

THRUMS

President's Message

Hello weavers,

I have a friend who is a spider enthusiast. She lets spiders adorn the outside of her house with their webs and goes out spider watching at night to witness their mating dances. After listening to her gleefully recount her sightings, I was intrigued and did some reading about spiders and their webs. I'll admit that I'm not a huge fan of spiders, especially inside my house, but what I learned gave me more respect for these under-appreciated creatures.

Before a spider can weave its web, it has to spin its own silk. Spiders have multiple types of silk glands for spinning different silks for diverse purposes. Distinct silks are used for the various parts of a web—anchor lines, spiral sections, structural silk. Other types of silk are spun for wrapping their prey, covering their egg sacs, and cementing things together!

The stereotypical spider webs that look like wheels with spokes leading out from the center are made by orb-weaver spiders. Funnel weavers, or grass spiders, weave tapered webs that look like a cave opening in which they can hide. Other web types include tangled (cob) webs, triangle webs, mesh webs, and sheet webs.

It seems like we, as spinners and weavers, are like spiders! We choose certain types of yarns and weaving structures for different purposes. So next time you are surprised by a spider lurking in a corner of your house, step back, admire, and be inspired by its seemingly effortless spinning and weaving skills!

Happy weaving!
Rachel

Guild Officers 2022-2024

President

Rachel Abbott

1st Vice President

Nancy Gaus

2nd Vice President

Sue Szczotka

Secretary

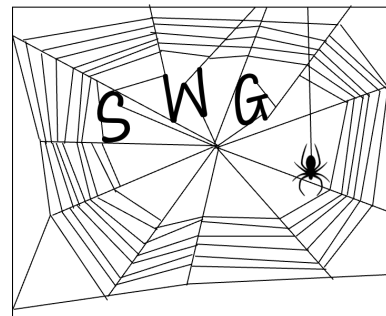
Donna Connery

Treasurer

Donna Johnson-Brown

Mission

The mission of the Syracuse Weavers Guild is to stimulate an interest in the art and craft of weaving, achieve a high standard of excellence and help encourage all persons interested in weaving.



Looming Questions - Collaborative Advice by SWG Members | Rachel Abbott

Dear Tabby,

All the books and teachers say "Sample, sample, sample!" When do you sample and when do you not? Do you sample for color? Sett? Yarn type? How do you sample?

From,
Sampling Conundrum

Dear Conundrum,

The eternal question: to sample or not to sample? From what your fellow weavers responded, I think the answer is "It depends!"

–Tabby

Barb: I do lots of samples when I'm exploring a weave structure like diversified plain weave or supplementary warps. I have notebooks full. I sample for the Cross Country Weavers' challenge each year.

But, in general, I don't usually sample. I learned this in a negative way when I sampled for a bedspread. When I expanded my sample to a wider width, I couldn't beat the same as my narrow sample. So now I just set up for the real thing. This can lead to surprises, but that's okay.

Laureen: I resisted sampling at first; it just seemed like a waste of time. But after the first oopsy, I realized it was time well spent. I have a 4-shaft Structo table loom that I set up with about one yard of warp (less if I want to experiment with different warp yarns), then sample away trying different weft yarns, setts, or patterns. If the pattern is more than 4-shafts, I try something similar to get the idea. If I'm concerned about wasting yarn, I use the samples for mug rugs or hot pad covers.

Joyce: I seldom put a short warp on the loom to make a sample since I frequently work with the same yarns and do a lot of planning ahead of time. I make yarn wraps to verify the arrangement of different colored stripes; is that some level of sampling? After weaving a few inches, I may cut off the piece and wash it to see what the finished product will look like and verify shrinkage. However, I am never bound to my original plan and will re-sley the reed to a different sett; add warp threads or remove threads to replace them with others; or even change what the item was supposed to be! Does this make me a member of the "full size sample" club?

Amy: I sample *all the time*! I sample for color and sett. I sample to see what wet-finishing will look like. I sample new drafts—from books, downloaded, or my own—to see if I like them enough to commit to a full project. I sample when trying new yarns, especially now that I mostly work with fine threads. Sampling is an engrossing and rewarding part of my weaving life. I spent so much time sampling in 2022-23 that I will not have much to sell this winter.

One helpful technique for frequent sampling is using Dritz Fray Check to cut off the sample. The rod in the remaining warp ends is simply fastened onto the cloth beam using Velcro, and presto! You can resume weaving directly, without needing to tie on and re-tension the warp. I learned this from Diane Totten's DVD on crimp cloth. However, when sampling for sett, I may need to re-sley, tie on again, and re-tension.

I may omit sampling on a repeat project if I liked the original result, and if I kept good notes. I keep notes partly on project sheets and partly on Ravelry.

Mauri: I have not made a habit of sampling, because I am impatient and want to get to the project! However, after several things that have been frustrating, I am doing a sample now for a project, because I realize my impatience is okay in some projects, but in others leads to waste or disappointment. And the sample will be okay for some mug rugs or whatever and is already showing me things about color combinations that are valuable. So, I am going to try to be more diligent on some projects where sampling will show me problems or things I like or dislike sooner.

Nancy G.: I am one of those weavers that hates to sample. I just want to get busy on my project! But I know it's important, and there are some projects coming up (for the guild challenge) where I know I will need to rehearse my woven cloth carefully. Up until now, I've just been weaving scarves and towels, and since I am never one to waste fiber, I usually incorporate my minimal sampling into the project itself. All my scarves have a different pattern for the first couple of inches. I try to remember to take photos of the project's beginning, so that I can duplicate the same pattern at the end!

Next issue's looming question: *What do you listen to when you weave? Do you watch videos, listen to the radio, or listen to podcasts? Does music inspire you or do you need quiet to get your work done? What is your weaving soundtrack?*

Please send your response and other looming questions for future columns to Tabby.

New Member | Auston Henninger

Weaving is entirely new to me. I was intrigued by the idea of making my own canvas, and off I went full steam ahead into the world of weaving. My mother did a lot of crafting while I was growing up, and I learned to knit and crochet from her and loved making hats. I fell off until college when I picked it up again. Through



several YouTube videos for instruction and inspiration, I became the family expert and now teach my mother and grandmother knitting tips and tricks, along with any friends I can convince to try. I am an engineer by trade, and my passion is to understand and know how things work and to create new and complex things. I like to understand the roots and structure of a craft. I find when you truly understand how something works, you are not limited to what you can do with it. I learned how yarn is interlaced to create a knitted fabric and that lets me experiment. I hope to do the same with weaving. I see new and complex problems as a challenge and thrive on solving them, perhaps not unlike what I do in my career! I love thinking outside the box and was able to use 3D printing to make some 4" bobbins that worked perfectly for my shuttle! I have begun my first official project weaving some towels and have found myself neck deep in hundreds of threads on a warping board. I look forward to meeting more of you and love the fiber communities I have met so far. I'm really enjoying getting to know this one. Thanks for the warm welcome!

Book Review | Elaine DuBois

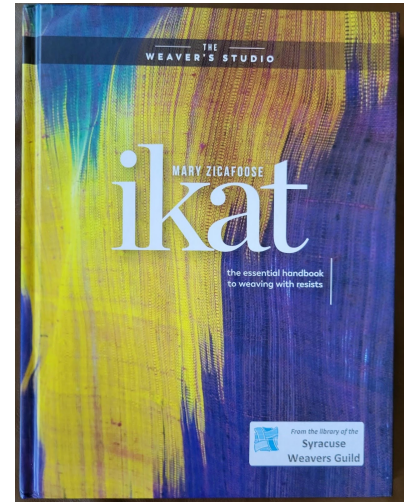
Guild member Meg Welch recently donated Mary Zicafoose's book *Ikat: The Essential Handbook to Weaving with Resists* (2020) to the guild library. I have been dyeing my weaving yarns for many years but have never tried true ikat. Now was the perfect opportunity. With the book in hand, I set out to discover more about this ancient technique.

It is a hardcover book with 157 pages including extensive photographs and illustrations. The reader is guided around the world of resist dyeing with essays scattered throughout. They tell the stories and histories of this time-honored craft and its artists.

The first four chapters describe what ikat is and how it is created. The equipment, materials, and tools used and various methods of winding, stretching, and tying the yarns are explained. Also discussed are methods of dyeing, including making and maintaining an indigo bath.

The second half of the book is dedicated to projects. The author recommends following along in order. She purposefully chose projects that build skills and become more complex as you work sequentially through them. The projects are clearly explained, detailed, and approachable even for a novice. The reader is warned that due to the nature of ikat each project will be unique. Variations should be expected and not considered an error. She includes seven projects for warp ikat, one project for weft ikat, and one project for double ikat (in which both the warp and weft are tied and dyed!). Included at the end of the book is an appendix with instructions on how to make some of the tools that are useful when making ikat. Also included is a list of suppliers and where to find more information.

Ikat: The Essential Handbook to Weaving with Resists is a beautiful book to look at and a valuable resource to learn ikat. In her closing words, the author directs the ikat student to "adapt all that you have learned into your own unique personal style". I think most weavers will find this book very easy to follow with plenty of inspiration to springboard them into their own ikat creation.



Ikat by Mary Zicafoose

Traveling Loom | Sue Szczotka

The traveling loom has started traveling again! For this project, 11 intrepid weavers will be exploring the fascinating world of Krokbragd. The loom is warped for the structure and complete instructions and samples accompany the loom. Each weaver will have the loom for one month to explore, play, and get to know the structure.

Traveling looms are an excellent opportunity to try or revisit a structure to see if it is something that you wish to continue to study on your own. By trying things out on the traveling loom, you save yourself the trouble of planning a warp, researching a process, and buying more yarn. (Like that is a bad thing?) If there is a structure that you would like to see on a traveling loom, just let me or Nancy Smothergill know, and we will make it happen!

September Meeting Recap | Nancy Gaus

Designing Handwoven Fabric You Can Wear by Karen Donde

September 9th, 2023

We kicked off our new year with an inspiring Zoom presentation by Karen Donde on creating yardage suitable for making garments. Karen has an accomplished background in weaving, teaching, and writing and shares her expertise by Zoom and in person at her studio near Asheville, NC. She specializes in a wide variety of classes for both beginning and experienced weavers and offers informative programs for guilds and conferences. She has teamed up with seamstress and designer, Susan Stowell, and together they create stunning garments for exhibition.

Karen was the perfect match for our upcoming guild challenge, "Sew Much Fun: Constructing from Handwoven Fabric". She folded her experience with turning woven fabric into garments, accessories, and home textiles into a fun program that gave us the foundation we needed. She covered how to:



- choose garment-friendly fibers and yarns and how to mix and weave them
- find fabric design inspiration, especially weave structure and color choices
- weave appropriate yardage with confidence
- prepare for cutting to minimize mistakes
- layout pattern pieces to feature motif repeats, railroading (turning fabric 90 degrees), and grain lines
- consider construction details that matter, including linings and edge finishes
- make design and construction decisions on the fly
- rehearse fabric samples and use a muslin (practice garment) to increase success
- find sewing patterns and garment inspiration

Let the games begin!

It was an entertaining and fascinating presentation. At the end, through the magic of Zoom, we got a great show and tell of some of her special pieces. Throughout it all, she encouraged us to be fearless, to experiment, and to not worry about failure. Mistakes will happen, but in the end, it's only cloth! These are wise words as we begin our challenge for the year.

Resources for our 2023-24 guild challenge

Contact Nancy Gaus for links to the resources listed here:

- Sewing support group (coming soon)
- Audio recording of the introduction to the Guild Challenge
- Written summary of the challenge
- SWG resource list of library and online references
- Karen Donde's resource list of library and online references

Syracuse Weavers Guild 2023-2024 Programs | Nancy Gaus

11/4	<p>Conference Roundup</p> <p>This was a big year for regional conferences. MAFA, NEWS, EGLFC, and others were in full swing and many of our members joined in. Come hear about their experiences taking classes from some of the best weavers in the business. Get a brief introduction to some new structures or techniques to see what you might want to try next and consider the benefits of taking in a conference in the future.</p> <p>Presenters: Susan Szczotka, Joyce Lock, Sally Meyers, Elaine DuBois, Nancy Gaus, Lynne Kvinnesland Facilitator: Sue Szczotka</p>
12/2	<p>Beyond Color Card Wraps</p> <p>Color card wraps can be much more than a way to audition how colors play together - they can be art! Inspired by the book <i>The Yarn Winding Manifesto</i> by Astrid Skibsted, we will play with color striping, intersections, and harmonies while creating small works of art suitable for hanging on the wall, on your Christmas tree, or anywhere else you can imagine. (It is also a great way to use up more of those thrums!)</p> <p>Presenter: Sue Szczotka</p>
1/6	<p>Video: The Handicrafts of Gujarat with Marilyn Romatka</p> <p>India. The word alone conjures up images of vivid color and pungent spices. The handicrafts one finds there are stunning. Here is your chance to explore many of the skilled craftspersons that make up this national legacy. Follow along with the weaver and the photographer, as they probe the variety of hand-skills in one of the most artistic states in India: Gujarat.</p> <p>Facilitator: Joyce Lock</p>
2/3	<p>Profile Drafts and Block Weaves</p> <p>Block party! We invite you to come along to learn about blocks and explore their possibilities. After an overview of what block weaves are and when it is useful to use them, we will cover how to read drafts that utilize them, how some of the drafting programs use blocks, and how to use profile drafts to sketch out your own designs.</p> <p>Presenters: Susan Mehringer, Rachel Abbott Facilitator: Nancy Gaus</p>

3/2	<h3>Deborah Livingstone-Lowe: Upper Canada Weaving</h3> <p>Deborah Livingston-Lowe is a weaver and historian who runs a business called Upper Canada Weaving, founded in 2010. Originally the business focused on reproduction of 19th century Ontario textiles, such as coverlets, rag carpets, and linens. Since that time, Deborah has expanded her production in innovative ways. She collaborates with fashion designers to create unique fabrics tailor-made for their garment collections.</p> <p>Deborah works directly with sheep, alpaca, and mohair goat farmers from the Upper Canada Fibershed to bring their fiber to a wider audience. Her designs are inspired by textiles of Eastern Canada (Ontario, Quebec, New Brunswick, Nova Scotia, Prince Edward Island, and Newfoundland). It's her passion to produce custom fabric for designers, museums, and individuals wanting distinctive fabrics. In her presentation, Deborah will focus on the history of weaving in Eastern Canada, the Scottish influence, and her work in promoting the art of weaving from the 19th century on.</p> <p>Presenter: Deborah Livingston-Lowe Facilitator: Nancy Smothergill</p>
4/6	<h3>Presentation of the Guild Challenge</h3> <p>Bring the pieces you created for the guild challenge and tell us what inspired you. What challenges did you face and what new techniques did you explore?</p> <p>Facilitator: Rachel Abbott</p>
5/4	<h3>Annual Potluck Luncheon and Towel Exchange</h3>

All programs will be in the Community Room at the church with the exception of the October field trip and May luncheon.

Instagram: [syracuse_weavers_guild](#)

SWG Web site: <https://www.syracuseweaversguild.org>

SWG Library catalog: <https://www.librarything.com/catalog/syracuseweaversguild>

SWG Ravelry group: <https://www.ravelry.com/groups/syracuse-weavers-guild>

Common Threads Guild Exhibit | Donna Connery



"Amber Waves" scarf by Nancy Gaus

The Common Threads Textile Exhibit, a biennial exhibit presented jointly by the Foothills Weaving & Fiber Arts Guild and the Syracuse Weaving Guild, runs October 1-31 at the Kirkland Town Library in Clinton, NY.

Those attending the October 5 opening reception of Common Threads were treated to a diverse body of about 50 handmade works made by 25 artists, displayed in the spacious meeting room of the Kirkland Town Library. The creativity of the exhibitors and camaraderie of guild members was fully on display, with good conversation, weaving and spinning demonstrations, and luscious treats rounding out the event. No fiber arts media was slighted, with pieces comprising handwoven textiles, tablet-woven bands, tapestries, rugs, hand-knits, embroideries, baskets, hooked pillows, and quilts.

If you missed the reception, consider a nice fall foliage trip to Clinton to view the show. Many thanks to the exhibitors who participated, and special thanks to Nancy Gaus and Berit Nelson for coordinating the exhibit for us.



Dog Leashes by Rachel Abbott



Some of the many pieces on display (l-r): Framed tapestry (untitled) by Carolyn Wolfson, "Lupines in the Field" hooked tapestry pillow by Donna Connery, "Color Wheel Sampler Tapestry" by Maria Aridgides, "The Gate, Santorini, Greece" framed tapestry by Maria Aridgides, and "Inlay Jacket" by Barb Decker.

SWG Study Groups | Sue Szczotka

For those of you not familiar with the study groups, they are small groups with a specific weaving interest that they would like to explore in more depth with other like-minded guild members. Participants gather either in person or via Zoom at times and intervals that the group decides on outside of regular guild meetings. If there are any topics in which you would like to make a deep dive with other interested parties, please contact Sue S., and we will see about arranging a new study group.

Small Bands: Nancy Smothergill

The Small Bands group decided to focus on tablet woven Andean Pebble Weave for this year. Some members of the group have tried this technique in the past and loved the results. This technique uses only two-holes in each card, and we will experiment also using triangular cards.

Two resources available are *The Unknown Tablet Weaving* by Marijke van Epen and *Tablets at Work* by Claudia Wollny. Anyone is welcome to join us at our meetings after the business meeting of the guild.

Tapestry: Donna Movsoovich

The Tapestry Study group is reading and discussing Tommye Scanlin's book, *Tapestry Design and Beyond*. Although we are focusing on the book, we also talk about a variety of topics and share our weavings with each other. Our Zoom meetings take place on the last Tuesday of the month at 2:00 pm. There is a monthly meeting reminder that goes out to the entire guild, so you can join us anytime!

Shoddy Book Club: Nancy Smothergill

Sorry to report that we have still not gotten our act together to choose a new book. Stay tuned.

Handweaving Museum Helping Hands: Donna Connery

It's not too late to get involved with the Thousand Islands Handweaving Museum as we help them accession and stabilize the collections. TIAC is really thankful for our help and even awarded us a "World's Best" Volunteers award at a recent volunteer appreciation celebration attended by Elaine and Donna.

In November, Joyce will be sporting a new dust mask when she heads to Clayton to kick off our efforts with the Museum Committee on the extensive Mary E. Snyder collection, currently housed in an offsite location. There is some urgency to this effort because that building is slated for demolition next year as part of the construction for the new museum. A few things about Mary Snyder: she is the author of *Lace and Lacey Weaves* and *Crackle Weaves*. She also wove professionally for both Neiman Marcus and NASA. The best part in this process is that we never know what treasure we will encounter on any day in the collections.



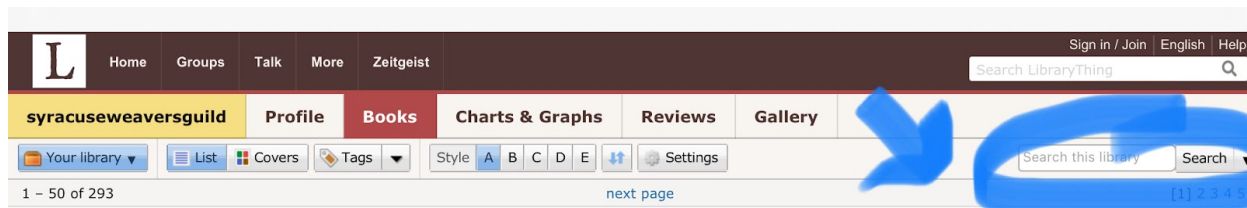
Marina Loew, curator of the Thousand Island Arts Center, recognized Donna Connery for being the "World's Greatest Volunteer Recruiter" for her efforts engaging Syracuse Weavers Guild participation.

Library | Donna Connery

Do you have any suggestions for books to add to our weaving library? Maybe it's a resource that reflects work in a study group or challenge. Maybe it's something new or old that you think our shared collection just shouldn't be without. Please let me know. And, to really sing its praises, write a book review to share it with all our SWG members in Thrums. Thanks to Meg Welch for donating *Ikat* by Mary Zicafoose to our library and to Elaine for her review.

Finding our resources online is an important aspect of keeping the SWG library accessible to all, especially since the collections are housed by the librarian. So, how is LibraryThing working for you? Whether you are having success or only limited success, let me know so we can tweak the catalog if needed. The link to our library catalog can be found on the SWG website on the Library page. <https://syracuseweaversguild.org/guild-library/>

Remember, when doing a search, be sure you are in our book list, not the entire LibraryThing catalog.



Library Thing search example

Upcoming Fiber Events

11/4-11/5 Fiber Festival of New England
West Springfield, MA

<https://www.easternstatesexposition.com/p/fiberfestival>

Little York Fiber Festival | Donna Connery



The annual Little York Fiber Fest fundraiser for the Cortland Repertory Theater was a great place to be on October 14-15. Donna Johnson-Brown once again coordinated several volunteers from our guild to demonstrate how to use yarn with rigid heddle weaving (Valerie K.), tablet weaving (Joyce L.), tape weaving (Donna C.), and floor loom weaving (Donna J-B). The Peacock loom was also available for visitors to try their hand at weaving. With hardy vendors, volunteers, and festival attendees donning gloves, hats, warm socks, and hot cider in abundance to ward off the chill, the CRT raised thousands of dollars towards its productions.

Refreshments | Sally Meyers

The Refreshments volunteers provide a snack or dessert and hot water. Members should bring their own lunch, utensils, mug, etc. Please bring any questions or concerns to Sally Meyers.

Duties:

- Know your day. Sally will email a reminder about a week before the meeting.
- Arrange for someone to take your place if you cannot make it and notify Sally.
- Communicate with your partner.
- Provide dessert.
- Arrive early to prepare the table and hot water.
- Clean up the food area.
- If you notice that items are needed in the supply baskets, let Sally know.

November 4, 2023

Margaret Welch & Jayshri Prasad

December 2, 2023

Joyce Lock & Donna Johnson-Brown

January 6, 2024

Donna Movsoovich & Valerie Kaiser

February 3, 2024

Nancy Gaus & Elaine DuBois

March 2, 2024

Linda Miller & Maria Aridgides

April 6, 2024

Sally Meyers & Sue Szczotka

Membership | Andie Scamehorn

We have a new member! Please welcome Auston Henninger.

Interested in joining us? You can join at any time. (Our Membership year runs from May-May) You can join by sending me the form below with your dues or via Paypal. To pay online, sign into your PayPal account and send the dues to membershipSWG@gmail.com. *Select "send money to a friend" so the Guild does not pay the transfer fee.* Please include all your contact information in this field. We are excited to welcome you!

Dues: Regular: \$30. Senior (over 62): \$25

To pay by check, make checks payable to *Syracuse Weavers Guild* and mail to:

Andie Scamehorn

8374 Salt Springs Road

Manlius, NY 13104

Name _____

Phone _____

Email _____

Address _____

City _____

State _____ Zip _____

(For new members) What skill level do you

consider yourself? _____

(For new members) How did you hear about the

SWG? _____

Syracuse Weavers Guild Looms For Rent | Joyce Lock

Rental fee is \$2 per week. If interested in borrowing one of these looms and it is available, please contact the person listed in the table.

Description	Current Use	Contact	Notes
Kyra 22" 4S table loom	Available	Joyce Lock	
Kyra 22" 4S table loom	Travelling Loom	Sue Szczotka	Krokbragd
Peacock 12" 2S loom #1	Available	Nancy Smothergill	http://possumjmandelizabeth.com/adjusted_images/loom_table_plaid.jpg
Peacock 12" 2S loom #2	Available	Nancy Smothergill	http://possumjmandelizabeth.com/adjusted_images/loom_table_plaid.jpg
Peacock 12" 2S loom #3	Available	Nancy Smothergill	http://possumjmandelizabeth.com/adjusted_images/loom_table_plaid.jpg
Inkle loom	Available	Joyce Lock	
Purrington Norris 14" 12S table loom	On Loan	Elaine DuBois	http://www.purringtonlooms.com/tablelooms.htm
LeClerc Dorothy Green Model 12" 8S table loom	Available	Joyce Lock	https://www.camillavalleyfarm.com/weave/leclerchistory.htm Scroll down to find table looms.
LeClerc Dorothy 15" 8S table loom	Available	Joyce Lock	http://www.camillavalleyfarm.com/pics/leclerc/ldor007.jpg Picture shows levers all on right hand side of loom. This loom has second set of shafts (5-8) located on left hand side.
LeClerc Jano 22" 4S table loom	Available	Joyce Lock	https://www.camillavalleyfarm.com/weave/leclerchistory.htm Scroll down to find table looms.

Committees

Booklets

Nancy Smothergill

Special Projects

Sue Szczotka

Equipment Coordinator

Joyce Lock

Program

Nancy Gaus

Refreshments

Sally Meyers

Newsletter

Susan Mehringer

Library

Donna Connery

Communications

Carolyn Wolfson

Social Media

Valerie Kaiser

Meg Welch

Membership

Andie Scamehorn

Website Administrator

Joyce Lock