

Tapestry Weavers West

March 2018 Newsletter

Vol. 33, No. 2

From Your Presidents

Hi TWW,

Many thanks to Sue Weil for hosting our March meeting at her home studio. Hearing about Sue's creative journey and seeing her current work, which reflects the patterns Sue sees in our world, was a delight — a time of connection and exploration. Of particular interest to many was learning about the pulled warp technique that Sue is using in many of her pieces. Please enjoy photos and reflections from the meeting in this newsletter. To add to the excitement of the day, quite a few members shared the news that their work is currently on



view in exhibitions. Congratulations! Look for more details in the newsletter member announcements.

On May 19, 2018 we're looking forward to Alex Friedman's talk "Journey Along the Warp" at the de Young. We hope you can join us for this lecture on Alex's art background and path to tapestry weaving. Following Alex's talk we'll enjoy lunch and our customary business meeting.

We continue to move forward on TWW's need for non-profit status; please see the March meeting minutes for more on this necessary discussion. More detailed information on our leading option of joining CNCH, including membership voting, to come.

May spring bring joyous weaving time to all.

— Ama and Elizabeth



Sue Weil was generous with her detailed descriptions of how she executes her pulled warp technique. The snapshot above was taken at the March 17, 2018 meeting in Sue's home studio where members were free to roam, ask questions, touch everything, and pique their curiosity about the pulled warp techniques.

Thank you to Rebecca Anaya and Elizabeth Seaton for taking several candid photos.

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Recap of presentation by Sue Weil at TWW quarterly meeting on March 17, 2017

For any one of us, 20/20 hindsight can be tremendously illuminating. I am no different. Throughout my life, my visual world and creative world have remained central to my identity.

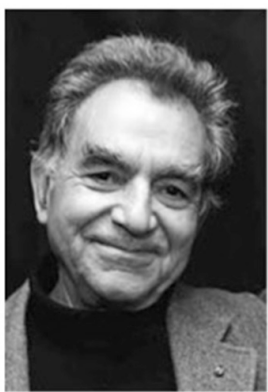
As a young child, I knitted, crocheted, painted and wove. The kitchen and the garden were welcoming places for me. Like growing and preserving the bounty from my garden, weaving has always appealed to my appreciation for creating something from nothing.

In college, I studied social anthropology, learning about the great similarities between cultures, while appreciating how wildly different we can be in finding answers to satisfying our basic human needs. Seeing the art from different cultures continues to inspire me.

While in college, three professors in particular mentored me, influencing my creative expression. Dmitri Hadzi taught me sculpture, introducing me to concepts of abstraction and the weight and heft and form of three-dimensional objects. Paul Rotterdam was my painting professor, his lessons focusing on conceptual and abstract art. Moni Adams was a professor of anthropology and fine art. It was she who introduced me to West African strip weaving, the cornhusk masks of the Iroquois, and art from Native Americans of the Pacific Northwest.

In the 1980's, I wove one-of-a-kind cloth which I then cut and constructed into women's fashion, exhibiting at many of the American Craft Council shows (Rhinebeck, West Springfield, San Francisco, Baltimore, Dallas), selling in boutiques and galleries.

Professors | Mentors



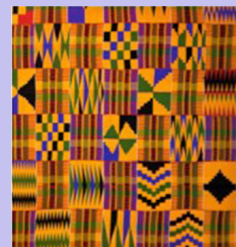
Dimitri Hadzi



Paul Rotterdam



Moni Adams



After a long sabbatical, I returned to my loom in 2011 – this time focusing on exploring tapestry.

My current work is designed and woven with the intention of bringing beauty and a sense of quiet to the places my tapestries inhabit. While some pieces reflect an inner call for peace, other works may address the intensifying discord in our world. Through my work, I seek to find balance between active engagement in events surrounding us, and the periodic need to retreat for reflection and self-renewal.

I've been told that the weight, line and balance in my pieces reflect an architect's sensibility. Feeling that often less is more, my designs are intentionally spare, exploring rhythm and asymmetry in bold compositions.

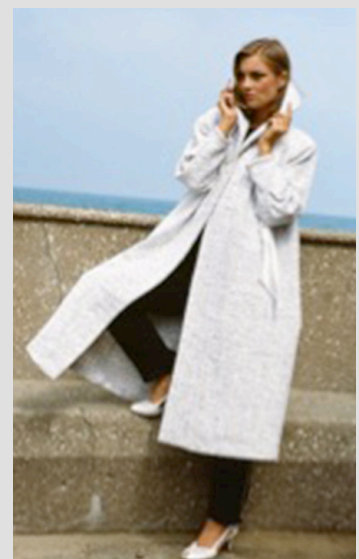
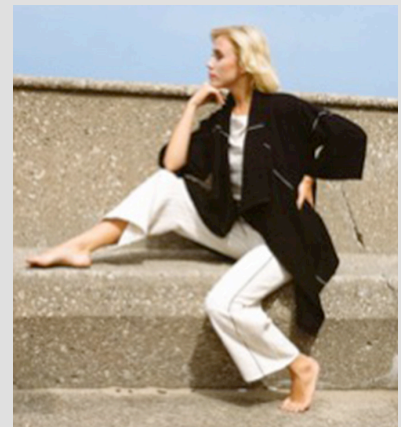
I earned my Bachelor of Arts degree in Social Anthropology from Harvard University. Combining my interests in anthropology and art, I find myself especially drawn to weaving's cultural universality.

--- Sue Weil

1980's Archives



"In the 1980's, I wove one-of-a-kind cloth, which I then cut and constructed into women's fashion, exhibiting at many of the American Craft Council shows (Rhinebeck, West Springfield, San Francisco, Baltimore, Dallas), and selling in boutiques and galleries."



Transition to Current Work



Pop artist and Icon
Keith Haring's
"Hollywood
Aftican Mask", 1987



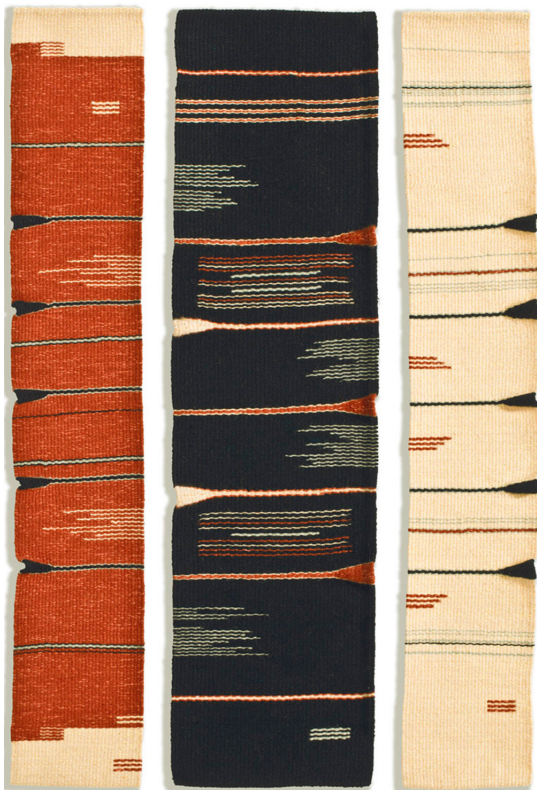
Keith Haring's
"A Pile of Crowns for
Jean-Michel Basquait",
1988



Tribute, 24 x 62"



A Beautiful Wall is Still a Barrier, 27 x 44"



Border
Crossing
at
Midnight,
24 x 35"



I'm
Right
Here
With
You,
26 x 34"



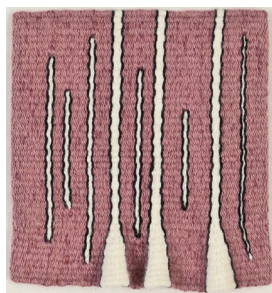
Leaving a
World for
Our
Children,
25.5 x 38"



It's in the Details,
18 x 26"



Forest After Dark,
13 x 13"



White Birch at Dawn,
12 x 12"



Dissent, 16 x 16"



Kimono, 12 x 13"



Grace, 18 x 38"

A Conversation with Dance Doyle

Our newly elected TWW co-vice president shares about her art and explains how tapestry is her jam.

By Rita Parks

How did you first started weaving tapestry?

Initially, my college undergraduate degree was in ceramics. I had studied with Don Santos at San Francisco City College where I mostly worked with slip cast molding and using image transfers of photographs on sculptural pieces. I later transferred to San Francisco State University to continue with studying sculpture but when I entered the program, they told me I had to just throw pots, cups, teapots, plates, etc. I tried for one semester but after that I said “no more”. I had felt like I lost my soul only doing functional pottery. So, in deciding to quit ceramics, I had to find other studio art classes to substitute it with. I had been hoping for screen-printing or photography but all the fine art courses were closed, with the exception of textiles. I hadn’t even really understood what textile courses involved but I asked to join two weeks into the semester and they agreed.

So that’s how that happened. It was really hard to switch programs but I realized after taking my first textile courses that it was time to put the clay aside and immerse myself into the textile arts. And, as it turned out, I did really well. Then once I was introduced to the basics of tapestry weaving, I knew that was *IT* for me and I didn’t want to learn anything else. My instructor Candace Crockett was fine with that decision since she knew I didn’t want to learn fashion patterns; they just weren’t my thing.

That is really interesting that you have a sculptural background and it is easy to see how it may influence your current work. Do you miss sculpture at all?

Sometimes I miss it, but I am so seduced by textiles. Especially the colors and textures I can use. I also find it is more meditative to weave than to sculpt. Some people may say that same thing about throwing pottery but that never happened for me. Tapestry is my jam.

So have you been weaving ever since then? At what point did you get involved with TWW?

I have been weaving on and off since 2006. But then I had a period of illness until 2009 where I wasn’t making work at all. It was in 2010 that I started weaving again

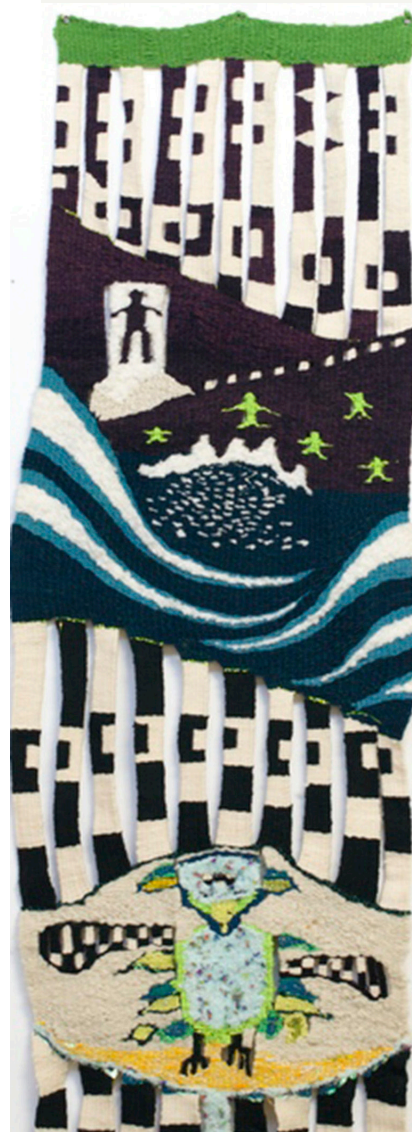
at the weaving studio at SFSU on weekends and spring break. Victor De La Rosa, who had also taught at Rhode Island School of Design, let me use any loom I wanted when classes were out of session. That is where I worked on the piece, “Jumping Off”, which was in the TWW Elemental Tapestry show last year.

Joining TWW happened from an encounter three years ago with Tricia Goldberg. At the time, I didn’t know how to properly finish tapestries in order to sell them. Barbara Shapiro had recommended I see Tricia for instruction. Tricia was so free with her time and welcomed me into her studio. It was then that she encouraged me to join TWW. And so I did join the very next day.

Most of your work is heavily loaded with narrative imagery. Could you tell us more about “Jumping Off” since you mention it?

The most direct answer is that I was suicidal for a long time where I wanted to jump off a building or cliff. I learned that symbolically, I was jumping off from an old life I used to

*Jumping Off, 19 x 72”
Hand dyed wool, cotton, raw silk,
tinsel and linen warp.
Photo by #victoriaremlerphotography*



lead and jumping into a new one. The period in my life of April 2009 was a transformative time for me. I didn't find religion or anything like that, just a lifestyle change. I quit drinking and so, after that, my life drastically improved. I made a promise to myself during that time that if I was going to be that sick and do that to myself, then I could not touch any kind of art. If I did, I would consider it impure and would just mess it up.

Getting back on the loom was a homecoming. Though I wasn't ready to weave anything super detailed, I knew I wanted to weave a big piece. In "Jumping Off" there is an image of a figure in a doorway with light coming out of it and the figure is looking at the ocean. At the bottom of the piece is an owl that symbolizes looking forward and thinking ahead. It also represents knowing the wisdom that I have gained from that period in my life. This more simple imagery was all I could manage at that point.

Is your artwork mostly inspired by your life experiences?

My artwork is either about me or my reactions to violence in my life. When I think about the piece "Grenada" I just want to go back and hug that woman. That woman was me. She is upset, angry, and disillusioned. And that's why she is pulling the pin from the grenade. I need to make these tapestries almost as an homage to that life I used to live. I need to make them so I can look at them and be at peace with what I have experienced. It's like a journal but instead I am duplicating my memories through tapestry. In the last two years, my work went from really abstract to figurative. I'm glad I am at this point in my life.

So much emotion, thought, and heart goes into your art. How do you feel during the time you are weaving and when you finish a piece?

I am always amazed that I created something that is now itself, something other than me and is now for everyone else. As I am weaving, it all comes straight from my head and I do not use a cartoon. It's like I am a printer and

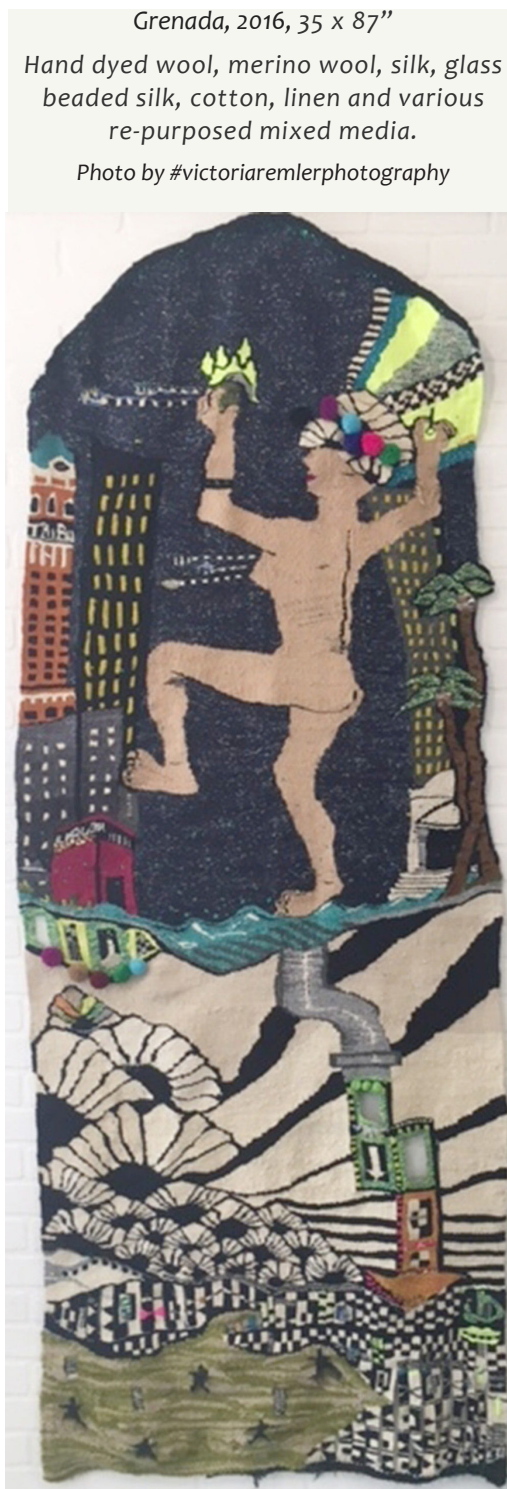
these images were coming to me through my subconscious. I also weave from the bottom of a piece to the top; it's like working from the ground up in my stories.

I was only taught the basics of tapestry so there is a lot of trial and error in figuring out techniques. I am always unrolling the piece on the beam to check image proportions. I am now learning more about weaving shading effects in different pieces. For example, I am working on weaving an image of a 40-ounce bottle of beer with shading that is now on the loom. This current piece is of a woman drinking in a graveyard. She is going to look emaciated and withered away compared to the woman in "Grenada" who had more meat on her.

One technique you frequently use is making slits. Is there a reason for that?

I like the way they sit next to each other as if they are buoyant against each other as they move around. It is because of my sculptural background that I love finishing off pieces like this. "Ebbflo", "Martyr from the Lower Bottoms" and "Oh, Dip!" all have slits in them.

"Oh, Dip!" was woven while I was taking a course at the Penland School of Crafts. The course was an ikat dyeing and



Conversation with Dance Doyle,
Continued

weaving workshop with Mary Zicafoose. I had dyed the wool yarn for the weft-faced ikat wording in the color gradation at the bottom. I really love ikat because it has a sprayed-on quality to it which makes me feel more in my element.

Observing similarities between ikat and spray painting is a unique comparison. You like the graffiti effect of the ikat?

Yes, I do. I grew up in Oakland so I was around a lot of city grit and street art. This grit is always a part of my aesthetic. As a teenager, I used to tag words or spray paint people dancing the electric slide or the running man underneath over-passes at night. I would hang out with skateboarders and listen to punk rock and hip hop, which is where I have gotten my lettering influence.

Graffiti must be where you get your sense of color. I also love the poms-poms and baby figures you use.

My sense of color comes from graffiti and glazing in ceramics. I was a great ceramics glazer and would often glaze scenes of night skies, rainbows, and redwood trees.

And yes, I went through a baby phase but I don't do babies any more. Pearl Arts that used to be on Market Street in San Francisco had a basement jammed packed with all these trinkets. I found the little plastic babies there and loved them. They reminded me of the cherubs in classical paintings descending from the heavens. I would put them on stuffing like clouds and secure them with neon netting. I loved to create little environments and I make all the pom-poms myself as well. Currently, I don't add too much of these elements anymore because I want to focus on my technique. But I will still use beads, pearls, and pom-poms until the day I stop weaving.

Of course these elements add texture to your work but you could always weave an image of a pom-pom shape, so why add it?

This world is pastiche. You take bits of things here and there and then you put it together. The same goes for

music and many other things. Even in hip hop, they are always referencing one another.

In "Grenada", I wanted to give her some bling with actual gold chain from a hardware store. I could have woven a chain of gold but I like putting these additional elements into my work. I also put gold teeth onto my figures by weaving in gold filament. It's not like I'm just trying to knock off pop culture by adding these things. I can't put anything in my art that is for someone else or because I think people will like it more. Right now, I'm weaving an emaciated woman with no clothes on, holding a bottle, in a graveyard. And I don't know if most people who have money for art would buy that but I'm going to weave it anyway because I feel like I need to. This is why I want to be more involved with the contemporary art scene where potential art buyers or collectors will appreciate and understand my artwork style.



Oh, Dip!, 2015, 37 x 55"
Hand dyed wool, linen warp, bird feathers, tinsel and recycled mixed media.

The wording is weft-faced ikat, a Japanese method of dye-resist.

Photo by #victoriaremlerphotography

What other plans are coming up for you in the future?

I will be starting as an instructor for mixed-media weaving and papier-mâché mask-making for kids at the Richmond Art Center this summer.

I have been looking for acceptance into art residencies like at the Marin Headlands Center for the Arts or at the SF Recology Center. The San Francisco Recology Center's Artist In Residence program is where I really want to be. Re-purposing things is my jam. In "Grenada", there are sequins at the top of the piece that are from a blouse of mine that I cut up into strips to weave in. I like re-purposing when I can. I also tried asking Recology East Bay in Oakland if they would develop a residency program for me but I still have yet to hear an answer. Also, going to graduate school is another next step for me. My main goal is to keep learning and get better.

Weaving is what I want to do for a living. It's all I think about. Everywhere I go, I wonder, can I weave that in? As for right now, I am having tons of fun making these images and working with different fibers.

Thanks so much for sharing with us about your artwork. Do you have any last thoughts for your fellow TWW members?

Don't ever stop taking risks. Ever. That's where something is born and creativity comes from risk taking. Also, I love the TWW crowd. Everyone has been so supportive and interesting and creative. I am so honored to be surrounded by people who know this craft and are willing to share their knowledge.



Levity, 27 x 60"

Hand-dyed silk, mohair, linen, wool, cotton, sequencing, acrylic, mixed media.

Photo by #victoriaremlerphotography



Levity, sequencing detail



Levity, plastic baby trinket detail



TWW Meeting Minutes, March 17, 2018

Submitted by Rebecca Anaya

Attendees:

Rebecca Anaya	Tricia Goldberg
Ilana Bar-David	Janette Gross
Bobbi Chamberlain	Patricia Jordan
Deborah Corsini	Laura Kamian McDermott
Dance Doyle	Martha Lightcap
Marcia Ellis	Sonja Miremont
Alex Friedman	Elizabeth Seaton
Wendy Gilmore	Sue Weil

The meeting followed a tour at Sue Weil's home studio in San Rafael, Clifornia. Co-president Elizabeth Seaton led the meeting.

Elizabeth started by soliciting write-ups about Sue's studio tour for the next newsletter. Sue will send photos of her work to Marcia that can be used in conjunction with any write-up(s). Anyone interested in doing a write-up should let Marcia know you're planning to do this. Submissions would be due to Patricia in the next 7 – 8 days.

Treasurer's Report and Joining CNCH

Laura presented her treasurer's report to the group and will be happy to send it to anyone interested in the details. Please send her an email requesting it.

Laura confirmed she will finalize her write-up about what's involved regarding TWW joining the Conference of Northern California Handweavers (CNCH). This will be sent to the board initially and then forwarded to all TWW members for a vote. Joining CNCH will provide TWW with both nonprofit status and insurance benefits. Janette Gross is friendly with a weaver who will likely be the next CNCH President. Janette provided more information about membership responsibilities, such as participating in the conference, volunteer requirements, and attending a certain number of meetings each year. TWW would likely be in District 3 of CNCH, which covers the Bay Area. The 2019 conference for CNCH will be held at Sonoma

State. If TWW joins CNCH, we would need one or two members to be liaisons.

May Meeting

The May meeting will happen at the de Young, but we still need to find out an exact meeting location because the cafeteria is too loud. If the weather is nice we can probably meet outdoors.

Membership Roster

Marcia confirmed the roster has launched for 2018. We are at approximately 60 members.

Newsletter Update

Patricia is now our current newsletter editor. Until recently the newsletter was handled by a team that included Patricia, Tricia, and Madelaine, and it was decided that it would be best for this role to be taken over completely by one person.

Patricia mentioned that about 10 years back TWW had a newsletter exchange with another weaving group. We currently send our newsletter to the Canadian Tapestry Network (CTN), but we may not be receiving a reciprocal newsletter in exchange. Marcia will ask Barbara Heller (a former TWW member who is part of CTN) to start sending Patricia the CTN newsletter, which is quarterly. Patricia will research other organizations with whom we might want to exchange newsletters and will report back. We clarified that if we want to reprint anything from another group's newsletter in the TWW newsletter, we would need to get permission.

Presidents' Report

Ama and Elizabeth have been looking into revising some of the TWW bylaws. They are gathering information and drafting a revision, which will include newly created roles, such as webmaster, and guidelines for the newsletter. This draft will be sent to the board and sent to all members for a vote.

A question that arose from their research was how some roles are considered volunteer and some receive a stipend, and whether any of this should be changed. Currently stipend positions are: newsletter editor (\$150/issue), president (\$150/year), and there is also the honorarium awarded to meeting hosts (\$150/meeting).

TWW Meeting Minutes, March 17, 2018

Another question is how we used to vote in December on new officers who would start in January. Now we vote for new officers at the January meeting. We could address this by having officers serve a year from February to February.

Exhibits

Alex took a quick vote to see who was planning to participate in the joint climate change show with Tapestry Weavers in New England; the majority in attendance raised their hands. The East Coast part of the show will happen at the municipal gallery in Belmont Center, MA, in the Boston area. The West Coast part of the show will take place in The Mills Building in downtown San Francisco. This show will be blind juried by Alex, Deborah, and the curator at The Mills Building, and will have a catalog which Nicki Bair will help put together. Participants can submit three pieces and the deadline is January 20, 2019. Pieces will be sent to Sue Weil who will assign numbers for the blind jury.

Alex also mentioned the show planned for 2020 at the San Jose Museum of Quilts and Textiles (SJMQT). The theme is also climate change, but it is otherwise unrelated to the 2019 joint show. It would be fine for the same piece to be in both shows. The fee for the small room at the SJMQT is approximately \$250.

General Announcements

Dance is in a two-person show titled “Fiber Fiction” opening tonight at The Compound Gallery in Oakland. A closing reception and artists’ talk will take place on Sunday May 6, 2018 from 3 – 6 pm.

Tricia asked the group about their method for spacing the warp after it has been put on a loom. A discussion ensued. Sue requested that we have a show and tell about these methods at a future meeting or get together. Another option could be to send photos and descriptions to Patricia for inclusion in the newsletter.

Alex mentioned an interest in a screening of the documentary film about Silvia Heyden. This could be combined with a show and tell about methods for warping/spacing warp when starting a piece. Alex suggested meeting at ICB in Sausalito in late August, possibly on Sunday 8/19/18. Alex will coordinate with Martha and Dance to set something up.

Wendy announced that Project Artaud in San Francisco has an open studio coming up on April 7 and 8, 2018. There will be many demonstrations and Wendy will be demonstrating tapestry weaving.

Deborah is in a show at the Mesa Contemporary Arts Museum in Mesa, AZ. She circulated the catalog.

Tricia recently attended the reception for a show in which her piece is exhibiting at the Yosemite Gallery Museum. She won a small award for her piece. The show will be up until May and will then travel to three small towns.

Deborah mentioned the recent passing of two textile artists, Katherine Westphal, a Bay Area icon who taught at UC Davis and Helene Durban who worked at the Yarn Depot in San Francisco in the 1970’s and taught classes in card weaving. Helene was a good friend to tapestry weavers Jim Brown and Hal Painter among many others in the field.



Informal group shot taken by Rebecca Anaya during the March 17, 2017 meeting.



Interview with Alex Friedman

By Rita Parks

Alex Friedman has been a very active member in the tapestry and textile community. Before joining TWW in 2005, she was a member of TWINE (Tapestry Weavers in New England). She also currently serves on the board of the Textile Arts Council at the de young Museum, a position she has held for nearly four years. Alex recently had a solo show on exhibition in San Francisco through October 28, 2017 and in May 2018 she will be giving a Saturday morning lecture for the Textile Arts Council. In this interview, TWW had an opportunity to speak with Alex about her beginnings and the evolution of her tapestry art.

Editor's Note:
This article originally appeared in the September 2017 issue of the TWW newsletter, Vol. 32(4). It is reprinted here, with apologies to the artist, to include statements inadvertently omitted from the original.



Half Way Up the Stairs, 32 x 40"

How were you introduced to tapestry?

I have always had a life of drawing and artwork. Fiber crafts were introduced to me through my mother and grandmother, who encouraged me to work on a needlepoint project of a dining room chair set. I also sewed a lot of little lavender sachets. My first memory of tapestry was actually when I was eight or nine years of age. I had a great aunt living in an apartment in San Francisco and when we would go to visit her, I remember she had a tapestry on the wall that was very likely the ugliest thing I had ever seen. Its color

Who Are You?, 48 x 48"



was extremely faded and, as a child, I wondered why anyone would want anything like that. But it was not until much later that I circled back to learning tapestry.

Do you have formal art training?

I attended Skidmore College and received my degree in art history. I loved art but was much more interested in art history. After graduating, I got to thinking that I wanted to learn about architecture. So in 1969, I moved with a roommate to Cambridge, Massachusetts where I knocked on all the doors of architectural studios looking for a job. I landed a job at a firm where the dean of the Harvard Design School was one of the principles. At the time, they were going through some turmoil where they felt they needed more women and non-Harvard people working at the studio; obviously, I was a perfect match and hired as a librarian. I helped organize all the samples of fixtures they used, but those tasks didn't take up very much time. So I also helped with photography and building models. I saw how designs were constantly being compromised for one reason or another so I decided that architecture wasn't for me after all. But it did have a lasting impression on me with my own tapestry designs.



When did you start weaving?

Someone had mentioned that I would probably like weaving. At the time, the Boston YWCA had weaving courses with a room full of looms and lots of yarn. So I took my first six-week course and fell in love with weaving. I took courses with three different teachers there. My last instructor, who was also a basket weaver, was really good about encouraging me to be more experimental with my weaving.

Next, we moved to New York City for my husband's job. There I joined a local weaving guild in an effort to find a weaving job. Through that connection I met Michelle Lester who hired me to help weave a huge Pan Am commission to make tapestries for a fleet of 38 jumbo jets (the 747s). The tapestries were to cover the bulkheads of the first class cabins and the two movie screens.

I had never woven a tapestry before so she had me weave a 30-inch square landscape design with a stratum of greens. At the end of the first day she commented that my edges were pulling in. I would have to take it all out and start again. It was the best lesson on edges.

The Pan Am tapestries were not difficult but they were shaped to fit the bulkhead. The movie screen covers were more complex and initially took me three weeks to weave but by the fourth or fifth one, I could finish one in five days. I learned that it is all about decision making. Once you know what to do and have decided how to do it, then the weaving doesn't take very long.

Looking back, it was interesting to work on multiples like that but I wouldn't want to do that too often. So for three years, I worked with Michelle on the Pan Am tapestries but also with other corporate commissions.

Have you had other instructors?

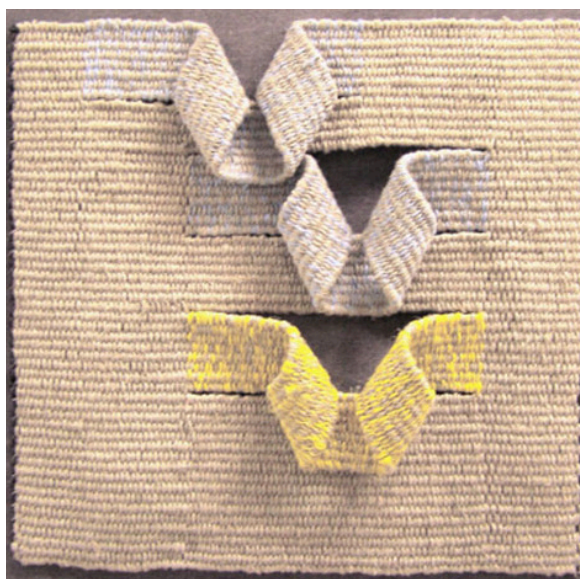
Michelle was really my only long-term instructor but her designs were fairly simple. I didn't learn about hatching or other fancy medieval techniques until I figured them out myself. I spent a lot of time experimenting so essentially, I am self-taught. I have also taken workshops with Archie Brennan and Jean Pierre Larochette. And, I have learned a lot just from attending TWW meetings where members will share their tips and tricks.

What types of imagery or content have you chosen to weave?

Most of my early works had been very structured and architectural since that is what I was inspired by. I had loved weaving doors, buildings, and shadows. But one thing that Archie Brennan said that really resonated with me was "a tapestry should be about textiles." There are things that are very unique to tapestry and fiber arts in general that I wanted to explore more. I then created little three-dimensional flip series of nine-inch squares where some of the warp was left unwoven and then by pulling bare warp closed, I created dimensional shapes in the weaving. These small pieces were actually models for a much bigger tapestry. But in creating the smaller scales, I realized the full scale would sag and not easily hold its shape over time, so I did not move forward with that project. Next, I played with eccentric weft. Those pieces are more manageable. On the loom, they are flat under tension but when cut off, the warps are pushed sideways to create a rippling effect.



Big Soft Flips, 8 x 8"



Pink Flip with Red Jazz, 8.5 x 8.5"



Interview with Alex Friedman, Continued

My work is inspired by natural elements like water or, for example, there is a rock edifice in Marin that is called ribbon chert, which is made up of many layers of rock. I have a collection of pictures of bark that is still waiting to be woven. Sometimes my work is more political but I hesitate to be overt with political statements. I can be motivated by feelings of anxiety and angst about events in the world and I will reflect this in my yarn color choices. I have a recent piece called "Flow Unsettled" that is woven in three parts. The bottom section is fields of color that radiate oranges, greens and yellows. But then November 8, 2016 happened and I felt wild and wonky and twisted, which reflected in the sense that I used the same colors but they were much brighter and more distorted. The top part is one color that fades in different shades.

What is your design process?

I often start with color. I have done about five blue tapestries so now I am onto yellow and oranges. After I choose the colors, I then think of the design elements and how to incorporate them into the weaving. I will do a lot of sketching and rough drawings and then weave small samples of my ideas. I enjoy working large or on a bigger scale, so I don't spend too much time on the small samples.

I would describe my design process as really more magical than methodical. My cartoons tend to be very loosely designed. I find that the real creative part is in the weaving and deciding the exact colors as I go. I could not work in the Aubusson style where everything is decided in the cartoon and the weaving becomes more of a craft-person's role. Although tapestry is a very controlling medium since it is restricted to the grid of the warp and weft and having to start at bottom not middle, but within it there is lots of freedom. This is unlike painting, where I am never sure when I am finished



Flow Unsettled, detail



Invitation to one of Alex's 2017 exhibits

as I can just keep adding color to a painting endlessly. I find that too hard to work with. I like that there is a beginning and end in tapestry.

Thank you for taking the time to let TWW interview you. Do you have any words for TWW members?

TWW has been a great organization. It's so nice to have group of people who can speak the language and understand each other; which is a very valuable thing. I have met so many interesting people through tapestry. It has been great to see the good and steady growth of TWW. ☘



Flow Unsettled, 40 x 34"

Woven 18th Century Imperial Dragon Robe Shown in Honolulu Museum

By Kathe Todd-Hooker

I am always looking for and researching small-format, small-scale tapestries and weaving. Over the years I have discovered that many museums have Asian and pan-Asian collections. These collections are great resources for finding examples of small scale/small format and large format/small scale weaving work right along with large format tapestries.

I have been and spending more time on Oahu since members of my family have become permanent residents of Honolulu. So, on my last trip this fall I began visiting the various museums in Honolulu. The Honolulu Museum of Art went way beyond my expectations. I ended up spending two days viewing the collections and will definitely visit it often.

In the Pan-Asian exhibit area I discovered an Imperial Dragon robe woven in K'o-ssu and embroidery. And, by far my favorite was an 18th Century woman's robe woven in tapestry.

European and American clothing woven in tapestry is often dismissed because it is utilitarian and therefore not art. In many Asian cultures garments woven in tapestry were could be worn only once or given as gifts. They are often considered to be great works of art and held in high regard and handed down through future generations to be treasured and preserved.

“The robes were often woven on large frame looms, in large rectangles using ‘thorns’/bobbins and very large margins of white silk. So, the shape of the garment was woven within a large white selvedge. Thus, they are often designated as shaped binary garments. The technique was held in very high regard because it could not be duplicated on a draw loom. The tapestry garments could not be worn by the public. The technique was originally called K'o-ssu but has been romanized to be called Kesi, but both terms refer to the phrase ‘cut silk’ which refers to the un-joined slits. The technique also refers to the process of duplicating great paintings, which were often labeled as paintings in western culture.” (Quoted text excerpted from my research journals.)

I would like to share a few photos that I took through glass while visiting this collection. Unfortunately, most of my notes and annotated photos were lost when my iPad was stolen. The photos shown here are the ones that I took with my cell phone. ☘



This is the only picture of the 18th Century Imperial Dragon robe created in K'o-ssu and embroidery that survived the theft of my iPad and camera.



The only angle I could get to show the complete 18th Century Chinese woman's robe.



Women's Chinese robe collar detail, 18th century.

Member News

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From Deborah Corsini

Deborah Corsini 's tapestry "Field Trip" is included in the 39th Annual Contemporary Crafts exhibition at the Mesa Contemporary Arts Museum in Mesa, Arizona. "Field Trip" was woven with wedge weave and eccentric weave techniques using wool (some natural dyed) dyed silk, rayon, and cotton bandanas. The exhibit was juried by Bruce Hoffman, the director of the Gravers Lane Gallery in Philadelphia. The venue created a lovely little catalog, which is wonderful to have in lieu of an actual visit to see the exhibition. The exhibition runs through April 15, 2018.

In addition, this tapestry was selected for The *Playa* Mixed Media Exhibit at the upcoming Convergence Conference in Reno, Nevada from July 6-13, 2018.

Teaching Note: Deborah will teach a workshop in wedge weave at the Convergence Conference in Reno, Nevada, July 10-12, 2018.



Field Trip, 2017, 39 x 63"

View of the installation at the Mesa Contemporary Arts Museum Gallery



Member News

From Kathe Todd-Hooker

Kathe will teach two upcoming classes at Eugene Textile Center in Eugene, Oregon.

- Tapestry, Soumack and Friends, May 4-6, 2018
- Designing Tapestry and Making it Happen, August 17-19, 2018

In addition, Kathe offers the following classes/workshops at her studio, Between and Etc. in Albany, Oregon:

- It's all about the Dot-May 17-19, 2018
- Colour Movement in Tapestry: Applying tapestry technique to colour usage and design, July 20-22, 2018

- Tapestry Boot Camp: All levels all problems and learning new technique, August 11-17, 2018
- Creating pictorial and narrative tapestry designs, cartoons, and technique, September 21-23, 2018
- We will also be open for private and drop-in lessons on Wednesdays this spring and summer so that a person can literally create their own workshops according to their needs. Call for an appointment and housing, scheduling, and fees. Pricing details and class descriptions can be found on the Betweenandetc.com website or contact Betweenandetc@comcast.net

From Dance Doyle

Dance is participating in a two-person art show at The Compound Gallery in Oakland with fellow artist Andrea Garcia Vasquez. The show is titled Fiber Fiction and the gallery is located at:

The Compound Gallery
1167 65th Street
Oakland, California 94608
The cross street is San Pablo Avenue
www.thecompoundgallery.com
1-844-ART-SHIP (1-844-278-7447)

The show runs from March 17, 2018 through May 6, 2018. A closing reception will take place on May 6, 2018 at the gallery.

A portion of the Installation at The Compound Gallery is shown in this Instagram snapshots used to promote the show on the gallery's website.



The Witness, 29 x 80"

Member News

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From Alex Friedman

Alex Friedman's exhibit, Woolworks, at the Throckmorton Theater* Main Gallery was shown from February 5, 2018 through March 4, 2018. This show featured an artist's reception in February, and was part of the Mill Valley First Tuesday Art Walk. The photos shown here are taken at the venue during the exhibition.



Flow 7: Seafoam,
2016, 34 x 46"

Macondo, 2010,
34 x 72"

Flow 6, 2012, 35 x 55"



Here Today, 2013, 54 x 72"



Tundra Pathways,
2017, 9.5 x 9.5"

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

From Our Historians

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Lillian Elliot by Jan Moore

(Originally published in the TWW Newsletter,
Vol. 9, No. 4, August 1994)

There are some teachers and mentors who leave a distinct mark on the memory. Lillian Elliott was a signpost, in a sense, a directional marker for some of us who were fortunate to have contact with her.

She was a teacher of mine at San Francisco State University in 1989 and 1990, serving on my MFA committee. I had a great deal of respect for her reputation and wanted her for a mentor. She was not initially enthusiastic, eschewing my romanticism, wanting to see a new form, perhaps. I needed to convince her, and she responded to my growth. She directed me to look at history and to play with ideas of time and event; to consider the visual details of narrative in such a manner that they became abstract.

Elements in her teaching formed a framework for approaching textiles as art. She encouraged looking at an idea through a cycle of processes; looking at a fragment in several ways, through several mediums, each offering insight. She loved the Fayoum portraits; the real faces of the ancients, the grief, warmth, and humanity in their dark eyes. She wove them into tapestry along

Elements in her teaching formed a framework for approaching textiles as art.

“... if I change it, what now? Construct an open form; allow space through it. Draw the shadow. Construct a closed form, a torso; decorate the skin of the form. Tear it open. Heal it. Relinquish it. Collaborate. Separate. Experiment. Release attachment to perfection. Explore organic qualities. Overspin. Create tension/torsion. Release it. Play with time.”

with portraits of her friends and favored bits of

modernist paintings. She continually affirmed the hand and mind actively making, responding with intelligence and curiosity. What does this act give now? And if I change it, what now? Construct an open form; allow space through it. Draw the shadow. Construct a closed form, a torso; decorate the skin of the form. Tear it open. Heal it. Relinquish it. Collaborate. Separate. Experiment. Release attachment to perfection.

Explore organic qualities. Overspin. Create tension/torsion. Release it. Play with time. History can be rewritten and provide surprises. Allow the humor, the swift insight. Change the ending of the Bayeaux Tapestry. Dislocate technique. Shift cultural gears. Reshuffle to find new combinations. Adore light, shadow, space, line, texture, structure, surface, juncture, form. Allow musing, over time, close up, by candlelight.

Lillian Elliott was my teacher, my mentor, and a special intelligence in my life. When I think of her passing, I have regrets for all those who will not have the chance to learn from her, but I am very thankful that so many of us have. Her generous mind has touched more than a few of us. We are her legacy. ☘

News Submissions

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

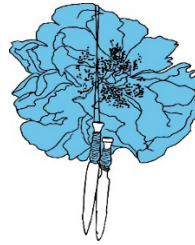
Members are encouraged to write about their tapestries and tapestry-related events and exhibitions, book reviews, and announcements. Members are also welcome to advertise their textile-related businesses, classes and workshops, supplies, and services. This free service is available to TWW members.

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

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

Please label images with title and size of the work 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 Editor



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

kathetodhooker@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 2018 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 Editor —

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

*"Inspiration exists,
but it has to find
you working."*

— Pablo Picasso