MAFA conference was one of his bookings. Unfortunately, on his way to teach at Harrisville Designs the week before MAFA, he encountered a sticky visa issue and was denied travel to the U.S.



MUSEUMS, EXHIBITIONS, & EVENTS

Deadline for presentation proposals: July 29

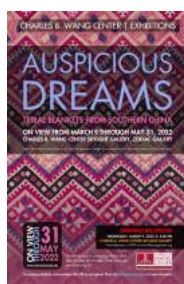
27th ANNUAL WEAVING HISTORY CONFERENCE, A Virtual Event

Although the conference traditionally prioritizes presentations covering the history of weaving, weavers/fiber enthusiasts from are welcome to submit proposals on any weaving-related topic.



TRIBAL BLANKETS FROM CHINA

The Charles B. Wang Center celebrates precious, rarely seen Chinese textiles, specifically blankets made by South and Southwest Chinese tribes. Often made with fine materials, exemplary techniques, and unparalleled artistry, these striking textiles convey the unique identities, statuses, and traditions of diverse Chinese tribal groups.



Through May 31, 2022

[Stony Brook University, Charles B. Wang Center](#)
100 Nicolls Road

FAITH RINGGOLD: AMERICAN PEOPLE

Bringing together over sixty years of work, "Faith Ringgold: American People" provides the most comprehensive assessment to date of Ringgold's impactful vision.



Through June 5, 2022

[New Museum](#)
235 Bowery, NYC

GARMENTING: COSTUME AS CONTEMPORARY ART

The first global survey exhibition dedicated to the use of clothing as a medium of visual art.



Through Aug 14, 2022

[Museum of Arts and Design](#)
2 Columbus Circle, NYC

FIBER ART NOW'S EXCELLENCE IN FIBERS VII

Annual exhibit of fiber artworks as curated by *Fiber Art Now* national magazine. Categories include wall/floor works, sculptures, wearables, and more.



May 28 - August 14, 2022
Schweinfurth Art Center
Auburn, New York

THE COSTUME INSTITUTE at The Met

Part One, In America: A Lexicon of Fashion

Part One, In America: An Anthology of Fashion

Part One of the two-part show presents individual ensembles to represent qualities that collectively define American fashion. Part Two presents sartorial narratives that relate to the complex and layered histories of those rooms.



Through September 5, 2022
The Met Fifth Avenue
1000 Fifth Avenue, NYC

KIMONO STYLE: THE JOHN C. WEBER COLLECTION

This exhibition traces the transformation of the kimono from the late Edo period (1615–1868) through the early 20th century, as the T-shaped garment was adapted to suit the lifestyle of modern Japanese women.



June 7, 2022 – February 20, 2023
The Met Fifth Avenue
1000 Fifth Avenue, NYC



CNY FIBER ARTS FESTIVAL

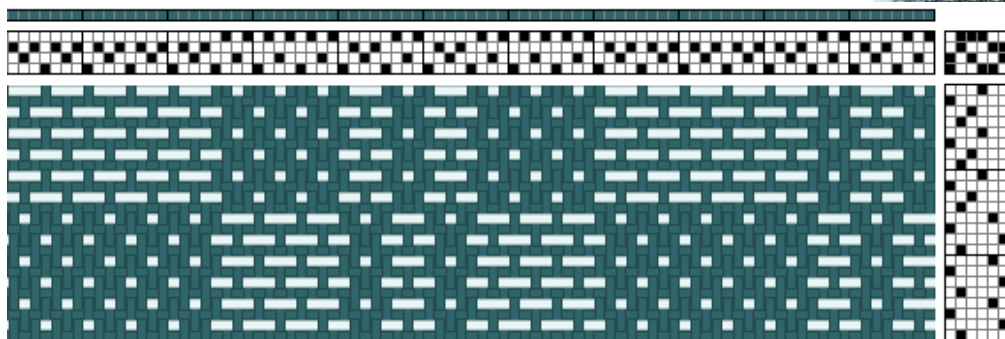
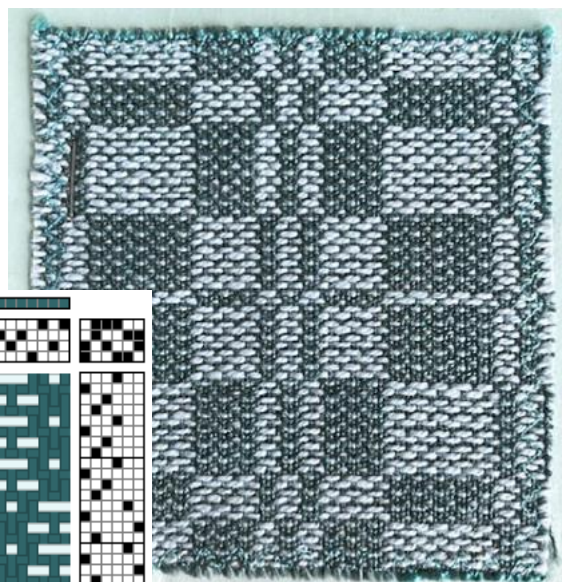
6893 Highway 20, Bouckville, NY 13310
June 11 - 12, 2022
10 a.m. - 4 p.m.

Guest lecturers and workshop instructors, including Carson Demers (Ergo, I Knit), Amanda Solomon, Melissa Littlefield, Rabbit Goody, and Ken Wolf. More about the workshops [here](#).

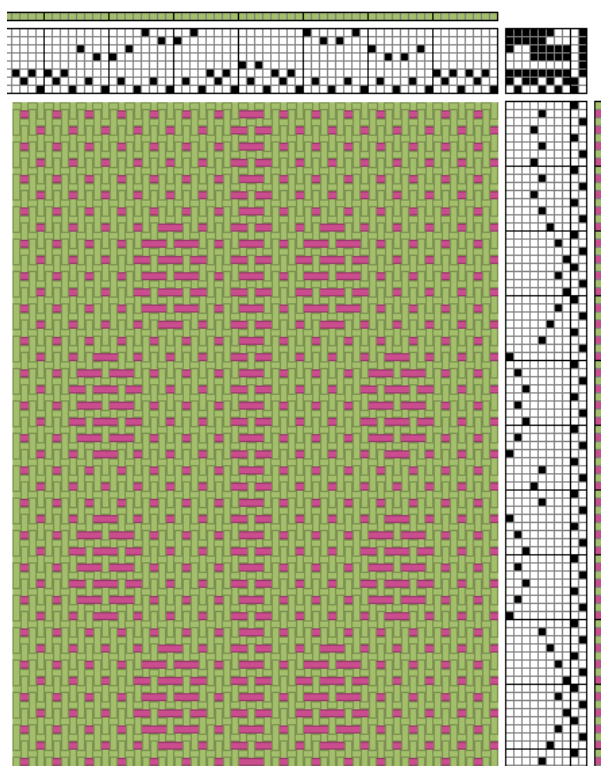
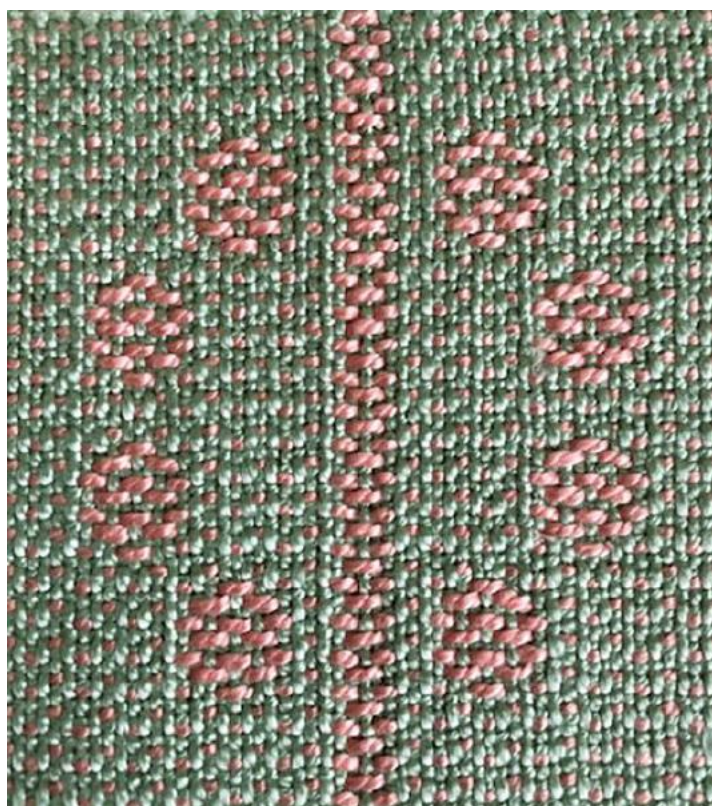
SPOTLIGHT ON GUILD SAMPLES - SUMMER and WINTER

Shafts: 4
 Treadles: 6
 Warp/tabby: 20/2 cotton teal
 Weft: 10/2 cotton
 Sett: 30
 Weaver: Lizanne Smith

A distinctive feature of Summer & Winter is the opposite colors on the reverse.

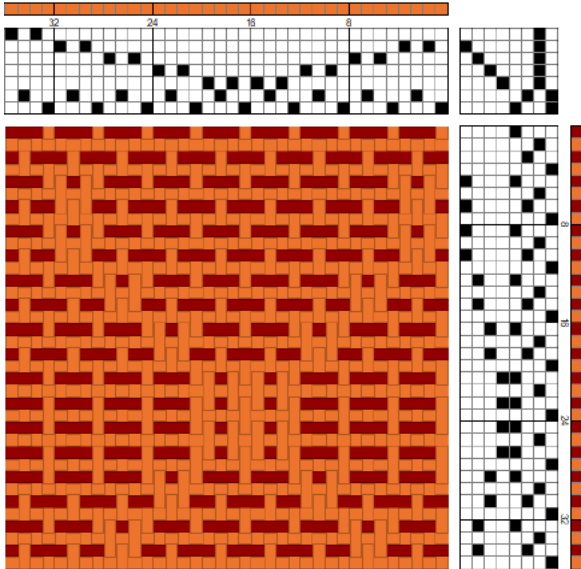


Shafts: 8
 Treadles: 10
 Warp: 5/2 cotton green
 Pattern: 5/2 cotton pink
 Tabby: 10/2 cotton green
 Sett: 18

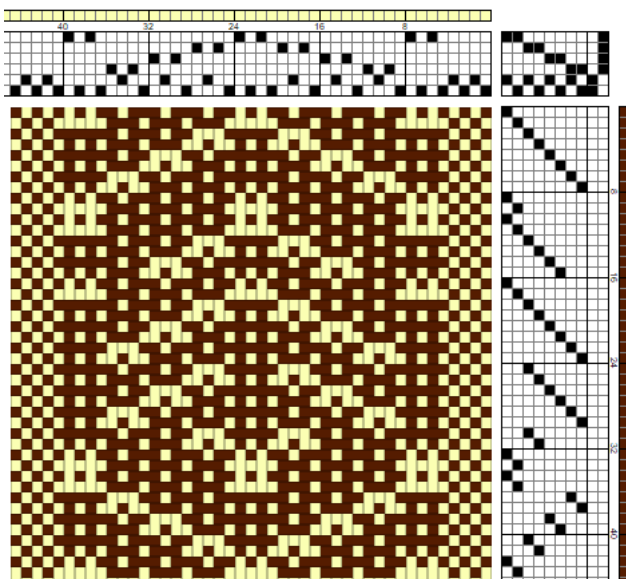


SPOTLIGHT ON GUILD SAMPLES - SUMMER and WINTER

Shafts: 7
 Treadles: 8 (multiple treadling)
 Warp/tabby: 20/2 cotton
 Weft pattern: Worsted wool
 Sett: 20
 Weaver: Lois Breslauer



Shafts: 6
 Treadles: 10
 Warp/tabby: 2 ply wool
 Weft pattern: 3 ply wool
 Weaver: Olga Neuts



Add tabby using treadles 9 & 10.

WIF files available by emailing NYGH.info@gmail.com



RESOURCES

2022 - 2023 PROGRAMS

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The Eco-nomics of the Fiber Arts: It's Time to Change the Way We Make and Appreciate Textiles

May 20, 2023

William Storms

Art and Embellishment

SOCIAL MEDIA

[Facebook](#)

[Instagram](#)

[Pinterest](#)

[YouTube](#)

[Ravelry](#)

[Weavolution](#)

Halcyon & The Woolery Reward Programs Benefit NYGH

Reward programs at Halcyon and The Woolery help underwrite guild programs and activities with an annual cash rebate equivalent to 5% of members' purchases.

To link your orders with the Guild when you shop, click on Halcyon and The Woolery.

OFFICERS, BOARD MEMBERS, and COMMITTEE MEMBERS

Questions or information to share?

Contact us at NYGH.info@gmail.com

President: Carol Steuer

Vice President: Carie Kramer

Secretary: Ria Koopmans

Treasurer: Vicki Aspenberg

Newsletter Editor: Charlene Marietti NYGH.editor@gmail.com

Membership: Katy Clements

Membership questions: NYGH.membership@gmail.com

Programs: Gail Gondek

Publicity: Gigi Matthews

Librarian: Carie Kramer

CLASSES and WORKSHOPS IN THE REGION

[Red Stone Glen Fiber Arts Center](#), York Haven, Pa.

Year-round workshops and classes across a wide range of fiber arts, including weaving and spinning. [Retail store](#) onsite.

[Tatter](#), 505 Carroll Street Suite 2B, Brooklyn, NY

Main emphasis on stitchery, but some classes on dyeing and spinning.

[Textile Arts Center](#)

505 Carroll St., Brooklyn. 11515

[Vävstuga Weaving School](#), Shelburne Mass.

Workshops and classes in the tradition of Swedish weaving schools.

WEAVING SUPPLIES IN THE BOROUGHES

[FABSCRAP](#)

Limited weaving supplies. In-store shopping by appointment. Online shop.

[Loop of the Loom](#)

Yarn, classes, dyeing materials.

[Woolyn](#)

Yarn, classes, notions.