



# NEW YORK THREADS

The Newsletter of  
The New York Guild of Handweavers  
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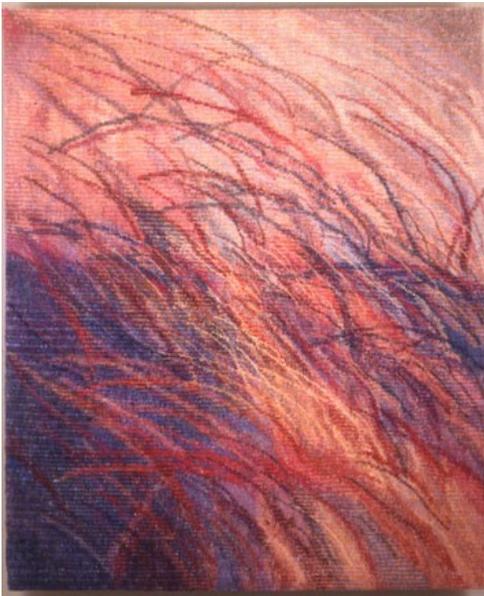
Meeting at The School of Visual Arts  
214 East 21st Street, Room 703A  
Social hour at Noon  
Program at 1:00PM

**October 2011**

**October 29, 2011 1:00 PM**

**From Hand To Computer-Assisted Loom: My Color Explorations**

**Betty Vera**



Drawing upon both her painting background and textile training, fiber artist Betty Vera combines warp painting and tapestry weaving techniques to create two-dimensional art textiles at Lix. More recently, she has expanded her studio practice into fiber sculpture and digital weaving technology. In this presentation, Betty will share her explorations of the relationship between her hand woven tapestries and her computer assisted weaving. View more of her work at [www.bettyvera.com](http://www.bettyvera.com)

## MUSEUMS & EXHIBITIONS

### Museum of Art and Design

2 Columbus Circle

212 299 7777



### Crafting Modernism: Midcentury American Art and Design

October 12 to December 15, 2011

*"Crafting Modernism: Midcentury American Art and Design"* explores the rich interplay of art and design in all craft media that exploded across the United States during the postwar era. In this period, characterized by mass production, the handmade object offered a humanizing counterpoint to the machine aesthetic. The exhibition looks at the connections between craft and the design world, through the work of textile designer Dorothy Liebes, furniture maker George Nakashima, silversmith Jack Prip, sculptor and designer Isamu Noguchi, among others. Many fiber artists are represented: Anni Albers, Jan Yoors, Eszter Haraszty, Trude Guermonprez, Sheila Hicks, Jack Lenor Larsen, and more.

<http://www.madmuseum.org/>

## AMERICAN TAPESTRY ALLIANCE DISTANCE LEARNING

The American Tapestry Alliance is pleased to inform us about two programs offered through ATA:

Distance Learning      Chair: Barbara Heller

The distance learning program is designed for intermediate tapestry weavers who want to

pursue an in depth study of a tapestry topic with guidance and mentoring from a more experienced tapestry weaver. An intermediate weaver is defined as someone who can warp a loom and who has woven several small tapestries or samplers. This is meant to be a self-directed and well-defined program of study. Students are encouraged to narrow the range of study so that it can be completed within one year. For more information:

<http://www.americantapestryalliance.org/Members/DL.html>.

Helping Hands

Chair: Joyce Hayes

The Helping Hands distance learning program is designed for beginning tapestry weavers who want to begin exploring tapestry with guidance and mentoring from a more experienced tapestry weaver. The student must be an ATA Circle member. A beginning weaver is defined as someone who has little experience or one who has completed an introductory level workshop. This program will introduce students to warping a loom, shape building, warp and weft balance, and beginning cartoon development. For more information:

<http://www.americantapestryalliance.org/Members/HH.html>.

## MODERATE PRICE MARUDAI



You may have tried kumihimo on a foam disk, and been discouraged by the slow progress of making a braid with this method, and been reluctant to purchase a marudai stand because of the high price tag. Now you can advance to a marudai affordably! A mini marudai, pictured above, is available for \$23 plus shipping, <http://store.imaginechildhood.com/marudaistand.aspx> -Gail Gondek

## WELCOME NEW MEMBER

Jessica Pigza

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## CALL FOR ENTRIES



HGA's Juried Convergence® Exhibitions are accepting entries in the following categories:

### **Small Expressions 2012** [[Prospectus](#)]

International juried exhibit of small-scale fiber pieces **Juror: Carol Shaw-Sutton** Entry Requirements: Work less than 15 x 15 x 15 inches. Digital images.

Entry Deadline-February 1, 2012

### **Longitude - Yardage Exhibit** [[Prospectus](#)]

An international juried exhibit featuring lengths of constructed or embellished yardage.

### **Juror: Kay Faulkner**

Entry Requirements: Minimum 18" width, 3 yards length; maximum 60 inches width, 10 yards length. Maximum 40 pounds weight. Digital images and 8 inch by 8 inch handling piece. Entry Deadline: February 8, 2012

### **Latitude - All Media Exhibit** [[Prospectus](#)]

International juried exhibit open to work created using any fiber arts technique.

### **Juror: Aaron Kramer**

Entry Requirements: Any fiber technique. Maximum: 60 inches, any dimension, 30 pounds weight. Digital images.

Entry Deadline, February 22, 2012

### **Fashion Show and Exhibit** [[Prospectus](#)]

International juried exhibit featuring one-of-a-kind fashion that shows understanding of the body and body movement, along with runway presence and overall suitability of the technique and/or materials. **Juror: TBA** [http://www.weavespindye.org/pages/?p=convergence2012/exhibits\\_to\\_enter.html&loc=8-109-00](http://www.weavespindye.org/pages/?p=convergence2012/exhibits_to_enter.html&loc=8-109-00)

## FIBERPHILADELPHIA 2012 CALL FOR ENTRIES

**FiberPhiladelphia** is a biennial for fiber/textile art that takes place in and around Philadelphia, PA. The next FiberPhiladelphia will take place in Spring 2012 at major institutions and independent venues. It will include exhibitions by renowned international artists and a new generation of artists breaking into the field. Two exhibits are currently accepting entries:

### **Outside/Inside the Box** Mar 2- Apr 14, 2012

Apply Online: May 1 - October 31, 2011

**Outside/Inside the Box** will showcase innovative fiber/textile art that transcends disciplines; combines tradition with cutting edge technology and/or historic concepts with contemporary perspective. Size, scope, materials and subject matter are open. Submissions may include surface design, woven and 3d structures, quilts, stitching, body art, etc.

<http://fiberphiladelphia.org/JuriedExhibition.html>

### **Refuse/reseen**

Apr 14 - June 2, 2012

Enter by February 25, 2012

This exhibit encourages artists working in fiber to become infatuated with the idea of exploring the possibilities of this disposable and disregarded stuff as the basis for this submis-

sion. Our challenge for fiber artists everywhere is to take the most ordinary, non-precious and every day materials and to create the most extraordinary. The reuse of every conceivable material is already imbedded in the psyches of many working artists today. This exhibit will require the use of materials which are not durable and are normally considered ephemeral and short lived.

<http://archive.constantcontact.com/fs056/1103077498865/archive/1107721126923.html>

## FALL 2012 FASHION FORECAST

Taking the coziness of creature comforts wherever one may go, the blanket scarf cocoons the wearer like a sensual security blanket. Bright plaids and checks in the softest cashmere wools are adorned with fringed edges to emblazon somber winter outfits.



*-Gail Gondek*

## IDEAS FOR YOUR WEAVING STUDIO

- 1. Your studio can be too large.** Large studios turn weaving into a “walking long distances from tool to tool” hobby.
- 2. Use work triangles:** (yarn storage + warping board + loom) . It’s how efficient kitchens are set up. It works in weaving, too.
- 3. The more complex the system, the more maintenance it requires.** I’m thinking here of fancy tie-ups or trouble with solenoids or other connections on computerized looms.
- 4. The more tools/looms you have, the more time you will spend dusting and sorting tools instead of weaving.**

**5. Have dedicated stations for the core processes.** A library for books and research materials, storage for samples and yarn, a worktable for designing, storage for shuttles, reeds and other tools.

**6. The right light is better than lots and lots of light.** Having your bench under a north facing window is the best light. Texture is best seen in raking light.

**7. Concrete floors + your feet = sore back**  
Wooden floors — even CDX plywood floors — are heaven. Carpeting over concrete unfortunately does not offer the resiliency of a wood floor.

**8. Try to keep the humidity and temperature level comfortable.** Weaving is physically demanding, take care of yourself

**9. Yarn collecting is a separate hobby.** Your studio should have just enough yarn storage for the two or three projects in the pipeline. If you collect yarn (and that’s OK), get a shed. Or a barn.

**10. Tool collecting is a separate hobby.** If you haven’t used a tool in two years, you probably don’t need it. If you can’t remember what a particular tool is used for, you probably don’t need it.

**12. My favorite studios have nothing stacked on the floor.** Ease of maintenance is important, you want to spend your time weaving, not vacuuming around clutter on the floor.

**13. Light-colored walls allow you to use fewer light sources .** Light bouncing off light colored walls are also less likely to reflect the color of the wall.

**14. Think of your studio as a place where you live.** You will construct and arrange it differently than if you think about it like a utility area — where your water heater and furnace are.

*-Gail Gondek*

## OBITUARY

### Fern Gaye Devlin 1942 – 2011

Long time weaver and Guild member Fern Devlin succumbed to cancer on September 14, 2011. Fern began her weaving career in New York city's thriving garment industry of the 1960s, when handweavers were routinely employed in fashion textile houses. She worked for many firms, progressing from "sample girl" to designer. Ultimately, Fern left the garment district to start her own company, Fern Devlin Design, Inc., which produced original handwoven accessories (scarves, etc.) for high-end stores like Saks Fifth Avenue and Bergdorf -Goodman..

Fern's devotion to handweaving and textiles was well known. To this end, she started a blog, <http://buyathread.wordpress.com> featuring other weavers, fiber artists and textile activities. It also served as an outlet for yarns she accumulated during more than forty years of weaving. Two highlights on the blog were interviews with the Yoors family of tapestry weavers, and the fiber artist Sheila Hicks.

Fern was a staunch supporter of our Guild, and her happy personality will be very much missed.  
*-Nell Znamierowski*

## PROGRAM SCHEDULE 2011 – 2012

**10/29/2011-From Hand To Computer-Assisted Loom: My Color Explorations In Weaving**  
Betty Vera will "explore the relationship between her hand-woven tapestries and her computer-assisted weaving  
[www.bettyvera.com](http://www.bettyvera.com)

**12/3/2011-Guild Open House and Sale**

**1/28/2012- Japanese Folk Textiles-** Sri Gallery owner, Stephen Szczepanek will share with us his outstanding collection of rural Japanese Japanese textiles. <http://srithreads.com/>

**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? Answer these questions with simple things you have at home, so you can turn that glorious yarn into something scrumptious.  
<http://weavolution.com/weaver/sally-orgren>

**4/28/2012 Thou Shall Wash Thy Fabric When It Comes Off the Loom-** A lecture and demo by weaver Daryl Lancaster on methods of wet finishing woven cloth.  
[www.daryllancaster.com](http://www.daryllancaster.com)

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**Closing date for the December 2011 issue is November 1.**