

From Your Presidents

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Hi TWW,
Happy New Year!

Our first meeting of the year at Sonja Miremont’s home (and jaw-dropping studio) was energizing and informative. We saw wonderfully diverse, creative work from members and heard more on their process, plus we got to ask further questions, share techniques, and give advice and tips during lunch.

The Show-and-Tell event is an annual tradition that always seems to set the tone for a great year ahead. We are fortunate to have one another for support and motivation as we take our individual journeys into the world of tapestry.

Our focus this year is on expanding organizational resources and preparing for two exciting exhibitions on the subject of climate change in 2019-2020. As our community continues to grow, we hope to provide continuity with expanded guidelines for officer positions and our quarterly newsletter.

Please join us in welcoming your new co-Vice Presidents, Dance Doyle and Martha Lightcap! We extend many thanks to Ilana Bar-David and Carmyn Priewe for their previous leadership and

fun, informative programming. Watch for more on upcoming exhibitions in this and subsequent newsletters—we look forward to seeing what develops on your looms!

Many wishes to all for a 2018 filled with peace, joy, connection, and creativity,

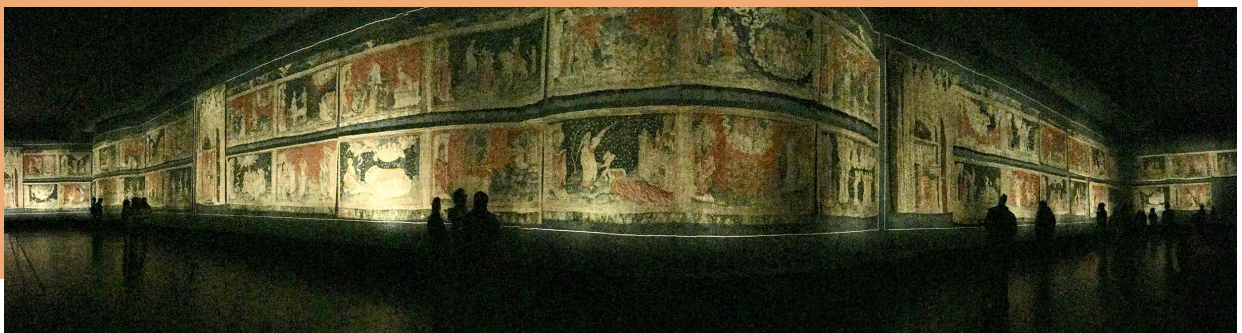
— Ama and Elizabeth

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The Apocalypse Tapestries in Angers, France: 67 scenes are 338 feet wide and about 15 feet tall.

Snapshots from TWW Show and Tell Meeting, January 20, 2018

Once again, the popular Show-and-Tell meeting generated a large turnout of TWW members at the home/studio of Sonja Miremont in Petaluma. Snapshots here indicate the weaver/member's name but for this issue we did not gather titles or dimensions for each piece.



Joan McColgan

Dance
Doyle



Janet Moore tubular peyote
stitch beadweaving



Maj-Britt Mobrand





Mary Silvia

Madeline Georgette



Alex Friedman

Ilana Bar-David



Cynthia McAfee



Wendy Gilmore



Kathe Todd-Hooker



Suzanne Shebby

Snapshots from TWW Show and Tell Meeting, Continued



Deborah Corsini



Rebecca Anaya



Care Standley



Martha Lightcap

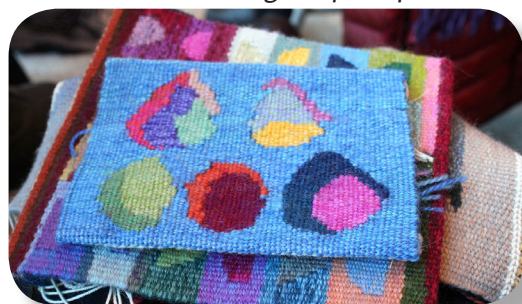


Tricia Goldberg



Sonja Miremont

Sonja Miremont's studio wall



Martha Lightcap's tapestries



TWW Meeting Minutes, January 20, 2018

Submitted by Rebecca Anaya

Attendees:

Rebecca Anaya	Martha Lightcap
Ilana Bar-David	Cynthia McAfee
Bobbi Chamberlain	Joan McColgan
Deborah Corsini	Sonja Miremont
Dance Doyle	Maj-Britt Mobernd
Sue Grant Duffield	Janet Moore
Marcia Ellis	Rita Parks
Alex Friedman	Elizabeth Seaton
Madelaine Georgette	Care Standley
Wendy Gilmore	Mary Sylvia
Tricia Goldberg	Kathe Todd-Hooker
Constance Hunt	Ama Wertz

The business meeting followed a show and tell at Sonja Miremont's house in Petaluma, California. Co-presidents Elizabeth Seaton and Ama Wertz led the meeting.

Confirming 2018 Officers

Ama and Elizabeth offered to continue as co-presidents, and this was seconded. Laura has offered to continue as treasurer, and Rebecca as secretary. This was also seconded. Ama and Elizabeth solicited volunteers for the vacant vice president role, and Dance and Martha stepped forward to be co-vice presidents. This was seconded.

Guidelines for Officers and Volunteer Roles

The next item on the agenda was the need to have more official resources and guidelines available for officer and volunteer roles (such as being the newsletter editor). Marcia offered to check the TWW archives for previously created job descriptions, which may now be obsolete, but which could be used as a starting point. The TWW members currently in these roles can build on what is found in the archives. Next steps:

- Officers and volunteers will draft a document about their roles for the board to review.
- The board will also solicit input from past officers.

- Once finalized, this will be kept in a binder that will be brought to meetings for reference.
- We will also keep a digital version in the password protected area of the TWW website.

Exhibits

Alex provided an exhibits update. TWW has two upcoming shows. The first is the climate change show which will be held in The Mills Building in downtown San Francisco from March to June 2019. This will also be a joint show with Tapestry Weavers in New England (TWINE). After the California show, it will move to the East Coast; the specific location/venue is to be determined. It will be a curated show with a catalog. Up to three pieces can be entered and there are no size restrictions. Work must have been completed within the last four years although some exceptions can be made if the work is in alignment with the theme. The call to entry for this show is currently in draft form but will be sent to TWW members soon.

The second upcoming show will be for TWW members only and held at the San Jose Museum of Quilts and Textiles (SJMQT) in their small room in September 2020. The theme for this show will also be climate change. We'll have to pay a fee to exhibit there and hang the show ourselves.

We discussed the concern of the curators of a show also being in the show. It was suggested that an outside curator can be the final decision maker. Numbering work instead of using names is one way in which the process of choosing work can be more anonymous.

Ama reminded us of the option of exhibiting at the downtown public library in Walnut Creek. This would be with the Bedford Gallery and the Arts Commission of Walnut Creek. We would have to submit a proposal by May of 2018 if we wanted to participate in the 2018/2019 show, which starts in October 2018. This is a "rolling option", so, we can also consider it for next year. The proposal deadline is always in May.

Another exhibition location is the City Hall gallery space in downtown Walnut Creek. Peter Foucault curates this space.

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Tapestry Tour of France

Submitted by Janette Gross

I was on a tapestry tour in France in September with Cresside Collette from Australia. I saw many wonderful tapestries both ancient and modern.

Certainly an outstanding visit was to the Apocalypse Tapestries in Angers. In addition to seeing the public exhibit, we were able to visit the storage area and view fragments from the series that were not on display. It was really exciting to see them up close and in brighter light. Various restoration techniques were discussed and viewed. They were in the process of preparing for an exhibition about the restoration process, which has now taken place so I can share some of the photos of fragments as long as the storage area is not shown. When you look at the fragment with the angel you will see that there is a large area of plain blue weaving. At one time they thought it should be clear what part of the original tapestry was missing. There was also a time when they tried to recreate the missing area. Now, they believe that the piece should be left as is without filling in and simply stabilized. How that stabilization is accomplished is an ongoing discussion.

There appears to be differing descriptions of who designed and who wove these tapestries. The following information is taken from the exhibit's brochure.

"The Apocalypse tapestry is the oldest surviving set of tapestries of this size. It was commissioned in 1375 and took seven years to make. The cartoons were created by Jean de Bruges who was the painter to King Charles V. It is made entirely of wool and originally comprised six

Fragment with a large area of plain blue weaving. At one time they thought it should be clear what part of the original tapestry was missing. There was also a time when they tried to recreate the missing area. Now, they believe that the piece should be left as is without filling in and simply stabilized.

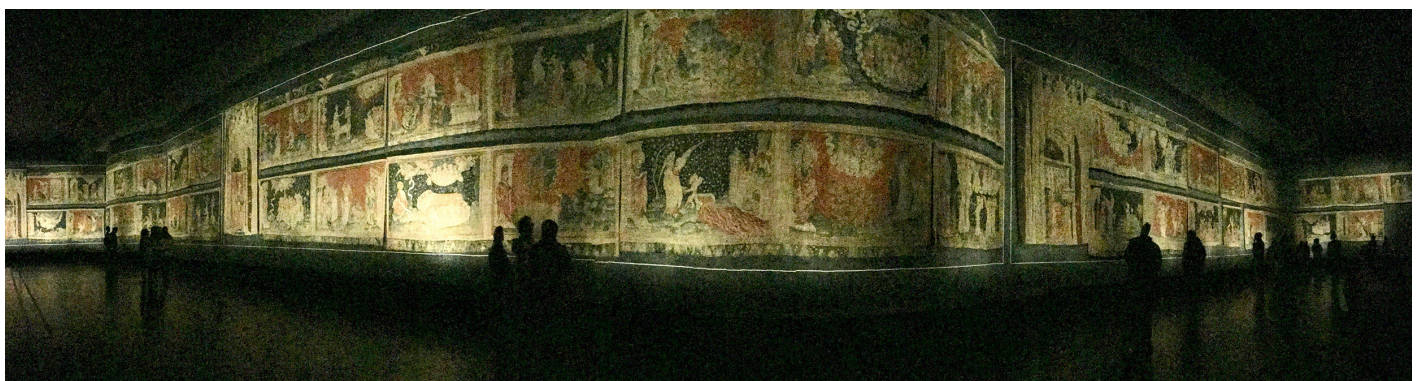


tapestries measuring six meters high and 23 meters long. Each piece starts with a major figure followed by two rows of seven scenes between a strip of sky and strip of earth.

The tapestry is an illustration of the Apocalypse according to St. John or the Book of Revelation, the last text in the New Testament. This text, written at the end of the 1st Century AD, recounts the prophetic visions of St. John and the struggle between good and evil.

Each piece is surrounded by a white frame. The scenes run from left to right starting at the top. The tapestry presents three series of seven plagues."

From my notes: 67 scenes and some fragments are all that survived. Today we see 338 feet by about 15 feet high. The original colors are preserved on the backs of the tapestries. When the pieces are photographed for publications, it is done from the back, although they are then reversed. The original tapestries contained written words along the bottoms. Only tiny fragments



The Apocalypse Tapestries: 67 scenes are 338 feet wide and about 15 feet tall.

of writing remain. One theory is that the yarns were dyed with iron or another substance that disintegrated over time.

I also saw:

- The “Lady and the Unicorn” tapestries at the Cluny Museum, Paris;
- John Eric Riis tapestries at Galerie Chevalier in Paris;
- Current work on the looms at Gobelins in Paris, (that we were not allowed to photograph), and some pieces from their collections that I did photograph;
- The recently renovated “Tancredi and Clorinda” at the Chateau of Chateaudun;
- My favorite, The ”Song of the World” tapestries at the Jean-Lurçat Museum of Contemporary Tapestry in Angers;
- The International Miniature Textiles exhibition in Angers;
- John The Baptist tapestry exhibit held over for us in Angers;
- The Museum Dom Robert celebrating the revival of Aubusson tapestry in Sorèze;
- The Cité Musée de la Tapisserie in Aubusson, where we saw current work and the cartoons and studies for a new commission of woven tapestries from the illustrations of Tolkien’s “Lord of the Rings”.
- The Musée de Carton in Aubusson;
- The Centre Jean Lurçat in Aubusson, where we saw an incredible exhibit of contemporary tapestries.

This is a partial list. We also saw many ancient and modern tapestries in churches, visited several large and small studios, a restoration studio, and two dyer’s workshops. ☚



Ed. note: Numerous writeups are available online to provide details of the lengthy history of these pieces. Search using the term "Apocalypse Tapestry".

Interview with Member Janet Moore: Guitarist, fine artist, teacher, and momentary anthropologist

By Rita Parks

How long have you been a member of TWW?

I joined in 1991 when Convergence met at San José State University. At the time, the tapestry community was meeting at Convergence but separately from the other weavers because there weren't any classes for tapestry. At the tapestry meeting, there was a session where everyone could put four slides in the slide projector tray and when your slides came up on the projection, you would jump up and talk about your images. I had joined in and put four slides from my graduate work at SFSU in the tray and talked about my work. Afterwards, Deann Rubin came up to tell me about TWW and invited me to join. So, I did. It's great to have a supportive community in any undertaking you have. It was a good group with members such as Christine Laffer, Deann Rubin, Tricia Goldberg, Care Standley and Constance Hunt. Several members of TWW were not from the Bay Area but from other parts of the country, and Canada. At the time, there weren't the branches of tapestry groups there are now but these later sprung from TWW.

Where did you get your first interest in fibers and textiles?

It was more cultural. Of course, we all have our own early exposures; my mother and grandmother taught me hand sewing and embroidery. When I was a teenager, I used to go to the Nelson-Atkins Gallery of Art to look at the exhibited pieces. They have an extensive collection of Native American art. They had baskets, weavings, embroidered leather and costumes. I tried to make my own version of these things and thought I might study to become an anthropologist. But once I did look into anthropology, I realized what I actually wanted to do was "make the stuff."

I completed an apprenticeship with Joy Rushfelt of Overland Park, Kansas, before I formalized my education. I began weaving on a table loom with her and then left to live in Mexico for several months. Once I returned to the US, Joy invited me to be her apprentice. She was a professional weaver/designer and had been working towards

an exhibition in a local gallery. I worked with her for a year where I learned to make professional presentations and go to architecture offices to present tapestry work to place in their buildings.

What is your educational background with textiles?

I earned my MFA in Textiles at SFSU in 1990. My undergraduate degree was in Fiber Art at Kansas City Art Institute (KCAI). I had first attended the University of Missouri at Kansas City as liberal arts student. I had found my way to the Art Department and took their foundational art classes (2- and 3-D design). Then I transferred to Kansas City Art Institute into the major studies of fiber art. At that time, fiber arts were only just beginning to be part of studies at American art schools, although many universities had weaving departments and textile design, often as fashion. The fiber arts department at Kansas City Art Institute consisted of three looms and a teacher in the basement of the Ceramics Department. I had taken an extension class in weaving with Joy Rushfelt and ended up liking it so much that I continued studying. Joy had shown slides of the 1972 Lausanne Biennial and I was amazed at the path fiber arts could take. Up until then,



*"Coast-Aerial View" | 40 x 36 inches
Handwoven tapestry of wool, raffia, silk on cotton warp;
Date completed: 1979 shortly after graduation from Kansas City Art Institute. This tapestry is in the collection of the Hutchinson, Kansas Museum of Outer Space.*

Joy had been teaching us to make handspun yarn on drop spindles and how to pattern weaving on a table loom, none of which grabbed my attention. But seeing the fiber art slides was wonderful. They were sculptural, dramatic, textural and took up entire rooms. Also, the artists were primarily women, and it was a new thing for women to work in large scale and have an impact in this medium.

Where did you learn tapestry weaving?

I am mostly a self-taught tapestry weaver. The basics I learned from Joy but I learned a lot from Peter Collingwood's book, "Techniques of Rug Weaving." There's a chapter on two-harness weaves based in tapestry techniques. Though it is certainly not refined French tapestry technique, like we see from Jean Pierre Larochette, it gives a basis of understanding how weft threads move and building up shapes. Although it goes much faster to learn from someone. Aside from technique, what is important is what you are going to render and you can focus on both technique and image together. In traditional tapestry, we have the idea that you must first work on the technical practice for many, many years and then you can be a good artist. But I think you have to always pursue the artistic side, otherwise you can hamper yourself. For example, in playing music, if you only learn to play from written score and never learn to improvise, then it makes it harder to improvise later in life. It is important to keep the theory in mind and also expand what you are practicing.

Tell us about your graduate art work.

Initially, I started weaving tapestry influenced by Navajo and Native American art. In graduate school, I was working traditionally by using handspun yarns and weaving rectangular geometric designs. And various people in my class were critical of that. They felt I should be pursuing a more contemporary look. The reason I had been experimenting with traditional images was because I wanted to understand the visual and philosophical nature of that type of design. In my second year of school, there was a year-end critique with Stephen De Staebler and Pat Hickman, who is an experimental textile artist. They had said that the tapestry medium is so slow you can't make dramatic progress in your work, which is only from the perspective of what they were expecting of students studying post modernism in graduate school. De Staebler explored all the visual elements of my work in



*"Nebraska Patchwork" | 48 x 48 inches
Aerial view tapestry, one of four panels: wool and raffia
on cotton warp. Date Completed: 1981.*

detail and asked "what are these two lines about? They aren't traditional..." I explained that I just wanted to break the space up. He then told me that those are the things he thought I was most interested in and further related it to what it is to be a contemporary artist. It is what pulls us into the present though we may research the past.

From that critique, I realized I didn't want to use color for symbolic reasons but instead for visual reasons. I liked pattern but wanted it to be a more contemporary notion of pattern. During the summer break, I thought a lot about what was said and wanted to explore all the things I had learned and how to incorporate these together into my work. From there, I began to weave shaped tapestries. I had to think intensely on how I could make them but still enable them to retain their structural integrity. I came up with a good solution that involved reinserting warp threads, pulling out old warp threads and doing figure eights by putting a warp into the adjacent channel so the weft was locked in place. I was weaving shapes of flying carpets with animals and people sitting on them or a figurative chimaera/human hybrid where the outline was the edge of the tapestry.

Interview with Janet Moore, Continued

Other weavers have documented this technique since but at the time, no written material existed that I knew of or found when I was exploring how to execute this. Artists like Magdalena Abakanowicz were doing this type of thing in the '70s so I had exposure to it but I wanted to try it at a higher resolution so I could do figurative work. Currently, Kathe Todd-Hooker has written a good book on creating shaped tapestry. Barbara Heller has done some shaped pieces and had called me up to ask me how to do it; I was extremely flattered that she asked!

I am curious about the work you are doing now. And what is your creative process?

I've been on a break from weaving for a year but that doesn't mean I'm not going to weave anymore. What has re-entered my designs are aerial views and mapping, which I explored in my undergraduate work at KCAI. When TWW exhibited "Water, Water," the visual principles that came up in my pieces were from my undergraduate days. These ideas include patterns that we see on land or are seen from the air or the course of rivers across organized and unorganized land; like geometric farm land patterns cut through by a river with its organic lines. I was able to sell that piece which was very encouraging. What could be different from my previous work would lead to more abstraction which is what really interests viewers. Or maybe when I burrow back into weaving, my new designs could be related to music.

In my creative process, I used to do a lot of reading and research and think I had to structure and express a story. But my most recent piece was sparked from a random observation. I had invited my jam friends over to make greeting cards to sell as a fundraiser to support our music camp, Women Making Music. The cards were made as collages from bits of photographs, pattern paper, etc. After the card-making event, as I cleaned up I noticed a bit of paper that was an aerial view of the landscape of the Sacramento River Valley. The image was 2" long by ¾" wide and I immediately admired the proportion of the narrow shape. While I could not see the exact particular image on the paper, I liked

the overall atmospheric quality and how colors moved across the piece. So, I made a larger drawing based on that and added two panels to the piece. It was a very organic process that grew from a scrap of paper.

Do you practice any other art medium?

I have been playing guitar on and off since I was 13 years of age. I am currently a part of a string band. I have been teaching beaded jewelry making at The Cedars of Marin for seven years. I also taught fiber arts at NIAD Art Center in Richmond which included a range of fiber arts from quilting to fabric stamping to weaving. The projects I taught were simple processes and the students could accomplish the techniques. Their great imaginations did the rest!

My work with artists with disabilities began when Giselle Shepatin, a clothing designer I had woven for, introduced me to Eli Katz in Berkeley, who, along with his wife, Florence Ludins- Katz, was the founder of Creative Growth, NIAD and Creativity Explored. Giselle said NIAD was looking for a fiber arts teacher so I applied and was hired.

Do you have any words or advice for TWW members?

I first want to thank all members of TWW who have been encouraging, who share their own work and do the work of running down exhibition spaces for us so



*"Looking For The Mystery" | 54 x 45 inches
Shaped tapestry of wool on cotton warp
Date Completed: 1989. while attending graduate program at
San Francisco State University. Tapestry is in private collection.*



"Hekolas" | 72 x 36 inches
 Shaped tapestry of wool on cotton warp
 Date completed: 1990 while attending San Francisco State University.
 Tapestry is in a private collection

that we have opportunities and incentives to keep weaving tapestry. If we had no opportunities to show our work, then it would be hard to want to weave at all. The on-going support of a tapestry community is precious. Everyone should know we all appreciate each other. And even when we pursue our own opportunities that may be to the exclusion of other people, we all still reach out to each other and support one another. You need a good support community in the arts, in both your audience and your fellows to keep the enthusiasm high. It has meant a lot to me and I want to thank people for doing what they are doing which gives me the ability to do what I do.

Today people are blogging, publishing, exhibiting, putting things on websites and all those things are important. There is a resurgence of tapestry right now, which is always ebbing and flowing through the years. The flow now could be because of major exhibitions of tapestry in museums and other visual artists taking on fiber arts as another medium of their work. Just keep your hopes up and keep working and keep putting your art out there. ☘

TWW Meeting Minutes, January 20, 2018—from p. 5

Ama informed us that the Bedford Gallery, where she works, is booked through the next two years. However, they want to do a large contemporary fiber show in the future. They also have a juried show once a year. For the summer of 2018 the show is titled "The World of Frida". See www.bedfordgallery.org for more information.

Treasurer's Report

Ama presented a summary of the report on behalf of Laura. We had a small surplus at the end of 2017. There had been previous discussions about using any surplus to make a donation to another organization. However, we will hold off on any donation for now due to the need to have funds available for the upcoming shows and TWW's transition to non-profit status by becoming part of the Conference of Northern California Handweavers (CNCH).

Announcements

- Kathe tipped us off to an estate sale happening today in Petaluma that features a Herter tapestry. Herter was a U.S. tapestry company that started on the East Coast and migrated West during the Gold Rush.
- Alex has a solo show in the foyer of the Throckmorton Theatre in Mill Valley. The reception will be from 5 – 7:00 pm on February 6, 2018. The show will be up through March 6, 2018.
- Deborah recommended the current show at The Mills Building and mentioned she will be teaching at Handweavers Guild of America's (HGA's) Convergence in Reno, Nevada in early July.
- Tricia's "Vernal Falls" piece will be shown in Yosemite. The opening reception is on February 23, 2018 at the museum in Yosemite Village. The show will be up through May 2018.

Future Meetings

- March 17, 2018: Sue Weil studio visit (further details to follow)
- May 19, 2017: Alex Friedman will give a talk at the Textile Art Center, de Young "Journey Along the Warp".
- September 15, 2018: Proposed visit to Windrush Farm; Wendy Gilmore will be the liaison. ☘

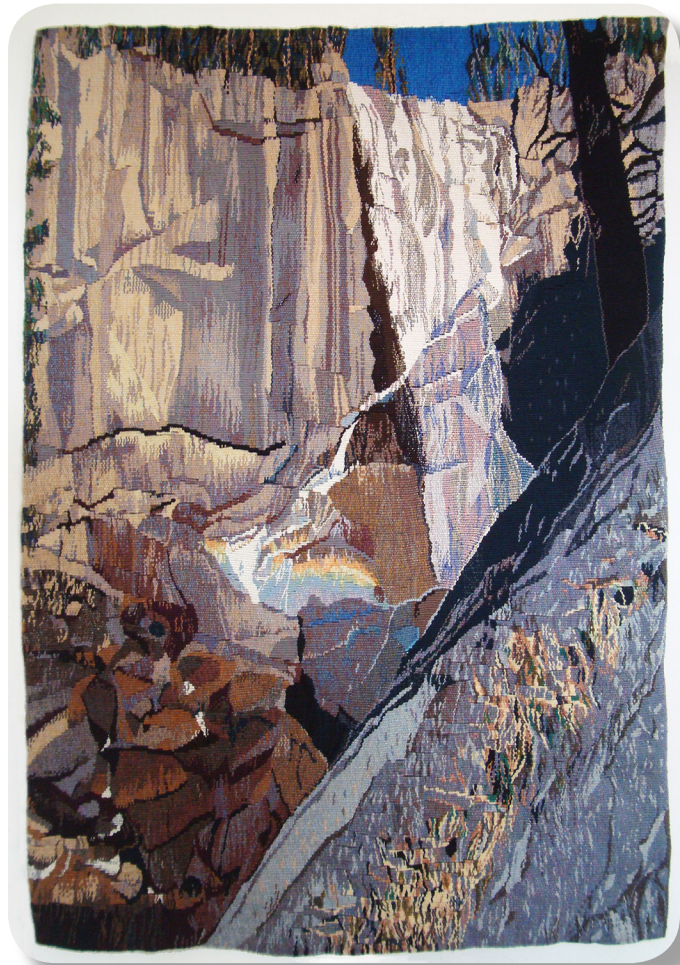
Member News

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From Tricia Goldberg

I am excited that I will be exhibiting "Vernal Falls", which I shared at our last Show-and-Tell meeting. It will be in the 33rd annual exhibition, Yosemite Renaissance, in Yosemite National Park, Museum Gallery! Join me for the opening reception, Friday, February 23, 2018, or visit the show, until May 6, 2018. February has become my favorite time to be in Yosemite. It is quiet and the Magestic Yosemite Hotel (formerly the Ahwahnee Hotel) is a lovely place to curl up with a book (in the lobby, open to all) after hiking or cross-country skiing.

"Vernal Falls" combines my love of Yosemite with my primary art form, tapestry weaving. The surrounding granite walls and crashing water are dramatic and mesmerizing. The day I was there I could see a rainbow in the falls. I had struggled with depicting water, and learned that silk mixed with wool is a wonderful way to show the shimmery quality. I was stuck on how to weave the rainbow, but on a visit to Istanbul I bought silk yarns from a rug weaver that turned out to be just what I needed.



"Vernal Falls", 40 x 29 inches



From Alex Friedman

Alex Friedman will have work featured in a show at:

Throckmorton Theater* Main Gallery
February 5 to March 4, 2018

The hours are Tuesday to Saturday from 2 -- 6:00 pm .

There will be an artist reception Tuesday, February 6, 2018 from 5 -- 7:00 pm. This part of the Mill Valley First Tuesday Artwalk.

* The Throckmorton Theater was build in 1915 and hosted many vaudeville acts as well as screened silents including Charlie Chaplin

"Flow 7: Seafoam" | 48 x 34 inches
Materials: Wool, cotton, bouclé, 2016



Member News, Continued

From Myla Collier

The big event for me was my eightieth (80) birthday on November 3, 2017. I have wanted to do a tapestry series on Montaña de Oro, the California State Park on the coast between Morro Bay and Pismo Beach in San Luis Obispo County. I had spent a lot of time in the park but was very interested in seeing the coastline from the air.

So my son Gary and I drove to San Luis Obispo, picked up his friend, Matthew Geyer, and we all went for a helicopter ride in which Matthew operated his video camera and I handled my single-lens reflex camera. It was a great ride where we got lots of wonderful pictures, plus we had a dinner at Buona Tavola with friend Crissa Hewitt afterwards.

And . . . during our weekend I managed to cook up a new project. The San Luis Obispo Art Museum (SLOMA -- the venue for TWW's 2013 Exhibition) is closing for a year for renovation and expansion. I am now working with Ruta Saliklis, Exhibitions Director, to put together a tapestry show about Montaña de Oro when the museum reopens sometime around 2020. So my work is cut out for me!

I have two pieces in the SLOMA Dimensions 2018 Fine Craft Show running from January 5 to February 18, 2018. Shown here is my first Montaña de Oro Piece, I call "On the Vertical" and it is 18 X 36 inches.

<http://www.mylastapestry.com>



From Michael Rohde

Michael Rohde is showing three pieces in upcoming exhibits.

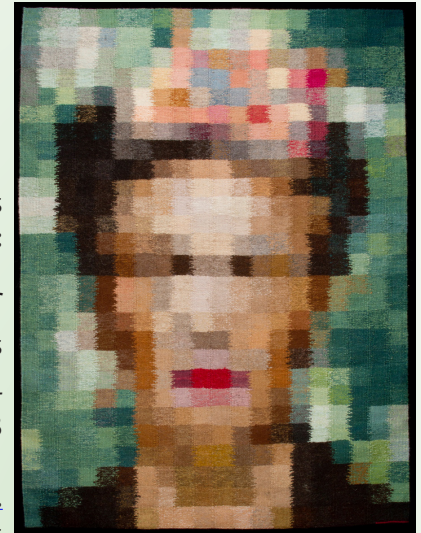
"Reality" will be exhibited at the show:

Materials
Hard and Soft:

Denton Art Center
Denton, Texas

February 3 --
May 5, 2018

<https://dentonarts.com/exhibitions>



Reality - 2016 tapestry: wool, alpaca, silk, camel, llama, natural dyes 43½" x 32½"
Michael F. Rohde

"Danseuse"
and "Dignity"
are being exhibited in the show titled
By Hand
at the
Blue Line Arts
Roseville, CA

January 20 --
March 4, 2018

<http://www.bluelinearts.org>



Danseuse - 2016 tapestry: wool, alpaca, silk, natural dyes 43" x 33"
Michael F. Rohde



Dignity - 2016 tapestry: undyed alpaca 38½" x 32" Michael F. Rohde

Skat Prose by Joyce Hulbert

(Originally published in the TWW Newsletter, Vol. 10, No. 5, October 1995)

Towards the formulation of an artist statement

The materials and methods of art making
are bound together with metaphor
There is a thread (a narrative thread)
a yarn (to tell a yarn, a story)
a fabric (of one's life; is it fine or coarse)
a line drawn (which side are you on)
a stick, a stone (talisman of meaning)

Tapestry:

The "tapestry of life" loses its abstraction in its making;
with each yarn and color added, one's vision becomes more concrete.
And there is labor - time just doing, time of enlightenment
time figuring out, time of undoing.

And there is birth--not completely gush, because its been
known all along, but without a glimmer
of a doubt, it is whole, of ones' own making,
substance-tial

By the divining, by the pursuit, and the extrapolation into existence,
the tapestry is the vehicle from interior to exterior landscape.

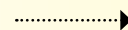
From the essence to the minds eye
from the stimulus to the knowing
from the imagination to the image
through the path of growing to be found.

For collage, again, a process:

A fabric, even weave or asymmetric
from the sheep or from the worm
does it hold its shape, or transparent

and cloth, though substance, is metaphor too.
for texture - what doesn't have texture?
his beard, that light, the bark of a tree.

Far from the abstraction of the painter's plane
the texture can mean "the thing"
or not at all, or maybe a little



A Fabric - but perhaps a shield
or a barrier
a chimera
or a get-down-dirty sense of touch

A feather - the bird, the wind, flight
a hike, a place, a longing.

Wood, stick - tree of life, conduit of energy
roots in the earth, leaves gathering sun

Stone - earth, mother, pentacle
hardness, infallible, metamorphosing

And all of these in the constructs of the four directions
linked through father sky and mother earth
universal energy uniting all
held in the artist hand
holding the metaphor in check through the physical world
and letting it fly at will.

And is this new; what tradition do you claim?

I hear others have done this
most anciently - for warmth
this fiber curls, this one mattes
and again, anciently, for station
this color for god, this relic for power
and a little more recent
for the pure joy of color in cloth, exactness of form.

And though I work hard every day
I know that today's weaver has been given the place
in the relativity of leisure to ruminate
and carry this metaphor a long, long way
towards a marriage of their interior and exterior
through the significance of cloth.

Knowing one's interior landscape teaches
the appreciation of one's exterior landscape.

Knowing one's exterior landscape teaches
the appreciation of one's interior landscape.

I will "testify" more formally next newsletter. For now it's poetry. ☘

News Submissions

Our newsletter is published four times a year and distributed via email.

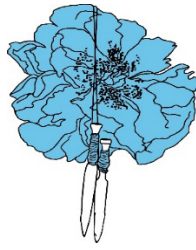
Members are encouraged to write about their tapestries and tapestry-related events and exhibitions, book reviews, and announcements. Members are also welcome to advertise their textile-related businesses, classes and workshops, supplies, and services. This free service is available only to TWW members.

All submissions are welcome. We request that you please provide the following:

- Exhibition titles
- Name of gallery or venue
- Address
- Dates of exhibition, if still current
- Submit text as an email attachment within a separate text program such as MS Word

Any images you send must be labeled with title and size of the artwork and names of people pictured, if appropriate. Images will not be reproduced without captions. Please include these identifiers to each photo. If submitting for more than one show, please indicate which photos apply to which exhibits.

Thank you,
Your Newsletter Team



Between & Etc.

Between & Etc.-Sales of tapestry bobbins (9 variations), bones, and beaters.

A newly redesigned M.E. style metal tapestry beater, grattoirs, warp and specially designed tapestry tools produced locally and Alv Tapestry Yarns.

We sell small quantities of warp and weft and are a market place for used tapestry equipment and books, as acquired or placed on consignment.

Our books are published by Fine Fiber Press.

We sell both online and brick and mortar; retail sales are by appointment.

And of Course - Books written by

Kathe Todd-Hooker and Pat Spark: *Tapestry 101, Line in Tapestry, Shaped Tapestry, So Warped* (with Pat Spark)

We offer all levels of instruction: design, technique, and how to make it happen, create your own agenda of learning. Instruction can be one on one, groups or workshops. I, also, offer private critiques and consulting, and am available as an itinerant instructor.

And, yes gr! It's both small and large format.

Between & Etc.

604 1st Avenue East

Albany, Oregon 97321, USA

541-917-3251

www.Betweenandetc.com

kathetoddhooker@comcast.net

Tapestry Weavers West

is an organization with a goal to act as a supporting educational and networking group for tapestry artists. For membership information contact our membership and roster chair.

www.tapestryweaverswest.org



Your 2017 Board Members

Elected Positions

— Presidents —

Elizabeth Seaton

eseatonet@gmail.com

Ama Wertz

ama.wertz@gmail.com

— Vice President and Programming Chairs —

Dance Doyle

dance.doyle@yahoo.com

Martha Lightcap

lightcapm@gmail.com

— Treasurer —

Laura Kamian McDermott

laurakamian@gmail.com

— Secretary —

Rebecca Anaya

goshzilla@gmail.com

Volunteer Positions

— Membership and Roster Chair —

Marcia Ellis

mellis@sonic.net

— Newsletter Team —

Madelaine Georgette

studiogeorgette@mac.com

Tricia Goldberg

triciagold@sbcglobal.net

Patricia Jordan

pj@reese-jordan.com

— Historians —

Bobbi Chamberlain

webob@vbbn.com

Sonja Miremont

sonjabm1@comcast.net

— Exhibition Mailing List —

Jan Moore

apricotjan2009@att.net

From Your TWW Treasurer

Treasurer's reports are given at our quarterly meetings. An annual report is also emailed to all renewing members in January of each year. Reports are not published in the newsletter, but are available to any member at any time by emailing the current Treasurer and requesting one.

Laura Kamian McDermott

TWW Treasurer, laurakamian@gmail.com

Concerning Membership Rosters

All TWW members will receive an emailed Membership Roster after it is finalized on March 1 of each year. An updated Roster will be emailed when there are changes.

Please destroy or delete old rosters. Please notify me of corrections or missing information.

Thank you.

Marcia Ellis

TWW Membership and Roster Chair

mellis@sonic.net

707-478-7514

"Being creative is not so much the desire to do something as the listening to that which wants to be done: the dictation of the materials."

— Anni Albers

German textile artist and printmaker

with Bauhaus and

Proto-Feminist Art Movements

1899-1994